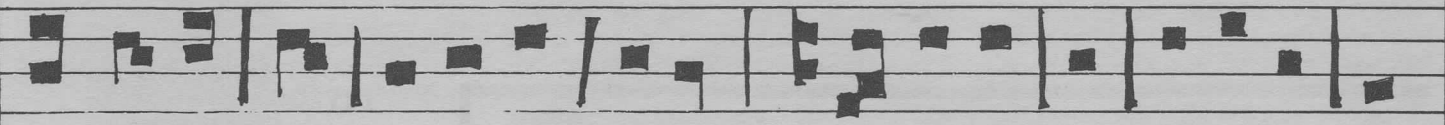
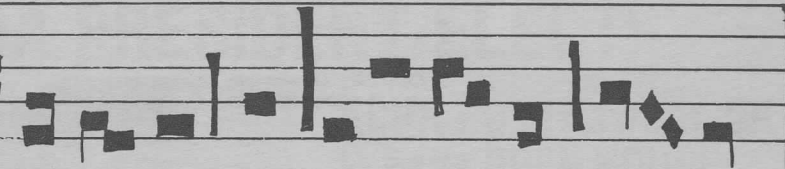


# Melisma



The title 'Melisma' is written in a large, stylized, gothic-style font. To the right of the text, there are two staves of musical notation. The first staff contains a series of notes and rests, and the second staff contains a similar sequence of notes and rests, all rendered in a simple, blocky style.

VOLUME 4 NUMBER 2

MAY 1987



OFFICIAL PUBLICATION OF NORTH CENTRAL ACDA

COVER: Downtown Minneapolis,  
site of 1988 NC ACDA Convention

# Melisma

VOLUME 4 NUMBER 2

MAY 1987

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## NORTH CENTRAL DIVISION OFFICERS

**Division President:**  
T. L. (Tom) Janssen  
509 SW Franklin Dr.  
Ankeny, IA 50021  
(515) 964-4851

**Division President-Elect:**  
Stephen Parker  
219 Polley Dr.  
Spearfish, S.D. 57713  
(605) 642-7161

**Melisma Editor:**  
Sandra L. Chapman  
1209 Ave. C.  
Ft. Madison, IA 52627  
(319) 372-1778

**Melisma Advertising Editor:**  
Carolyn Eggleston  
37 E. 8th St.  
DeWitt, IA 52742  
(319) 659-3623

### State Presidents:

**Iowa**  
Mark D. Lehmann  
121 Wilshire Circle  
Hampton, IA 50441  
(515) 456-6346

**Minnesota**  
Thomas D. Rossin  
7201 36th Ave. N., #124  
Minneapolis, MN 55427

**Nebraska**  
Jon I. Peterson  
716 Mulder Dr.  
Lincoln, NE 68510  
(402) 488-5730

**North Dakota**  
James Rodde  
715 N. 40th, Apt. 304J  
Grand Forks, ND 58201

**South Dakota**  
Judith K. Mathers  
1011 Washington Dr.  
Milbank, SD 57252  
(605) 432-6017

**Wisconsin**  
Kay M. Hartzell  
2414 No. 70th St.  
Wauwatosa, WI 53213  
(414) 774-7582



# LELAND CHOSEN ACDA PRESIDENT-ELECT!



Diana J. Leland

Dear North Central ACDA Membership:

Upon the recent announcement of my election to the office of National ACDA President-Elect, I was once again so vividly reminded of the many close friendships and acquaintances I have made through my association with ACDA. The support, encouragement and confidence the North Central Division membership has shown me will enable me to represent you on the national scene.

Mere words cannot express my appreciation and gratitude for your overwhelming support of my candidacy. Thank-you for all your kind words of congratulations and especially for your many phone calls, notes, and cards.

I was rejuvenated and energized with the North Central Division's spirit which pervaded the Saturday evening division gathering at the national convention in San Antonio. The camaraderie and esprit de corps were at the highest peak I have ever witnessed in our division. North Central's special love, caring, and enthusiasm will truly inspire me as I embark upon an extremely challenging term of office. Thank you for your confidence in my leadership.

Diana J. Leland

## President's Message

It was wonderful to see such outstanding representation from our division at the San Antonio National ACDA Convention, March 11-14. Congratulations go to three of our excellent choirs on their appearances at the convention — Wartburg College Choir from Waverly, Iowa; Owatonna High School Concert Choir from Owatonna, Minnesota; and the Dale Warland Singers from Minneapolis — as well as their directors, respectively, Paul Torkelson, Roger Tenney and Dale Warland. In addition several of our North Central people served as convention chairs — Exhibits Chair Bob Davis, Mason City, Iowa; Assistant Convention Chair Chuck Thomley from Madison, Wisconsin; Hospitality Chair Sandy Chapman, Fort Madison, Iowa; and House Control Chair David Evans from Oskaloosa, Iowa. Congratulations on jobs well-done.

