
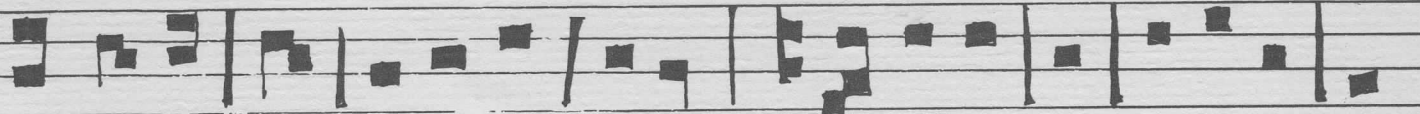
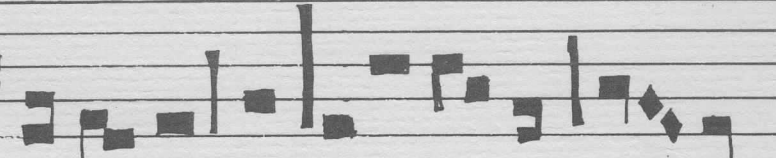


Melisma



VOLUME 2, NUMBER 2

MAY 1985



OFFICIAL PUBLICATION OF NORTH CENTRAL ACDA

On the cover:
The Cornhusker Hotel, Lincoln, NE
Headquarters for 1986 North Central ACDA Convention

Melisma

VOLUME 2, NUMBER 2
May 1985

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IN CONJUNCTION WITH THE MUSIC DEPARTMENT AT MOORHEAD STATE UNIVERSITY

PRESENTS

SUMMER WORKSHOPS '85

AUGUST 13th — AUGUST 16th

Clinic Session (1) Moorhead State University Campus - Moorhead, MN
(2) Olivet Lutheran Church - Fargo, North Dakota

TUESDAY, AUGUST 13th Keyboard Day

9:30 - 1:00 (2) **Piano Clinic** — Jane Bastien, clinician, composer and teacher.

2:30 - 5:00 (2) **Organ Clinic** — Dr. Rod Rothlisberger, organist at First Presbyterian Church-Fargo.

7:00 - 9:00 (2) **Organ Clinic** — Dr. Rothlisberger-Materials and technics.

2:30 - 5:00 (2) **Beginning Handbell Choirs**

WEDNESDAY, AUGUST 14th Choral Day

9:00 - 12:00 (1) **School Choral** — Mr. Gil Martin - Westminster Choir College, noted composer / musician with extensive theatre background.

9:00 - 12:00 (2) **Handbell Choir** — Intermediate & advanced

1:30 - 4:30 (1) **Swing Choir** — Mr. Gene Grier- educator, adjudicator, formerly soloist with Norman Luboff Choir.

Evening

7:00 - 10:00 (2) **Church Choral** — Mr. Gil Martin

(OVER)

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PROUDLY PRESENTS

The 36th Annual August Music Clinic

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Check Sessions You Will Attend

- ☐ PIANO
- ☐ SCHOOL CHORAL
- ☐ CHURCH CHORAL
- ☐ ORGAN CLINIC
- ☐ HANDBELLS (Elementary)
- ☐ HANDBELLS (Int. & Advanced)
- ☐ STAGE BAND
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- ☐ ELEMENTARY K-6 (Orff)

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THURSDAY, August 15th Band Day and Elementary K-6

9:00 - 1:00 (1) **Concert Band Materials** — Mr. John O'Reilly - Noted clinician and conductor.

2:30 - 5:30 (1) **Stage Band** — Mr. John Berry - Composer, arranger and guest clinician.

9:30 - 1:00 (1) **Elementary K-6** — Mr. David R. Asplund - Elementary and high school music instructor — National Director of the Orff Workshops.

Clinic Session (1) Moorhead State University Campus - Moorhead, MN
(2) Olivet Lutheran Church — Fargo, North Dakota

FRIDAY, AUGUST 16th

9:00 - 1:00 (1) **Marching Band** — Mr. Paul Lavender - Instrumental Publications Director for Jenson Publications.
Mr. Lavender will present materials as well as show designs.

9:00 - 1:00 (1) **String Session** — Mr. Jack Ranney - String instructor at University of Illinois. Also co-conductor of the Twin Cities Youth Orchestra. He has had extensive training in junior high and high school orchestras.

Notice — Dates for Winter Clinic — January 17th (Friday) and 18th (Saturday), 1986

COLLEGE CREDIT AVAILABLE

Join us for The 36th Annual August Music Clinic...It promises to be a fantastic opportunity to learn, share ideas and just plain have fun in an atmosphere devoted solely to music of all kinds! Tuesday, August 13, through Friday, August 16, are the dates to remember, and early registrations are urged. Many sessions, featuring some of the finest, most-highly-respected music educators, are planned. Remember, COLLEGE CREDIT IS AVAILABLE. So don't delay! Complete the attached registration form and mail today. We're looking forward to seeing you at our August Music Clinic!

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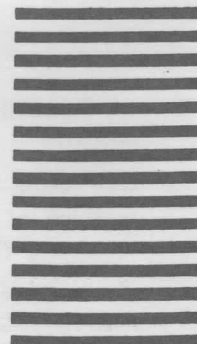
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FAREWELL, SALT LAKE!

HELLO, LINCOLN!

With the Salt Lake City national convention still a warm memory, the North Central division now turns its eyes toward Lincoln, NE, and the 1986 divisional convention. Convention chair, Paul Swanson, has announced that the new Cornhusker in downtown Lincoln will be the headquarters with performances in the St. Paul United Methodist Church adjacent to the hotel.

Program chair, William Wyman, has announced that a collegiate honor choir will perform a major work with orchestra under the direction of a nationally known conductor.

Featured performing group will be the "Singing Sergeants" choral group of the United States Air Force. The pentagon has made the Sergeants available for the duration of the convention so that performances and clinic sessions may be booked. The Singing Sergeants have been in existence as a choral branch of the Air Force Bands program for two decades, but the current conductor, Captain Craig Jessop, is the first choral director to head the organization.

The Singing Sergeants, the official chorus of the United States Air Force, is one of the world's most versatile and traveled choral organizations.

Included in the repertoire of this outstanding chorus is vocal music from opera, traditional and contemporary choral literature, oratorio folk songs, pop standards, Broadway, jazz and even comedy with emphasis on the choral music of America.

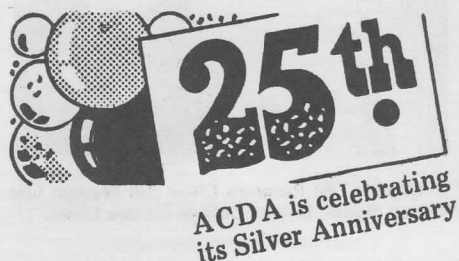
The Singing Sergeants has appeared before every president of the United States since Truman. It has performed at White House, state department, Supreme Court, congressional, Department of Defense and high-level civilian functions. It has also performed at the New York World's Fair, in Carnegie Hall, the John F. Kennedy Center for the Performing Arts and at the 1983 American Choral Directors Association national convention in Nashville, Tennessee. Appearances at such major national and international music conventions, symposiums and clinics, along with tours of the country bring the music and the people of America together.

Members of the Singing Sergeants come from leading colleges, universities and music conservatories throughout the United States.

Captain Jessop and several of the members of the 27-voice Singing Sergeants attended the recent Salt Lake City convention and registered their pleasure at the prospect of performing for the North Central Division convention in Lincoln. Indeed several of the members of the group are from states in the North Central division.

As always outstanding choirs from the North Central division will be selected by audition for performances in Lincoln. Audition tapes are due to state presidents by May 1, 1985.

The sensitive acoustics of the St. Paul United Methodist Church lend themselves well to the special church music sessions which program chair Wyman has on tap for convention goers.



THE SINGING SERGEANTS

SALT LAKE SEEN THROUGH REPORTER'S EYES

(ED. NOTE: The following is excerpted, by permission, from the DESERET NEWS, Salt Lake, March 10, 1985.)

By Dorothy Stowe
Deseret News music critic

The national convention of the American Choral Directors Association, convened in Salt Lake City March 7-9, has proved one thing to this observer beyond any reasonable doubt: The fine art of choral singing is alive and well in America, and no longer confined to exclusive pockets of excellence, but widespread across the land.

