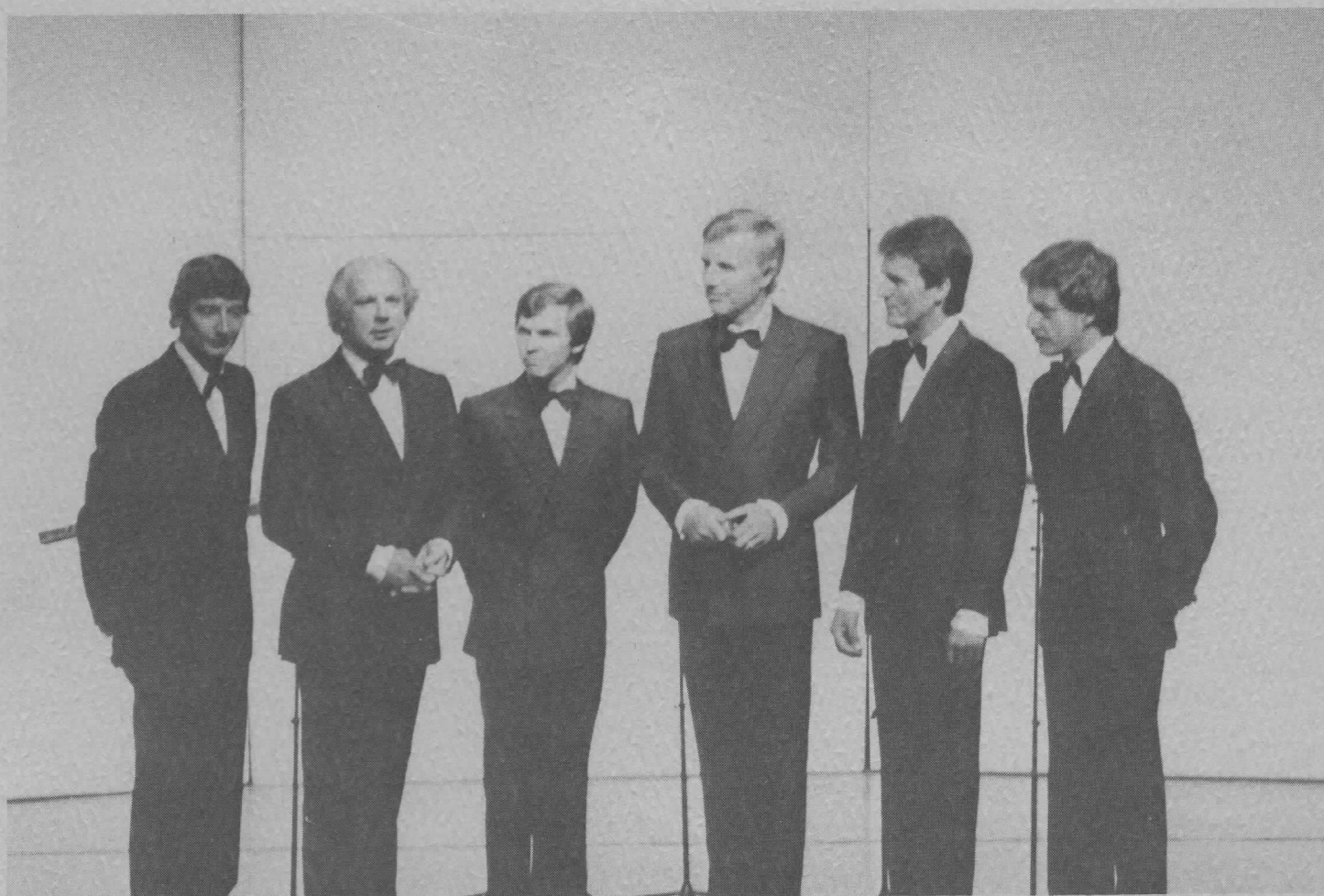


VOLUME 2, NUMBER 1

FALL 1984



OFFICIAL PUBLICATION OF NORTH CENTRAL ACDA

On the cover:  
The Kings Singers  
Featured Performers for 1985 ACDA Convention

# Melisma

VOLUME 2, NUMBER 1  
October 1984

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*Melisma is a publication  
of the North Central Division of  
the American Choral Directors Association.  
It is published 2-3 times yearly.*

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# SALT LAKE CITY WELCOMES 1985 NATIONAL CONVENTION

The 1985 National Convention of the American Choral Directors Association will be held March 7-9, 1985, in Salt Lake City, Utah, at the foot of the majestic Rocky Mountains. Convention plans include the use of the Symphony Hall, the Mormon Tabernacle and other concert facilities on Temple Square. Appearing on the convention program will be 30 performing choirs from schools, churches and civic communities throughout the United States. In addition to these choirs, convention participants will have the unique musical experience of hearing The King's Singers from England, The Elmer Iseler Singers from Toronto, Canada, and the Mormon Tabernacle Choir from Salt Lake City.

Program planning includes interest sessions in a variety of musical areas including: "Creative Programming" featuring Frank Pooler and the California State University at Long Beach Choir and Ed Thompson and the University of Utah at Salt Lake City Choir; "Heinrich Schutz—Performance Practices" with Lynn Whitten from the University of Colorado using the South West Texas Choir conducted by Ken Fulton; Bev Henson in a session with the Concert Choir of the University of North Dakota directed by Terry Eder, entitled "Developing the Vocal and Interpretive Potential of Your Choir"; Charles Nelson from Christian University, Abilene, discussing, the "Voice Teacher—Choral Director"; and Dan Schwartz presenting a session on Jazz and Show Choirs. This particular session will have an after-hours follow-up session in the hotel's main ballroom with two show choirs performing: the Young Ambassadors from Brigham Young University and The Scarlet & Cream Singers from the University of Nebraska at Lincoln. The reading sessions initiated at the 1983 convention will be repeated in Salt Lake in a variety of specific vocal areas.

Special exhibit hours that do not conflict with any convention sessions, will be held each day giving all conventioners ample opportunity to visit the outstanding array of exhibits being prepared by firms in the music industry throughout the country.

Registration fees for the 1985 convention are: ACDA member pre-registration—\$30.00; ACDA member registration—\$40.00; Student/Retired/Spouse pre-registration—\$20.00; Student/Retired/Spouse registration—\$25.00; non-ACDA member registration—\$65.00. Official convention and hotel registration materials will be mailed to all ACDA members and also printed in an upcoming issue of THE CHORAL JOURNAL.

North Central Division choirs which have been selected to appear are the Lefler Junior High Select Choir of Lincoln, NE, (Joan Evans, director); Washington H.S. Concert Choir, Sioux Falls, S.D., (Dione

Peterson); the Madison Boychoir, Madison, WI, (Carrel Pray); and the Luther College Nordic Choir, Decorah, IA, (Weston Noble), all in concert slots. In addition, the University of North Dakota Concert Choir, Grand Forks, N.D., (Terry Eder, director); the Scarlet and Cream Singers of University of Nebraska-Lincoln (Ray Miller); and the Plymouth Congregational Chancel Choir, Des Moines, IA, (Carol Stewart), will perform on interest sessions.

The convention members will be utilizing five luxury hotels and one Inn in the Temple Square area, with the convention headquarters located in the beautiful Westin Hotel Utah. The Salt Lake City Sheraton Hotel and Towers, the Hilton Hotel, the Marriott, the Temple Square Hotel and the Shilo Inn will provide deluxe accommodations and unique facilities characteristic of the names in the hotel industry. All hotels offer complimentary shuttle service to and from the S.L.C. airport. The deadline for housing registration is **FEBRUARY 7, 1985.**

ACDA members are encouraged to begin making their travel plans and plane reservations immediately to save on expenses.\*\* The official opening of the 1985 National ACDA Convention will be Thursday, March 7, 1985, at 8:30 a.m.\* The national office advises that it will be economically beneficial to stay over Saturday night to take advantage of the significant savings available on excursion airfares. The official airlines for the convention are Western Airlines and Delta.

A very special program book is being prepared for this, the Silver Anniversary year convention for ACDA. Colleges, universities, workshop programs and music industry representatives are urged to advertise in this outstanding publication that will reach thousands of musicians.

\* A special service, highlighting the world-famed Mormon Tabernacle Choir, has been designed for Saturday evening, March 9, in the Mormon Tabernacle and will serve as the culmination of all convention activities.

\*\* Pre-convention meetings and special activities will commence at 2:00 p.m. on Wednesday, March 8.

## *News Briefs from NC ACDA Board*

The executive board of the North Central Division of ACDA met in Lincoln, NE, on September 28 and 29, 1984.

1. Individual state presidents presented reports on activities in their state CDAs.

A. Iowa president Gary Schwartzhoff

reported a growing Student Symposium for college members and first-year teachers. Summer convention registration hit 318.