What a wonderful first-ever North Central party! Well, over 300 people attended. It was such fun to toast all these

people and our new National President-Elect Diana Leland. Her election marks a great step forward for this organization. Congratulations, Diana. We're very proud of you!

It was my great pleasure — and deep honor — to represent the membership of the North Central Division at several meetings held during the national convention. On Wednesday, March 11, the National Assembly of state and division presidents and presidents-elect, national officers and committee chairs took place. Following are excerpts from the address delivered on behalf of the division.

"ACDA is a continual source of amazement to me. I've always been awestruck by the significant, mutual impact and inspiration between choral directors and their choirs. Those reciprocal gifts of talent and persona of our energy, our professional lifeblood.

Now, having become more deeply acquainted with the inner workings of ACDA through this position, I am more aware of the power of our organizational networking. Because of our reciprocal gifts in ACDA, we are affecting — both directly and indirectly — the lives of virtually all choral singers in America. The interplay — the sharing — throughout national, divisional and state levels is significant. It is important, it is profound and it is necessary. It is amazing.

Much of our success as an organization is due to dynamic leadership, leaders who willingly give gifts of time and talent to their constituency and to each other. I am deeply honored to be serving with all of you, and very proud of who and where we are as an organization.

The North Central Division is a very healthy, growing, tight-knit division of over 2,100 members. We continue on in the belief that strong state organizations make ACDA stronger, and urge undying support in keeping the division and state organizational framework prominent.

The North Central Division looks to the national office of ACDA with great appreciation for the work that is accomplished there and with a continuing willingness to be of service. Areas where we are working to be of help — due to needs — are in the nominations process, dues structure, job descriptions of national officers and endowments to the organization.

With those things in mind, along with the evidences of state strength in our division, let me close by noting that despite economic crisis, ACDA is growing. I think that proves that there is a need for ACDA. We need ACDA in our lives. It also proves that choral music is very much at the heart of who we are as human beings.

Humanity hungers for the esthetic. Choral music glorifies humanity through our works of art. Humanity rejoices in the power of choral music to unite souls. May it ever be so. And may ACDA continue to be truly amazing!

Tom Janssen

## ACDA HQ in Lawton, OK to have OPEN HOUSE

The American Choral Directors' Association will have an open house to dedicate the new addition to the national headquarters on May 30-31, 1987. Ceremonies will begin at 8 p.m. on May 30, with a concert by the U.S. Soldiers Chorus from Washington, D.C. On Sunday afternoon, May 31, the headquarters will be open from 2-4 p.m. for touring. Finally, combined choral groups of ACDA members from Lawton will present a 4:30 p.m. concert at the First Baptist Church of Lawton, featuring the Rutter *Gloria*.

Please note this special weekend on your calendar and come join us for the dedication. The May issue of *The Choral Journal* will have more about this exciting weekend. If you have any questions, please contact the headquarter's staff at P.O. Box 6310, Lawton, OK 73506, or call (405) 248-ACDA.

## World Symposium in Vienna

From the 11th through the 18th of August, the "1st World Symposium on Choral Music" will take place in the newly opened Austria Center Vienna. Organized by the International Federation for Choral Music and the Austrian Society for Choral Music, never before has an event brought together choral musicians from so many countries to expand their knowledge in specialized areas of choral music. Renowned artists will offer seminars in the areas of literature, interpretation and technique specifically for conductors and singers. At five special reading sessions, outstanding choirs from their areas of the world will present representative repertoire of Asia, North America, Latin America, the Soviet Republic, and Scandinavia. In addition to the famed Vienna Choir Boys and the Vienna Jeunesse Choir, evening concerts will feature choirs from Brazil, Canada, Czechoslovakia, Germany, France, Hungary, Israel, Japan, Korea, Poland, Senegal, Sweden, USA, and the USSR. During the Symposium participants will have not only the opportunity to discover and analyze the different choral styles of the world, but also will have the opportunity to experience that cooperation in the musical arts that can be the bridge between all peoples. It is in this spirit of world cooperation that the final grand performance of Benjamin Britten's "War Requiem" will be presented.

