

VOLUME 4, NUMBER 1

FALL 1986

*San Antonio*<sup>SM</sup>



OFFICIAL PUBLICATION OF NORTH CENTRAL ACDA

# Melisma

VOLUME 4, NUMBER 1  
FALL 1986

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# LELAND UP FOR ACDA PRESIDENCY-ELECT

Diana J. Leland, immediate past president of North Central ACDA, has been announced as a candidate for National President-Elect. Her opponent is to be Phyllis Merritt of Florida. Members of the division are urged to exercise their right to vote.



Diana J. Leland

Diana J. Leland is currently Director of Choral Activities at Valley View Junior High in Edina, Minn., a position she has held for 10 years. Ms. Leland's innovative programming and enthusiasm for teaching junior high students have contributed to the development of a quality junior high choral music program in Edina that involves over 40 percent of the school's enrollment of 800 students.

In her 14 years as a choral music educator, she has taught on both the junior and senior high levels. Prior to assuming her present position, Ms. Leland taught in

Janesville and Manitowoc, Wis. She received her BME degree from Valparaiso University, Valparaiso, Ind., and her MS degree from the University of Wisconsin-Platteville.

Ms. Leland's many professional associations have afforded her an opportunity to interface with choral directors at all levels. In 1977 she served as assistant conductor for the Minnesota Youth Chorale's European tour. From 1979-83 she was engaged as general manager for The Dale Warland Singers, a professional chorus based in Minneapolis-St. Paul. Under her management, the Warland Singers inaugurated its first season subscription series, developed a broad base of financial support from corporate, foundation, and governmental agencies, and experienced a large increase in audience growth. In 1982 she administered and coordinated all tour arrangements for the Stockholm Chamber choir's appearances and individual performances for "Scandinavia Today," a national celebration of contemporary Scandinavian culture, which was staged and televised nationally from Minneapolis. She served as the U.S. coordinator for the Swedish Radio

Choir, conducted by Eric Ericson, arranging and organizing their 1983 U.S. concert tour to 12 major cities.

Ms. Leland has served as Secretary and President of Minnesota ACDA and was a member of the lecture/workshop staff of the first state ACDA president's leadership conference in Lawton, Okla., in 1979. She chaired both the 1979 and 1980 Minnesota ACDA Conventions, and also served as assistant chair for the 1978 North Central ACDA Convention in Minneapolis. She is the immediate Past President of ACDA's North Central Division and was recently named Convention Chair for the 1988 North Central Division ACDA Convention.

Professional affiliations include membership in ACDA, MENC, MMEA, NEA and MEA. She is a member of Sigma Alpha Iota and Kappa Delta Pi and is listed in *International Who's Who in Music and Musicians' Directory*.

A native of Wisconsin, she is also an oboist and organist and enjoys photography, biking and cross-country skiing.

## 1987 NATIONAL CONVENTION INVITES YOU TO SAN ANTONIO MARCH 11-14

National President-Elect, David Thorsen, has compiled an outstanding program of special sessions and choirs for the 1987 Convention being held March 11-14. Sessions and concerts, which begin the morning of March 12, include choirs from the following schools and churches:

South Garland High School, Texas  
Owatonna High School, Minnesota  
Amarillo High School, Texas  
Southwestern Theological Seminary, Texas  
Loyola Marymount University, California  
San Jose State, California  
Wartburg College, Iowa  
Texas Tech University  
University of Puget Sound, Washington State  
Birmingham-Southern College, Alabama  
University of Central Arkansas  
Northeast Missouri State University  
Furman University, South Carolina  
First Presbyterian Church, Berkeley, Calif.  
Knox Presbyterian Church, Cincinnati, Ohio

Also performing are the:

Portland Symphonic Choir, Portland, Ore.  
Morris Beachy Chorale, Austin, Tex.  
The Dale Warland Singers, St. Paul, Minn.  
The Vocal Arts Ensemble of Cincinnati, Ohio  
Toronto Children's Chorus, Canada  
Ladies and Gentlemen of Jazz, Tulsa, Okla.  
University of Illinois Women's Glee Club, Urbana  
The Peninsula Bay Women's Choir, California  
Harvard Glee Club, Massachusetts  
Vocal Majority, Texas



Texas All-State Choir

Interest sessions will address the topics of: Junior High choral music, Choral Conducting Techniques, Women's Music, Jazz, Ethnic music, the music of Bach and Monteverdi and Bach's music for children. High school and community choirs will have practical sessions on how to avoid burnout and how to raise corporate funds. Reading sessions in all choral areas are being planned. Between the concert sessions and the interest sessions almost all of the 13 Repertoire and Standards Committee areas are being addressed.

The city of San Antonio is a charming city

where Mexico and Texan culture mixes with the 21st century. San Antonio is an energetic city of nearly 1 million people that has retained its romantic and historical aura year after year.

Twenty feet below street level in downtown San Antonio is another world, the Paseo del Rio, or River Walk. World famous for its originality and colorful nightlife, the River Walk peacefully winds its way through the center of downtown and into the Convention Center and the Theater of Performing Arts. Hop on an open-air, wooden trolley or a graceful horsedrawn carriage from the past and see the city on street level. Stop at the Alamo where 188 brave men fought and died in the name of Texas independence. Step into El Mercado, the busy Mexican marketplace, and suddenly you're south of the border. Shop and browse at LaVillita, the Little Village along the banks of the river where local artists not only sell their wares but demonstrate their crafts to interested spectators.

