

VOLUME 3, NUMBER 1

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Melisma

VOLUME 3, NUMBER 1

October 1985

CONTENTS

Program, Choirs Announced for Lincoln Convention	
— William Wyman	3
North Central Jr. High Honors Choir Set	3
Lincoln: A Young Director's Convention	
— Julie Pengelly	4
Candidates For North Central President-Elect	4
Application For Jr. High Honors Choir	4
President's Message — Diana J. Leland	6
From the Editor — Sandra Chapman	6
1986 North Central Division Convention Information	7
Lincoln Convention Pre-Registration Form	7
States' Writes	
Hayes Award Established — Judith Boe,	
Wisconsin Ed.	8
Alice Parker, Keynoter at Minnesota Convention	
— David Mennicke, Publicity Chair	8
Hutchinson Family Revisited — Minnesota	9
Grotenhuis Receives McCowen Award	
— Aimee Beckmann-Collier, Iowa Ed.	9
Iowa Choir Wins in Vienna	9
Building a Collection of Recorded Choral Music	
— Vance Wolverton, Iowa	9
Repertoire and Standards News and Views	
Expecting Too Much? — Larry Monson	11
Individualized Vocal Approach for Children's	
Choirs — Avis Evenrud	11
Developing The Young Popular Singer —	
Andrew Smith	12
The New Hebrew Music — Marlys Fiterman	12

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Program, Choirs Announced For Lincoln Convention



Lobby of the Cornhusker, Convention Headquarters

William A. Wyman, Program Chair, has announced that the North Central Division convention to be held at the Cornhusker Hotel, Lincoln, NE, Feb. 27, 28 and March 1, 1986, will feature 18 performing groups, a 200-voice junior high school honors choir, a 200-voice ensemble comprised of college-university choirs performing Bruckner's "Mass in E minor" and a 50-voice high school ensemble for use in a sequential special interest session dealing with getting started in a choral rehearsal. Also included are 16 clinicians offering 36 special interest sessions. A publishers' showcase and four music reading sessions will be offered with special emphasis in treble literature, junior high school and small high school, high school mixed and male, college-university and church-community. The packet literature for each of these four sessions will be selected by the appropriate divisional committees and committee chairs. Several special performances will highlight the convention. The Singing Sergeants of the U.S. Air Force will be a featured performing group. Four college-university choirs will combine under the direction of Paul Salamunovich offering in the final concert of the convention a performance of Bruckner's "Mass No. 2" in e minor. The same concert will also feature a performance by the Junior High School Honors Choir under the direction of Sally Herman. A special evening concert "Music in Worship" will include two performing groups, major anthems of the church conducted by Weston Noble and Paul Salamunovich and guest speaker R. Benjamin Garrison, whose speech "Worship the Lord in Holy Hilarity" delivered in New Orleans at the 1981 national convention was

reprinted in the "Choral Journal."

Performing groups and conductors in the convention will include:

Fort Madison Chamber singers, Fort Madison, IA, conducted by Allen Chapman

The Bemidji Choir, Bemidji, MN, conducted by Paul Brandvik

The Mannerchoir, LaCrosse, WI, directed by Antonio Molina

The Dakota Chorale, Mitchell, SD, directed by Gregory Aune

Adath Jeshuran Synagogue Choir, Minneapolis, MN, directed by Marlys Fiterman

Hilltopper Show Choir, Onalaska, WI, directed by Paul Gulsvig

University of North Dakota Jazz Choir, Grand Forks, ND, directed by Robert Van Voorhis

LaCrosse Boy Choir, LaCrosse, WI, directed by Daniel Johnson-Wilmot

The University of South Dakota Chamber Singers, Vermillion, SD, directed by Larry Torkelson

Die Meistersingers, Omaha, NE, directed by James Elsberry

Onalaska Concert Choir, Onalaska, WI, directed by Paul Gulsvig

Bismark-Mandan Civic Chorus, Bismark, ND, directed by Jeffrey Brewer

The Abendmusik Chorus, Lincoln, NE, directed by John Levick

East Central Minnesota Chorale, Cambridge, MN, directed by David Clark

The Children's Chorus of Greater Des

Moines, Des Moines, IA, directed by Eugene Wilson

Owatonna High School Concert Choir, Owatonna, MN, directed by Roger Tenney

The Milwaukee Choristers, Milwaukee, WI, directed by B. H. Diekhoff

Viterbo College Concert Choir, LaCrosse, WI, directed by Daniel Johnson-Wilmot

Nebraska Wesleyan University Choir, Lincoln, NE, directed by William A. Wyman

Convention clinicians and the special interest session topics to be offered will include:

Don Moses offering sessions on "Choral Diction: Pronunciation and Poetry"

Weston Noble offering sessions on "Choral Intonation"

Fritz Mountford offering sessions on "Jazz Choir/Show Choir Vocal Production"

Pete Jenkins offering a session on "Choral Director as a Voice Teacher — College/University"

Panel discussion entitled "Future Shock! Life After Methods Classes: Questions and Answers"

Karle Erickson offers sessions on "Getting Started: Rehearsal Techniques and Conducting Discipline"

Sally Herman offers sessions on "The Male Singer: Recruitment, Motivation and Continuity"

Merlyn Aman offers sessions on "Singing Experience for Students with Special Needs"

Bernadine Wherry offers a session on "Choral Director as a Voice Teacher — High School" and "Solo Literature for the Young Voice"

Kenneth Jennings offers a session on "Accessible 20th Century Choral Literature"

Paul Brandvik offers sessions on "Programming: A Variety of Colors Through Musical Styles"

Harold Decker offers sessions on "Miniature Masterpieces with Instruments for the Emerging Choir" and "Choral Centerpieces with Instruments for the Advancing and Developing Chorus"

Allen Demorest offers a session on "Stress and the Choral Director"

Anna Peter Langness offers a session on "Choral Director as a Voice Teacher — Elementary"

Paul Salamunovich offers a session on "Artistic Conductor"

Marjorie Barstow offers a session on "Stress Management and Relaxation Techniques"

Ed Van Hemert offers a session on "Choral Director as a Voice Teacher — Junior High School"

Registration and housing information will be sent to all ACDA members shortly.

N.C. Jr. High

Honors Choir Set

ACDA and the North Central Junior High Choral Repertoire and Standards Committee will present a 200 voice Junior High Honors Choir Concert at the Division Convention in Lincoln, NE, on Saturday, March 1, 1986.

The Honors Choir will consist of students, grades seven, eight and nine, who are active in public and private music programs or church youth choirs. They will rehearse intensively for 2½ days under the leadership of Sally Herman, a dynamic

junior high teacher from Barnhart, MO, and sing a 30-minute concert for the convention in Kimball Hall, University of Nebraska.

Auditions for the Honors Choir will consist of ACDA members submitting tapes to their state representatives no later than Nov. 15, 1985. Approximately 33 voices from each state in the Division will be chosen and notified in early December.

CONTINUED ON NEXT PAGE . . .

The following items are required for the submitting of a tape:

1. The director submitting the tape must be a member of ACDA.
2. A contest number must be recorded on a cassette tape.
3. One student must be recorded on one tape.
4. Absolutely no pop, gospel, rock or country songs will be considered.
5. The students must say their names, grades, and titles of songs at the beginning of the tapes.
6. The songs must be no longer than 4 minutes.
7. On the outside of the tapes, include the student's name, grade, voice part, school, city and state.
8. The entry blank containing the above information plus that of the director must accompany each tape.