The ACDA's biennial convention takes the form of a monstrous binge — not on substances, like many more socially oriented organizations, but a practically

non-stop feast of fine choirs of every sort.

This convention drew about 2,400 from a total membership of 12,000, with chapters in every state comprising seven regions. Hence because of space limitations the general public could not attend, and a pity that was.

The meet was heavy on performance and light on workshops, although there were daily clinical sessions on a choice of subjects interesting and provocative to conductors.

But to paraphrase a popular saying, apparently conductors believe that "those who can, do; those who can't, talk," and that you learn best from example. Thus they surround themselves at their convention with the best to be had and let those attending draw their own inferences and

conclusions. All program entries include publishers, so conductors can go and do likewise if they so desire.

Choruses invited to perform must fulfill exacting standards, and the air in and around Symphony Hall, the Tabernacle and Assembly Hall has been heavy with high-grade harmonic vibrations during the past three days. Indeed, so wonderful has the sound been, buoyed up by the breath of life, that the halls must feel a little deflated this morning, now that it's all over.

Of the three professional groups who highlighted the action, the hands-down audience favorite seemed to be the Albert McNeil Jubilee Singers from Los Angeles, 18 spectacular black entertainers whose

CONTINUED ON NEXT PAGE . . .

fantastic musicality in spirituals, African folk songs, jazz and "Ellingtonia" yanked the sophisticated choral directors from their seats, screaming and whistling like teenagers.

On Thursday night the Elmer Iseler Singers of Toronto proved to be admirable singers and technicians, but Iseler's dedication to the 20th century and avant garde split the house, sending half home at intermission, and bringing the rest to their feet cheering and clapping. The King's Singers performed Friday night (see Monday's News for a review of their Provo concert), and the Mormon Tabernacle Choir capped the convention on Saturday night.

Some personal conclusions and observations after two days of O.D.'ing on choirs:

•**LOUDER AND MORE RAUCOUS** musical elements to the contrary, the pull of the classical choral tradition and its beautiful repertory, a legacy of the centuries, is strong on the youth of America. Choirs at the conference responded to its tug with a sweetness and sincerity that time and again caused a tightening in the chest and a lump in the throat.

•**HIGH CHORAL STANDARDS** seem to be pervasive, with similar approach to

tonal purity and beauty, diction, blend, refinement and spirit evident in all choirs large and small, of great or limited resources. Repertory was in impeccable taste, and infinite in variety. By extension, one may hope that similar good work is going forward everywhere; and surely ACDA and other such organizations are largely responsible for raising and unifying standards.

•**CHORAL CONDUCTORS** have a certain look, apparent to all and hard to put into words; but that won't stop me from trying.

They have the look of people who take compliance for granted, but their faces also have the slightly wary expression of those who have faced down fear and overcome difficulties. They are not bubbly, but they are congenial, outgoing communicators with a light in their eyes. These are people you would like to know better, "highly developed individuals," as a friend put it.

•**FROM THE WELCOMING** address by Pres. Casey: "By our golden anniversary in the year 2010, will our future also be golden? I visualize America as a singing society, where we will train choral singers as well as soloists, from youth to old age. But we must work for this future. If we don't, we will have fewer teachers, fewer pockets

of excellence, choral wings vanishing from symphonies, dwindling choral composition — no legacy to hand on.

"We confront funding cutbacks, cries of 'back to basics,' elimination of music technique classes, pressures to cut sacred music from schools, the temptation to pander to students' tastes, competition with television and other easy entertainment.

"We face a society that equates success with bank accounts and misguided concepts of happiness. We do not come to grips with the emotional and spiritual side of humanity, but this side must express itself — if not positively, then negatively. Our schooling stresses developing the mental, not the spiritual nature.

"What can we do to assure a positive 2010? I suggest the formation of a task force to define the role music can play in shaping the individual. We should explore the ways this organization can cooperate with other national music organizations to reach out and accomplish our common goals — for our common cause is music, and our common constituency is mankind."



A PHOTO RETROSPECTIVE OF SALT LAKE CITY



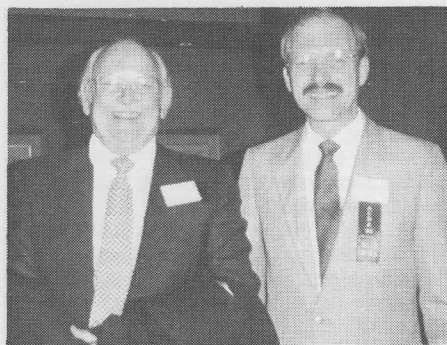
ACDA Executive Secretary, Gene Brooks, addresses the convention.



North Central Gemutlichkeit at Minnesota reception: Bruce Norris (Sec.-la.), Mark Lehmann (Pres. E-la.), Kay Hartzell (Pres E-Wi.), Bob Anderson (NCACDA Ad Editor) and Tom Janssen (NCACDA Pres. E).



Lincoln '86 Program Chair Bill Wyman and Weston Noble, Luther College Nordic Choir.



Clinician B. R. Henson and Terry Eder (Pres. N. D.) whose choir was Henson's demo group.



Flight to Salt Lake. Iowans Rich DeWein, Leslie Mitchell, Nancy and Gary Schwartzhoff and Larry Mitchell.



Elaine Brown receiving accolades from ACDA colleagues.

TAPES TO BE CONSIDERED FOR LINCOLN '86 ARE DUE TO STATE PRESIDENTS BY MAY 1, 1985

CELEBRATE! CELEBRATE! DANCE TO THE MUSIC! ACDA IS 25!

The American Choral Directors Association has reached its silver anniversary. In recognition of 25 years of music-making and promotion of the choral art, ACDA honored charter members and past national presidents at the Salt Lake City convention. It is only fitting to further cite those from the North Central division who have served as division presidents, state presidents, and charter members. The people listed here have made possible the growth and forward direction of ACDA. While we savor the memories of the past 25 years, let us look to the next 25 with a renewed sense of purpose and an appreciation of the rightness of our cause.

Minnesota State Presidents

1962-'64	Harvey Waugh	St. Cloud State
1964-'66	Arnold F. Caswell	U. of M., Minneapolis
1966-'68	Roger Tenney	Owatonna HS
1968-'69	Donald Gunderson	Austin Jr. Coll.
1969-'70	Carl Lipke	N. St. Paul HS
1970-'72	Philip Steen	Hamline Univ.
1972-'74	Wayne M. Kivell	Northfield HS
1974-'76	Jon C. Romer	Gustavus Adolphus College
1976-'79	Chet Sommers	College
1979-'81	Diana J. Leland	Edina Jr. High
1981-'83	Stephen Fuller	St. Cloud State University
1983-'85	Roger Tenney	Owatonna HS

North Dakota State Presidents

1966-'67	Robert Godwin	Fargo
1967-'69	Hardy Lieberg	Minot
1969-'70	John Strohm	Minot
1970-'72	Kenneth Sherwood	Grand Forks
1972-'73	Roger Wilhelm	Grand Forks
1973-'76	Dennis Mosser	Harvey
1976-'79	John W. Trautwein	Fargo
1979-'81	Joseph Hegstad	Minot
1981-'83	Hardy Lieberg	Minot
1983-'85	Terry Eder	Grand Forks

Nebraska State Presidents

1966-'68	Bill Lynn	Kearney
1968-'70	Doral Johnson	Hastings
1970-'71	Don Peters	Henderson
1971-'73	Frank Mills	Lincoln
1973-'74	Ron Nelson	Holdrege
1974-'75	Larry Van Slambrook	Hastings
1975-'77	Dwaine Price	Ralston
1977-'79	Francis Wilson	Kearney
1979-'81	Boyd Bacon	Columbus
1981-'83	Elmer Schock	Hastings
1983-'86	Paul Swanson	Lincoln

Wisconsin State Presidents

1965-'67	Morris Hayes	Eau Claire
1967-'69	Bernhardt Westland	Milton
1969-'71	Harold Porter	Oshkosh
1971-'73	Elliott Wold	River Falls
1973-'75	Karle Erickson	Appleton
1975-'77	Charles Thomley	Madison
1977-'79	John Windh	Kenosha
1979-'81	Charles Zellmer	Brown Deer
1981-'83	Bill Diekhoff	Racine
1983-'85	Mark Aamot	Waukesha

Iowa State Presidents

Appointed Presidents

1959-'61	Robert M. McCowen	Ames
1962	Weston Noble	Decorah
1963	Charles Matheson	Cedar Falls
1964	Daniel Moe	Iowa City

Elected Presidents

1966-'68	Gordon Lamb	Sac City
1968-'70	Marvin E. Kelley	Grinnell
1970-'72	J. Eugene McKinley	Ft. Dodge
1972-'74	Ronald P. Phillips	Mason City
1974-'77	H. James Kimmel	Cedar Rapids
1977-'79	Alan P. Lehl	Des Moines

1979-'81	Gloria L. Corbin	Clear Lake
1981-'83	Thomas L. Janssen	Ankeny
1983-'85	Gary R. Schwartzhoff	Charles City

South Dakota State Presidents

1962-'63	John Regalto
1964-'65	Merlyn Aman
1966-'67	Stan Rishoi
1968-'69	Robert Ellingson
1970-'71	Perry Jones
1972-'73	Al Stanga
1974-'77	Larry Torkelson
1977-'79	Milo Pietz
1980-'81	Kerchal Armstrong
1982-'83	Robert Ellingson
1984-'85	Stephen Parker

North Central ACDA — Division Presidents

Presidents took office in July and left office in June unless otherwise notated.