Spend a quiet afternoon at one of the many museums, or the Institute of Texan Cultures where 27 ethnic cultures of Texas are featured. Step back in time when you tour the stately Victorian mansions, restored to their original condition, in the King William District. Visit the four historic missions established under Old Spain by the Franciscans.

The ACDA National Convention is an event no choral director should miss. It is a time to learn, share music and enrich your musical life. Put March 11-14, 1987, on your calendar as a "must do" 4 days.

# BOARDNOTES

## MINNEAPOLIS LEADERSHIP MEETING

The board of the North Central Division of ACDA met in Minneapolis Sept. 26-27, 1986. Present: President T. L. Janssen, President-elect Steve Parker, Editor Sandra Chapman, State Presidents (and Presidents-elect) Judie Mathers — S.D. (Jim Feiszli); Jim Rodde — N.D.; Jon Peterson — Neb. (Don Reimer); Mark Lehmann — IA; Tom Rossin — MN (Bob Peterson); Kay Hartzell — WI (Paul Almjd); 1988 convention chair Diana Leland.

1. State reports: **Minnesota** — Plans underway for fall convention centering on the male voice. Presented Christiansen award to Ron Nelson. Began Task Force on Excellence in the Choral Art.

**Wisconsin** — Established archives at Lakeland College. Rewriting constitution and bylaws. Past presidents recognized at WCDA banquet. Historian appointed. Convention planning looking good. Upgrading publication.

**Nebraska** — Heartened by success of NC convention and effect it had on membership. Set calendar for year, and increased inter- and intradistrict communication. Continued plans for Young Choral Director and Outstanding Director awards.

**South Dakota** — State newsletter back in

publication. Help FIRST summer convention, with great success! Did much work with Honors Choir, an all-state endeavor. Divorced SD-ACDA from the state choral day.

**Iowa** — Hosted another successful summer convention. Student symposium is growing. Scholarship and research grant program is drawing much interest. District church music and junior high clinics are serving **thousands** of singers. Past president Allan Lehl voted McCowen award winner, and notified by visit shortly before his death.

**North Dakota** — Jim Rodde has moved into the presidency with the departure of president Jeff Brewer. Plans are being followed to increase newsletter publication to four times a year. Much organizational work is being done re: forms, receipts, minutes, agendas, etc. There is a state board and it is functioning! Membership is increasing. (Ed. note: Watch out for N.D. They're getting their act together.)

2. Annual reports of the division and the convention were distributed and discussed.

3. Convention chair for 1988, Diana Leland, informed the board of plans already in place. The board brainstormed some further ideas. The junior high honors choir will premier a commissioned work. The board

then toured convention facilities, including Central Lutheran Church, Orchestra Hall, Westminster Presbyterian, Holiday Inn, and the headquarters hotel, the Hyatt Regency.

4. Editor Chapman reported that R&S chairs were a bit tardy in sending articles for Melisma, as were state reps. Janssen has named Carolyn Eggleston as ad editor.

5. Prolonged discussion of function of R&S chairs ensued. Nearly all posts are filled, but what do they do? Usefulness seems to depend upon leadership by national committee chair. Should division and state presidents intervene, assigning jobs?

6. Diana Leland asked for suggestions for nominating committee, as this is the year to name a president-elect.

7. President Janssen reported on national board meeting, with many changes evident, in no small part due to NC leadership recommendations. He also announced Leland's nomination for ACDA president-elect, with proper celebration following.

8. North Central will host a formal to-do in San Antonio, saving state monies. It will be suitably impressive.

9. Board accepted Milwaukee's bid for '90 convention; three cities bid in.

10. Hammered out guidelines on performing choirs for conventions.

11. Discussed college membership items.

12. Coordinated summer convention dates to avoid overlap.

## President's Letter



Dear North Central Division:

This is being written on American Airlines flight No. 472 en route from San Antonio where I've just represented you at a meeting of the National Board. Those attending the meeting included ACDA President Hugh Sanders, President-elect David Thorsen, Vice President Maurice Casey, Past Presidents Council Chair Colleen Kirk, Treasurer Robert Snyder, Executive Secretary Gene Brooks, Choral Journal Editor Wesley Coffman, all seven division presidents, three division presidents-elect, industry representative and ACDA staff. The meeting accomplished a great deal, and I've come away with a very positive feeling about the health and spirit of ACDA.

Let me cite a few reasons:

1. San Antonio is an excellent choice for the site of our next national convention, March 11-14, 1987. Its topical climate; its

Mexican-American-Texas cultural mixture; its astounding convention/performance complex; its beautiful hotels; its easy accessibility to scenic places like the Alamo, Riverwalk and Tower of the Americas, will be a delight for all conventioners. I do hope you can attend. The convention program promises superb quality listening and learning. The selected choirs, interest sessions, concerts and social gatherings will truly be indicative of America's finest. All this, plus the beautiful setting, hold forth the promise of a convention not to be missed.

2. Significant pieces of legislation were transacted by the National Board, which, by the way, is comprised of choral directors with very dynamic leadership skills. Their collective creativity, concern and communication helped ACDA make several progressive strides. Among them are: the emergence of a task force to study the status of choral music in schools; the appointment of an ad hoc committee to study job descriptions of those employed in the national office, as well as the Choral Journal editor; the impending purchase of a computer system for the national office; the recall of a dues referendum to benefit members directly with a number of new projects; and the completion of a feasibility study for a cost-saving switch of Choral Journal publishers.

3. This meeting was but another reminder of the enormous dedication, the phenomenal

talents and real concern within individuals in ACDA. It was further a reminder of the great strength which comes from seeing our members interact, share and express collective appreciation for ACDA, the catalyst for progress in the art of choral music.