B. Minnesota president Roger Tenney that Repertoire and Standards (R&S) chairs will be responsible for setting up district workshops. He also noted that MCDA officers have worked with civil liberties and religious organizations in keeping sacred music in use in schools.

C. South Dakota president Steve Parker reported great news: membership in the state organization increased over 100 percent as a result of SD's hosting of the 1984 North Central convention.

D. North Dakota president Terry Eder expressed sorrow at the loss (to Texas, yet!) of state president-elect Mark Meecham. There is need for leadership in North Dakota. It is hoped that someone will surface to help Terry out.

E. Nebraska president Paul Swanson told of expanded workshops and plans in motion for the 1986 convention in Lincoln. His committee is already planning.

F. Wisconsin president-elect Kay Hartzell, reporting in the absence of Mark Aamot, described various state activities, including a fall convention which is covered elsewhere in this issue. Of particular interest is a student conducting contest.

2. The presidents requested that national draft a more workable financial report form. NCACDA will work on such a form and submit for consideration.

3. A review of the annual report of outgoing president Wayne Kivell expressed goals met: **Melisma** started, growth in the Dakotas, strengthening of R&S committees; regrettably, bylaws are lacking in the Dakotas still.

4. All division conventions nationwide made a profit! An updated "Bible" for convention planning was discussed, with area chairs to get their committee area notes back for the previous four conventions.

5. **NATIONAL CONVENTION NEWS:** Thursday night will feature the Elmer Iseler Singers; Friday night, the Kings Singers; Saturday night, a special service at the Tabernacle with the Mormon Tabernacle Choir.

6. Charles Thomley of Wisconsin is the new national R&S chair. He will coordinate all levels of R&S organization. All national, divisional, state R&S chairs will meet with Thomley in Salt Lake City at 2 p.m. Wednesday, March 6.

7. A special symposium on repertoire and exchange will feature 14 Canadian and South American conductors at 3:30, March 6 in Salt Lake City.

8. The executive board accepted the bid of Minneapolis as the convention site for NCACDA for 1988.

9. Much discussion of appointment of R&S chairs at various levels went on. Thomley is requested to develop a uniform form for appointments.

10. There are 11,392 members of ACDA as of last printout from Lawton.

NEWS BRIEFS continued on page 4

NEWS BRIEFS continued.....

11. The 1987 national convention will be in San Antonio.

12. The 1985 Europa Cantat (a followup to the 1984 Asian Cantat in which 2,500 singers gathered in Japan) will be in Strasbourg, France. Four American choirs will be chosen. Watch November Choral Journal for application forms. The tape procedure will be the same as for ACDA nationals.

13. The executive board of NCACDA went on record as opposing the language of the national Program and Publicity Policy and Guidelines.

14. National board has decreed that no overt campaigning for ACDA office is allowed. Interviews with the candidates in official publications, plus resumes, should suffice.

15. There is a need to expand the Lawton headquarters. Two plans are being considered.

16. Up to \$3,000 in divisional convention profits may be kept by the division. The rest will be kept in trust in Lawton in case of disaster.

17. Fall 1985 board meeting will be in Minneapolis on September 27 and 28.

18. Make plans to celebrate the 25th Anniversary of ACDA. We are trying to publish lists of all past state and division presidents/chairs.



Leland, Norris, Eder, Rossin



Janssen, Petersen, Swanson, Schwartzhoff, Lehmann, Parker, Mather



Janssen, Schwartzhoff, Lehmann, Parker, Mather



Eder, Rossin, Tenney, Hartzell

## A Tribute To Christiansen

During the time following our last newsletter, a dear and famous choral director, Olaf Christiansen, died. It is fitting that I now eulogize him.

It was only when I cried (and I was so critical of this excess in others the previous years) through our entire graduation concert in 1965, that I began to realize the impact that Olaf Christiansen's direction had on me. To put this in perspective, I was sensitive to being "held back." (Women in Ole Choir hold hands. When one, such as me with a loud voice, got carried away, a quick jerk backwards resulted.) Also, the soprano high A in "Beautiful Savior" was never high enough. Some vowels like "i" in "river" rounded like "reever" or our "o" in "Hodie" were so very round. Some of these practices resulted in a "St. Olaf Choir sound." But the emphasis on pure, blended sound was unequalled. Having developed my vibrato singing under Olaf, I could never understand the furor over straight tone singing. Those perfectly blended vowels resulted in pure sound and moments when the overtones were incredible. Never since have I been required to listen with such intensity. Olaf also required us to "serve the music" and not allow the music to serve us. Audiences never knew the names of soloists. Olaf's stance when taking a bow was humble, even with upstretched arms and that noble appearance he possessed.

Although I'm happy that the tradition has now ended, (the tradition of singing only religious, a cappella music, Lutheran emphasis), this music was a constant source of spiritual inspiration. And Olaf always stressed the importance of sharing this inspiration (only at a church school!).

We were molded for better or worse . . . but, most importantly, we were all stronger from our experience of singing under Olaf Christiansen. Our musicianship was well honed with fine-tuned listening and our sensitivity was refined to the point where we acquired the ability to follow even the most subtle command of Olaf's little finger. — Judith Boe, editor, Wis. C.D.A. Newsletter.

## FLIGHT TO SALT LAKE?

AIRFARE: \$270.00 per person

1985 National Convention Itinerary

Wednesday, March 6 — Leave Mpls./St. Paul, 5:35 P.M., Republic 355; Arrive Salt Lake City (Dinner, nonstop), 7:03 P.M.

Sunday, March 10 — Leave Salt Lake City, 10:05 A.M., Republic 62; Arrive Mpls./St. Paul (Snack, nonstop), 1:20 P.M.

As of September 4, 1984, these are the best times and prices for our group. If lower airfare becomes available, we will change over and advise you.

Rules and Restrictions of Airfare to Salt Lake City:

\*\$270.00 is a round-trip group airfare based on 10 passengers traveling together on outbound flight. Full payment now of \$270.00 will guarantee this price. The convention is during peak ski season and an October increase is expected.

A 10% deposit of \$27.00 will protect this airfare (up to a 5% increase).

\*Independent returns are possible at no additional cost providing the same routing and airline is used.

\*Cancellations within 60 days before departure will be charged 10% of the airfare by the airlines.

(This is not a charge of BoonErik Travel, but charged by the airlines).

\*Reservations and payment have to be in our office no later than 30 days prior to departure.

\*Airfare and times subject to change without prior notice.

FOR RESERVATIONS, CONTACT BOON-ERIK TRAVEL (612) 340-1400. Minnesota WATS 800-752-4246; Nationwide WATS 800-322-2378. ASK FOR PAT PETERSON OR LISA GMACH.

## WANTED: RETIRED MUSIC EDUCATORS

Retired music educators are invited to join MUSIC EDUCATOR PLACEMENT CONSULTANTS (MEPC) organized by Elwood (Woody) Keister, retired chair of voice and choral activities at the University of Florida and past president of ACDA. MEPC consultants in each state will provide career counseling and guidance for active music educators and aid employers in filling vacancies nationwide. More than 20 states are now organized. Those interested in becoming consultants should write or call Woody Keister at MEPC, 706 SW 21st Ave., Gainesville, FL 32601, (904) 376-2691.

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# news from the states

## iowa

### FALL RENAISSANCE SYMPOSIUM

Some exciting program ideas involving Iowa's colleges and universities have emerged from meetings during this past year. Three of these are being pursued actively: a Symposium in Renaissance Music featuring Iowa college and university chamber choirs, a College and University Honor Choir, and appearances by college and university choirs with Iowa's major symphony orchestras.

The first of these ideas to come to fruition will be the Symposium on Renaissance Music. This is to be a day-long event, and will include lectures on Renaissance culture and politics; demonstrations and clinics by Iowa college and university chamber choirs and open rehearsals dealing with repertoire and performance practice; finally, the event will culminate in an evening program, climaxed by a performance of Tallis' colossal 40-part motet, *Spem in alium*, sung by the massed college and university chamber choirs.

Guest conductor/clinician for the symposium will be Brock McElheran of the Crane School of Music, State University College of Arts and Sciences, Potsdam, New York. McElheran is also director of the Saratoga-Potsdam Choral Institute, now in its fifteenth season. In addition to conducting open rehearsals with the massed choirs, Mr. McElheran will deliver an orientation lecture on the Tallis motet and share insights resulting from his long experience with the work.

Chamber choirs from eight Iowa colleges and universities will participate in the symposium: Drake University, Allan Lehl; Grinnell College, James Fudge; Luther College, Bartlett Butler; Northwestern College, Kimberly Utke Schouten; University of Iowa, Don V. Moses; Simpson College, Robert Larson; Wartburg College, Paul Torkelson; and Central College, David Williams.

The event will be held in the newly renovated Douwstra Performing Arts Center at Central College in Pella, Iowa. Support for the symposium is broad. Co-operating organizations include the Iowa Choral Directors Association, the Iowa Consortium of the Renaissance, Central College, and the Iowa Humanities Board.