Robert McCowen	Iowa State Univ.	1963	1965
(Following Mr. McCowen's untimely death in 1965, his successor was appointed.)			
Donald G. Foltz	Superior, WI	1965	1967

R. Byron Griest	Washington HS, Massillon, OH	1967	1968
Morris D. Hayes	UW Eau Claire	Sept. 1969	Dec. 1970

Phillip H. Mark	Barrington, IL HS	1970	1975
Karle J. Erickson	Lawrence Conservatory, Appleton, WI	1975	1977

John W. Williams	Wittenberg Univ., Springfield, OH	1977	1977
(Mr. Williams was forced to resign because of ill health.)			

Robert A. Davis	NIACC, Mason City, IA	1978	1979
Maurice Casey	Ohio State Univ., Columbus	Jan. 1979	1980

(At this time the North Central Division split into North Central and Central. Mr. Casey remained as president of the new Central Division.)

Charles Thomley	Bethel Lutheran, Madison, WI	1980	1982
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Wayne M. Kivell	Northfield, MN HS	1982	1984
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Diana J. Leland	Edina, MN Jr. High	1984	
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ACDA Charter Members from North Central Division

Dr. Olaf Christianson	— Northfield, MN
Donald Foltz	— Superior, WI
Murrae Freng	— Alexandria, MN
Robert M. McCowen	— Ames, IA
Weston Noble	— Decorah, IA
Lamar Runestad	— St. Peter, MN
Herold Stark	— Iowa City, IA
Curtis Hansen	— Minneapolis

North Central Division Conventions Conventions held in conjunction with MENC regional conventions:

1961	Columbus	Deshler Hilton (This was called a "National Conference," and was the main ACDA convention that year, but ACDA sessions were also sponsored at the other MENC regions.)
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1963	Minneapolis	Radisson Hotel
1965	Indianapolis	Claypool Hotel
1967	Detroit	Statler Hilton Hotel
1969	Fargo	NDSU

Independent North Central Division ACDA Conventions:

1st 1970	Chicago	Sherman House
2nd 1972	Indianapolis	Indianapolis Hilton
3rd 1974	Des Moines	Hotel Ft. Des Moines
4th 1976	Columbus	Sheraton Columbus Hotel
5th 1978	Minneapolis	Radisson Hotel
6th 1980	Madison	Bethel Lutheran Church

New six state North Central Division:

7th 1982	Cedar Rapids	Paramount Theatre
8th 1984	Sioux Falls	First Lutheran Church

ACDA National Presidents

Archie Jones	1959	1961
		(2 terms)
Elwood Keister	1961	1962
Warner Imig	1962	1964
J. Clark Rhodes	1964	1966
Harold Decker	1966	1968
Theron Kirk	1968	1970
Charles Hirt	1970	1972
Morris Hayes	1972	1974
Russell Mathis	1974	1977
Walter S. Collins	1977	1979
H. Royce Saltzman	1979	1981
Colleen J. Kirk	1981	1983
Maurice Casey	1983	1985

ACDA National Conventions

Conventions held in conjunction with MENC national conventions:

1960	Atlantic City	Ambassador Hotel
1962	Chicago	Conrad Hilton Hotel
1964	Philadelphia	Bellevue-Stratford Hotel
1966	Kansas City	Muehlebach & Continental Hotel
1968	Seattle	Olympic Hotel

Independent ACDA Conventions:

1971	Kansas City	Muehlebach Hotel
1973	Kansas City	Muehlebach Hotel
1975	St. Louis	Chase-Park Plaza Hotel
1977	Dallas	Fairmont Hotel
1979	Kansas City	Radisson Muehlebach
1981	New Orleans	Marriott Hotel
1983	Nashville	Tennessee Performing Arts Center
1985	Salt Lake City	Symphony Hall — Mormon Tabernacle



North Central Singers in 1st National Jr. High Honors Choir



North Central Singers



Dr. Eichenberger Rehearses the Choir

The following singers participated in the Jr. High Honors Choir in Salt Lake City:

MINNESOTA

S Robin Johnson 8 St. Francis, MN
S Laura Karpeles 9 Edina
S Tanya Krueger 9 Coon Rapids
S Karen Kleidon 9 Edina, Alternate
A Jessica Schwartz- 9 Edina
bauer

A Michelle Williams 9 Coon Rapids
A Gail Smith 9 Coon Rapids,
Alternate

T Tim Hinkle 9 Austin
B Todd Hinricks 9 Austin

NEBRASKA

S Lori Drews 9 Henderson, NE
S Jamie Nelson 8 Kimball
S Margaret Fisher 9 Lincoln,
Alternate
A Lori Ciulla 9 Bellevue
A Christine Mc- 8 Chadron
Daniel

A Nadine Martin 9 Lincoln,
Alternate
T Tim Vasquez 7 Omaha
B Travis Turpin 9 Lincoln
B Matt Morrison 9 Lincoln
B Steve Kolbe 9 Lincoln,
Alternate
B Paul Vasquez 8 Omaha

IOWA

S Daneen Bergland 9 Charles City
S Kyra McEndree 9 Ft. Madison
A Jessica Doney 8 Ft. Madison
A Joni Fatchett 9 DeWitt
A Julie Robinson 9 Charles City
A Nancy Ahart 9 Dow City
T Robert Bergland 7 Charles City
T Scott Smidt 9 Waukee
T Brent Turner 9 Moravia
T Gene Vis 9 Hull
T Geoffrey Shields 8 Ft. Madison,
Alternate
T Rodney Hester- 8 Latimer,
berg Alternate

T Roger Johnson 8 Bedford,
Alternate
B Tony Faudel 9 DeWitt
B Michael Mouw 8 Hull
B Chris Peterson 9 Adel
B Mike Kramer 8 Elkader,
Alternate

WISCONSIN

S Niki Naeve 9 Racine, WI
A Renee Hotchkiss 9 Madison
B Steve Beich 9 Fond du Lac
B Brian Bice 8 Appleton

SOUTH DAKOTA

S Cathy Engrebreton 8 Garretson, SD
S Nicole Hofer 9 Mitchell
S Sarah Dahlin 9 Vermillion
A Robyn Heine 9 Vermillion
A Melissa Robinson 9 Spearfish
T Jonathan Ritter 7 Mitchell
T Aaron Woodard 7 Vermillion,
Alternate
B Wes Loon 9 Mitchell
B Jon Hanson 9 Mitchell, Alternate

President's Message



DIANA
LELAND

NC ACDA
PRESIDENT

Having recently returned from the ACDA National Convention in Salt Lake City, Utah, I am overwhelmed and in awe of the impact ACDA has made on choral music in our country. During its short

history of 25 years, ACDA's membership has grown to 12,400 members. You as an individual should be very proud to be associated with an organization that boasts membership of the very finest choral conductors in the world.

Personally, I have been actively involved in ACDA for the past ten years. In highlighting the one aspect of ACDA that has personally affected me the most, I would have to cite and elaborate on the term OPPORTUNITY. ACDA affords every member a magnitude of opportunities at the state, divisional, and national levels. If you are not ACTIVELY involved in some level of ACDA you are missing a golden opportunity to enrich your own life and the choral profession.