The students will be responsible for all their expenses: meals, housing, and plane fare. A fee of \$30 must be paid upon notification of acceptance to Katherine Doepeke (NC Chair), 2212 Mary Hills Drive, Minneapolis, MN 55422. This fee will cover the packet of music, a T-shirt, and a social event. The young people will stay and rehearse in the Lincoln Hilton Convention. Rates are \$62 a night for four people. Ten chaperones from teachers or parents are being sought who would be willing to shepherd 20 students each in exchange for one night's free lodging.

The North Central Junior High Honors Choir of 200 voices will be housed and rehearsed at the Lincoln Hilton during the Division Convention Feb. 27-March 1. These auditioned and selected young singers will prepare a varied program of quality literature under the direction of Sally Herman, Barnhart, MO.

Information and audition blanks were sent to identified Junior High teachers in all North Central states, with most deadlines set for Nov. 15, 1985, by the State Chairs who will receive the tapes. Coordinating this venture is the NC Chair for Choral Repertoire and Standards, Katherine Doepeke, 2212 Mary Hills Dr., Minneapolis, MN 55422.

LINCOLN: A YOUNG DIRECTOR'S CONVENTION

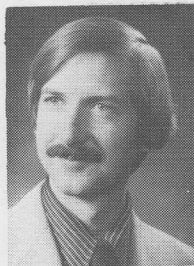
By Julie Pengelly

On the morning I emerged from the blissfully aesthetic cloud cast over me by the ACDA National Convention in Salt Lake City, I began to organize the experience into two mental piles entitled Usable Now and File For Future Reference. As the second file began to far overshadow the first, this third year director resigned herself to stockpiling a wealth of information while working to advance her skills enough to be able to delve into it. (Like buying a size 10 knowing full well one is a 14 extra tall.) SOMEDAY. Salt Lake, justifiably, seemed aimed solely at the experienced Choral Director.

Not so Lincoln's North Central Division Convention! While those rich, aesthetic sessions are still a large part (e.g., Salamunovich on Bruckner's e minor Mass), many of the sessions can be used in YOUR classroom Monday morning!

"Future Shock! Life After Methods Classes: Questions and Answers," is the ultimate young directors' session. A panel discussion dealing with the survival of the first 3 or 4 years, "Future Shock's" topics are to be chosen, presented and discussed by the young directors of our region. Presently, a questionnaire is being sent to as many young directors as we can find to determine the most prevalent problems they face. Successful young directors will present their possible solutions and open discussion from the audience will no doubt shed light upon even more ways to approach classroom and rehearsal "adventures." Following the presentation, a special luncheon will allow more informal discussion between observers, methods instructors and panel members. I predict a small amount of humor to creep into this session!

Candidates For NC-ACDA President-Elect



Stephen Parker



John Windh

The North Central ACDA nominating committee has selected Stephen Parker and John Windh as candidates for president-elect.

Stephen Parker

Stephen Parker is presently assistant professor of music and Director of Choral Activities at Black Hills State College in Spearfish, S.D. His position includes directing the Black Hills Singers chamber choir, the Black Hills Gold swing choir, and the newly formed 50-voice Women's Chorus. Parker also teaches voice, choral methods classes, advanced conducting and music appreciation.

Parker received his B.S. Ed. degree from Southeast Missouri State University and his MME from Wichita State University. While teaching in Missouri he served as vice president and president of ACDA of Missouri and also as vocal vice president of Missouri Music Educators Association. He also served as local arrangements chair for the 1975 National ACDA Convention in St. Louis. His high school choir was well-known throughout Missouri and received wide acclaim for its high level of performance.

Parker was named Outstanding Young Educator, and Teacher of the Year by Farmington High School. He is listed in "Outstanding Young Men of America" and in "Who's Who Among Students of American Universities and Colleges." Parker was awarded an assistantship in 1976 to work on a DMA degree at the University of Colorado. In 1978 he was chosen as one of the top 10 teaching assistants of the University of Colorado. He recently completed a 2-year term as president of ACDA of South Dakota, and also served as the Assistant Chair for the North Central Division ACDA Convention held in Sioux Falls in 1984.

Parker is in demand as a bass soloist and has directed clinics and adjudicated in Missouri, Kansas, Colorado, Nebraska, South Dakota, North Dakota, Wyoming, and Montana. He has directed choirs on European tours six out of the past seven summers.

John Windh

A native of South Dakota, John Windh has been a professor of music at Carthage College in Kenosha, Wis., since 1966, after teaching public school music from grades 5-12 in Iowa and Wisconsin.

At Carthage College, Windh conducts three college choral ensembles and a community oratorio chorus and teaches music history, conducting, and methods. The Carthage Choir is the second-oldest touring college choir in America. It has toured Europe five times under Windh's direction and also appeared in Buffalo, Cleveland, Detroit, Pittsburgh, Philadelphia, Miami, Nashville, Memphis, New Orleans, Denver, and Minneapolis. The choir has performed Beethoven's "Ninth Symphony" and the Bloch "Sacred Service" with Milwaukee orchestras and Duke Ellington's "Second Concert of Sacred Music" with the Ellington Orchestra.

Windh has taught conducting at Florida State University and studied at Northwestern University and the Mozarteum in Salzburg, Austria. He is a Phi Beta Kappa graduate of St. Olaf College and possesses graduate degrees from Cornell University and the University of Illinois. While on sabbatical leave during the spring and summer of 1984 he visited a number of prominent choral conductors and composers in Scandinavia and England.

A past-president of the Wisconsin Choral Directors Association, Windh has chaired several state choral conventions, organized conducting competitions, served as Steering Committee chair of the 1980 North Central Division ACDA Convention in Madison, and presented an interest session entitled "Pacing the Choral Rehearsal" at the 1984 regional convention. Windh is active as an all-state conductor, festival clinician, adjudicator, and church music resource person in Illinois, South Dakota, Iowa, Indiana, Minnesota, and Wisconsin. He is listed in "Who's Who in the Midwest," and was named Carthage College's "Outstanding Teacher of the Year" in 1982.

Application For Jr. High Honors Choir

Please Photocopy This Form and Submit a Separate Form with Every Tape You Send for Auditions!!!
Junior High Honors Choir, ACDA North Central Convention, March 1, 1986.

STUDENT INFORMATION

PLEASE PRINT OR TYPE:

Student's Name _____

Student's Grade _____

School Presently Attending _____

City _____ State _____ Zip _____

Student's Home Address _____

City _____ State _____ Zip _____

Student's Home Phone (_____) _____
area code

Vocal Part Student Sings _____

soprano, alto, tenor, or bass

DIRECTOR INFORMATION (Must be a current member of ACDA)

Director's Name _____

School or Church Where Currently Employed _____

City _____ State _____ Zip _____

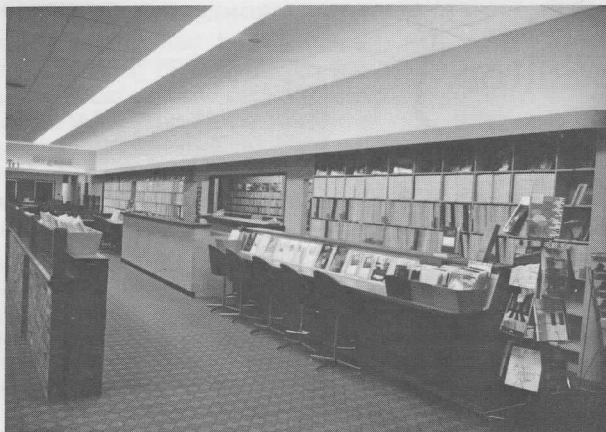
Director's Home Address _____

City _____ State _____ Zip _____

Give Phone Number Where You Can Be Reached (_____) _____

Send to State Jr. High Chair with tape by Nov. 15, 1985.