The college and university honor choir project is tentatively scheduled for fall of 1985, and the choir/symphony project to begin during the 1986-87 season.

### JANSSEN'S BOOK OUT!

Thomas L. Janssen, president-elect of North Central ACDA, and vice-president of the Iowa Choral Directors Association, has written a manual designed to aid conductors in marketing their choral programs. The book "102 Ways to Market Your

Choir," has been published by Jenson Music Company.

When asked why he wrote the book, Janssen said that he recognized the need for choral directors to become more adept at creating audiences and marketing their programs and that he wanted to articulate those needs and suggest ways of addressing them. After he attended an Iowa Arts Council caucus in 1982 he began the outline for the book and completed it in May of 1983. Janssen presented ideas from the book at the 1983 ICDA summer symposium and subsequently sought a publisher for it. The book, which is priced at \$20.00, may be ordered through local music stores or Wingert-Jones in Kansas City.

## south dakota

### SDSU's SALADINO HONORED

David Saladino, Director of Choral Activities at South Dakota State University has announced that the SDSU Concert Choir has been the recipient of two foundation grants; one from the South Dakota Arts Council and the other from the Meet-the-Composer Project of the Upper Midwest. These grants have enabled the Concert Choir to commission an extended choral composition from the noted American composer, Gordon Binkerd.

A native of Gregory, South Dakota, Binkerd attended Dakota Wesleyan University in Mitchell and is considered one of this country's foremost choral composers. He has been commissioned to compose a four-movement work based on texts by Tennyson and accompanied by flute, oboe, clarinet, harp and percussion. In addition, Binkerd will be in-residence at South Dakota State University in Brookings for meet-the-composer seminars from April 10-12, 1985. The newly commissioned composition will be premiered Friday evening, April 12, at 7:30 p.m. in Lincoln Music Hall on the SDSU campus.

### SDACDA HOLDS IN-GATHERING

On September 20, the South Dakota School of Mines and Technology was the site of a meeting of high school choral directors in the West River/Black Hills region of South Dakota.

Hosted jointly by Dr. James D. Feiszle, Director of Music at SDSM&T, and Stephen Parker, Director of Choral Activities at Black Hills State College, and current South Dakota ACDA president, this meeting was the first such attempt at better communications between choral educators in the region.

In addition to providing a vehicle for new choral directors to meet established directors working in the same geographical

area, the micro-convention included a reading session of the South Dakota All-State Chorus music and a discussion of issues relevant to choral directors in western South Dakota. Some of the topics of interest were: 1) new state college entrance requirements and their effect upon high school music programs; 2) transportation difficulties for West River schools to state events in eastern South Dakota; and 3) how to improve and maintain better communication and interaction between high school and collegiate choral activities.

## minnesota

### MCDA FALL CONVENTION

The 1984 Minnesota ACDA Fall Convention will be held Friday evening, November 16, and Saturday, November 17, at Northwestern College in Roseville, Minnesota. Headlining the convention will be Dr. Weston Noble, conductor of the Luther College Nordic Choir, Decorah, Iowa, who will conduct an open rehearsal with selected Minnesota College Choirs and that evening lead them in a performance of the Haydn "Te Deum" with orchestral accompaniment provided by the Maranatha Orchestra. Additionally, Dr. Noble will give the Keynote Address and do a workshop with convention participants on Choral Rehearsal Techniques.

Choirs represented this year include: Northwestern College Choir of Roseville, Richard Edstrom, Conductor; Bemidji State University Choir from Bemidji, Paul Brandvik, Conductor; Anoka Senior High School Choir from Anoka, Bruce Phelps, Conductor; the Bemidji Chorale, Lyle Jewell, Conductor; and The Hutchinson Family Singers, George Berglund, Conductor.

Special Sessions dealing with practical Choral Literature will be held as well and led by Avis Evenrud, Elementary Music; Robert Peterson, High School and College Music; and Curt Hanson, Church Music. Special Workshops will be held as well, dealing with the following topics: Vocal Health, Leon Thurman; Conducting Techniques, Karle Erickson; and Choral Rehearsal Techniques led by Weston Noble. A specially selected panel will discuss "Choral Production — Blend vs. Individuality; The Great Controversy." A special concert is also planned for Saturday evening. The Luther College Choir from Decorah, Iowa, will be performing at Calvary Lutheran Church in Golden Valley that evening and will prove to be a fitting end to an outstanding weekend of events.

For further information, contact Roger Tenney, Music Department, Owatonna High School, Owatonna, MN 55060.

## north dakota

### WORKSHOP FEATURES LUBOFF

The North Dakota Chapter of ACDA, in cooperation with Popplers Music Store in

Grand Forks, North Dakota, will present a choral techniques and music reading session Friday and Saturday, January 18-19, 1985. On Friday, a special session dealing with the boys' changing voice and the adolescent singer will begin at 2 p.m. Don Collins, Professor of Music at the University of Central Arkansas and one of the leading authorities on the cambiata voice, will present the session. Included will be a special demonstration choir consisting of 6th-9th grade students from Grand Forks and the surrounding area. Collins will also conduct a music reading session Friday evening dealing with music suitable for the adolescent singer.

On Saturday, January 19, Norman Luboff will conduct a music reading and choral technique session. Luboff needs no introduction to the choral community, as he is widely respected as one of the leaders in choral music today. North Dakota is pleased and proud that he will be in Grand Forks to present this choral workshop. The entire weekend will be an exciting experience for all choral directors.

For additional information,  
Terry Eder, President, ND ACDA,  
Department of Music, University of North  
Dakota, Grand Forks, ND 58202

## wisconsin

### CONCERT AT CAPITOL NOV. 14

Ask Don Crouch about the thrill of conducting a combined choir of 140 singers and the Madison West High Brass Choir.

Ask Philip Buch about the thrill of long crescendi with an echo which enhances the music of the singers and the intent of the composer.

Ask Pam Schroeder about the growth in appreciation and musicianship which took place with her singers during the Proclamation Concert 1984.

Ask Governor Earl about the thrill of hearing good music echo throughout the rotunda and the ready excitement of proclaiming two weeks in December as WISCONSIN CHORAL MUSIC WEEKS.

The Proclamation Concert is unique to Wisconsin and WCDA takes pride in this event.

Participation in the concert is by invitation and any director who would like to participate in future years should contact Rod Witte in Madison.

### WCDA STATE CONVENTION

University of Wisconsin—Eau Claire  
Performance Center

January 18 & 19, 1985

Convention Hotel and Headquarters:  
Civic Center Inn—Downtown Eau Claire  
Friday's Headliner: Alice Parker,  
"Comprehensive Musicianship"

Saturday's Feature: Noon luncheon with  
Cabaret Show by UWEC Music Dept.

Direct inquiries to:

Kay M. Hartzell

2414 N. 70th St.

Wauwatosa, WI 53213

★★★★★★★★★★★★★★★★★★★★

## WCDA

### CALENDAR OF EVENTS

October 20, 1984

Fall Choral Festival

University of Wisconsin, Stevens Point

Choral Clinic with Daniel Moe, Oberlin College  
Carroll College, Waukesha

October 26, 1984

WCDA Dinner Meeting, 5:30 p.m.

Crandal's — Madison

October 26-27, 1984

Wisconsin State Music Educators Meeting  
Madison

October 27, 1984

SPASH Vocal Jazz Festival

Stevens Point Area Senior H.S.

January 18-19, 1985

WCDA Convention — U.W. Eau Claire

★★★★★★★★★★★★★★★★★★★★

## President's Message



DIANE  
LELAND

NC ACDA  
PRESIDENT

As I embark upon a two-year term as President of the North Central Division, I am enthused and appreciative to serve as your official representative on the National and Divisional ACDA levels. On behalf of the North Central Division membership, I wish to thank Wayne Kivell for his fine leadership and guidance during his past two years as Division President.

The affairs of our Division have been well-maintained in the past; presently, we are at a turning point in our Division's development whereby we must set innovative goals and achieve new horizons by working together as ACDA members. I welcome your input and suggestions as the Division strives to meet your present needs and create new opportunities for you to continue your growth as an educator, choral musician, and human being.

Recently, it was my pleasure and privilege to attend the ACDA National Board of Directors meeting in Salt Lake City, Utah, as the North Central Division's official representative. The 1985 National Convention will be staged in Salt Lake City March 6-9 and will commemorate and celebrate ACDA's Silver Anniversary Year. Present convention program plans are spectacular in every manner! Headliner performing groups include: 1) the famed Mormon Tabernacle Choir, conducted by Jerold Ottley, 2) Canada's highly acclaimed premier professional vocal ensemble, The Elmer Iseler Singers from Toronto, con-

ducted by Elmer Iseler, and 3) the world-renowned King's Singers from Cambridge, England.