*T. L. Janssen*

T. L. Janssen, President

North Central Division

*You are cordially  
invited to attend  
North Central  
Division ACDA's  
Convention Party  
in San Antonio —  
Look for invitation  
cards at registration  
with regard to time  
and place of party.  
Formal dress  
is encouraged.  
Come celebrate in  
San Antonio!*



# Eric Ericson to Headline 1988 North Central Convention

The 1988 North Central Division Convention Chair, Diana J. Leland, is pleased to announce that Eric Ericson of Stockholm, Sweden, will appear as the main headliner on the Feb. 25-27, 1988, North Central Division



Eric Ericson

Convention in Minneapolis. Ericson has been engaged to conduct the North Central Division Collegiate Festival Choir which will be comprised of several college/university choirs selected from the North Central Division.

Eric Ericson was born in 1918 and was trained as a church musician at the Royal College of Music, Stockholm; he also studied abroad in Basel, Germany, England, and the United States. His professional career began in 1945 with the formation of the Stockholm Chamber Choir. In 1951 he became conductor of the Swedish Radio Choir, Stockholm, and the now famous male chorus Orphei Drangar (Orpheus Choir) of Uppsala. In

1952 he was appointed lecturer in choral conducting at the Royal College of Music, Stockholm, obtaining his professorship there in 1968. He has since fostered an entire generation of choral conductors. Scandinavian choral music has thus borne the stamp of Eric Ericson for over a quarter of a century. Through his monumental gift to the choral field, choral singing in Scandinavia has evolved from its former status of amateur occupation to its present one of full-fledged profession.

Eric Ericson has appeared individually and with his four "vocal orchestras" (the Swedish Radio Choir, the Stockholm Chamber Choir, the Royal College of Music Chamber Choir, and Orphei Drangar) in virtually every country in Europe, North America, Great Britain, and the Soviet Union, as well as in every major international music festival. Ericson and his four ensembles have performed and recorded on EMI, RCA, and Telefunken with many famous artists. Undoubtedly, Ericson remains the unequalled "master of masters" for the great majority of choral conductors and professional ensembles around the world. His work during the past quarter of a century has brought to his instruments and the choral medium a respect and position equal to that of the greatest orchestras in the world today.

A special residency program has also been designed in conjunction with Ericson's appearance at the 1988 convention. Ericson will

arrive 3 weeks prior to the convention and will visit the campuses of the choirs (which will be selected by a tape audition) for a 3-day period to prepare each choir for the Minneapolis convention Collegiate Festival Choir, Repertoire to be performed by the Festival Choir will encompass five centuries of choral music. Choirs selected for the Collegiate Festival Choir MUST pay Ericson's fee and expenses while he is on their campus. All ACDA members who conduct North Central Division SATB college or university choirs are invited to make application for their choir's membership in the North Central Division Collegiate Festival Choir.

Deadline for tape applications is **Feb. 1, 1987**. For further information and an application form to apply for a Residency/Collegiate Festival Choir Performance, please contact Diana J. Leland, 7145 Knox Avenue South, Minneapolis, MN 55423. Home: (612) 861-5071 School: (612) 944-2110 Ext. 322 or 300.

Ericson will also be available for a limited number of 1-day workshops during his 3-week residency in the North Central Division. These workshops will be scheduled on a first request basis. (Choirs need not be appearing on the Minneapolis convention to engage Ericson for a 1-day workshop.) If interested in the details concerning a 1-day workshop, please contact Diana Leland at the above listed address and phone number.

## *Commissioned Composer Search on — 1988 North Central Jr. High Honors Choir*

The North Central Division Junior High Choral Repertoire and Standards Committee Chair, Katherine Doepke, announces the opportunity for choral composers in the North Central Division to submit an application to be considered as the commissioned composer for the North Central Junior High Honors Choir of 1988.

The selected composer will utilize the following guidelines:

1. The choral composition shall be written for approximately 200 junior high mixed voices.

2. The choral composition shall be of a duration not less than 3 minutes and not more than 10 minutes in length.

3. If any instruments are used for accompaniment purpose, they shall be few in number and limited in variety.

4. The actual commissioned choral composition shall be in the hands of the North Central Junior High Repertoire and Standards Committee Chair no later than Nov. 1, 1987.

5. The commissioned composition will be given its premier performance by the second Divisional North Central Junior High Honors Choir. They will perform as a featured highlight of the North Central Division ACDA Convention on Saturday, Feb. 27, 1988, at Orchestra Hall in Min-

neapolis, Minn.

6. An honorarium of \$500.00 shall be paid to the commissioned composer upon satisfactory completion and delivery of the finished choral composition.

7. North Central ACDA shall have the sole right to reproduce the score for use by the Junior High Honors Choir for which it was written.

Any composer residing in the North Central Division is eligible, including composition students and non-ACDA members. We encourage all college and university choral directors to notify the composition teachers at their respective institutions about this composer search. Student composers applying must submit a letter of recommendation from their respective composition teacher.

All applicants must submit 1) a resume, 2) a sample choral composition, and 3) a list of their completed compositions by **DEC. 15, 1986, to: Katherine G. Doepke, North Central Junior High Chair 2212 Mary Hills Drive Minneapolis, MN 55422**

All applicants will be evaluated by a North Central Division Screening Committee and the winner will be notified by Jan. 15, 1987.

## *New Ad Editor for Melisma*

North Central Division President Tom Janssen has appointed Carolyn Eggleston as ad editor of **Melisma**, the official publication of the division. Eggleston, choral director at Central High School in DeWitt, Ia., has long been active in ACDA endeavors, having formerly served as ad editor for the ICDA **Sounding Board**.