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President's Message

By Diane J. Leland, NC ACDA President

Welcome back to the exciting world of the choral art. Hopefully the summer allowed you ample time to revitalize and rejuvenate yourself in preparation for the challenges and achievements of the year ahead.

Plans for the 1986 North Central Division Convention in Lincoln, Neb., scheduled for February 27-March 1, 1986, are well on target. Convention Chair Paul Swanson and Program Chair William Wyman have developed an outstanding convention program that will appeal to ACDA members from all areas of choral music. Paul Salamunovich will serve as the principal convention headliner and will conduct a 200-voice college-university mass choir and orchestra in Bruckner's *Mass in e minor* as the convention finale. The Singing Sergeants, the official United States Air Force Choir, will be featured in a special performance during the convention. The first North Central Junior High Honors Choir is being organized in conjunction with the convention and will number 200 voices. Sally Herman will serve as the Honors Choir conductor. Numerous interest sessions will also be offered throughout the convention.

I would urge each of you to make your travel and flight reservations for Lincoln now in order to ensure yourself the lowest airfare possible.

Recently, it was my pleasure and privilege to attend the ACDA National Board of Directors' meeting in Dallas, Texas. The next National ACDA Convention will be staged in San Antonio, Texas, from March 11-14, 1987. Audition tapes may be submitted for performance on this convention early in 1986. An application blank for choral performance on the San Antonio convention will be printed in *The Choral Journal* in a forthcoming issue. Now is the time to make plans for submitting your tape for this convention. The North Central Division has many excellent choral ensembles to offer the country on the next National Convention. To insure North Central representation on the 1987 convention, won't you please take time to consider submitting a tape?

Early in 1986 the National ACDA membership will be voting on a proposed national ACDA dues increase which will raise active dues from \$25 to \$35 annually. Personally, I feel it is very important that you vote in favor of the increase. It will solidify ACDA's future well-being and also allow a larger allocation of ACDA funds per state. (Presently, states receive a rebate of \$7.50 per active member. A dues increase will increase the rebate to \$11 per member.) An increase will also enable each state to increase its own ACDA activities.

Each of our six North Central states welcomed a new president on July 1. New state presidents are: Iowa — Mark Lehmann;

Minnesota — Tom Rossin; Nebraska — Jon Peterson; North Dakota — Jeffery Brewer; South Dakota — Judith Mathers; and Wisconsin — Kay Hartzell. Please give these leaders your support, and above all get to know them and offer them your assistance — it will be appreciated.

I look forward to meeting as many of you as possible in Lincoln during our North Central Division Convention.

Best wishes for a memorable musical year!



Happy New (Work) Year! If you're a normal choral director (if indeed there is such a breed of cat), you never really stopped working over the summer hiatus. Most of you spent a good share of the time selecting music, attending clinics-conventions-summer school, or taking vacations that probably involved music in some way. Now that you're back to the yearly routine of school, church, community group, or whatever, allow me to add to your workload. I have an urgent matter requiring your attention: funding for the arts. This has been a project on my mind for some time, but it got jogged to the forefront on our first-ever family vacation. (Welcome to Wally World!) We spent a week at the Chautauqua Institution in New York, attending an endless round of concerts and lectures, then proceeded to Washington, D.C. While at Chautauqua, I had the opportunity to hear Joan Mondale speak about arts activism. The lady is very sincere and direct; no matter what your politics; if you're involved in the arts, you have to support what she says. She glowingly recounted some major successes in community arts projects in all areas, but the bottom line was: the arts are not free, and funding comes only through the work of those who care enough to commit to the cause.

I continued to think about Mondale's words as I rambled around the capital city. We had an opportunity to speak to Iowa Sen. Charles Grassley, and of course, plugged our interest in the arts. He had just received a delegation of MENC folks and had agreed to be a Senate sponsor of a bill proclaiming a Music In Our Schools month. He freely allowed that such a bill would pass easily, mainly because it won't cost anybody any money. Representative Jim Leach of Iowa is secretary of the Congressional Arts Caucus; have you ever heard of the group? Well, it's there and it's time we got acquainted.

Admittedly, the arts may be a low priority for most national and state leaders, people who have to wrestle with the staggering problems of defense and the farm crisis. But it is up to those of us who work in the arts

to at least make the arts **some** kind of a priority with our legislators. Awareness of our needs is the first step. One Midwestern state has a governor who, when asked by a state arts council member what the last concert he had attended was, replied, "Well, I took my wife to see Helen Reddy once." We need awareness, we need exposure, we need to push! And even more, we need to get organized. There are 50 jillion Political Action Committees (PACs) for groups from the swine producers to the ballpoint-pen makers. Why not an Arts PAC? If ACDA could be the spearhead, might not other arts groups join the battle? Of course it takes money to

CONTINUED ON NEXT PAGE . . .

NEW

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George Philipp Telemann

edited by Joan C. Conlon

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Vol. 3, Austin C. Lovelace 11-5422 2.00
(Use with *Hymn Preludes and Free Accompaniments*, 4 11-9400 2.75)

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get money, so why not have on the membership card a place to sign up to give, say \$2 to our own PAC? If 5000 ACDA members did so, we'd have \$10,000 seed money to lobby for arts legislation and funding. We wail and moan that the National Endowment for the Arts has been ripped to shreds by the administration, we see regional orchestras and opera companies going under, we see school budgets drastically reduced, and we see teaching positions in the arts eliminated altogether. All the wailing and moaning in the world are for naught unless we're willing to get off our duffs and do something!

Failing that — or until an arts PAC could be put together — the power of public opinion needs to be set in motion. Write your Congressman! I am told by a political operative I know that 10 letters on any one subject is considered a ground-swell of public sentiment. Imagine what letters from just half the NC ACDA membership could do. Add to that the support we could drum-up from our booster clubs, our church congregations, faculty forum, etc. It's possible to get your legislator's ear; the public servant who is up for reelection is a particularly good listener.

Can we afford NOT to get involved? If we sit passively by while our world crumbles around us, we'll get what we deserve. That's not the kind of spirit and drive displayed in ACDA, however. Just as the arts are for everyone, so is arts activism. If you don't get in the forefront, who will? Back to the trenches; arm, arm ye brave!

Sandy

1986 N.C. DIVISION CONVENTION INFORMATION

WHERE: Lincoln, Nebraska
WHEN: Feb. 27 - March 1, 1986
BEGINNING TIME: Thursday, Feb. 27, 1986, 8 a.m.
ENDING TIME: Saturday, March 1, 1986, 3:30 p.m.
HOTEL: The Cornhusker, (402) 474-7474

Rates: Single — \$54
Double }
Triple } \$64
Quad }

REGISTRATION FEES: ACDA Member
Pre-Registration — \$25.00
At Convention — \$35.00
Spouse/Family Member — \$20.00
Student Member — \$20.00
Retired Member — \$20.00

SPECIAL TRANSPORTATION:

Anyone flying into Omaha will be provided with complimentary shuttle service (round trip) to The Cornhusker Hotel by either the Lincoln Chamber of Commerce or The Cornhusker.