Performance facilities for the convention are magnificent and will offer both the performers and listeners an acoustical experience of a lifetime. All major performances are scheduled for Symphony Hall which is the home of the Utah Symphony. After attending a symphony concert with the National Board of Directors, I would venture to say that acoustically this hall is one of the finest performance halls in our country. The convention finale has been designed as a special closing service featuring the Mormon Tabernacle Choir. This culminating activity is scheduled for Saturday evening March 9 in the famed Mormon Tabernacle on Temple Square. Indeed, the facilities for this convention far surpass and exceed those of any past ACDA national convention!

Pre-convention activities scheduled on Wednesday, March 6 include 1) a special assembly of all National, Divisional, and State Choral Repertoire and Standards Committee chairs from 2:00-3:30 p.m. 2) a Symposium of Choral Repertoire and Exchange featuring 14 guest conductors from Canada and South America from 3:30-5:30 p.m., 3) a Leadership Assembly of all National, Divisional, and State Presidents and President-Elects at 6:30 P.M., and 4) Division Leadership Meetings at 8:30 P.M. All pre-convention activities are scheduled to be held at the Sheraton.

Because the convention is occurring during the peak of skiing season, I would urge you to make your flight reservations IMMEDIATELY to ensure yourself a seat and the lowest airfare possible.

The city of Salt Lake City boasts an abundance of fine hotels located within close walking proximity of Symphony Hall and Temple Square. Anyone flying to Salt Lake City for the convention will receive complimentary shuttle service to and from the airport. Hotel rates for one or two persons per room range from \$30 to \$55. Rates for three or four persons per room range from \$35 to \$65. The Shilo Inn which is located 2½ blocks from Symphony Hall is the most economically priced (\$30 for one or two persons or \$35 for three or four persons) and also offers a complimentary continental breakfast. (This one will fill fast!) Hotel registration forms will be mailed from the ACDA National Office November 1.

Six choirs will be representing the North Central Division on the National Convention in Salt Lake City. (They are listed elsewhere in this magazine.) Congratulations to all six choirs selected and their directors!

I sincerely hope that many of you HAVE or WILL make plans to attend this exciting national convention and participate in the celebration of 25 years of ACDA's outstanding dedication to fostering and promoting the finest choral music in the United States.

Best wishes to all in your choral endeavors! Hope to see many North Central ACDA'ers in Salt Lake City!





Dear Mick:

I know that you called my husband, your old high school choral director, to talk about the battles of first-year teaching, but I'm going to add my opinion to his. I'm excellent at giving unsolicited advice, as you well know.

You have your work cut out for you, taking on a K-12 choral job in a small town — but you knew that when you signed the contract. At least you don't have band thrown into the bargain, as increasing numbers of us do! You do have to shift gears all day long, and it's often hard to make the leap from "Little Ducky Duddle" to "Der Abend" in the three minutes you have to hike it from the elementary wing to your high school room. All I can tell you on that score is try to eliminate mental static; don't carry one class's woes into the next class.

Don't be afraid to make a fool of yourself in front of your students. If I don't do that several times a day, my day's been a failure. It lets your people see that you're human. Admit your mistakes, and never ask a kid to do something you're not willing to do yourself — especially a junior high kid. Too many young teachers set themselves up as minor deities who impose favor and bring down wrath on the unsuspecting heads of their charges just to establish early-on who's boss. The old dictum of "Don't smile till Christmas" has limited currency. Yes, be stern when the situation demands, but flexibility is the key. And for Pete's sake, if you find a technique that isn't working, give it up! Pace is vital, too. Don't dwell on anything too long — move ahead and vary the rehearsals, if for no other reason than to keep **your** mind alive. (I find that boredom is my own greatest enemy on days when I have six choirs in a row.)

You mentioned that a few of the kids were upset with your swing choir selections. Anytime you're in the business of picking some people and excluding others, there are going to be disappointments and criticisms. That may be the hardest part of the job. The singers somehow need to be made to realize that you have hurts, too, and that you "call 'em as you see 'em." If they learn that we all share essential humanity, you'll make better music together. While you ache for the kids who give 110% and still can't cut it, at least you have the satisfaction of knowing that they care. You'll find yourself caring too — not just for your professional reputation or for what your singers can do for you musically, but caring about your singers as people. I know how I cried and how I still have pain when I think my All-State alto of some years ago who was killed

in a wreck last winter. After the letter jackets with all the medals are long packed away, the kids remember what you learned together about living. I like to think I was one of the first people called about Lori's accident — 7 years and 170 miles away — because they knew I'd still care.

Caring takes its toll, though, as witnessed by the number of people who burn-out in this profession. I don't think it's possible to give too much, however; most of those who burn-out do so because they've reached a level of frustration that's insurmountable. Some of us expect too much too soon. You know young directors who pack it in after only a couple of years because their choirs don't instantly achieve a high level of proficiency. All of this takes time, and has to be continually worked at. No wonder the divorce rate in the U.S. is so high — we tend to be quitters at the first sign of a storm. The parallel is easily drawn with our profession. The all too frequent thinking is that if you don't have half the school in choir, 15 in All-State, and 75% Division I's at contest the first year on the job, bail out; you're probably not suited for choral directing! What wrong-headed thinking that is. Is it any wonder you only have two seniors in choir? Your seniors have had four teachers in four years, and probably wonder what's wrong with themselves. Like a rejected lover, they're naturally wary of your overtures. Take your time, make inroads, and don't give up on them, you, or choral music. The fact that you've got 36 of 37 seventh graders voluntarily taking choir speaks volumes. The future is bright if you stay long enough to see it. And if I were you, I'd seek out that 37th kid and shake his hand; he must be a man of conviction!

I wish that you could have been at dinner with the Resident Tenor and me in Sioux Falls. Dale Grotenhuis, Jim Fritschel and Weston Noble, men who I revere and am proud to call friends, recalled their first days in choral music and raised gales of laughter with tales of their rookie dumbness. It's hard for most people to conceive of those guys ever making silly blunders, but perhaps they've gotten where they are by recognizing their failings, working to fill the gaps, and getting on with it. So forgive yourself if you mess up, and be better the next time.

I sense that you're a little lonely. This comes with the territory when you're a young single teacher. The tendency is to circumvent this by plunging so deeply into the work that you lose yourself. That technique may work for a little while, but it eventually becomes numbing. Take time for **you**, and remember that we — and a whole legion of other ACDA types — are always here to listen and help. Thank God you were wise enough to get hooked-up with ACDA at the outset. It can be your lifeline on those down days. You're going to survive, and then some. Keep reaching.

*Sandy*

-7-

## COLLEGE CHORAL DIRECTOR RESOURCES

Richard Bloesch, Coll-U R&S Chair

Richard J. Bloesch....

teaches courses in choral literature, is advisor for doctoral choral essays, and conducts the Camerata Singers in the School of Music at the University of Iowa. holds degrees from Elmhurst College, the School of Sacred Music at Union Theological Seminary, and the University of Illinois.

studied choral conducting with Margaret Hillis, Elaine Brown, Harold Decker, and Paul Steinitz.

is author of forthcoming ACDA monograph which will be a selective annotated listing of 20th-century choral music suitable for performance by college and university choirs.

Choral conductors in colleges and universities have generally good musical instincts, but are nonetheless often frustrated in their search for performable, yet worthwhile, choral works. When one has exhausted the resources of both one's personal choral library and that of the school where one is working, where does one start to look for new repertory?

Most conductors already have some feeling for the distinction between excellent and less excellent publishers of choral music. But how many of us have taken the trouble to send off for catalogs of choral music from the best publishers? There are several good sources for publishers' addresses. In every issue of **NOTES** (The Quarterly Journal of the Music Library Association) there is a section called "Music Publishers' Catalogues," which lists new and current catalogs received since the previous issue. If a publisher has issued a separate choral catalog, this information is included. It is important to note that these listings include foreign as well as American music publishers. Another good source for recent addresses of music publishers is the list of publishers in the catalog **Choral Music in Print**. This catalog, by the way, is an invaluable resource for all choral conductors. Originally published in two volumes (**Sacred Choral Music in Print** and **Secular Choral Music in Print**, in 1974), it is now kept up-to-date by almost annual supplements, the latest having been issued in 1983. This latest supplement contains the most reliable list of music publishers and addresses.

**Choral Music in Print** now includes a wide range of choral literature from publishers around the world. I regard it almost as a choral conductor's "Bible."

Recordings of choral music are also extremely valuable. Although record liner notes vary in quality, more recent recordings often provide information about the choral works recorded that cannot be

RESOURCES continued on page 8

found elsewhere. One should not restrict one's search for choral recordings to a perusal of the domestic **Schwann** record catalog. Most music libraries have the most important record catalogs from Europe, especially the **Bielefelder** catalog from Germany, and the **Gramophone** catalog from England. Many foreign record labels are now easily available through U.S. outlets: see, for example, the many ads for foreign label distributors in any issue of **Fanfare** magazine. This brings me to the next point: read current reviews of recorded choral performances. **Fanfare** reviews more classical records than any other magazine published in the United States. Another good source is **The Gramophone** — the best English journal devoted to reviews of classical recordings.