Eggleston replaces Bob Anderson, ad editor since the inception of **Melisma**. Anderson is the chair of the 1987 Iowa summer convention, and feels that the duties of that job are too pressing to continue as ad editor. His contributions are vastly appreciated by the NC leadership and by **Melisma** editor Sandra Chapman. Publication of this magazine is the largest item in the budget, exclusive of division convention; under Anderson's hand, the ad revenue has increased until more than 70 percent of the cost of **Melisma** was paid in the last publication year. His contributions on behalf of the division will be missed.

## *ACDA - San Antonio*



# State News

## minnesota

### *Fleming Named by Lutherans*

Dr. L. L. Fleming, former chairman of the music department and director of choral activities at Augsburg College in Minneapolis, Minn., has been appointed music director and conductor for the inaugural season of the National Lutheran Choir. This Minnesota-based ensemble will perform in concert, worship, television, radio, workshop and other liturgical settings.

### MINNESOTA FALL CONVENTION

The Minnesota State ACDA Fall Convention will be held at St. John's University in Collegeville, Minn., on Friday and Saturday, Nov. 21 and 22. Morris D. Hayes, University of Wisconsin-Eau Claire, noted authority on materials and techniques for the male chorus, will prepare and conduct combined high school and college male singers on Friday evening, and combined college male choirs on Saturday for the "Grand Finale."

#### Performing groups for the convention include:

Select High School Male Quartets conducted by Morris Hayes	St. John's University Men's Chorus, Axel Theimer, Conductor
St. Olaf College Viking Chorus, Robert Scholz, Conductor	Univ. of Minnesota Varsity Men's Chorus, Stan Engebretson, Conductor
White Bear Lake High School Concert Choir, David Briggs, Conductor	Northfield High School Madrigal, Wayne Kivell, Conductor
Minnesota Center Chorale, Philip Welter, Conductor	Bethel Baptist Church Madrigal Singers, Rev. John Josselyn, Conductor
University of North Dakota	Varsity Bards, James Rodde, Conductor
University of Wisconsin-Eau Claire	Morris Hayes, Conductor

#### Special interest sessions include:

Morris D. Hayes "The Evolving Male Voice"	Roger Tenney "Building Public Support for Your Music Program"
Geneva Eschweiler "The Boy's Changing Voice"	Rebecca Hagestuen "Looking Ahead to the First Year"
Alice Larsen Women's Chorus Literature	Mary Fall Women's Chorus Literature
Elwood "Woody" Johnson, Small Ensemble Contest Literature	Bruce Becker Senior High and College Literature

Plan to attend the Minnesota State ACDA Convention at St. John's on Nov. 21-22, 1986.

### *Warland Singers Announce Season*

ST. PAUL, MN. — The Dale Warland Singers will open their 15th season on Sunday, Oct. 26, at Orchestra Hall with a program entitled "Amadeus and Friends." Built around Mozart's last choral work, the monumental Requiem, the concert will center on the music of Mozart and his contemporaries.

The popularity of the Singers' annual Christmas performance "Echoes of Christmas" has prompted the ensemble to add a second holiday performance to its schedule. Entitled "A Choral Christmas Card," the family-oriented program will borrow traditional literature from the "Echoes" concert and combine it with a carol sing-along. The matinee performance will be presented at Orchestra Hall on Sunday, Dec. 7. The traditional "Echoes of Christmas" program will take place Sunday, Dec. 14, at the Ordway Music Theatre and will feature Ottorino Respighi's "Laud to the Nativity."

The Singers' season will continue with the Sunday, March 8, performance of "For Poets and Lovers" at the Ordway Music Theatre, a program which will include Randall Thompson's "Frostiana" and the "Three Shakespeare Songs" of Ralph Vaughan Williams. The ensemble will conclude its concert series at Orchestra Hall on Sunday, May 17, with "Americana and the Scandinavian Connection," celebrating the Scandinavian heritage of choral music in this country.

One of the nation's most established professional choruses, The Dale Warland Singers was founded in 1972. In addition to its annual subscription concert series, the ensemble performs throughout the region, participates in a variety of public radio broadcasts, and collaborates with other area ensembles. Season tickets are \$29 and \$34.50 and include admission to the October, March, and May performances. Tickets for both holiday programs are available at a discount to persons ordering season tickets. To receive a season brochure or for more information, call 612-292-9780.

## south dakota

South Dakota ACDA organized and held its first autonomous state conference July 27 through Aug. 1 on the campus of Augustana College in Sioux Falls. Scheduled to coincide with the 12th annual SD Honors Choir camp, also sponsored by SD-ACDA, the conference gave attendees the opportunity to learn from headliners Hugh Sanders, National ACDA President and this year's Honor Choir conductor; Leon Thurman of the McPhail Center for the Arts, University of Minnesota, who presented workshops on vocal health, vocal physiology, brain research, and related

teaching methods; Tom Janssen, North Central Region President, who chaired a panel on "Burnout"; David Bauer of Kearney State College in Nebraska, who led reading sessions on madrigal literature; James Rodde of the University of North Dakota with rehearsal techniques; and Al Wortman, Mankato State University on show choirs. There was an approximate total of 43 conferees, hailing from South Dakota, North Dakota, Minnesota, Nebraska, and Iowa. Included in the week-long conference were hours of reading sessions. Most importantly, the conference allowed South Dakota members to become better acquainted, establishing some new lines of communication.