ACDA affords EVERY member:

I. EDUCATIONAL OPPORTUNITIES — Reading sessions, workshops and clinics on many choral-related subjects, and con-

ventions at all levels offer ALL members unlimited expertise, resources and materials which allow us to continue to grow at a professional level. By attending an ACDA convention every choral director will be exposed to new literature and innovative performance ideas that they personally have not experienced or attempted to perform beforehand. None of us is so self-sufficient in our "own little choir room" that we can "excuse" ourselves from learning more about literature, technique, style, and tone production. We must continue to avail ourselves of these marvelous educational opportunities.

II. INSPIRATIONAL OPPORTUNITIES — We all have a need to be inspired by a top-notch choral performance or to hear a clinician enlighten us with his/her expertise. Often when one hears a choral

CONTINUED ON NEXT PAGE . . .

performance or a keynote speaker, it serves to reinforce an ACDA member's own ideals, philosophy, and employment situation. Frequently we have a very real need to experience a spectacular choral performance and to come away from a concert on a "high." Even though we realize that many of our own choral ensembles can never perform literature of that caliber or perform at that artistic level, we value the inspirational and aesthetic effect of such an experience merely to enrich our own musical and spiritual lives.

III. COMRADERY OPPORTUNITIES — ACDA affords every member numerous opportunities to interact with fellow ACDA members. The channels and avenues for professional interchange and for developing close friendships and fellowship with ACDA colleagues are unlimited. Again some of us fail to avail ourselves of this opportunity because we are too comfortable in our own "ivory tower" of

choral music. The mutual respect and special caring and love that I have observed and experienced ACDA members expressing to and for one another is what makes ACDA the superb organization it is today. Nowhere in any other profession is there a support and networking system that functions like the one that ACDA offers its members. What an opportunity this is for us all. Take full advantage of it!

IV. AN OPPORTUNITY TO SHARE — Every member of ACDA has the privilege of sharing their special expertise by writing an article for his/her state or division newsletter or by submitting an article to THE CHORAL JOURNAL. Your thoughts and ideas are always welcome! You also are invited to share your proficiencies with ACDA by serving as a clinician at workshop sessions or at any of our conventions. Please make your expertise known. We also welcome leaders to serve as officers, committee chairs, and committee members.

All North Central ACDA members are currently invited to share their conducting talents and their choir's performance talents with the North Central Division by submitting an application form and a cassette tape to be considered for an appearance at the 1986 North Central Division Convention which will be held in Lincoln, Nebraska. (An application form is printed elsewhere in this issue.) Tapes submitted must be in your state president's hands by May 1 — NO EXCEPTIONS! All areas of choral performance are being sought for performance on this convention. Only the best choirs will be represented on this convention IF the best choir's directors submit a tape application. Again — what an opportunity to showcase your expertise and your choir's talents! We look forward to receiving numerous tape applications.

Best wishes for a successful spring!

Diana J. Leland

North Central Division President

States' Writes

A COLLECTION OF ARTICLES
FROM THE STATES OF NCACDA

"Minnesota Dialogue"

As announced at the Minnesota Fall Convention last November, Minnesota ACDA will sponsor its First Annual **Minnesota Dialogue** this coming summer. It is designed to be a new experience in conventions for choral directors and voice teachers. In contrast to existing summer conventions — and to complement our fall convention as well as the Divisional and National Extravaganzas, this "Dialogue" is designed to provide a forum for the exchange of ideas and information vital to the choral conductor and voice teacher.

How often have you wished that you would have had the opportunity to talk to a recognized and established choral director immediately following a performance, talk shop and ask her/him 'why this was done this way; how certain effects were accomplished,' etc. This summer dialogue will provide you with this opportunity: The "Main Event" will extend over major portions of all three days:

Three outstanding choir directors from Minnesota (recommended by the Board for outstanding services, accomplishments and variety of opinion) will have the chance to direct you, to share their expertise, show "how it is done," or how they do it, and be available for questioning immediately following rehearsals and short performances. **No choirs will be invited to perform.** Instead it will be you (and your spouses — if they plan to accompany you and participate in these particular, or all, sessions . . . and we hope many will come) who form

the choirs. All participants will be split up into three choirs (to make this work we need all of you to come!!!) and in "Round Robin" — Fashion each choir will be directed by a different director on each day of the convention.

On a given day these three directors will work with "their" choir on the same musical selection. After a 45 minute rehearsal all the choirs will reassemble and will perform this piece for each other. We are hoping for — and expecting — enough variety in interpretation, rehearsal/performance as well as vocal techniques, that lively discussions and question/answer periods will follow (ample time is provided for this part). By the end of the convention each one of you who did not skip a session will have worked under the direction of all three directors.

Other activities include sessions on:

Vocal Health and Vocal Use and Misuse
(Leon Thurman will get more time)

Physical Warmups

Vocal Warmups

Literature Reading Sessions

Panel Discussions: Group dynamics
Vocal Technique for the choral singer
Does choral singing ruin voices?
Blend vs. Individuality—the discussion continues.

All ACDA members will receive a brochure in their mail describing schedule, daily activities and cost in detail.

This will be a three day convention: July 10-12, 1985, at St. John's University, Collegeville, MN, using the newly renovated and fully air conditioned Music Department facilities.

South Dakota Intercollegiate Chorus

Can a collegiate All-Star chorus come together, rehearse for one day, and perform a creditable concert the next day? Those who heard the South Dakota Intercollegiate Chorus (SDIC) perform at the South Dakota Mid-Winter Music Conference would answer with a resounding yes!

Every year the SD-ACDA sponsors a

chorus of selected collegiate singers from South Dakota colleges which rehearses under a notable guest conductor and performs for the February convention of music educators. The SDIC is an opportunity for outstanding singers to sing with other qualified collegians, perform literature they might not otherwise perform in their own college choirs, and experience singing under a conductor different than their usual director. It has proven to be a worthwhile and valuable experience.

This year, Dr. John Windh of Carthage College in Kenosha, Wisconsin directed the SDIC. Students representing Augustana College, Black Hills State College, Dakota Wesleyan University, Northern State College, Sioux Falls College, the South Dakota School of Mines and Technology, South Dakota State University, and the University of South Dakota assembled in Brookings on Wednesday, February 6 to begin a long day of rehearsals. Windh proved to be an exciting director with an ambitious program.

Faced with an admittedly near-impossible task, Windh eventually cancelled the two pieces in order to concentrate on the rest of the program. He quickly gained the respect and liking of the chorus with his relaxed but professional and knowledgeable rehearsal methods. An example of his experience in handling such an ensemble as the SDIC was the manner in which he determined the soloists for the **Regina Coeli**. All those interested in auditioning for the four solo spots were given an opportunity to sing a selected passage from the work. Windh then selected two or three finalists for each solo, during which he requested either confirmation or argument from the entire group. These finalists were then matched in various quartets as Windh selected his final four, again making public his reasons and asking for agreement. After these four were selected, Windh then invited anyone in the entire group to challenge these selections. Each challenger sang with the quartet and then the finalist, Windh again requesting judgment from those present. The entire

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process, with approximately thirty singers vying for four solos, took only forty minutes. Everyone interested in a solo felt as if they had been given a fair chance, that the final four were the best for those solos, and that the actual selection was not Windh's alone.

After a strenuous day of rehearsing, the SDIC presented their music to the convention. In concert, having been away from the music overnight, the group was tentative in exposed and complicated passages — especially noticeable in the Handel and Hovland. However, nothing could disguise the work which had gone into the program. The overall effect was of a very fine chorus consisting of outstanding singers.

South Dakota State In-Service Music Conference

A wide variety of choral styles and sounds were in evidence at the recent mid-winter South Dakota State In-Service. Held in Brookings on the SDSU campus, the conference lasted from Feb. 7-9. The choral sessions, hosted jointly by SD-ACDA and SDMEA, were held on Thursday.

The concert sessions began with a very moving performance by the Parkston Junior High School Chorus. With a flu virus sweeping their school, many of the young singers were not in the best of health. Adding to that distraction was the early performance time (8:30 a.m.) and the excitement/nervousness of singing for an audience of music educators. Faintness soon became epidemic with near total panic on the part of chorus and audience alike. However, the young group reached inside themselves and dug up some inner reserves of courage, finishing the concert and drawing a warm, sympathetic response from the crowd.