For additional convention info contact:

Paul Swanson
1521 Urbana Lane
Lincoln, NE 68505
Home: (402) 464-1108
Work: (402) 466-2371

Lincoln Convention Pre-Registration Form

PRE-REGISTRATION FORM:

Mail by Feb. 1, 1986, to: OFFICE USE ONLY
Mr. Duane Nichols Date rec'd. _____
Lincoln Northeast High School Total rec'd. _____
Lincoln, NE 68504 Ck. No. _____

CONVENTION REGISTRATION

- ☐ ACDA Member\$25.00
(\$35.00 at convention)
☐ Spouse or Family Member . \$20.00
(Not an ACDA member)
☐ Student Member\$20.00
☐ Retired Member\$20.00

Your cancelled check is confirmation of your registration; receipt given at convention.

I enclose my:

- ☐ check
☐ money order

payable to ACDA in the amount of \$_____ to cover the items checked.

** Refund of \$20.00 of Member Registration fee may be made only until February 1.

Name (Please print or type) _____
Accompanying Person(s) _____
Home Address _____ Home Ph. _____
City/State/Zip _____
Date/Arrival Time _____
Transportation by Car/Plane/Bus _____
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MUSIC SCHOLARSHIP AUDITIONS

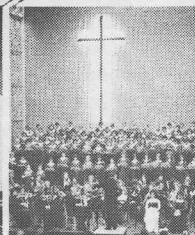
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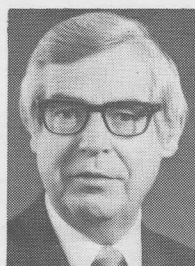
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S I M P S O N C O L L E G E

States' Writes

A COLLECTION OF ARTICLES
FROM THE STATES OF NCACDA

Wisconsin Hayes Award Established



Morris Hayes

By Judith Boe, Editor

For several years the Board of Directors of WCDA discussed establishing an annual award, to recognize an individual's contribution to choral music in Wisconsin. As the Board discussed the award, it was with a desire to pattern it after some of our neighboring states, who chose to select an exemplary person for whom to name their award. With great care and discussion, we set out to identify this individual.

The gentleman we chose to honor, by naming Wisconsin's choral award after him is the first man to have held the office of president of WCDA, president of the North Central Division of ACDA, and National President of ACDA in three consecutive terms. As one of the founding members of WCDA, he stressed the importance of opening up the organization to choral directors at all levels, something for which we are all grateful.

On behalf of the Board of Directors of WCDA, and the entire membership, we are proud to announce the establishment of the ongoing Morris D. Hayes Award, in recognition of outstanding contributions to choral music in Wisconsin. The Morris D. Hayes Award will be given annually to a person who has demonstrated a commitment to choral music.

On Friday, January 18, the first award, a plaque, was presented to Hayes at the evening session of this year's WCDA state convention, hosted by the UW-EC Department of Music. The presentation was made by Kay Hartzell, president-elect of WCDA, and Dr. Elliott Wold, director of choral activities at UW-River Falls.

Morris Hayes joined the UW-EC faculty in 1966, where he is best known for his role as conductor of the Singing Statesmen and the UW-EC Concert Choir. In 1983, the Singing Statesmen were selected to perform at the national convention of the ACDA in Nashville, Tenn. In 1983, Hayes was selected by People to People International and the

U.S. State Department to form the first national high school youth chorale to perform in the People's Republic of China. In addition, he was named as the Outstanding Music Educator at the state convention of the Wisconsin Music Educators organization in 1980. He is a former member of the choral advisory board for the National Endowment of the Arts. Hayes, who has conducted major festivals in 17 states, is widely acclaimed as a conductor and clinician, and is considered an authority on the training and development of male voices. He holds bachelor's and master's degrees from the University of Nebraska.

In the future, the Board of Directors of WCDA will select the recipient of the Morris D. Hayes award. Nominations from the WCDA membership will be accepted by the board.

minnesota

Alice Parker Nov. Keynoter Minnesota ACDA Convention

By David Mennicke, Publicity Chair

The annual convention of the Minnesota State chapter of the American Choral Directors Association will be held on Friday, November 22, and Saturday, November 23, 1985, in Willmar, Minn. The convention will utilize two performing sites: Willmar Community College for Friday evening and Saturday morning, moving to Vinje Lutheran Church for Saturday afternoon. Noted New York-based composer/conductor Alice Parker is the featured clinician for the gathering.

Alice Parker, well-known as arranger for the Robert Shaw Chorale for 20 years, is presently active as a composer, conductor, and lecturer. She frequently conducts premieres of her compositions (eight in 1984) and has over 300 works in print, published by Belwin-Mills, Carl Fischer, E.C. Schirmer, G. Schirmer, Lawson-Gould, Augsburg, Galaxy, and Hinshaw. In May 1985, two of her song cycles were recorded by the Musical Heritage Society. She also has two books in print: **Creative Hymn Singing** and **The Music Reference Crammer (Dictionary)**. Miss Parker is also in demand as a clinician, presenting workshops for ACDA, AGO, and colleges and universities throughout the country. She has served all major Christian denominations in her work with hymnody. As a leader in the music field, she has been appointed artistic director of Melodious Accord, Inc., a new nonprofit organization which advances community-oriented music by supporting concerts, recordings, workshops and composers.

Parker will bring her wealth of expertise to the convention in many facets. The convention begins at the college on Friday at 4:30 p.m. with an open rehearsal of the West Central Minnesota High School Honors Choir, directed by Miss Parker. Following a second rehearsal at 7 p.m., this choir with the junior high, senior high, and college choirs (directed respectively by Daphne

Evenson, Rolf Anderson, and Chet Sommers) from Willmar will present a full concert. The following morning, Parker will present the keynote address/demonstration on "Vocal Production and Musical Style." Later, she will lead a discussion on the art of composing and arranging.

Four other auditioned choirs will also perform on Saturday. These choirs represent all levels of choral activity, from children and youth to adults, and from community choruses to school and college choirs to professional ensembles. The Paul Kaye Singers, a professional ensemble from Minneapolis are directed by Paul Kaatrud. Steven Cramer directs the **Angelica Cantanti**, a Bloomington-based choir of area elementary and junior high age boys and girls. The Owatonna High School Concert Choir, under the direction of Roger Tenney, sings in the afternoon, with Axel Theimer leading the St. John's University Men's Chorus, Collegeville, in the convention's closing concerts.

Informative interest/literature sessions round out the convention program. Music reading clinics will cover all areas of choral literature: Judy Blomgren and Randy Edinger, Anoka, will lead the Elementary and Junior High session; Robert Sieving, St. Cloud, will present several High School and College level pieces; and Gordon Olson, Golden Valley, conducts the church music session. Other interest sessions include "Psyche 'em up to Sight-read: Start 'em Early!," Richard Schirmacher, Minneapolis; and "Adolescent Voice Care and Technique," Geneva Eschweiler, Fergus Falls. Another special feature of the convention is the presentation of the F. Melius Christiansen Award, named for the late conductor of the St. Olaf Choir. The award is given annually to a Minnesota conductor who has made significant contributions to the choral art.