Conferees left the summer conference with new philosophies, new ideas, new techniques, new literature, and new friends. Next year's summer conference is already being organized. Plan to attend!

## iowa

### *Swingle at Wartburg*

WAVERLY, (IOWA) — One of the foremost proponents of scat or voice music and the founder of the New Swingle Singers served as artist-in-residence at Wartburg College Oct. 6-10.

Ward Swingle, who brought his New Swingle Singers to Wartburg's Artist Series stage 2 years ago, staged a variety of events during his 5 days here, including a Ward Swingle High School Day, two Swingle-style concerts, eight Swingle Lecture Seminars and rehearsal demonstrations.

Highlight of the week for the public was the concluding Ward Swingle Artist-in-Residence Concert, featuring Swingle's sponsoring group, the Wartburg Castle Singers.

His second concert climaxed Ward Swingle High School Day Thursday, Oct. 9.

After demonstrating his techniques with four high school choirs, the Cedar Rapids Jefferson High School Swing Choir, Sumner High School Choir, Waverly-Shell Rock High School Jazz Choir and the Cedar Rapids Washington High School Jazz Choir and Madrigal Singers, there was an exhibition concert in Neumann Auditorium.

Eight lecture seminars were planned, including the History of the Swingle Singers.

Swingle, who has given a series of workshops and seminars in Europe and America, founded the New Swingle Singers in London in 1973. Its repertoire includes classical and avant-garde works with scat and vocal jazz arrangements.

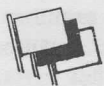
His pioneering ideas in choral techniques have produced invitations to work with a wide variety of choral ensembles, including the Stockholm and Netherlands Chamber Choirs, the Sydney Philharmonia Motet Choir, the Tudor Singers of Montreal, the Gregg Smith Singers and Phil Mattson's P.M. Singers.

He continues as advisor and arranger for the Swingles Singers, but the bulk of his time is devoted to seminars and arranging.

He began working with scat in the '60s after founding the Double Six of Paris. He applied voice music to the classics, and his original group won six Grammys with it.

Swingle is a graduate of the Cincinnati Conservatory and studied piano with Walter Gieseking in postwar France.





# THE STANDARDS-BEARERS

Articles from the Repertoire

## Why Not Choose the Twentieth Century?

& Standards Chairs

Richard J. Bloesch — NC College/Univ. Chair

How does one encourage choral conductors to explore the musical riches of our own century? It is certainly apparent from a perusal of choral programs around the country that many conductors avoid any real confrontation with twentieth century music, except for easy arrangements of folk songs and spirituals, and the most conventional anthems.

It is my conviction that the current reluctance to program new choral music has its roots in certain historical developments after the Second World War. The radically new musical trends of the late '40s and '50s incorporated disturbingly different and difficult vocal idioms. In the '60s these were tailored to the unique capabilities of soloists like Cathy Berberian, for whom Luciano Berio wrote some of his most famous works (e.g., *Circles*, and *Sequenza III*). The human voice was now required to produce a whole new constellation of sounds and effects, including whispering, consonant noises, unpitched sounds, shouting, sighing, murmuring, mouth clicks and pops, inhaled and exhaled noises, gasping, coughing, laughing, sounds made with hands over the mouth, etc. In addition, singers were frequently expected to achieve almost any degree of vibrato between a completely straight tone to a tremolo between notes spaced widely apart. Some composers asked for variations in timbre — dark, light, rich, thin, nasal, etc. In many compositions of the '50s and '60s the words were broken up into their component vowels and consonants. In strictly notated works, singers were challenged to sing extremely wide dissonant intervals and complex rhythms. In freer works, singers had often to sing approximate pitches, or to improvise rapid musical decorations and melismas.

These new demands on the solo voice eventually filtered into choral compositions, although the extreme complexity of writing for soloists was to some extent modified by conservative tendencies inherent in the choral tradition. Nevertheless, a number of composers have written choral music of such difficulty that only the most experienced professional choirs have made attempts to sing it. Some representative composers are Berio, György Ligeti, Sylvano Bussotti, Luigi Nono, Vinko Globokar, Mauricio Kagel, Iannis Xenakis, Brian Ferneyhough, Karlheinz Stockhausen, and Henri Pousseur.

The sensational impact of the new choralism of the '50s and '60s diminished somewhat throughout the '70s. New effects lost

their novelty, and in the hands of lesser composers were seen to be banal and empty. The late '70s and early '80s have seen a shift to more "user friendly" idioms. Both the "New Romanticism" and "Post-minimalism" have had their effect on recent choral music. A number of composers have attempted a new reconciliation with the past in order to find a path to the future. The most illustrious American representative of this trend is George Rochberg (although he has written very little choral music). One might mention also David Del Tradici, Dominick Argento, Jacob Druckman, John Corigliano, and composers in the minimalist tradition such as Steve Reich and John Adams. On the European scene, Krzysztof Penderecki's most recent choral compositions (e.g., the "Lacrimosa" and "Agnus Dei" from the *Polish Requiem*, and the *Te Deum*) show a radical departure from his earlier style. It is, of course, impossible to speak of a dominant stylistic direction today. One can only acknowledge a plurality of styles and admit unlimited possibilities. But I think it is safe to say that the new accessibility of some recent choral music has also made it possible again to embrace the earlier music of our century, which for a time had been rejected or forgotten. Hence the revival of interest in composers such as Elgar, Delius, Holst, Vaughan Williams (and even Stanford and Parry) in England, R. Strauss and Reger in Germany, Nielsen in Denmark, Stenhammar and Alfvén in Sweden, Janáček in Czechoslovakia, etc.