The total cost for an IFCM member to participate in the World Symposium is 2,500 Austrian Shillings (about \$175 U.S.), if mailed before May 31. For non-IFCM members, the cost is AS 2,800 (about \$195 U.S.). After May 31, the cost is an additional AS 200 (\$14 U.S.). Persons

CONTINUED on page 8.....

# 1988 North Central Convention Features Eric Ericson

by Paul Rusterholz, Publicity Chair

Eric Ericson will be a featured headliner next winter at the North Central division convention, February 24-27, 1988, in Minneapolis. Ericson will conduct the ACDA Collegiate Festival Choir in open rehearsals and in the final convention concert. The Festival Choir consists of choirs from Gustavus Adolphus College, St. Cloud State University, and Nebraska Wesleyan University. Ericson will also conduct a special post-convention concert by The Dale Warland Singers.

Downtown Minneapolis will be an ideal location for this convention. There is a wealth of fine hotels, restaurants, and department stores within easy walking distance of the convention hotel, the Hyatt Regency. Orchestra Hall, home of the Minnesota Orchestra, is just two blocks away, and the walk along the Nicollet Mall is a must. Concerts and interest sessions will use the fine facilities of Westminster Presbyterian Church, Central Lutheran



CHANTICLEER

Church, and Orchestra Hall.

Convention chair Diana Leland and program chair Paul Brandvik have assembled an outstanding cast of clinicians to present the interest sessions. Norman Luboff will lead a session on Swedish choral music. Axel Theimer will demon-

strate vocal techniques for a "ten minute voice lesson." John Jacobson, a professional singer, actor, and entertainer for Disney World Productions, will present "Gotta Sing, Gotta Dance! **Singing** and **Choreography** or **Choreography** and **Singing: Who's on First?**" Larry Mitchell and Leslie Mitchell will discuss vocally appropriate musicals for junior and senior high schools.

A special attraction for the convention will be a performance by "Chanticleer" — a San Francisco-based vocal ensemble that has been compared to the Kings' Singers. There will also be an ACDA Junior High Honors Choir, conducted in open rehearsals and in concert by Sally Herman.

Perhaps the most intriguing item listed on the program is on Thursday evening, after the concert hour. It says simply, "An Evening of Divine Decadence." There is a rumor that this involves desserts, but you had better start planning now to attend the convention, just to find out! February 24-27, 1988, Minneapolis. See you there!



Random Notes, Mostly About San Antonio:

\*The March ACDA national convention was a memorable affair: exciting locale, fine concerts, record attendance, vast exhibits, etc. If you weren't there, you should have been. Yes, it costs money (especially if both you and your spouse are ACDA'ers), but it pays dividends in your renewed vigor and realigned outlook.

\*It's time for me to put up or shut up. I got a letter from NCACDA program chair Paul Brandvik inviting me to send an audition tape for the Minneapolis convention. As much as I've screamed about the inclusion of (or exclusion of) junior high choirs on ACDA convention programs, I can't NOT apply. Stay tuned . . .

\*I've always hated lesson plans. I never could stick to them when I had to turn them in a week in advance, simply because they're under daily revision in a choral situation. I got so I'd turn in stuff like: "Monday — Act I, **La Boheme**; Tuesday — **Messiah** choruses." No one ever questioned me; sad. But this year, I've been keeping retro-plans. Since I've got 6 hours to talk at the SDACDA summer convention, I've really been thinking about what and how I teach. I've logged what I've done in class, from warm-ups to homilies. It's been revealing.

\*San Antonio is a spectacular convention city. Not only does it offer all kinds of fun shops, restaurants, nightlife, and the like,

everyone was extremely friendly. Add to that the romance of the canals, Riverwalk, La Villita, et al, and you have a dandy place to gather. If you missed the St. Pat's parade, you missed a hoot. No wonder so many members brought their spice along. I'd go back in '89. Fiesta forever!

\*North Central was everywhere at the convention. Presenters, committee chairs, R & S reps, Owatonna, Warland, and Wartburg — we were involved in every facet of the thing. Don't think other people don't notice.

\*Urge your colleagues to submit articles to the **Choral Journal**. We need articles! (I say "we" because I'm on the editorial board, ok?) The educational board discussed the dirth of material at our S.A. meeting. People always gripe that the **Journal** is too esoteric. Why do you think that is? It's because you people in the trenches are afraid to send anything in for fear it won't be good enough. Consequently, grad students and/or specialists on Vivaldi's breakfast habits or Josquin's performance practices(!) send in their academic trivia (I never said I was tactful) and it gets run, for lack of real articles. I'd like to see articles geared to all levels, and that can only happen when YOU submit same. Send five copies to Ronnie Shaw at ACDA HQ in Lawton.