All are invited to attend what promises to be an outstanding choral event. Costs for the convention are: \$12-ACDA adult member; \$4-ACDA student member; \$20-Nonmember adult; \$10-Nonmember student; \$5-ACDA member spouse; \$6-New member (after Sept. 1, 1985); Optional: \$5.50-Lunch, \$4.00-Student member lunch. Checks should be made payable to ACDA of Minnesota and sent to Katherine Doepke, 212 Mary Hills Drive, Minneapolis, MN 55422.

iowa

GROTENHUIS RECEIVES McCOWEN AWARD

By Aimee Beckmann-Collier, editor

The Iowa Choral Directors Association presented its highest accolade, the Robert M. McCowen Award, to Dale Grotenhuis of Dordt College, Sioux Center, during the 11th Annual ICDA Summer Symposium. The McCowen Award is bestowed by the Iowa Choral Directors Association Executive Board for outstanding contributions to the choral art in Iowa.

Grotenhuis, a native of Sheboygan, Wis., is director of choral activities at Dordt College where he teaches conducting, score analysis, composition, and choral methods. He conducts two choirs, the select 45-voice Concert Choir, and a 70-voice ensemble. The Dordt College Concert Choir annually tours the United States and performed in Europe in 1984. During that year the choir also performed at the ACDA North Central Division Convention in Sioux Falls.

A well-known composer, Grotenhuis has published his music through Jenson, Kjos, Curtis, Roger Dean, Plymouth, Music70/Lawson Goudl, and Boosey and Hawkes. He is also active as an adjudicator and clinician throughout the Midwest.

Grotenhuis received a B.A. from Calvin College, Grand Rapids, Mich., in 1953. From 1953-55 he served as chief arranger for the Second Army Band stationed at Fort Meade, Md. While there, he also organized the Second Army Male Chorus. He has remained active as a composer for and conductor of male choruses since that time. Grotenhuis received an M.A. from Michigan State University and began his association with Dordt College in 1959 where he has remained since, except for a sabbatical leave in 1966 to do doctoral work in theory and composition at Ohio State University.

Grotenhuis has served ICDA in a number of ways. He was an executive board member and district chairperson in 1973-74. In 1980 he was chosen to compose the ICDA commissioned work for the Summer Symposium. As part of his closing address to the 1981 Summer Convention, Grotenhuis presented "See That You Love One Another," a piece he dedicated to the members of the Iowa Choral Directors Association. Grotenhuis chaired the 1982 Summer Symposium and arranged five hymns for congregation with brass quartet and tympani accompaniment for the Church Night celebration connected with that convention.

The McCowen Award was last given in 1978. It is presented in memory of Robert M. McCowen, 1918-1965. McCowen, a Waterloo native, was director of choral activities at Iowa State University at the time of his death. He served as district and state ACDA chairman and was a charter member of ACDA.

Hutchinson Family Revisited

The Hutchinson Family Singers, a professional vocal ensemble based in Minneapolis-St. Paul, Minn., performed for the Grand Opening of the restored Elizabeth Cady Stanton home in June, in Seneca Falls, N.Y. The appearance was being sponsored by the Women's Rights National Historical Park in Seneca Falls, where the first women's rights convention was held in 1848 under the leadership of Elizabeth Cady Stanton and other reformers.

Performing in 19th-century period costume, The Hutchinson Family Singers portray Jesse Jr., Asa, John, Abby, Judson, and Rhoda Hutchinson of the celebrated

singing family from Milford, N.H., in a wide-ranging concert of period music. Songs composed and/or popularized by the Hutchinsons performed included "Vote It Right Along!," "The Fatherhood of God and the Brotherhood of Man," "The Ship on Fire," "The Old Granite State," "King Alcohol," "Uncle Sam's Farm," "The Horticultural Wife," "Kind Words Can Never Die," "The Battle Cry of Freedom," "Tenting on the Old Camp Ground," and "Battle Hymn of the Republic."

Members of The Hutchinson Family Singers are George Berglund, Minneapolis; Wayne Dalton, Stillwater; Dennis Fenichel, Minneapolis; Donelle Kleman, Plymouth; Bill Rollie, Minneapolis; and Linda Steen, St. Paul. All are professional musicians in the Minneapolis-St. Paul area.

Elizabeth Cady Stanton lived in Seneca Falls from 1848-1862 and was a close contemporary of the Hutchinsons, who were active in the women's rights movement and other social causes of the 19th century.

In 1855 the Hutchinson brothers founded the community of Hutchinson in Minnesota — and Judson Hutchinson was responsible for the decree that the new community should grant equal rights to women.

For further information, contact George Berglund, Executive Director and Music Director, The Hutchinson Family Singers, 2119 Pillsbury Avenue South #406, Minneapolis, MN 55404-2359, or call (612) 871-7359 or (612) 644-5181.

IOWA CHOIR WINS IN VIENNA

The Waverly-Shell Rock High School Chamber Choir, under the direction of long-time Iowa Choral Directors Association member Alan Hagen, won the Prize of Vienna at the International Youth and Music Festival held in Vienna July 13-18. The choir was named best mixed choir and received the grand prize as the best choir in all categories.

Participation in the festival was by invitation, and the Waverly-Shell Rock Chamber Choir competed with ensembles from nine other countries. All choirs were required to sing Verdi's "Four Sacred Songs," as well as two other pieces. The Iowa choir performed "Kyrie" from "A Thanksgiving Mass" by Knut Nystedt and "Three Songs at Dusk" by James Fritschel. Dr. Fritschel wrote that piece for the choir's performance at the 1984 ACDA North Central Division Convention in Sioux Falls.

In order to participate in the festival, the choir raised \$70,000, using a number of fund raising techniques. Waverly merchants supported the choir trip by planning a "Day for Vienna" in which they contributed 10 percent of the day's sales to the trip. Choir members sold coupons redeemable at the local McDonald's restaurant and also sold tickets for several drawings. A continuing project was a weekly Saturday night bingo game. The Shell Rock Music Association made a \$2,000 contribution and a number of Waverly businesses have also contributed to the trip fund. In addition, Century Companies of America presented the choir with a \$6,000 challenge pledge.

Building A Collection Of Recorded Choral Music

By Vance D. Wolverton

(Used by permission.)

Every year, immediately following the release of the All-State music, I receive calls from fellow directors who are trying to locate recordings of the All-State selections. In 12 years of teaching vocal music I have built a fairly substantial library of recorded choral music and I usually have at least two or three of the All-State pieces on hand. I am always pleased to be able to share these materials through the tape duplicating service of our Area Education Agency, but it has occurred to me that perhaps some of my fellow directors would like to start building their own collections. Certainly, if it is a valid educational aid to play recordings of the All-State music for our students, it is also valid to let them hear recordings of other choral music as well. This applies not only to the music we intend to perform, but to the vast heritage of our discipline to which many of our students will never be exposed unless we provide the experience!

Whether for the purpose of exposing our students to great performances or purely for our own enjoyment, a library of recorded choral music is a source of knowledge and pleasure that lasts a lifetime (and it's a tax writeoff, too)! I suspect that many directors would like to start a collection of choral records and tapes, but the problem — and it can be a big problem — is knowing where to look for the materials. In most record stores the classical section is small and the choral section miniscule. Therefore, in looking for recorded choral music, it becomes necessary to seek out specialized sources. The purpose of this article is to list, in one place, sources of recorded choral music for educators and collectors.

Source/Materials Available

1. **Musical Heritage Society, Inc., 1710 Highway 35, Ocean, NJ 07712.**

MHS is a collectors' record club. In addition to the standard works of major composers, the MHS catalog of more than 5000 items includes many lesser known works and many one-of-a-kind recordings. The quality is not always the best, but the prices are low and the service very good.