It perhaps should go without saying that one should attend as many choral concerts as possible, one should obtain programs of choral concerts from other choral conductors, and one should attend ACDA conventions, where many repertory ideas can be gleaned from performances and from publishers' exhibits.

Choral conductors at small colleges should plan a trip to a nearby large university, in order to explore the holdings of its music library, and its choral library. Most good research music libraries subscribe to collected editions of composers' works. The best way, for example, to see quickly all the choral works composed by Brahms is to look in the several volumes devoted to choral music within the collected edition of the complete works of Brahms. Even the music of some 20th century composers is now available in collected editions. Almost all of the choral music of Schoenberg has now been printed in the complete Schoenberg edition.

In his or her search, the choral conductor will discover that many important choral works exist in several versions. The Kodaly **Missa Brevis**, for example, was eventually scored by the composer for large orchestra, but originally written with organ accompaniment only. This version should therefore be much more accessible to most college choral ensembles. The Dvorak **Mass in D** was also composed first with organ only, and later scored for orchestra. Both versions can be seen in the complete edition of the works of Dvorak. Many of the large choral works of Vaughan Williams can be performed in an alternative chamber orchestra version prepared by the composer, and available from the publisher.

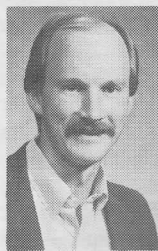
The ACDA is endeavoring to publish a series of monographs that will provide annotated lists of recommended choral music from a given period, suitable for performance by college and university choirs. The first of these monographs, on 20th-century choral music, should be published in 1985.

The search for good choral literature is a never-ending one, as all conductors know. I hope that we can help each other in this

search, and continue to share our knowledge and experiences with one another.

## A WORD ABOUT COMMUNITY CHOIRS

David Clarke, Community Choir R&S Chair



David Clarke is a 1976 graduate of Augsburg College in Minneapolis. He has taught vocal music in Wheaton and Cambridge, Minnesota. In 1981 he formed the East Central Minnesota Chorale, a regional choir which he still directs. He is currently Minister of Music at Normandale Lutheran Church in Edina, MN.

For many years high school and college choirs of our North Central Region have produced to our communities singers who have experience, ability and love for quality choral music. A frustration of many of these people is the inability to be challenged and satisfied musically by church choirs. The personnel of the church choir usually includes both extremes; the highly trained and the untrained, some with ability and some with little ability. This usually results in a sacrifice of difficult literature and on performance level.

The development of community-regional choirs often fulfills the need of the trained singer and also gives an added dimension to the choral music offered within a community. The singers are out there and they know the discipline and dedication required for high performance standards.

At the North Central Convention in Sioux Falls last February, a panel presented and discussed budgets, funding and organizational aspects of five different community choral groups. The two areas which raised the most concern were 1) Availability of state and federal grant money 2) Formation of non-profit status (to allow for tax-deductible donations). Please contact me for information if these are concerns to you.

Listed below are state representatives for community choir activity in the North Central Region. If you are interested in starting or being involved in a community choir please contact your respective state chair or myself with any questions.

David Clarke  
Rt. 1, Box 660  
Cambridge, MN 55008  
NC Community Division Chair

Les Hale  
1412 Delta Dr.  
Cedar Falls, IA 50613

Robert Scholz  
704 St. Olaf Ave.  
Northfield, MN 55057

Rosemary Vondracek  
3114 Dakota Ave.  
S. Sioux City, NE 68776

Charles Sullivan  
2921 N. Bartlett  
Milwaukee, WI 53211

## The 'Un'conducted Choir

Andrew Smith, Jazz & Show R&S Chair

Andrew Smith, BS Indiana University of Pennsylvania; MM and PhD, University of Michigan; other studies; University of Innsbruck; University of Vienna; State Academy of Music and Dramatic Arts, Vienna; The Mozarteum, Salzburg; Danube Bend Summer Academy, Esztergom, Hungary; Director: University Pop Choir, SNOWFIRE, Moorhead State Coordinator, Music Education, Moorhead State University, MN. Organist, Gethsemane Episcopal Cathedral, Fargo, ND. Currently on Sabbatical leave; teaching choral music, Walla Walla, Washington, Junior High Schools.

With the rapid rise in popularity of the show and vocal jazz ensembles, the role of the choral director in rehearsals has become particularly critical because the director has virtually no control over the choreographed choir during the performance. The conductor's physical presence between a moving choir and its audience can be most distracting to the viewers. There is a choice of solutions: eliminate any sort of choreographed movement by the choir, or remove the conductor from the stage. If the director is before the ensemble, then the group must watch the director and ignore the audience. If the choir is to develop a rapport with the audience through facial expression and eye contact, then it is not possible for them to watch the conductor whose role then becomes superficial at best. If the choir is not moving actively as when singing a ballad or other number which does not adapt to movement, this will not, of course, apply.

The first concert with my "un"conducted choir performing on stage and with me sitting in the audience filled me with a feeling of helplessness (bordering on panic) should a performance problem occur and I would be powerless to correct it. Fortunately, none did occur, nor has any occurred since. My initial experiences have been helped by my background as an organist. The organ, with its consistent sustaining characteristics, requires equally precise attacks and releases. This same discipline is vital to an "un"conducted ensemble in that the performers themselves must take the responsibility for their own entrances and releases, dynamic levels and overall musical performance. The piano accompaniment or instrumental back-up group assumes the role of surrogate leader by establishing tempos and in general keeping the group going. Well rehearsed introductions and careful counting will result in precise entrances. Releases can present special difficulties if they occur at the end of a long, sustained chord, particularly if there is also a fermata. Here again, there are two possible solutions: keep a steady pulse going for a specified number of beats (adding one or two for the fermata), or have the pianist hit a low, tonic

'UN'CONDUCTED continued on page 9



'UN'CONDUCTED continued.....

bass note to signal the cut-off, again, after a precise number of beats.

Internal phrase endings may also be difficult to execute. The following example in 4 time may be counted with the addition of beats as indicated. *1 2 3 4 5 6 7 8*  
= 2 // = 1 Rubato may be treated in a similar manner by adding beats to the constant pulse. This can also apply to ritards and rallentandos. As the group rehearses and performs together, they will rapidly develop an empathetic sense in performance and all of the musical nuances should soon become highly refined.

Dynamic levels present an additional problem in that groups performing without a director frequently deadline between a mezzo-piano and a mezzo-forte, and maintain that level for the duration of an entire composition, if not for the whole concert. Dynamic levels, as well as notes and lyrics, must be memorized by the choir during rehearsals. Robert Fountain has used an excellent warm-up technique to sensitize a choir to the range of dynamic levels. He had the choir sing a phrase of a familiar song as they would when singing around a campfire. (His example was the first phrase of "Home on the Range.") This was the mezzo-forte. From that point, he vocalized the choirs up and down to fortissimo and pianissimo. The exercise develops in the choir an awareness of dynamic markings that helps them to interpret a piece more accurately. Crescendos and diminuendos may also be calculated by precise beats and the dynamic levels which should be reached by particular points.

There are, of course, great differences in expectation levels for college, high school and junior high school choral groups. Many of the readers are more aware of this than this writer who has been blessed with very energetic and talented college students, mostly from disciplines other than music. Nonetheless, given the challenge and some good music, the results are very rewarding both to the students and to the teacher without jeopardizing either the quality of the music or the appearance of the performing group.

## JUNIOR HIGH MEANS ACTION!

Katherine Doepke, J.H. R&S Chair



**Doepke, Katherine G.** North Central Chair for the Committee for Repertoire and Standards. State Jr. High Coordinator, past Secy./Treas., Registrar for State Convention, 1984. Retired from teaching junior high choral music for Mpls. schools in 1982. Directs church choir. Trinity First Luth. in Mpls., having been there 31 years. Volunteers with Music Therapist at Courage

Center, Mpls. Province Governor for Mu Phi Epsilon, music fraternity. Member of ACDA, MMEA, MENC. Thursday Musical, and cooks delicious meals for state board meetings! Recipes available upon request.

The people who think that ACDA is an organization for stuffy, ivory tower purists will have a rude awakening this year as reports appear about Junior High workshops, festivals and the HONORS CHOIR which will perform at the National Convention in Salt Lake City. Most high school choral directors appreciate the work of their colleagues in junior high in motivating, retaining singers, and preparing students for the high school experience. Some of them teach in both areas, of course.

In a continuing effort to provide resources and inservice opportunities, the NC Committee for Repertoire and Standards is in action at this time in two areas. Each State Chair has requested a repertoire list of favorite octavos from ACDA member directors. The lists are then coordinated and sent to me. Next year a master list of good quality titles will be available to the entire membership from Nancy Cox, national chair. It is hoped that this list will be helpful to directors searching for worthwhile and interesting music for changing and developing voices.