Webster High School followed Parkston Jr. High. This group displayed a powerful choral sound, unusually so for a high school ensemble. Webster was followed by a reading session, conducted by James McKelvy of Mark Foster Music. Unlike most reading sessions, McKelvy's was marked by his insistence on good singing — not just music reading. After the reading session was the Intercollegiate Chorus, an Ensemble of selected singers from South Dakota colleges.

After lunch, the Wayne State Madrigal Singers from Wayne State University in Nebraska gave a short madrigal dinner presentation. A highlight of the entire convention, the WSU group **entertained** with high quality literature and good choral singing — two factors seldom found lately in "entertainment" oriented ensembles.

Milbank High School and Sioux Falls Lincoln High School followed the WSU Madrigal Singers. Milbank, directed by SD-ACDA President-elect Judy Mathers, displayed good choral tone flexibility and a wide variety of literature. Especially notable was the Milbank Vocal Quartet which exhibited a very 'tight' ensemble sound. Lincoln, directed by Alan Stanga, first showcased their chamber choir, which did some very fine literature with good style. The larger group also performed with aplomb, presenting such gems as the

Faure': **Cantique de Jean Racine**, uniquely using a solo violin with piano for accompaniment.

Thursday concluded with an outstanding concert by the SDSU Concert Choir. Featured was Cantata No. 131 by J. S. Bach with soloists Kerchal Armstrong and Ron Odegarrd of Sioux Falls College. The group exhibited extreme flexibility of choral tone and style by traversing the range of literature from Bach to Binkerd to Hairs-ton.

The 1985 In-Service proved that good choral music is alive and well in South Dakota, that it has the dedication of good people, and that it will become even better in the future.

WISCONSIN CHORAL WORKSHOP

FIFTH SUMMER VOICE/CHORAL WORKSHOP for Singers, Choir Directors, and Teachers of Singing (3 credits) June 17 — July 12, (4 days per week — MTWTh, 1:00-3:30 p.m.). Designed for two types of participants: choir directors and voice teachers who wish to incorporate techniques of individual and class instruction in voice into rehearsals and lessons; and singers — high school through graduate level — interested in improving their performance. Recommendation of four high school students for scholarships is welcomed. Please contact director for special information prior to registration: Dr. Robert Lee Jennings, Music Department, UW-Whitewater, Whitewater, WI 53190. (414) 472-1340/472-1310.

SCHOLARSHIP/RESEARCH GRANT PROGRAM

The Iowa Choral Directors Association has established funding programs for study in the field of choral music. These programs will fund study in the choral art between June 1985 and May 1986 and will be known as the Graduate Scholarship Program and the Research Grant Program.

The programs, believed to be the only resources of this type which are sponsored by any state affiliate of ACDA, are available to ICDA members who wish to work toward a graduate degree (Graduate Scholarship Program) or who desire to pursue a project involving an in-depth study of a particular aspect of choral music (Research Grant Program.) Scholarships will range from \$500 to \$1500 and the research grant will be awarded in an amount not to exceed \$500.

DORIAN VOCAL FESTIVAL AT LUTHER COLLEGE

The thirty-fifth annual Dorian Vocal Festival was held at Luther College on January 13 and 14, 1985. A record number of 308 high schools from six states par-

ticipated. The states represented were Iowa, Wisconsin, Minnesota, Illinois, Missouri, and Indiana. The number of selected singers totaled 1427, with a considerable number not accepted.

The Sunday evening concert featured the Luther College Valley Singers (freshmen women's chorus), the Luther College Norsemen (freshmen men's chorus), the Ft. Madison Chamber Singers under the direction of Allen Chapman, and the Iowa State Fair Singers, directed and coached by members of the Luther College faculty.

Student soloists were heard in twelve centers throughout the day on Monday, with 527 soloists being heard. Seven were featured on the Grand Concert held Monday evening, along with the Festival Choir and the Nordic Choir.

ICDA REPERTOIRE LISTS

LARGE GROUPS

Mixed Girls
Boys Junior High

SOLO

Contact: Bruce Norris
420 Maple
Mondamin, Ia. 51557

WHY A BOYS CHOIR?

Bea Speed Hasselmann with assistance
from M. Dawn Allan

Opinions vary regarding the wisdom of placing young male voices in mixed choirs. In my 20+ years of experience I have had much greater success during late elementary through eighth grade by separating boy and girl singers. Early elementary and high school boys and girls are, of course, "mixed" successfully.

Subsequent articles will address a number of possible justifications for "isolating" the young boy singer from his female counterpart. The focus of concern here, however, is on the opinions drawn from boy singers themselves. Why, indeed, do they choose to "give up" Thursday evenings and Saturday mornings weekly to sing in an all-boy choir? I was curious to hear some answers! To that end I recently distributed a questionnaire to 200 boys in my Metropolitan Boys Choir program.

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When asked, "Why do you like to sing in a boy's choir?" the responses were as follows: "I like being with all the other guys," "mixed choirs make me feel funny," "It's fun to have guys around who understand you," "I'm around girls all day so it's nice to be with all guys," and "because if associated with girls I might get wild."

The last comment reminds me of the awkwardness and nervousness that develops when the "differences" between boys and girls first become apparent to young boys. Unsure of their masculinity, they try to stay away from girls and thus avoid the embarrassments inherent in the "tug-of-war" boy-girl relationships of that stage. I am not trying to sound like an authority on adolescent social behavior . . . but I do know that boys of this age often act quite silly around girls in contrast to the maturity and self-discipline they demonstrate in all-boy activities. There appears, further, to be a perception on the part of the boys that "the director (of a boy's choir) isn't always saying that the girls are outsinging the boys." Are we directors confusing "out-behaving" with out-singing? Are we guilty of frustrating and discouraging the very boys we later need in our High School, College and Church choirs?

In which direction does the question of boy choirs versus mixed choirs lead us musically? When asked "How is your voice different than a girls?" the accurate answers ranged from "fuller," "richer," "stronger," to "more clear," "more pure," and "higher and lower." While I consider the all-boy choir a superior social setting, I hasten to add that it is, in my opinion, a musically superior setting as well. Future articles will elaborate on the musical advantages of grouping boys and girls of this age separately.

A significant comment made by one of the boys was that "mixed choir directors believe that we're either tenors or basses and won't let us sing soprano or alto." A future article will explore the necessity of allowing, even insisting, that boys in our choirs to sing as sopranos or altos into their high school years whenever possible. Too much damage is done to the individual and to the choral sound by prematurely lowering the pitch and placement of the cambiata singer.

I am not altogether anti-mixed children's choirs. Hail to the directors who have musical, balanced and disciplined groups! My high school mixed choirs have been true joys to me! The social interaction and games, the changing and changed voices, (those wonderful boy altos who made my alto sections successful in spite of the lack of real high school female altos) confirmed my belief that the nervous, pseudo-macho, awesome singers of the cambiata age do indeed grow into sensitive, musical and socially acceptable human beings.

FOR THE CHURCH MUSICIAN WHAT IS IMPORTANT?

Elizabeth Stodola — Church Choirs

Rather than deal briefly and therefore rather superficially with the many areas in discussing the above topic, I have decided to divide this subject into several areas of concerns and future articles will discuss each of them in order. Topics of concern should include Hymn Singing, The Role of the Choir in the Church service, Congregational Participation, and Clergy and Musician Communication. In this article I will speak primarily about Hymn Singing. There is no greater strength shown in any church service than that created by the magnificence of strong and inspired hymn singing. Other events of the service may fall flat, but if the hymn singing is sturdy and secure, it will carry the service. It is a unifying act in which the congregation, clergy, choir and all those present offer their voices in praise of the Lord in song. It is an act which must be devoid of self-serving, attention getting and theatrics.

Recently, new lectionaries have been published which will help those planning the service to choose carefully hymns which are appropriate to the Scripture readings, the season, the sermon or the homily. It is not always necessary to sing all of the stanzas of a hymn but the congregation should be notified in some way of any changes to be made. It is also true that a congregation can never learn a hymn tune if it does not have ample opportunity to sing several stanzas. Bach used many alternatives to teach the melody to his congregation moving from choruses done by the choir, to ensembles and culminating in the singing of the chorale in his cantatas; this is nothing new. If the hymn is new, it is advisable for the organ to introduce it by playing it clearly all the way through in the **proper tempo**. Too often organists do not give clear introductions and the people in the pew are left wondering what they are supposed to do. In some churches, it is possible for the men to sing a stanza alternating them with the women, or by alternating opposing sides of the church.