The fact is that twentieth-century choral music is a vast repository of diverse styles and idioms. Worthwhile pieces, ranging in difficulty from very easy to extremely demanding, could be cited from each decade of our century. It is encouraging to see that works like the four motets of Copland, the four motets of Duruflé, *O Sacrum Convivium* by Messiaen, *De Profundis* by Nystedt, *Festival Te Deum*, and *Rejoice in the Lamb* by Britten, *Gloria* by Rutter, *Christmas Cantata* by Pinkham, the four Lenten and four Christmas motets by Poulenc, etc., are being programmed with some regularity by college and high school choral conductors in the North Central Division.

To encourage this trend, I should like to add my own short list of accessible twentieth-century choral works. This is, of course, only a very small sampling of fairly easy works. In my opinion, most college choirs (and many good high school choirs) could sing these works without encountering insurmountable obstacles. I hope that others will be inspired to share their repertoire sug-

gestions with conductors throughout our division. In any case, I will be gratified if the following suggestions whet many appetites, and encourage conductors to embark upon a continuing search for good literature from our own era.

Barber, Samuel, *To Be Sung on the Water*, Op. 42, No. 2 (1969), SATB, a cappella, G. Schirmer, 3 min.

Barber, Samuel, *Under the Willow Tree*, from "Vanessa" (1958), SATB/S solo, piano or orch., G. Schirmer, 4 min.

Berkeley, Lennox, *Domini est terra*, (1938), SATB, orch. or organ, Latin, Chester, 9 min.

Boulanger, Lili, *Hymne au Soleil* (1912), SATB (div.)/A solo, piano, French or English, G. Schirmer, 4 min.

Britten, Benjamin, *A Hymn of St. Columba* (1962), SATB, organ, Latin or English, Boosey, 2 min.

Britten, Benjamin, *Hymn to Saint Peter*, Op. 56a (1955), SATB/S solo, organ, Boosey, 5 min.

Britten, Benjamin, *Antiphon*, Op. 56b (1955), SATB, opt. soli, organ, Boosey, 4 min.

Burgon, Geoffrey, *Laudate Dominum* (1980), SSAATTBB, organ, Latin, Chester, 4½ min.

Chihara, Paul, *Lie Lightly Gentle Earth* (1973), SATB, a cappella, Shawnee, 4 min.

Chorbajian, John, *When David Heard That His Son Was Slain* (1974), SATB (some div.), a cappella, G. Schirmer, 4 min.

Falla, Manuel de, *Balada De Mallorca* (after Chopin) (1933), SATB (some div.), a cappella, Catalan, Ricordi, ca. 5 min.

Finzi, Gerald, *In Terra Pax* (1954), SATB/S and Bar. soli, strings, harp, and cymbal, or full orch., Boosey, 14 min.

Foss, Lukas, *Behold I Build an House* (1949), SATB (div.), piano or organ, Mercury, 5 min.

Ginastera, Alberto, *Psalm 150*, op. 5 (1938) SATB (div.), orch. or 4-hand piano, Latin, Boosey, 18 min.

Hindemith, Paul, *The Harp That Once Thro' Tara's Halls* (1940), SATB, piano or harp & strings, Schott, 3 min.

Hoddinott, Alun, *Dulcia Iuventutis*, Op. 97 (1977), SATB (div.), piano duet, Latin, Oxford, 10 min.

Holst, Gustav, *Nunc Dimittis* (1915), SSAATTBB, a cappella, Latin, Novello, 4 min.

Hovland, Egil, *Jerusalem* (1970), SATB (div.)/S solo, a cappella, Walton, 2 min.

Janáček, Leoš, *Otčenáš* (Our Father) (1901), SATB/T solo, harp and organ, Czech. or

CONTINUED on page 8.....



## From The Editor

- German, Bärenreiter or Supraphon, 15 min.
- Kodály, Zoltán, **Pange Lingua** (1929), SATB, organ, Latin, Universal, 12 min.
- Mathias, William, **Ave Rex** (1969), SSAATTBB, organ or orch., English and Latin (a few French words), Oxford, 14 min.
- Maw, Nicholas, **Five Epigrams** (1960), SATB, a cappella, Chester, 6 min.
- Milner, Anthony, **Mass**, Op. 3 (1952), SATB (div.), a cappella, Latin, Novello, 9 min.
- Moeran, E.J., **Songs of Springtime** (1933), SATB, a cappella, Novello, 10 min.
- Mompou, Federico, **Cantar del Alma**, SATB/S solo, organ, Spanish, Salabert, 4 min.
- Musgrave, Thea, **Four Madrigals**, SATB, a cappella, Chester/Tetra, 6 min.
- Pinkham, Daniel, **Fanfares** (1975), SATB/T solo, brass, percussion and organ, or organ alone, E.C. Schirmer, 10 min.
- Rathaus, Karol, **Lament**, from "Iphigenia in Aulis," Op. 61 (1947), SATB, French Horn, Associated, 8 min.
- Roem, Ned, **From An Unknown Past** (1951), SATB, a cappella, Southern, 11 min.
- Tavener, John, **The Lamb** (1972), SATB, a cappella, Chester, 5 min.
- Vaughan Williams, Ralph, **Serenade to Music** (1938), SSSAAATTTBBB/SATB soli, chamber orch., Oxford, 14 min.
- Vaughan Williams, Ralph, **Benedicite** (1930), SATB (some div.)/S solo, full orch. or strings and organ, Oxford, 15 min.
- Walton, William, **Antiphon** (1978), SATB, organ, Oxford, 3 min.
- Walton, William, **Set Me As A Seal Upon Thine Heart** (1938), SATB/ST soli, a cappella, Oxford, 4 min.
- Watson, Ruth, **Missa Brevis** (1976), SATB (some div.), a cappella, Gordon V. Thompson, 11½ min.
- Weill, Kurt, **Kiddush** (1946), SATB (div.)/T solo, organ, European American Music, 4 min.
- Wirén, Dag., **Three Sea Poems**, Op. 37 (1964), SATB, a cappella, Walton, 6 min.