2. **Augsburg Publishing House, Music Department, 426 So. Fifth St., Box 1209, Minneapolis, MN 55440, 800-328-4648.**

Augsburg handles the recordings of the Lutheran College choirs including Luther, Wartburg, St. Olaf, Augustana, and Concordia (Moorhead). They will send, on request, a flyer that lists the contents of every record that can be obtained from them.

3. **Ben Johnston Record Imports, 53 Page Road, Litchfield, NH 03051, (603) 883-1858.**

Johnston's is a relatively new company, but reliable. They stock many recordings of English Cathedral and Collegiate Choirs as well as school choirs and recorded organ

CONTINUED ON NEXT PAGE . . .

music. The records I've gotten from them have been superb quality pressings and their prices are low for imports.

4. Collegium Records, P.O. Box 31366, Omaha, NE 68131, (402) 734-0270.

This new company is the brainchild of our good friend and former Iowan, Stan Schmidt. Stan's idea is to provide a clearing house of recordings specifically geared to appeal to choral directors and choristers. He stocks recordings by: John Rutter/Cambridge Singers; Elmer Iseler Singers; King's College Choir; St. John's Choir; Eric Ericson Chorale; Dale Warland Singers; Roger Wanger Chorale; Gregg Smith Singers; Paul Smith Chorale; King's Singers; and New Swingle Singers. The recordings are excellent quality and the prices reasonable.

5. Church and Music Records, Box 154, Neerlandia, Alberta, Canada, (403) 674-3002.

Another relatively new organization which has only recently relocated in Canada from Holland. Their stock consists mainly of recordings of English and Dutch professional choirs and organists, many of which are not available elsewhere. The recordings I've received have been excellent quality pressings.

6. Crest Records, Inc., P.O. Box 2859, Huntington Station, New York 11746, (516) 423-7090

Crest Records have been recording convention and school performances for many years. Although there are many other such companies, Crest is the only one I know of that puts out a catalog of their recordings which are for sale to the general public. The catalog lists several thousand pieces by *title*. The technical quality is quite good, especially considering that most are recordings of live performances. Prices are reasonable.

7. H.I.S. Recording, 6811 Norwood Court, New Orleans, LA 70126, (504) 245-0203.

H.I.S. is mentioned here only as the official recording company for the 1985 ACDA National Convention in Salt Lake City. An order form for the concerts and interest sessions of that convention is available on request.

8. Rose Records, 214 South Wabash Ave., Chicago, IL 60604.

Rose Records is a long-time major distributor of recordings of all commercial labels. Each month RR sends a flyer to everyone on their mailing list which includes cut-outs (discontinued items) and new listings. Credit card orders are accepted, satisfaction guaranteed.

9. Oxford University Press, 200 Madison Avenue, New York City, NY 10016.

This very old and respected firm has recently included in its catalog recordings of its own publications. Available are recordings of madrigals, and solo song. Pressings and performance are highest quality. Would that more music publishers would provide similar service!

CONTINUED ON PAGE 13 . . .

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REPERTOIRE STANDARDS NEWS AND VIEWS

EXPECTING TOO MUCH?

By Larry Monson—High School Choir

How would you respond to this statement: "Perhaps one of our most common errors as choral directors is that we expect too much from our singers?" I asked three job interviewees to respond to this statement and not one of them agreed with its theme. However, one did say that "Building skills on top of skills must be done. If a student has fewer skills in sight singing, vocal production and musicianship than the rest of the ensemble, perhaps we are expecting too much from the students in the rehearsal."

One of the frustrations with a new year of teaching is beginning the year with a novice choir. If only April could be September and we could proceed from there — what a glorious year that would be. All of the concepts of teaching would just need a quick reference and the vocal production, style, and musicianship would fall into place. Unfortunately, situations like this never happen. How many times we teach and conduct a rehearsal as if last year's choir was in front of us. We assume students understand all of our terminology, conducting habits, and discipline procedures. Before long, dissatisfaction between singers and director mounts and grows.

Prioritized conceptual teaching is so important for success with a new choir. Breaking down a problem into smaller components allows the student to deal with one concept at a time. How often have you stopped the choir for a correction and ended up giving solutions to three or more problems and neither problem was corrected? We expect quality results but fail to realize that the teaching or re-teaching of skills must be reinforced. Most teachers agree that students must profit from mistakes in order to grow. Mistakes connected with constructive criticisms should bring about success, if skills have been prioritized and dealt with.

How about this statement: "If you aren't failing, you aren't trying."

Failure is a frightening word. Many educational institutions aspire to the premise that there is no room for failure. In the business section of our local Sunday newspaper, Editor Tom Peters wrote: "Intellectually and at a gut level as well, we acknowledge the wisdom of business to be like skiing: If you're not falling down, you're not learning. Success, trivial or grand, rides only on the bank of numerous failures. And rapid success comes only if the rate of failure is high."

J.S. Bach struggled with being accepted as a church musician, dedicated to throwing out mediocrity, musically and theologically. Even though he was reprimanded for being an aggressive, temperamental sort, he kept pursuing the idea that only the best is good enough. People complained about his contemporary music and intellectual stimulation, but these small failures never kept him from composing the most influential music of the western world.

We learn by mistakes. Do we expect too much from the singers? Suzuki says, "The experience of joy in learning is central to the human condition." Our expectations can be new revelations to old concepts, new mind-stretching terminology, and new soul-searching music. Allow your old failures to be new successes for this school year. Only the best is good enough.

Individualized Vocal Approach For Children's Choirs

By Avis Evenrud—Children's Choir Chair

Is individualized vocal instruction for every member of our children's choirs possible? "Impossible," you say — "I haven't the time to work with each child on an individual basis." It is true that most schedules do not allow the choral director much time for individual work with each of the choir members whether it is an elementary chorus, church choir, community group or music class. That does not mean that we cannot give individualized vocal attention to each member within the group.

Consider for a moment how much can be learned about a singer through observation. Without ever hearing a sound, it is possible to have a good idea of that sound just by observing the singer. Posture, breathing techniques, shape of the mouth, enunciation and articulation, tension or the lack of it, rhythmic vitality and the spirit of the singer are all easily discernable through observation. While working on group activities throughout the rehearsal, the alert choir director can spot many individual problems and work on them through signals or gestures or by unobtrusively circulating among the various singers as the need arises. The choral director who moves around during parts of each rehearsal can accomplish much more than one who is stationary.

What are our expectations for the young singers? Since it is impossible without clear cut expectations to accomplish very much, let us first decide what those goals are. To me, the most important goal is teaching the child to use the vocal mechanism in a way that will produce vocal health for a lifetime of use. Posture, breathing, vocal placement, and tension all play a part in vocal health. Another most important goal is the sound the choir produces. This, of course, is partially accomplished through our first goal. If the sound is being made correctly and is tension free, the result should be a lovely, pure, free flowing, sound. Children need not wait until they are older to experience the joy of making a truly beautiful sound. It is possible to accomplish that even with the youngest choirs. When there is a beautiful, tension free sound, the next goal is to learn articulation (speaking clearly) and enunciation (correct pronunciation of words). This can be learned through careful attention to vowels, the sound carriers, and to consonants, the sense makers. A third goal is to make sure that all the music is experienced as an artistically beautiful accomplishment — artistry in music. The fourth goal is to help each student grow in understanding of music and vocal techniques. Each child can be helped to evaluate his or her own accomplishments as an individual and as a group.