Be extremely careful when deleting stanzas of a hymn. It is possible sometimes to do this, but care must be taken not to destroy the theological sense of the hymn. One example that comes to mind is the reckless cutting of a Trinitarian hymn. How many times have you heard the last stanza excised? Poor Holy Spirit! If an opening hymn is long, try delaying the entrance of the procession until the second stanza begins. If the hymn is too short, an organ improvisation might be inserted before the last stanza begins to give it added length. Avoid superfluous key changes; raising the key on the last stanza should only be done occasionally and for special festivals. Too much is too much!

I am strongly convinced that the organist is the leader of the hymn. Therefore it is not necessary to have anyone directing in front

of the congregation. The organist **must** control the tempo, decide on the spot if there are any weaknesses and remedy the situation. When the hymn is secure, the organist might also use an alternative introduction and perhaps on one of the stanzas use a reharmonization of the tune. The choir and congregation should know when this is to be done so they do not sing the standard harmony. The organist should always sing the hymn texts to him/herself and know when the singers breathe so that the proper phrasing is observed. All the stanzas are not the same. All hymns are not written in the same style and should not automatically be sung alike. To boast "we always sing our hymns fast" is to miss the point. The acoustics of the building should be taken into consideration as well. Live acoustics and larger numbers of people demand slower, more articulated singing and playing.

One more point; that is, preparation. How often we leave hymn preparation to the last thing if we prepare it at all. Hymns are worthy of rehearsal and our best effort. Only with preparation and well thought-out detail can hymn singing be successful as it deserves to be.

Next: The Role of the Choir in the Church Service.

NEGATIVE FACTORS INFLUENCING WOMEN'S CHOIRS

by Greg Vancil — Women's Chorus

In preparing for my interest session on treble choir motivation and self-concept for the ACDA National Convention, I identified some attitudes and concepts that I feel have a negative influence on the medium. Space will not allow me to offer possible solutions; I hope to be able to do this in a future article. However, the first step in effective problem solving is identifying the problem, so that will be the basis of this article.

I believe a goal to which most choral directors will ascribe is the creation of **vital** choirs, whose members are proud of themselves and of the ensemble in which they sing. Yet I also believe that most choral directors probably consider the treble choir to be at or near the bottom of the prestige ladder among choral ensembles. Why is this? Various excuses have been put forth — the treble choir does not have a wide enough pitch/dynamic/color range, the ear tires of too much treble sound, the literature for treble choirs does not contain enough variety or great works — but these are still excuses. Through my work in this medium, I have come to realize that these perceptions are simply not true, and I feel that at their base there exists a powerful cultural prejudice against the activities of women in general.

In American society, men hold higher status. Males and their activities are generally considered important and special; females and their activities are frequently

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regarded as ordinary and trivial. "It's a man's world" but "A women's place . . ."; "boys will be boys" but "girls don't do that." The activities and accomplishments of women are simply held in lower esteem in our society and seldom really taken seriously. In fact, studies have shown that the more women there are associated with an occupation, the less prestige it holds. Add to this the fact that most choral directors' experience and training has been with the mixed ensemble, so that they are usually unfamiliar with the treble choir, its great literature, flexibility, subtlety and emotional range, and it is no wonder that the female chorus holds little if any prestige when compared to the various groups containing male singers.

This perception can have a negative impact on the individual singer in a treble choir. It is difficult to feel "I'm OK" as a person and believe it when society says that you, and the things you do, are really not all that great. And it takes a strong sense of personal worth to find self-esteem in an activity that others do not seem to value. Does the average female have a strong sense of personal worth? Quite the contrary. Studies of women have repeatedly revealed a generally low self-esteem, an inability to feel powerful or in control of a situation or one's life, and a tendency to see oneself as less talented and less able than one really is. There is also a considerable body of research that indicates that, from a very early age, girls generally have lower personal expectations than boys, that they expect to do less well at a variety of tasks, and that whereas boys tend to overestimate their future success relative to their abilities, girls tend to underestimate their future performance.

Another factor that may have a negative influence on the treble choir is the fact that while boys may strive to achieve and succeed, with failure seeming the worst thing that can happen, girls often fear exactly the opposite, a syndrome psychologists have termed "fear of success." It appears to be based on the belief that success carries with it an inherent loss of femininity, and that to be ambitious is to be unfeminine. It also seems to arise around the time of puberty, when ideas of "sex-appropriate" behavior are deeply felt.

In a 1978 study of this phenomenon, groups of 5th, 7th, and 9th graders were divided into boy-girl pairs and given two similar tests. After the first test, each student was told privately that s/he had scored higher than their "partner." The pre-pubescent 5th graders of both sexes tended to improve their second test scores. But while the scores of the pubescent 7th grade boys also tended to improve, 80% of the girls scored lower the second time around, after they had been told they had done better than a boy the first time around; 50% of the 9th grade girls also had lower scores in the second test.

Those girls who deliberately denied their abilities rather than score higher than a boy appear to have accepted a sex-role stereotype that considers it wrong for a female to be better at anything than a male, unless it is a "safe" female activity. Along with this perception goes the belief that to exhibit intelligence or ambition is to appear unfeminine, and that competition (striving) is an inappropriate female behavior. These

implications should concern anyone dealing with developing competence in young women.

Another distressing aspect of this study is that the students tested were from a middle-class university town, and were told that the test was a measure of intelligence, presumably an important item in such an "enlightened" setting, where one might expect the grip of such sex-role stereotypes to be looser. And those 7th graders could now be my college freshmen!

Finally, there exists a lack of group orientation among girls in our society. Studies indicate that even at an early age, girls tend to socialize with one or two "best friends" and not voluntarily fraternize in groups, whereas boys are generally more gregarious and more comfortable with the amiable but not necessarily involved relationships that group activities (read "choirs") can offer. Until quite recently, girls had few activities that provided them with the experiences boys could gain from participation in team sports, in particular the idea of personal dedication and sacrifice for group goals. The rewards of group participation may then be less obvious or familiar to girls in general, and the incentive to participate fully may therefore be lower.

Taken all together, the conductor of a treble choir may be faced with an ensemble that has little if any prestige value, that consists of singers with low self-esteem and/or personal expectations, who are unfamiliar with the rewards of sacrificial group participation, and who are afraid, or at least highly suspicious, of success. This is, of course, a "worst-possible scenario," and drawn so deliberately in order to underscore some of the possible negative factors influencing the treble choir. As I stated in

my article in the first edition of *Melisma*, I believe the treble choir represents the single greatest pool of untapped choral potential in the country today, and it should not remain so neglected. All of the negative factors cited in this article can be successfully addressed and, if not completely overcome, at least alleviated. The key to success lies in seeing them not as hopeless inevitabilities, but as exciting challenges with rewarding solutions.

A MODEL ACDA STUDENT SYMPOSIUM

by
STEPHEN FULLER, Youth and Student Activities

State chapters could take a cue from Iowa on organizing an effective ACDA Student Symposium for college choral education majors. I attended the 1984 Iowa Student Symposium at Iowa State University this last Fall. I took several Luther College choral education students with me, and were they ever excited! They talked about the experience for weeks afterward, and said it was one of the best events they had ever been to.

Started (and still run) by Collette Conklin when she was a graduate student at Iowa State (and is now a choral director at South Hampton High School in Jewell, Iowa), this Student Symposium was practical, informative, and inspiring.

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USING POPULAR MUSIC FOR VOCAL GROWTH

Show Choirs—Boyd Bacon

Popular music is being used in choral programs all over the country. This music can be dismissed as a pacifier or can become a valuable tool for teaching vocal technique. What follows are five ways that popular music positively affects the growth of vocal/choral technique. There are some serious hazards in using popular music arrangements, but the solutions shown can reduce this potential damage.

POSITIVE INFLUENCES:

1. An increased awareness of rhythmic drive can help students gain control of crescendo and decrescendo even in legato, slower tempo numbers.

2. Part singing for the males can be improved, because the vocal lines are often independent of the keyboard bass line.

3. Popular music provides opportunities to strengthen projection. Singing while moving can make singers more aware of the need for good breath support.