Another activity this year is the exciting announcement of a National Jr. High Honors Choir which will perform on Saturday, March 9, 1985, at the National Convention in Salt Lake City. At least one quartet from each state will be chosen by audition to work with Rod Eichenburger, Clinician. The concert will include a commissioned piece by John Rutter, who will rehearse and conduct his number. Audition information is available from each State Chair. If you have not yet received the details, you may call me at (612) 588-2212. The state deadline for audition tapes is October 30; the NC Divisional Chair's deadline is Nov. 10, 1984.

Assistance in the area of boys' changing voices is the focus for the fourth annual fall workshops for church choirs and Jr. High choral groups in Minnesota. State Chair, Mary Ellen Malkasian, will explain the repertoire project and lead a session called, "Those junior high boys!". Roger Tenney, MN State ACDA President, will lead the church choir sessions. Three boys' choirs will perform at the workshops in Owatonna and Fergus Falls, MN.

Iowa Chair, Liz Krivokucha, reports an action packed school year for junior high singers and directors. All eight state districts plan at least one clinic and two districts may add the benefit of a festival combined choir. The planning, and implementing of these events, may involve 13 clinicians, 94 schools, 119 choirs and 4543 students! Junior High — where the action is.

# States' Writes

A COLLECTION OF ARTICLES FROM THE STATES OF NCACDA

## FOOD FOR THOUGHT

Jon Peterson, Nebraska

Singers differ from all other musicians. The singer, along with all other musicians, is concerned with producing a beautiful tone, but must go one step further. He must concern himself with the superimposing of word sounds in that tune as well. The following comments deal primarily with good diction, its execution and application to "pop singing."

Two important points to remember: (1) since the voice is the singer's instrument, words then, become the vehicle on which the instrument conveys its sound, and (2) words serve as not only the singer's means of communicating ideas and thoughts, but emotion as well.

The singer must strive to rid his vocal presentation of all noticeable problems, such as inaccuracies, faulty volume relationships, and poor voice production. Problems that tend to divert the listener's attention or that tend to distract.

We must use a popularized style of diction similar to the leading singers (Anita Kerr Singers, Frank Sinatra, Cleo Laine Singers Unlimited, Manhattan Transfer, etc.).

Words must be singable and understandable. In attempting to achieve this end, we must be careful not to use poor pronunciation such as "won't choo" (won't you) and "diddunt" (didn't). William Vennard once said, "You sing as you speak — providing you speak correctly."

Singers don't speak on pitch, they SING on pitch. The difference between singing and speaking is the duration of the sounds uttered.

Vowels are the basic word sounds that sustain the vocal tone. They add beauty to the overall vocal presentation. Likewise, they add very little to the telling of the story.

Consonants identify the word being sung. Through proper execution (more duration), they bring out the emotion in the textual content of the story.

If consonants are overstressed, they tend to distract and likewise, if they are sung too softly, the word meaning is lost.

In a broad sense, vowels carry the sound and the consonants tell the story.

Syllable connection (word sound linking)

CONTINUED ON NEXT PAGE.....

— the purpose of good syllable connection is to effectively sustain the presentation of the words.

Singers must be careful in using substitute sound, such as “Z” for “S” as in “this will be.”

Dorothy Uris, in her book, “To Sing in English” states it beautifully this way. She writes, “There are no ugly consonants, only inept execution.”

## BURN-OUT IN IOWA?

Aimee Beckmann-Collier, Iowa

As choral directors begin another year filled with countless rehearsals, performances, and their attendant pressures, many in the profession may begin to feel a lessening of enthusiasm for their work and an inability to cope with the stress of their role as conductors. Such feelings may signal what is now commonly referred to as “burnout.”

At the Iowa Choral Directors Association Summer Symposium, three panelists presented an interest session devoted to burnout. The panelists, Lauretta Graetz, Gary Fiscus, and Tom Janssen, presented this list of symptoms and suggested remedies:

**PHYSICAL SYMPTOMS OF STRESS** which can lead to burnout in the choral profession: recurrent illness, excessive tiredness, headaches and other body pains, insomnia, lethargy.

**ATTITUDINAL SYMPTOMS OF STRESS** which can lead to burnout in the choral profession: self-pity, boredom, negativeness, irritability, the feeling of being drained of creative thoughts, the feeling of running in circles without accomplishment.

### SUGGESTED REMEDIES:

Get a physical examination.

Avoid rash decisions about career moves late in the school year.

Organize thoughts when feeling stress: make lists of things to do, write down feelings, analyze anxieties.

Do something for yourself (leisure, recreation, wellness and exercise program, and hobbies) on a regular basis.

Set realistic goals with choirs.

Avoid being hypersensitive and over-reacting to small daily dilemmas.

Don't attempt to out-do yourself every year. Decide on a saturation point and learn to say “no.”

Walk away from small failures and forget them.

Don't take yourself too seriously. Laugh at yourself.

Utilize colleagues in ICDA for therapy, support and sharing.

## SPECIAL ★★★★★★ CORRESPONDENCE

John Windh, Wisconsin

There is far more choral music in Cambridge in England than the King's College Choir, whose pure and controlled style is widely known in the U.S. through recordings (41 of them on EMI alone). A sabbatical there this past spring and summer showed the English choral tradition to be vibrant but quite unlike ours.

The best choirs, including both King's College and St. John's (which some prefer) at Cambridge University, stem from what one of their directors calls the “English cathedral tradition.” In many places for many years, English church choirs have sung much more than an anthem or two at Sunday morning worship. Indeed, in a practice that must come from medieval monasteries, many give more effort to the late-afternoon “evensong” liturgy which resembles Roman Vespers. Evensong can be a 45-minute service with nearly 40 minutes of choral music — including Psalms, a Magnificat, a Nunc Dimittis, an anthem or two, a Kyrie, a Lord's Prayer, and numerous brief responses. There is no sermon. Both choirs sing six evensongs a week plus a polyphonic mass on Sunday mornings, easily performing more literature each week than many American choirs learn in a semester. Since they rehearse just an hour before each service, it is plain that the English cathedral tradition emphasizes reading, tuning, blending, and music-making the **first time through**.

As another example of their awesome quickness, the King's Choir returned from a month's summer vacation on a Thursday in mid-July and sang evensongs on Thursday, Friday, and Saturday. Then on Sunday, they did the Vaughan-Williams mass in the morning and a **long** evensong in the afternoon which included Britten's “Rejoice in the Lamb.” Then in the following ten days, as part of the Cambridge summer festival, they gave four performances of an original musical and presented a formal concert of “madrigals, partsongs, spirituals, and close harmony,” entertained at a full-dress banquet, did their evensongs every day, and tossed off an elaborate Monteverdi “Vespers” also.

The English choral tradition glories in the sound of the boy soprano. There must be hundreds, even thousands of boys active in English church music — moving from their local choir up through the “minor leagues” and finally to a place like King's, where they must live away from home and give many hours in making music. But they receive an excellent private-school education at reduced cost. The King's boys seem very special, whether singing elaborate solo phrases or merely leaving their splendid chapel in their cutaway coats and top hats.

Even small parish churches may have boy sopranos, local and less skilled, but often able to outsing their men. And in other choirs entirely of adults, the female sopranos tend to sound rather like boys, all over Europe.

The ideal alto in the English tradition is a male. We would call him a countertenor or falsetist. Even moreso than the boy sopranos, these voices give British choirs a unique silvery sheen. In English Renaissance music, they can sing down to the F below middle C far more strongly than a woman. And on A above middle C, or even up to C and D, they have exquisite power. Such music, of course, was written with just these altos in mind. But so was much Britten and even Vaughan-Williams. Adult choirs often have a few male altos too.

British choirs are often surprisingly small. Imagine a Bach “St. Matthew” sung by 24 college students, plus six more sopranos on the cantus firmus phrases. With an orchestra of 17, even in a reverberant Cambridge chapel, the double-choir transparency, phrasing, and articulation were electrifying. Both the King's and John's choirs have 30 singers, but 16 of them are the boy sopranos! The 14 university-age men sing bass (6), tenor (4), and alto (4). Since they sing in alternation in two equal groups across their chancels, they are often very exposed — yet models of blend and precision. In many of the 30-plus colleges of Cambridge University, even smaller choirs do 2-3 evensongs a week in their chapels. One includes 8 female sopranos, 4 altos (2 male), 4 tenors, and 6 basses. Yet they sing superbly, even in 8 parts and double choir, and toured Italy this year.

England also has a history of big community and festival choirs. Yet David Willcock's London “Bach Choir” of 200 voices is less exciting than Margaret Hawkins' symphony chorus. And the Cambridge Choral Society's nearly-memorized “Elijah” was accurate and enthusiastic but unacceptably overstated, even shouted. On the other hand, every day there is fine choral music on BBC radio, much of it sung just for radio by the BBC's own professional chorus.