How can these goals be accomplished on an individual basis while we are working with an entire group? Let us take a look at each separately.

1. Work toward vocal health — Teach good posture habits. Help the children to learn to breathe properly, to conserve the air and use it wisely. Insist that the children sing in a light free head voice. **Never** allow them to sing in a harsh heavy chest voice. Open up those

spaces so there is a "round sound." Work on proper vocal placement. This will take demonstration and imagery. In short, all those same techniques that are necessary for all good vocal pedagogy. Choose music that will help this to happen — not too low a range for children's voices. How can you spot all these things while you are conducting the group? Listen to the group sound, watch individuals for signs of tension, such as chin tilted up, chords of the neck taut, eyebrows raised, shoulders raised, poor posture and incorrect breathing habits. Communicate these corrections to your singers, individually, as they are happening, while you walk around to them.

2. Learn to articulate and enunciate — Teach the choir correct pronunciation of words. Vowels are the most important in perfecting a good unison sound. Work on crisp clear consonants. It is easy to look around the room and notice whose mouth is formed in the correct way. If a child's mouth is not formed the correct way, quietly give a signal. It can be done easily and quickly. This will need almost constant reminding until good habits are established. Wilhelm Ehmann's book *Choral Directing*, Augsburg Publishing House, 1968, is a marvelous resource to help in teaching children or adults to sing.

3. Learn to sing expressively — Children can be taught to sing artistically. Children can learn to "sing through" a phrase in an expressive way. They can learn to sing at different dynamic levels. Children can learn to sing and understand varying styles of music and to sing rhythmically and energetically. Much can be learned by having the children listen to fine children's choirs — both live and recorded examples. Describing music through body movements is an exciting way to release expressive feelings in children. It is easy for the choral director to monitor those responses and have a good idea of how the students are responding to the music. Two excellent books to help in teaching body responses to music are Robert Abramson's *Rhythm Games For Perception and Cognition*. New York; Music and Movement Press, 1973; and Elsa Findlay's *Rhythm and Movement*. Princeton, N.J. Summy-Birchard, 1971.

4. Grow as a musician — If we, as choral directors, lay the groundwork for musical growth through the previously mentioned goals, it will take place. One aspect of this whole process that is often overlooked, is allowing children the opportunity to evaluate their own work. Rather than always telling them the corrections to make, ask them to suggest ways of self improvement. Continuous evaluation on their part helps them to become more expressive and sharpens their ears and understanding. When choir members have experience in evaluating their own work, record the choir's singing and have each member write down two or three ways they could suggest improvement after hearing it. Discuss these improvements. You may be surprised at how discriminating children can be.

To watch children become artistically discriminating musicians is a thrill. To hear a group of well trained children singing together is one of the most glorious sounds imaginable. We have the opportunity to help each child realize this potential.

DEVELOPING THE YOUNG POPULAR SINGER

By Andrew Smith

I have read many articles concerning the preparation of the young singer in a show choir and each seems to address just one specific phase of development. The demands on these young people are two-fold: vocal and physical, both interrelated since the entire body is the vocal instrument. Young people must be made aware of their own responsibilities to their bodies if they expect to perform at their best while avoiding physical injuries through muscular strain. The vocal athlete must be trained with all the care that goes into the development of the football player, swimmer, tennis player, etc. Those singers who also dance must receive even more special attention to their preparation.

We in the upper Midwest have the particular problem of severe winters when our students are the most active vocally and frequently sing in very dehumidified environments. Few students are conditioned to drinking adequate amounts of water and, as a result, they become highly susceptible to colds and other viral infections. "Post-nasal drip," frequently attributed to allergies or a sinus infection, in fact can be a symptom of physical dehydration. The thick secretion produces a crackling when it gets between the vocal cords and one attempts to sing or talk. Attempting to clear the throat will irritate and inflame the larynx. Caution your students not to vocally clear the phlegm but to try to swallow or get a drink of water to alleviate the problem. A good indicator of the proper body hydration level is pale, odorless urine. (The next problem is how to explain this to a high school choir!) Helps to maintain good hydration:

1. Drink 6 to 8 glasses of water per day.
2. Use a vaporizer in the bedroom at night and a humidifier in the house. A proper humidity level is reached when there are no static electricity shocks, about 40 percent.
3. Take long steamy showers, breathing in the steam.
4. Avoid drinks which are high in caffeine (Mountain Dew and Mellow Yellow contain higher amounts of caffeine, 52 mg. and 51 mg. respectively; a number of other soft drinks contain no caffeine whatever.)
5. Alcohol, cigarettes (particularly marijuana), and other drugs can be very detrimental to the larynx and lungs.

Special attention must be given to the variation between the levels of speaking voice and the singing voice, particularly girls' voices. There is a tendency to speak in a low, sultry voice caused by pushing down on the larynx. This sort of tension can damage the vocal folds by causing nodules. The problem manifests itself quite evidently by a huskiness in the voice. Each year, I refer several students to a speech pathologist for therapy. A primary problem with boys is need to sound "macho" and so they pull the tongue into the back of the throat and also force the larynx down. They hear a very covered quality which sounds to them quite mature (and sounds dreadful to a listener). Both of these problems need to be corrected before they become habit.

The singing posture can be filled with tensions located at various points in the body, particularly in the shoulders. The basic Alexander Technique exercise works very well with

singer/dancers to make them look and feel good as they perform. While standing, the students relax their arms at their sides; then, looking from side to side, lift the entire head (thinking of it as a globe), stretching and straightening the spinal column. The neck is strong and the head turns easily on that solid base. The basic movement should be accomplished without any obvious external demonstration. The entire body then is in an excellent singing posture: rib cage elevated to provide good breath support; shoulders are down and relaxed, and the arms hang comfortable at the sides.

A dancer's health is very fragile and injuries can occur because of accidents or because of overuse of muscles. The apprentice dancer, even with minimal movement required in most show choirs, can, through continued stresses caused mostly by lack of good technique, develop physical injuries (how many of us teaching show choirs have had any sort of dance training!). Good warm-ups are most important. Many can involve such movements as bobbing, lunging, and bouncing; these can cause muscle or tendon damage and should be avoided. The advantages of good warm-ups:

1. Cause an increase in body temperature and raise the rate and volume of blood circulation.
2. The respiratory capacity is increased.
3. Nerve impulses travel faster in warm muscle and muscle therefore work more efficiently. Pulled muscles are usually those which have not had a proper warm-up.

Additionally, it is essential to follow normal good health habits: plenty of rest, good dietary habits, avoiding detrimental stress, proper practice habits.

None of this is particularly new to any teacher, but there are too many instances where these concepts are not being taken seriously by those who should. I find too many female students in my classroom teacher music methods classes who have difficulty singing through the octave above middle c. All too many of these will be entirely responsible for the singing habits developed by elementary school pupils. I find too many students who are good singers who breathe incorrectly. Having been out of the "Ivory Tower" for the past year teaching junior high choral music in two schools, I can sympathize with the problems of time and availability of students, but somehow, someday, these ideas must be in constant practice by our students until they become habit.

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THE NEW HEBREW MUSIC

By Marlys Fiterman
Ethnic/Minority Chair

As music director of the Adath Jeshurun Synagogue in Minneapolis, Minn., I had the most memorable and exciting musical experience of my career. Last year the Adath

Jeshurun celebrated its Centennial year. Along with a variety of cultural and community celebrations of this event, the synagogue commissioned Yehezkiel Braun, Israel's finest composer today, to compose a major choral work. It is entitled "Hallel, Psalms of Praise and Thanksgiving." It uses Psalms 113-118 for its texts. It was performed at Orchestra Hall in Minneapolis this past May.