NOTE: In the above listings, an English text is assumed unless otherwise indicated. Timings are approximate.

The fall issue "From the Editor" column was already written in my head when I picked up a state newsletter from a far-flung division. What I found there disturbed me greatly, and caused me to scrap my original column idea. I truly hope I have the facts straight before I launch this broadside, because it's directed at an ACDA leader whom I believe to have said the wrong thing in defense of a good cause.

The crisis: the reduction of two choral directors from a county school district. The defender: the ACDA leader who wrote to the school board to ask for the reinstatement of the directors. The offended: a head coach in the district who got his toes not just stepped on, but mangled, by the ACDAer's plea. The issue: can we, in good faith, knock another area of students' school lives in defense of our own area?

I realize that by taking to task an ACDA colleague for criticizing another educator, albeit in defense of music, I am somewhat negating my own appeal. That is, it may seem contradictory to say that the ACDAer is wrong for challenging a fellow educator while I am doing essentially the same thing. **But** we are speaking in-house here, and I feel that if we would defend our profession, we must not do so at the expense of other disciplines.

Before you become any more confused, let me lay out the situation for you. When two choral directors were to be cut from the county schools in question, an ACDA leader wrote the school board to suggest other areas from which staff and programs could be cut, representing substantial financial savings. The letter implied that sports were expendable because they didn't really build character, as propoerted by the coaches. A primary argument was that since kids worldwide spontaneously play and enjoy sports without the influence of public schools, we don't need sports in our schools. Athletics were further sullied by accusations that pro athletes take drugs and are, at best, semiliterate. It was also alleged by the ACDAer that since home economics, typing, driver education, etc., are home-related skills, they can just as well be taught at home. The coach coun-

tered that the same specious arguments might be advanced about music education.

However true it may be that certain school activities and subjects may well be placed outside the curriculum, the fact remains that if such activities and courses are presently part of the school program, bad-mouthing them won't remove them or build our programs. It profiteth us nothing to defend by being offensive, in both senses of the word. The longer I teach, the more I am convinced that "show" is more important than "tell." **Good** music programs perpetuate themselves by educating the public — school boards and administrators included — to their worth through consistently excellent performance. Moreover in our school district, we are all extremely interdependent. I share a great number of students with other subject areas and other activities. To schedule an after-school rehearsal, I check with coaches, drama people, etc., because we all share a single gym/stage area. Time and space are joint property around here, and it's important to maintain a good working relationship. Likewise, if I want to take one of the choirs out for a day to perform, I won't get flak from other teachers, because I haven't been knocking the value of their classes.

As long as we proclaim ourselves professionals, then we must act and react accordingly. Mudslinging and casting asperations does nothing but demean us. I am amazed that the school board reinstated the two choral directors, however capable they are. Such a defense casts doubt on their ability to function cooperatively with those who were undoubtedly damaged by the diatribe. If we truly love our art, we must not only be prepared to fight for it, but to fight in such a way that we bring honor to ourselves and to our profession. Is it not the purpose of the arts to elevate, rather than degrade? We do not build ourselves up by tearing others down; all we do is diminish ourselves. Speaking for myself, I chose choral music because of the way it makes me feel — somehow better than I am otherwise, stronger, truer, capable of loftier heights. Choral music is my star "to stay my mind on — and be staid." If I'm looking upward, for myself and my singers, I can't become mired in the mundane and the hurtful. As professionals, we all must choose something like a star.

*Handy*



# AMERICAN CHORAL DIRECTORS ASSOCIATION

Application for Choral Performance  
ACDA North Central Division Convention  
Minneapolis, Minnesota — February 25-27, 1988

## I. General Information (Please type or print)

Name of Ensemble \_\_\_\_\_ Size: \_\_\_\_\_

Voicing: \_\_\_\_\_ SSA \_\_\_\_\_ TTB \_\_\_\_\_ SATB \_\_\_\_\_ Other

Type and/or level \_\_\_\_\_ (university, community college, high school, junior high, children, boys', women's, men's, church, jazz/show, etc.)

Size of Institution (if applicable) \_\_\_\_\_

Our ensemble is interested in auditioning for: (Check one or both)

\_\_\_\_\_ Convention Solo Performance \_\_\_\_\_ Music in Worship Evening  
(If selected for the Music in Worship evening, you will be contacted by the Worship Committee in regard to repertoire which will be performed.)

Name of Institution \_\_\_\_\_ Institution Telephone ( ) \_\_\_\_\_

Mailing Address \_\_\_\_\_ Zip \_\_\_\_\_

Name of Director \_\_\_\_\_ Home Telephone ( ) \_\_\_\_\_

Summer Address of Director \_\_\_\_\_ Zip \_\_\_\_\_

Summer Telephone ( ) \_\_\_\_\_ Member of ACDA \_\_\_\_ Yes \_\_\_\_ No Exp. Date \_\_\_\_\_

**Eligibility:** Conductors must be current, paid-up members of ACDA. Conductors must have been employed in the same position for the previous 2 years. Those conductors who had choirs appear on the 1986 Lincoln convention are not eligible for solo performance on the 1988 Minneapolis convention. (A director may submit tapes of any ensemble he/she directs. However, only one ensemble per director will be selected for a solo performance in an effort to achieve balanced programming.)