The English choral tradition **does** tend, to a fault, to do mostly **English** music, from Taverner to today (but little Rutter). One can scarcely count all of the announcements in the papers for concerts of British works, especially Elgar's “Dream of Gerontius.” And the tradition includes numerous school, community, and church groups which are as distressing as ours. Many English directors, while polite and helpful, seem too busy to give visitors much time.

But in the best cathedrals and college chapels, the quality of singing and the breadth of literature are simply breathtaking. Hearing these choirs almost daily for several months never failed to be a profound emotional experience.

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# SD HONORS CHOIR

James Feizli, South Dakota

ACDA members from other states have expressed an interest in the South Dakota Honors Choir, which is a select mixed chorus organized and administered by the SD-ACDA. Don Peterson, music supervisor for the Sioux Falls Public Schools, was and is a major force behind the Honors Choir. Here are his responses to a number of questions concerning the origin and present status of the Honors Choir.

1. What is the SDHC? (definition, stated purpose, sponsorship)

The South Dakota Honors Choir was created to fill a musical need for the more talented singers of our South Dakota high schools. The existing All-State chorus festival was and is serving a good purpose as a representative organization, but its size and method of selection did not provide for the challenge and selectivity of the most advanced sophomore and junior singers. We also felt strongly about two things:

a. Music reading needed an emphasis in our schools which was not being served. Consequently, the Honors Choir audition includes a sight-singing test counting 30% of total score.

b. Assuming a good experience at the camp, it was felt that those in attendance should all return to their respective schools in the fall to share their musical talent, leadership and inspiration to their own choruses. Consequently, we made sophomore and junior students eligible during the audition year.

The Honors Choir consists of 150 singers selected by audition. The audition includes a solo performance (60%), a sight-singing test (30%), and a written test (10%). Participation in the audition has grown from 365 the first year to 574 in 1984. The activity has approval (not sanction) of the SDHSAA. The South Dakota Arts Council has supported us annually with a grant of \$750-\$1000. SDACDA has provided the leadership. Students, through tuition payments, have been the major source of income.

2. When and how did the SDHC originate?

The Honors Choir was the result of a "brainstorming" session by state choral directors, Stan Rishoi, Perry Jones, Alan Stanga, Bob Ellingson and Don Peterson. This was in 1972 or 1973. With a commitment from the South Dakota Arts Council in 1974, an invitation to host a summer camp for the Honors Choir came from Merlyn Aman, Director of Choral Activities at Black Hills State College in Spearfish. Stan Rishoi was instrumental in the first year's organization and Aman was

the host site chairman. Rod Walker, Kansas State University Choral Director, was guest conductor for the event.

3. What, if any, major changes have occurred in its administration and function over the years?

Auditions — In the first years, judges were from the specific areas of the audition. We have since had the same four judges traveling to all audition sites and each judge hearing all auditions from one section. This has provided much greater consistency and equity.

Administration — In the first years, a chairman was designated to coincide with the site. The last seven years, Don Peterson has been serving as audition chairman and the choral director of the host college or university has served as site chairman for the summer camp. With data processing service from the Sioux Falls Public Schools available for assistance, this has provided better continuity in the total function.

4. How was/is it funded?

Partially funded by the South Dakota Arts Council. Partially funded by concert receipts on college site. Primarily funded by audition fees and by the fees paid by students selected for the Honors Choir. Last year (1984) each auditioning student paid an audition fee of \$4.50, each selected student made a deposit of \$15.00 to ensure participation, and a camp fee of \$80.00.

5. How is the audition procedure managed and operated?

a. Notification to all South Dakota high

schools of audition dates and sites in January with a March deadline for entries.

b. Auditions at five sites, usually in April and on Saturdays (one audition site on Friday evening).

c. Audition site chairmen schedule auditions for their area upon receipt of registrations from audition chairman.

d. After last audition site is completed, scores are submitted for data processing in Sioux Falls. Print-outs of scores are sent to all directors who had students audition.

e. Ten days from notification of selections, students are asked to respond with a \$15 deposit. If selectees cannot attend, pre-designated alternates are notified.

f. Upon response from students, music is sent to them — late May or early June.

g. Names of choir members submitted to host school chairman, who mails camp information to the students, including registration time, dates, etc.

6. What other sites and guest conductors have been part of the Honors Choir?

In 1975, the choir met on the campus of USD, under the direction of Dr. Frank Pooler of California State University. Spearfish once again provided the setting for the 1976 choir. Dale Warland of Macalaster College was their director. In 1977, the Honors Choir continued their fine reputation under the direction of Dr. Howard Skinner from the University of Northern Colorado and met on the campus of Sioux Falls College. Dr. Lee Kjelson of the University of Miami School of Music

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directed the 1978 choir on the campus of Northern State College. In 1979 the choir met at Augustana College and was directed by Dr. Claude Zetty of Trinity College, San Antonio, Texas. The 1980 group met on the Northern State College campus under the direction of Dr. Perry Jones. The 1981 camp was successfully held at Brookings; Dr. Douglas R. McEwen, of Arizona State University, was the director. In 1982, Eph Ehly, from the University of Missouri-KC, directed a very inspirational camp on the Augustana College campus. 1983 was an exciting year as the choir met on the campus of Black Hills State College under the direction of Alice Larsen, St. Olaf College. The choir was joined by 80 Honors Choir alumni commemorating the tenth anniversary of the organization. They combined their mature and still evident talents in three selections of the program.

7. Does the clinician have sole responsibility for the music selected? Has that ever caused any problems?

The music is mutually agreed upon by the guest conductor and the Honors Choir committee. There have never been any problems with this arrangement.

8. After having a bid accepted to host the summer camp for SDHC, what is the host-person/school/agency responsible for?

How much involvement do they have in the running of the camp?

The host site chairman has total responsibility for the week's activities. Section leaders, who are choral directors from around the state, are selected by the auditions chairman.

Dormitory counselors are usually music majors from the host colleges and, which is happening more often now, are sometimes former Honors Choir members themselves.

9. Explain the bid process and the make-up of the decision-making process, i.e.; who is on the committee, etc.

a. Invitations are sent to universities and colleges in South Dakota in late August by the state ACDA president.

b. The Honors Choir Advisory Committee; consisting of state ACDA officers, audition chairman, past Honors Choir chairpersons, and past state ACDA presidents; meets in late September to consider those bids submitted.

c. The site is determined by: 1) costs given by host institution, 2) location of recent sites, 3) facilities and convenience of the various sites.

10. The South Dakota Honors Choir appeared at the North Central ACDA convention in Sioux Falls last year. Has it given concerts other than those presented at the end of the summer session before?

Only once. In the first year of existence, 1974, the Honors Choir came back together in November to perform for the SDEA convention in Sioux Falls.

11. What do you feel are the benefits derived from the existence of the SDHC for: a) students participating, b) state choral profession, and c) state's music culture?

a. 1. A quality music experience for advanced choral singers.

2. An emphasis on and motivation for developing better music skills (reading and vocal production) individually as well as collectively.

3. Leadership abilities are developed and used in the home school environment.

b. The Honors Choir has fostered a more active participation and positive attitude among choral directors in state choral activities. It has provided an opportunity for professional growth in the areas of choral literature, the study of choral techniques, and the quality of choral performance.

c. Although it is too early in the existence of the Honors Choir to judge effectively (10 years), the existence of past Honors Choir members residing in the state and having the knowledge of the quality and significance of choral music may have a decided impact on the future of music education in South Dakota. Certainly the concerts have been well attended and the audiences enthusiastic.

12. Do you feel that either the summer scheduling or the cost per student may eliminate participants who might otherwise have auditioned?

Summer scheduling has prevented a few of the selectees from participating, but only a few. The status of the Honors Choir is such that it has been a high priority attraction to students. Cost has been no deterrent to my knowledge.

13. Have any sociological/demographical trends or influences been noted over the years?

a. city schools vs. rural schools?

b. East-river vs. West-river (does the site make a difference)?

a. There is nothing definitive in the city-rural school scene. It has been well established that the expertise and attitude of the director is in direct proportion to the involvement of student auditions. This is the case in both large and small schools.

b. The site has not been a major determination of participation. Numerically, East River has a bigger population, but percentage of participants has been fairly equitable in recent years. I think it is fair to say that from a student point of view, East River students prefer going west and vice versa.

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# CHORAL FESTIVALS! Cornucopia or Corn Fodder?

Robert J. Ritschel, Iowa

Trying to tally the number of choral festivals held in our state each year is a bit like attempting to calculate the bushels of corn expected per acre before the harvest. There are city and township, county and district, college and university, swing and sacred, all-state and even all-star festivals which begin as soon as the teacher assigns his students to sections and conclude around the time the music is filed away for the year. I suggest that choral festivals could be said to share similar properties with an ear of corn. They may look very tempting with colorful and attractive packaging, but not until the husk is removed (or the first rehearsal begins) is one assured that either a delicious experience is forthcoming or that the whole thing should be chucked into the garbage. Without careful attention to all the components involved in producing a festival, it could result in being as welcome as a cornstalk in a field of beans. I won't belabor the "corny" analogy, but I do wish to discuss the key factors of any festival: the singers, the music selection, the music teacher, the guest conductor, and the host institution.