4. In order for a choral group to succeed with a "pop" tune, there must be an increased awareness of vowel uniformity. Turning the diphthongs from the primary vowel to the secondary vowel as a group demands a mature understanding of vowel color and placement. The following graph may help singers see the difference in time spent on each vowel of the diphthong, using the word day.

dā	ē dā	ē	dā ē
classical	pop		country

5. Popular music (videos especially) increases the awareness of the visual aspect of music. Tone quality and diction often improve when the singers sparkle in the effort of communication.

NEGATIVE INFLUENCES

1. The low tessitura for female parts contributes much tension because of overuse of the chest voice.

Solution — Use high range exercises in the middle of a rehearsal to reduce tension and to continue building the upper range.

2. The use of inferior (and often vulgar) texts in popular music makes a teacher compromise too much. If no one buys these selections, publishers too will read texts while considering songs for publications.

Solution — Students can become more aware of text if they are allowed to sing only texts appropriate for young singers, rather than night club entertainers. Censuring some lyrics can make singers more discerning listeners.

3. The records and videos frequently provide negative role models of vocal tension.

Solution — Point out which singers use good vocal technique, try Melissa Manchester or Linda Ronstadt.

4. The poor diction so common to rock performers makes lyrics difficult or im-

possible to understand. (In some cases, that surely is a blessing.)

Solution — Have the singers perform for someone who does not know the lyrics. Is the text understandable?

5. "Pop" music or rather teachers frequently encourage singing too loudly. This projection causes vocal abuse if not properly produced.

Solution — Teach projection with consonant energy and proper vowel placement, rather than through volume alone.

MALE CHORUS CORNER

Dr. Axel Theimer, Chairman Men's Chorus

Something puzzled me the other day as I was talking to the director of the St. John's Boy's Choir who had just completed the second day of auditions for the coming year's Training Choir. After several hours of uninterrupted listening to boys (singing) and their equally eager parents (talking), he was delighted and excited about all the talent, ability and interest these young singers and would-be-choir-members displayed. Parental support seemed very strong despite the cost involved and the twice a week trip to rehearsals (for many of them over twenty miles round trip). This is now the third year that such a crowd had showed up to audition for the choir.

At the same time we hear it mentioned all the time that interest in choral singing in Junior High Schools is down, that it is so difficult to motivate those who are in the choirs to sing.

What happens to all that support, to all that interest between the boy's choir age and the time we more or less successfully try to attract all that talent into our Jr. High, Sr. High, College, Church and Community Choirs? How come that so many of these boys suddenly decide that singing is not "in" any more; why do Band Programs often thrive and have an almost equal number of female and male musicians in their ranks?

Last time when I wrote in this column I encouraged all of us to take a closer look at our programs, reevaluate them and see if what we offer is really attractive to the adolescent singer. In this issue I would like to add some other thoughts which could help us understand this loss of interest in singing in the adolescent male (and — to a lesser degree — female), and how to possibly change this trend.

Two major reasons come to mind immediately:

A) The vocal transition — "mutation," voice change — takes too much time; we are an "instant" society; everything has to go faster, more efficiently, be more convenient — but we

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IOWA CHORAL DIRECTORS ASSOCIATION

An Affiliate of the American Choral Directors Association

IOWA CHORAL DIRECTORS 11th Annual Summer Convention / Symposium

Mason City, Iowa

July 29-August 1

Featuring:

The New Swingle Singers
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Kirby Shaw
Sally Herman
Daniel Johnson-Wilmot
Interest/Reading Sessions

Registration:

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Costs:

Registration	\$85.00
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can't do anything to speed up the vocal development. As an **adolescent** one is finally beginning to be a part of the **adult's** world — except the voice doesn't function as demanded. Well — who needs singing anyway . . . nothing seems to work — one can't sing high notes (who wants to . . .) and the low notes sound lousy too — middle range is not existing so — why bother? Let's pick up a band instrument — let's blame the wrong notes and problems on the instrument, the mouthpiece or the reed . . .

B) The voice is the most personal way of expressing music. One's body is the instrument, the resonator and gives it a distinct quality — but it makes any mistakes truly yours as well; every cracking and breaking, wrongly intoned adolescent sounding tone or noise is yours. Many of the vocal inadequacies are perceived as imperfections, failures. There seems to be no room for problems such as this in performances; friends and peers make fun of vocal mishaps when they should accept them as a part of natural development.

What can we do to keep the parents supportive and to encourage the young singer to continue to sing despite all the vocal problems of the adolescent years?

a) don't make those feel outcast who are in vocal transition and make them feel less important choir members; their contributions are still valuable — as limited (vocally) as they might be — for the moment

b) spend extra time with your "problem" singers — be a guide to them — they need explanations and are looking for answers. We have to provide both if we hope to keep these youngsters in the choir

c) know as much about the adolescent voice, its abilities and limitations, as possible; much has been written about the adolescent and the changing voice lately. If you demand of a younger singer to do something vocally which is temporarily an impossibility you will discourage this singer

d) teach your choristers to be patient when it comes to their vocal development. "Quick fixes" seem to provide instant results but will frequently encourage the development of poor vocal habits;

e) above all — be patient and understanding yourself; you have to learn to be excited (or redevelop this ability) about the smallest vocal progress such as being able to match pitches again — in the newly found voice — extending the vocal range by a half step (up or down) or simply discovering the headvoice and the willingness to use it.

Last, but not least, recall the days when your voice was changing, when you went through adolescence — female or male — and how much you enjoyed hearing encouraging words from a teacher, judge or clinician and receiving some helpful hints how to overcome the temporary problems of the changing voice.

ICDA SUMMER CONVENTION/SYMPOSIUM

The Iowa Choral Directors Association will present its eleventh annual Summer Convention/Symposium July 29 to August 1 at North Iowa Area Community College in Mason City, Iowa. Headliners for the convention include the New Swingle Singers, Kirby Shaw, Sally Herman, Daniel Johnson-Wilmot, and Donald Neuen. Concerts, reading sessions, interest sessions, and a church night celebrating the music of Johann Sebastian Bach will also be featured, according to convention chairman Mark Lehmann.

The New Swingle Singers will present sessions on their music and techniques, per-

form a mini-concert at the church night, and perform the concluding concert of the convention. They were begun in the 1960s by Ward Swingle with a repertoire of classic baroque. When the Paris-based ensemble disbanded in 1973, Swingle went to London and formed the present group.

Exhibits will be open on Tuesday and Wednesday. One or two college credits are available through the convention from the University of Northern Iowa. Pre-registration deadline is July 15, 1985. For further information contact Bruce Norris, PO Box N, Mondamin, Iowa 51557 (Phone 712-646-2621).

AMERICAN CHORAL DIRECTORS ASSOCIATION

Application for Choral Performance
ACDA North Central Division Convention
Lincoln, Nebraska — February 27 - March 1, 1986

I. GENERAL INFORMATION (Please type or print)

Name of Ensemble _____
Size _____ Voicing: ☐ SSA ☐ TTBB ☐ SATB ☐ Other _____
Type and/or level _____
(university, community college, high school, junior high, children, boys, womens, mens, church, jazz/show, etc.)
Size of High School _____ (Check one, if applicable) ☐ 400 or less ☐ 400 or more
Name of Institution _____
Mailing Address _____ Zip _____
Institution Telephone () _____
Name of Director _____
Summer Address of Director _____ Zip _____
Director's Home Telephone () _____ Summer Telephone () _____
Member of ACDA ☐ Yes ☐ No. Expiration Date _____

Eligibility: Conductors must be current, paid up members of ACDA. Conductors must have been employed in the same position for a minimum of two full years.
It is understood that ACDA will not assume any financial responsibility for travel, food, and lodging for the performance groups. This application implies that the above-mentioned group is prepared to travel to and perform at the convention if accepted.

Signature of Director _____

Signature of Administrator
(Principal, Dept. Chair, Minister, etc.) _____

II. PROPOSED PROGRAM FOR PERFORMANCE

The total time for your program may not exceed 25 minutes. List selections as indicated below. PERFORMANCE TIME
(in minutes & seconds)

TITLE	COMPOSER	PERFORMANCE TIME (in minutes & seconds)

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

III. TAPE SPECIFICATIONS

- Concert performance applications should be prepared on superior quality stereo cassette tape. The recording should be 10-15 minutes in length and should include one selection from each of the two previous years, and one from the current.
- Vocal Jazz and Show Choir performance applications should be prepared on video cassette. (1/2" VHS)
- Recorded selections submitted on this tape:

Selection #1 Title _____	Selection #3 Title _____
Composer _____	Composer _____
Year Recorded _____	Year Recorded _____
Selection #2 Title _____	Selection #4 Title _____
Composer _____	Composer _____
Year Recorded _____	Year Recorded _____

IV. PROGRAMS

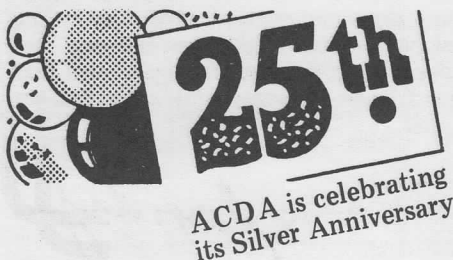
All applicants must submit one program (or xerox copy) for each of the years 1982-83, 1983-84 and 1984-85.