This is the most significant work to come out of Israel in the last 50 years. Although Braun has been composing in Israel for the last 40 years, he is not well known yet in this country. That's quite unfortunate, as he is simply a brilliant composer. He was born in 1922 in Breslau, Germany, and immigrated to Israel in 1924. He is a graduate of the Herzelia High School and the Kibbutzim Teachers College, Israel. In 1953 he graduated from the Rubin Academy of Music, Tel Aviv. Braun is truly a scholar, a renaissance person, being versed in Hebrew, German, Greek, Aramaic, English, Yiddish and Rabbinic Texts. He held the position of Dean of the Rubin Academy of Music, and is at present professor of composition at that institution. His compositions include instrumental music, symphonies, concertos, sonatas, ballet and theater music, chamber music and choral and solo vocal material.

What makes Braun's "Hallel" so appealing is that he has amalgamated so many different styles of music of the Middle East, yet remaining very contemporary. Rather than letting the melodies dictate the words, Braun has instead used the words to create the wonderful multi-rhythms. The melodies are very memorable and in fact can be traced to the Yeminite Culture, or the Sephardic heritage (Spanish-Oriental). Braun has used traditional chazzanic (cantorial) chant, jubilant contemporary choral settings, and Ashkenazic (Eastern European) modes. He has achieved clarity, straightforwardness, and depth of expression with folk rhythms. Yet, the contemporary treatment of the melodies, and the wonderful harmonies marks this as an outstanding piece of choral literature. It is authentically Jewish in all ways and I feel will prove to be one of the greatest works of the 20th century.

It is for this reason that I feel compelled, as the Chairman of the North Central Division of ACDA of Music on Ethnic and Minority Repertoire and Standards, to present a portion of this work to you. Although the Cantata is written for chorus, orchestra and cantorial soloist, I firmly believe that this total work has a place in your choral program. It is written in Hebrew, but as you will see, it is transliterated — meaning that it is phonetically spelled in the choral setting.

I am having printed for you a portion of Psalm 117-Hallelu. For copies, write to Marlys Fiterman, 3427 Utah Ave. N., Crystal,

CONTINUED ON NEXT PAGE . . .

you wish to see the entire contata, or just this piece, please contact me directly, and I will see to it that you are sent a copy. I will also send to you a phonetic Hebrew alphabet to make singing the music as authentic as possible. One final note, please do not be afraid to try this because of the language. You will

find that as you sing this your choir will discover as mine did, that the words aided the piece tremendously. By the way, this was performed by a chorus of 50 people from churches, and synagogues of the Twin Cities. If they could do it — SO CAN YOU. Enjoy!!!

Yehzekiel Braun

Allegro esultante, ma ben cantabile

Soprano
mf
 Ha-le-lu-et-a-do-nai-ha-le-lu-et-a-do-nai-ha-le-
 ⑤

Alto
mf
 Ha-le-lu-et-a-do-nai-ha-le-lu-et-a-do-nai-ha-le-

Tenor
mf
 Ha-le-lu-et-a-do-nai-ha-le-lu-et-a-do-nai-ha-le-

Bass
mf
 Ha-le-lu-et-a-do-nai-ha-le-lu-et-a-do-nai-ha-le-

[illegible]

52) *Moderato*

Handwritten musical score for 'Moderato'. The score is written on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The lyrics are 'lam ha-le lu- yah ha-le lu-'. The music features a melody in the first staff and a bass line in the second and third staves. There are dynamic markings 'f' (forte) and 'f' (forte) above the first and second staves respectively. The score ends with a double bar line.

lam ha-le lu- yah ha-le lu-

lam ha-le lu- yah ha-le lu-

ha-le lu- yah ha-le lu-

The image shows a page from a musical score for 'Ave Maria' by Franz Schubert. It is a four-part setting for Soprano, Alto, Tenor, and Bass. The lyrics are in French: 'Ave Maria, Ave Maria, qui se levait, qui se levait.' The score is written on four staves, each with its respective voice part label on the left. The lyrics are written below the staves, aligned with the notes. There are various musical notations including notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). A large 'B' is written above the Soprano staff, possibly indicating a section or a specific performance instruction.

patris qui es in caelis, deus pater omnipotens, tu solus sanctus, tu solus dominus, tu solus altissimus, in excelsis deus, pater omnipotens, qui regnas in unitate spiritus sancti, amen.

Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written on three systems of two staves each. The lyrics are "yah ha-le-lu-yah" repeated three times. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The handwriting is in blue ink on lined paper. The first system shows the beginning of the piece with a treble clef and a key signature change to G major. The second and third systems continue the melody and harmony. The lyrics are written below the staves, with "yah" on the first staff and "ha-le-lu-yah" on the second staff of each system. The piece ends with a double bar line and a repeat sign.

Allegretto

mf *f* *mf* *f*

In ex-te-nam ha-lu-et a-do-ra-mus ti-bi glo-ri-am do-mi-ni a-men.

Handwritten musical score for "Cielito Lindo" in G major, 2/4 time. The score is written on four staves. The lyrics are: "lu et a-do- nau ha- lu- lu et a-do- nau hai go- pi- - - - - Cielito Lindo". The score includes dynamic markings (mf, f), articulation (accents), and phrasing slurs. A circled "15" is at the top right.

Handwritten musical score for "Shab Be Chai" in G major, 2/4 time. The score is written on three systems of five-line staves. The lyrics are in Hebrew: "נא לך גוי ימים שבת בך חיינו נא לך חיים" (Na lekchayim). The music features a simple melody with a key signature of one sharp (F#) and a common time signature of 2/4. The score includes dynamic markings like "f" (forte) and "p" (piano), and phrasing slurs. The piece ends with a double bar line and a repeat sign.

Calmer (2)

hi ga - var a -

musical score for "The Lord's Prayer" in G major, 4/4 time. The score is for three voices: Soprano (S), Alto (A), and Tenor (T). It consists of 24 measures. The lyrics are in Latin: "mum ha-wa-mu-mu shub-ba-chu-hu kal ha-wa-mu-mu ha-wa-mu-mu shub-ba-chu-hu kal ha-wa-mu-mu ha-wa-mu-mu shub-ba-chu-hu kal ha-wa-mu-mu ha-wa-mu-mu shub-ba-chu-hu". The score includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves.

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano accompaniment. The score is written on four staves. The lyrics are in Portuguese and Spanish. The tempo is marked 'Allegretto' and the key signature has one flat (B-flat). The score includes a rehearsal mark '51' in a circle. The lyrics are: 'lei - na cha - do', 'lu ga - rar a -', 've - o mal a - do - na - le - o - lam', and 've - o mal a - do - na - le - o - lam'.

30

MUM ha-um-mum shab be chu. ha kai ha-um-

MIN ha-um-mum shab be chu. ha kai ha-um-

MUM ha-um-mum shab be chu. ha kai ha-um-

kai ha-um-mum ha-um-mum sha be chu ha

[illegible]

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The intent of this article was to provide sources for those persons interested in starting or adding to collections of recorded choral music. This listing is certainly not exhaustive, and it is sincerely hoped that others will share their knowledge of additional sources of recorded choral music in this space. Any questions regarding the information above should be addressed to the author.

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