### THE SINGERS

Lest we forget: our singers are kids, and they enjoy having a good time as much as anyone else their age. Some may be more dedicated (whatever that means) and some may even attend because they want to sing rather than to see "what's happenin'." Everett Johnson, Executive Secretary of IHSMA frequently reminds us that music contests "are for the kids," and I believe that festivals should be viewed in the same light. If the students are not prepared by their director and if the schedule is not planned to ensure that they enjoy the experience, our singers could become turned off music rather than turned on. I'd like to convey the following suggestions to potential singers in any choral festival:

1. I doubt that you would be willing to participate in any sport without some knowledge of the rules and perhaps a basic understanding of a game plan or strategy. Knowing these will help you play better and to contribute to the team effort. You may not have thought about it before, but singing in a festival is very similar. No team will win and no score will be kept, but if you

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don't learn the music before the first rehearsal you'll end up being the loser. You can't contribute to the ensemble (team) without a knowledge of the music. Your notes are as basic to singing the music as the rules are to playing a game.

2. Because most festivals are held in just one day, you must be ready and alert by keeping your eyes on the conductor, by listening to her instructions, and by opening your mouth only to sing. Don't assume that the person seated next to you wants to listen to what you're saying when the conductor is talking. Remember that your teacher doesn't take you to a festival for his benefit. By following these suggestions you will do him and yourself a favor and chances are you'll receive a great deal more from the experience.

### THE MUSIC SELECTION

Selecting music for festivals is often a frustrating business. While a particular piece might be well suited for one group of singers, there is no guarantee that the song will receive the same results in a subsequent festival. Although the process is difficult, it is probably the second most important factor in achieving a successful festival (choosing a conductor is first). My suggestions perhaps aren't new, but they should be considered when selecting music:

1. Match the music with the singers — that should be simple enough. One doesn't ask a beginning voice student to sing a chanson and one should also avoid selecting choral works beyond the capacity of the festival singers. I do not suggest that any particular genre or style of literature be avoided, but rather careful attention should be given to such musical characteristics as range, tessitura, part division, texture, language, and text.

2. The music should not only challenge the chorus but also possess the necessary qualities to allow the singers to undergo a "feelingful experience" as a result of performing in this type of ensemble. There is the unfortunate tendency among some directors to select grandiose choral works which are often unsuitable for young voices. The assumption that music must be difficult in order to be considered "quality" is a faulty notion and such misguided practices may result in doing more harm than good. One can be guided in selecting appropriate festival music by examining the many sources available listing choral works for different types of festivals. Several music stores compile a list of works sung at festivals; some publishers offer a "festival series;" and the **Choral Journal** frequently mentions festival literature in the choral review section.

3. I strongly advise that a variety of music be selected for any type of festival. There is little to be gained if the songs are all written by the same composer, or just from one era or style. If festivals are meant to be educational — otherwise how could we justify involving our students — then by using a variety of literature our singers will

be given a better opportunity to experience some musical growth.

### THE MUSIC TEACHER

The success of any choral festival is largely due to the effort made by the vocal music teacher. He makes several important decisions regarding festivals: what festivals to attend; which students to take; and how much time is needed to learn the music. Without the involvement of the vocal music teacher, festivals simply would not exist. I offer these few suggestions to the visiting music teachers:

1. Don't avoid festivals! I understand that many may view such events as something akin to witnessing a train wreck — and in some cases the metaphor may be appropriate — but festivals represent an opportunity for your singers to share an experience unlike those available in their own school. To deny your students the chance to sing in a select ensemble and to learn from another conductor simply because you can't control the selection process or because you don't like the hassle is nothing short of educational piracy! I'm not suggesting that you attempt to attend all the choral festivals held across the state each year (that would take "SUPER-DIRECTOR"), but consider attending one or two a year and select those where you've encountered worthwhile experiences previously, not just the ones that contain a colorful exterior package. Take care to match the student with the festival. Some are meant for the young singer while others may cater to more mature voices. Attempt to give as many students as possible the opportunity to attend each year. Allowing the same few to attend will do nothing to increase the musicianship of your singers nor will it aid the progress of your music program.

2. **Take** time, don't just simply try, but see to it that time is taken for students to learn their music. The most frequently aired complaint by music teachers is, "So-n-so's singers don't know their notes." Excuses are plentiful — not enough time, snow days, musical rehearsals, etc. — however, I recommend that you not bother attending if your students haven't learned their music. I doubt if any director would allow a student to be unprepared for an all-state audition or to stumble through a selection at contest because it would be too embarrassing. As a responsible teacher whose task it is to select musical experiences that are both beneficial and aesthetically rewarding, there can be no legitimate excuse for permitting singers to be unprepared for choral festivals.

3. Some festivals attempt to provide sessions for the visiting music teachers during the rehearsal of the chorus. Festivals are not a babysitting service where charges may be conveniently dropped off on the way to a shopping spree. Take advantage of these sessions and offer suggestions to your host for further topics. In the absence of such sessions, observe the guest conductor. You may like or dislike her interpretation, but

you may also discover another approach to the music that you haven't considered. At the very least you'll have some frame of reference to discuss the conductor with your students, and you can bet that if she conducted or interpreted a score differently than you, you'll hear about it.

One final word: Because festivals are usually sponsored by schools or universities, they should be designed as a valuable educational opportunity for both singers and teachers. Allow yourself the chance to learn along with your students. Remember how fortunate we are to belong to a profession that encourages continued educational and musical growth.

### THE GUEST CONDUCTOR

The chief contributor to the success of a choral festival is the guest conductor. Regardless of how well prepared the singers may be or the appropriateness of the music selected, if the conductor cannot communicate or motivate, the festival will deteriorate. This is a tremendous burden to bear and one that must be considered thoughtfully by any practicing or aspiring festival conductor. To these conductors I offer one important suggestion:

Because the festivals are for the kids, don't agree to conduct if you cannot contribute to the enrichment of the singers. Some conductors can manage this task with ease while others seek to blame external factors for their failure to recognize their weaknesses. Although being featured as the guest conductor may be very gratifying to one's ego, some may find a choral clinic situation more to their liking, or perhaps directing a smaller ensemble may provide a few conductors with their niche. Examine your individual strengths and weaknesses before agreeing to conduct any festival. For the kids' sake, they deserve your best or someone else's.

### THE HOST INSTITUTION

The main function of the host is to organize. From beginning to end, all the details of dates, time, music selection/procurement/distribution, guest conductor, parking buses, printing schedules and programs, and more is the sole responsibility of the vocal music teacher at the host institution. All the questions, all the (limited) glory, or all the blame is generally directed toward him.

1. Once the date has been determined, establish a timetable to assist in accomplishing the many tasks that manage to slip by without some method of ensuring that they are completed. Several sources provide guidelines for this undertaking. Don't hesitate to ask for the help of other directors . . . everyone does.

2. Work closely with your own administrators throughout the months of planning and through the days of recuperation following the festival. Altering class schedules, changing room assign-

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ments, or providing equipment and space for participants to change clothes, relax, or rehearse are problems which most administrators expect with this type of activity, provided that they are informed of these needs in advance. I don't know of any principal who enjoys dealing with last minute surprises, especially when guests from other schools are descending upon the building.

3. One of your important roles is to act as host to the guest conductor. You should provide the conductor with needed information (music, lodging, meals, schedule, et. al.) months prior to the date of the festival and upon her arrival see that she is properly greeted and assisted during the events of the day. Before the performance the conductor should be provided with a place of solitude to refresh, review, and rejuvenate. This treatment may seem a bit extravagant, but I contend that it is little enough for you to do considering the responsibilities of the guest conductor. A festival conductor who may receive a little bit of pampering will be able to concentrate her attention to the more important matter of leading a large group of singers through an exciting musical experience.

Finally, I fear that I have overlooked an important point or failed to give sufficient attention to a problem concerning choral festivals. I invite anyone who notices these deficiencies to respond to this writing so that others may benefit from their experiences. Festivals are a worthwhile function of the choral music program from elementary to high school-aged singers. If we give them proper care and attention — like a well-tended corn crop, instead of yielding the diminished worth of mere fodder, we'll find a virtual cornucopia of benefits for all participants.

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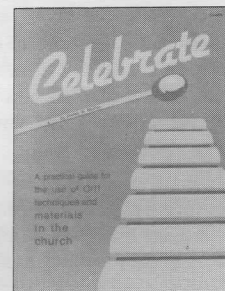
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**Melisma**

Official Publication of North Central  
American Choral Directors Association  
P.O. Box 6310  
Lawton, Oklahoma 73506

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Permit No. 202  
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