V. MAILING INSTRUCTIONS

Mail this completed form together with your audition tape and programs to your **ACDA State President** to be received no later than May 1, 1985, for preliminary screening. Include with your tape return postage and an addressed or labeled container if you wish to have your materials returned.

VI. SCHEDULE OF DATES

May 1, 1985 — Deadline for submitting application form and audition tape to your State President.
June 1, 1985 — Deadline for State Presidents to submit selected tapes to Division President.
July 1, 1985 — Date for notification of results and return of tapes.





From The Editor

As I am writing this, I am celebrating my 39th birthday. It has been a day of mixed emotions, mixed sensations. I vainly feel that I look about as good as I ever have, and I think my teaching is near the top of its form. Oh, of course, there are little tell-tale puffs under the eyes at 7 a.m., and some days I have to stave-off boredom in the classroom. Nonetheless, I was able to laugh at Sally's call to tell me that 40 is approaching, and I haven't called-up the spectre of Jack Benny, the perennial 39-year-old, to play "Hearts and Flowers" for me. Amid all the cards and remembrances, the only thing that has stopped me cold is the casual remark of our school library aide. At lunchtime, Karen said, "At 39, if you haven't made it, you're never going to." I just laughed and said, "If I knew what it was I was supposed to have made, I could have done something about it." That's me — glib old Sandra — tossing aside a disturbing remark like Karen's. Since then, however, I've had time to think about the statement. I think I'm worried — not just for me, but for many of my colleagues as well.

Look around at the next ACDA event you attend. How many people do you see in the 35-45 age bracket? Those past 45 we'll label "survivors," congratulate them, and ignore them for the rest of this discussion. Those under 35 we'll dismiss as relatively new kids on the block. It's the in-betweeners, the Baby Boomers, the mid-life crisis types that I'm choosing to fret over. For lack of a better term, I'll call us Middlers.

Most of us Middlers have been in the business for 15-20 years and are pretty well established. We're past dewy-eyed professional innocence and the excitement of doing much for the first time. Suddenly, for many of us, every month is starting to look like February. Our repertoire hasn't varied much for 7 or 8 years, and our contest groups are singing the same pieces for the sixth time. We prepare a fall kick-off concert, a Christmas concert, and a spring concert. In between, we move from crisis to crisis: All State, swing choir show, contest, musical. It can be a process of moving from crisis peak to crisis peak, but too often it's crisis rut to crisis rut.

So, what has this to do with Karen's remark? Have we as Middlers passed judgement on ourselves as to whether we've "made it" or not? What does that mean anyway? You have to define success before deciding whether or not you've made it.

In monetary terms, few of us are successes. Guys who make the gravy for Vienna sausage at a local plant make more

than most all of us. We seldom have savings accounts, and what we have put by will be wiped out in a few years when our kids hit college and can't get a loan. (Thanks, RR.)

In spiritual terms, many of us are struggling. Our spirits have been beaten down by the few parents, administrators, students, etc., who gripe and don't appreciate our efforts. Pitifully, these people cloud our sight to the majority who applaud our work.

From a health standpoint, most Middlers are fighting a losing (or gaining) battle. Too many practice hours, too many cigarettes, too many missed lunches, and too little exercise have taken their toll.

Our personal lives, through having spent so much time on the job, have all too often ended up in stagnant, broken, or realigned relationships. Lucky and few are those who have lapsed into what passes for stability. Many of us end up so emotionally drained by day's end that there's little left to carry home.

But we still haven't defined success. Maybe we've said what it isn't, but that's not good enough. Many Middlers, early on in their careers, put in the hours it takes to get the umpty-four consecutive superior ratings, the high total of All Staters, the convention appearance bids, and they label those things "SUCCESS." After all, by the profession's standards, those are the things we should all be after, right? (Even in voting for ACDA officers, many members are more impressed by the candidates' musical achievements than by contribution to ACDA.) I'll concede that such accomplishments are important milestones in a director's career, but once attained, where is there left to go? You could, I suppose, be like Alexander the Great and sit down to cry because there are no worlds left to conquer. But consider those who haven't racked-up such an impressive list of credits, having reached midlife without having "made it." It occurs to me that both are in the same bind: Where to now? And therein lies the rub.

The already-there Middlers can either beat their brains out trying to stay at the pinnacle, or they can mark time for the next twenty years. The never-been-there Middlers can either beat their brains out trying to get to the pinnacle, or they can mark time for the next twenty years. So how are they so different? Answer: they're not. They face at middle life the same crisis, and have the same options: they can hang it up or keep on keeping on. Each Middler has to arrive at his/her own definition of success, probably in terms much different from their definition of 10 years ago, and with an eye to the long haul. After much meandering, here is a partial list of what I perceive success at midlife to be:

Success is Perspective: It is changing what we can, and forgetting the rest. It is emphasizing the Big Picture and not the minutiae.

Success is Work Toward A Goal: No matter what the goal may be. It may be the inclusion of 6 new pieces of literature

during the next concert season, or it may be insulating your attic.

Success is Finding a Hero, in whatever guise. Most Middlers lived through the Kennedy era and Viet Nam, only to see our heroes killed and our dreams die. Find a new hero, someone you can respect, whether it be one of the Greater Gods of Choral Music or the crippled kid in your choir.

Success is Having a Life: That is, a life away from the job. Develop a hobby, take a trip, talk to your family! As my friend Bob says, "All God's children got a life."

Success is Measuring Gains Realistically: The singers who need you the most are frequently those who make the smallest musical gains in your eyes. Just learning to match pitch or use the head voice is an immense accomplishment to them; don't denigrate that type of gain! And guess who needs you more: the four-year All Stater or the kid who just learned to match pitch?

Success is Discovering What Matters: There are conflicting schools of thought about "sweating the small stuff." One school says "Always sweat the small stuff. It's the only way to achieve." The other says, "Don't sweat the small stuff. Corollary: It's all small stuff." Whichever theory you espouse matters not; decide what's important to you and proceed.

Success is Variety and Change: My friend the florist discourages couples from using silk flowers for their weddings. She says that on their Silver Anniversary, people shouldn't look at perfectly preserved flowers, but rather at dried petals instead, on the grounds that nothing stays the same indefinitely, particularly not relationships. Rather than freezing yourself in time, **change**.

Success is Growth: This is the logical extension of the previous thought. If you change only for change's sake, and you seek variety only to fend off boredom, you're doing it for the wrong ends. Learn, reach, stretch, grow!

Success is Making Waves: Examine your loves and hates, then take a stand. Believe whatever you believe passionately, and proceed to part the waters.

Success is Avoiding a Sense of Futility: As Walker Percy has noted, "The chief emotion of man is despair," promoted most by the feeling that our achievements are impermanent, unworthy, or a mere drop in a great floodtide. Though we may not change many lives or be remembered throughout history, we can change some lives for some time. Not only can we do so; we must. I hark back to Robert Kennedy's words about each of us dropping a stone into the water; we can't change everything alone, but that single stone can send back ripple upon ripple upon ripple. And that, my friends, is success! May spring find you soon.

Sandy

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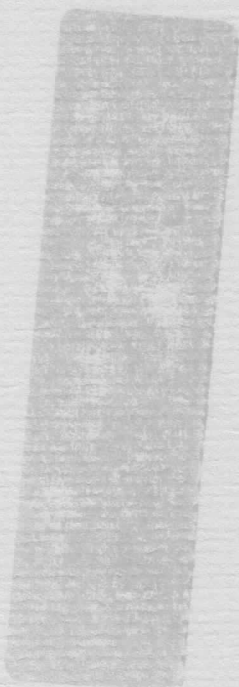
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