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

TITLE	COMPOSER	PERFORMANCE TIME (in minutes & seconds)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

### III. Tape Specifications

- A. Each application for concert, vocal jazz or show choir performance should be prepared on superior quality stereo cassette tape. **NO REEL TO REEL TAPE WILL BE ACCEPTED.**
- B. The recording should be 8-12 minutes in length and should include three selections; one from the current year, and one from each of the two preceding (most recent) year's of the director's tenure.
- C. Vocal Jazz and Show Choir performance applications should include both a cassette tape and a video cassette. (½" VHS)
- D. Recorded selections submitted on this tape:

Selection #1 Title \_\_\_\_\_

Selection #2 Title \_\_\_\_\_

Composer \_\_\_\_\_

Composer \_\_\_\_\_

Year Recorded \_\_\_\_\_

Year Recorded \_\_\_\_\_

Selection #3 Title \_\_\_\_\_

Composer \_\_\_\_\_

Year Recorded \_\_\_\_\_

### IV. Programs

All applicants must submit one program (or Xerox copy) for **each** of the years represented on the tape.

### 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, 1987. 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, 1987 — Deadline for submitting application form and audition tape to your ACDA State President  
June 1, 1987 — Deadline for State Presidents to submit selected tapes to Division President.  
July 1, 1987 — Deadline for notification of results and return of tapes.

DO NOT WRITE BELOW THIS LINE

### ACDA STATE PRESIDENT RECOMMENDATION

The following tape has been selected by the state audition committee to be worthy of consideration for the 1988 Minneapolis Convention Program.

Date \_\_\_\_\_ Signature of State President \_\_\_\_\_

FINAL DECISION BY NORTH CENTRAL DIVISION AUDITIONING COMMITTEE

Invite \_\_\_\_\_ Hold for Waiting List \_\_\_\_\_ Type of Session \_\_\_\_\_  
(Yes or No)

Date \_\_\_\_\_ Signature of Division President \_\_\_\_\_



# States' Writes

## HAS YOUR CHOIR TRIED A DINNER-CONCERT?

ROBERT LEE JENNINGS — WISCONSIN

We did 5 years ago — and now we are planning our sixth pair of spring dinner concerts for 1987!

The impetus for such an event was a request from a Kiwanis Club for an evening program with dinner for members and their wives — something with an ethnic or national theme that would tie the meal (menu) and the music together. The result, about 2½ months later, in mid-March, was our first pair of spring dinner-concerts called "Wiener Abend," (Viennese Evening). The setting was a local restaurant with antique furnishings and known for its charming atmosphere and gracious hosts. It had a grand piano and a small area that could be used as a stage with-in good view of all patrons. The chef planned a special menu with a choice of stuffed breast of veal or sauerbraten as the main course. The music chosen for performance between courses was by composers who had lived in Vienna during some period of their lives, (Mozart, Haydn, Beethoven, Schubert, etc. . . .), plus some Austrian folksongs which included some "Sing-A-Long" selections for audience participation. The dinner-concerts were held two evenings (Friday and Saturday) with one night for Kiwanians and their guests, and the other night for the general public. Attendance was by advance registration only through the restaurant manager, and was sold out weeks in advance. Two dollars was added to the cost of the meal to cover the choir's expenses for the music, printing of programs, etc. . . . Any surplus after expenses went to the music scholarship fund of the choir. The sponsoring club received \$1 per reservation made by or through its members. The restaurant assumed some of the costs of printing and mailing, publicity, and newspaper advertisements. The music was performed by a university chamber choir of approximately 25 singers. Our second pair of dinner-concerts were called "Dinner with Gilbert and Sullivan" featuring an English meal with 21 selections from three Gilbert and Sullivan operettas. "La Bella Notte" was the theme for our third year's dinner-concerts with an Italian meal served up with Italian madrigals, Italian opera arias and duets, and Italian folksongs — that year, it was held at two different restaurants in neighboring towns. "Dinner on Broadway" in 1985, again held at two different restaurants in neighboring towns, featured American cuisine, and medleys of music from the Broadway musicals "Oklahoma," "South Pacific," "Music Man," and "West Side Story." In late April 1986 we presented two evenings of "Southern Hospitality" featuring songs of the South

blended with cuisine from the Southern U.S.A.

The UW-Whitewater Repertory Singers at the University of Wisconsin-Whitewater is the chamber choir which has produced the spring dinner-concerts described above. The Repertory Singers have sponsored and performed in the Jul-Fest Dinners at UW-W for 13 years in addition to regular formal concerts of choral music of all periods both on and off campus. Choirs and directors that have ex-

perience with Christmas madrigal dinners should find that experience excellent background for developing other types of dinner-concerts at other times of the year.

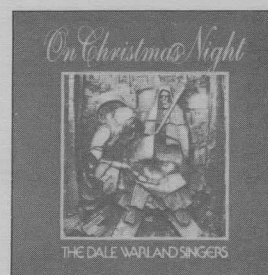
If your choir can use a new activity, dinner-concerts may be just the thing. We have found them very popular with the students involved, and also with the public that attends them. Also they might provide a good fund-raiser?!

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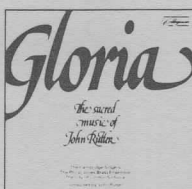
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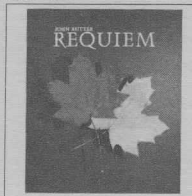
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