\*John VanNice of Ohio has served as newsletter coordinator for a couple of years now. His position is subject to review with a new administration. John has done a good job, and the editors' meeting at S.A. was the best I've attended. **Please** write to your state, division, and national officers, particularly David Thorsen, and urge (1) that VanNice's tenure be extended, and (2) that John be sent to each division convention in '88 to meet with state editors. If the quality of our publications is to improve, we're going to have to spend a buck to do it. It's a lot easier to send John

than to send the editors. Write; 5 minutes, 22 cents.

\*The Resident Tenor wants to do everything, and he wants to do it all well. He got on a real trip about his show choirs after Christmas. It took San Antonio to make him reawaken to what he's always preached vehemently: concert choir is the thing. Thank God! As much fun as show choir can be as an adjunct or public relations device, far too many of them should be seen and not heard.

\*San Antonio is going to be a hard act to follow. First of all, we've created a monster: hardly anyplace has a hall big enough for us that's affordable. Also, hotels close to convention sites are a problem. It was ideal in S.A. — walking distance from hotel to meetings to meals to concerts.

\*If you haven't celebrated Diana Leland's election yet, do so! It's high time NC had a national president; can't think of a better place to start than with Diana. She's a scrapper, and efficient, to boot.

\*Another Reason I Teach Junior High: It's holiday concert week and kids are to give me their standing assignment (row and place #) as a password into Room 304. Down the hall comes Kyle (4.0 gpa, wrestler, cutie, personality to burn, etc.). Me: "Don't you have something to tell me?" He: "Uh . . . Merry Christmas?" Me: "No, no . . . now **think**." He: "Happy birthday?" Me: It's **not** my birthday. What do you need to tell me?" He: "Anniversary?" Me: "No, but it's important." He: (Throwing arms around me) "I love you!" Me: "Oh, Kyle, I love you, too . . . but **what's your number?**" Made my whole week.

\*NC president Tom Janssen was most eloquent at the Leadership Assembly in S.A. You'd have been proud. The NC party was a hot ticket, too; classy!

CONTINUED on page 5....



# State News

## minnesota

### Conducting Workshop: Hillis in Minneapolis!



MARGARET HILLIS, Conductor of the Chicago Symphony Chorus, was the featured guest in a major conducting workshop in Minneapolis, MN, on March 27-29, 1987. Endorsed by the Minnesota ACDA and co-sponsored by the Association of Professional Vocal Ensembles with the Minnesota Chorale, Hennepin Avenue United Methodist Church, and the University of Minnesota, the conference featured Ms. Hillis in score-study sessions leading to her performance of J. S. Bach's *Magnificat* with The Minnesota Chorale and members of The Saint Paul Chamber Orchestra. On the same program was Brahms' *Liebesslieder Waltzes, Op. 65* led by Joel Revzen, conductor of The Minnesota Chorale, and Dvorak's *Songs of Nature*, conducted by Dale Warland, director of the Dale Warland Singers.

In addition, these conductors participated in an Open Forum with Dr. Richard Waggoner, Director of Hennepin Avenue United Methodist's music program, and Dr. Stan Engebretson, Associate Professor of Choral Music at the University of Minnesota, and Associate Conductor of the Minnesota Chorale.

### Minnesota Dialogue III

The **Third Annual Minnesota Dialogue** is scheduled for July 7, 8, and 9, 1987, at St. John's University, Collegeville, Minnesota.

The sessions will start at 9:00 a.m. on the morning of **Tuesday, July 7, 1987** (Registration: 7:00-9:00).

Basically the structure will remain similar to the previous ones. The **reading sessions** will be scheduled **during the day time**, allowing more free time in the evenings after supper. There will be a series of sessions on the **Interpretation of Music** as well as **Choral Problem Solving**. Discussion will continue on the **State of the Choral Music in Minnesota**, try to define **What makes a good choir**, find out about different ways of **Teaching Sight Reading and Ear Training** (and Theory) in the **choral setting**, and talk again about **The Choir Director as Voice Teacher**.

The final schedule as well as topics, presentors and panelists will be determined by a committee of volunteers who agreed to be involved in the decision making process

in this workshop.

The cost of the workshop will be almost as low as last year's: \$86.00.

### National Lutheran Choir to Give Inaugural Concert

"A Celebration of Unity and Diversity," is the theme for the Inaugural Gala Concert to be given by the National Lutheran Choir at Orchestra Hall in Minneapolis on Sunday, May 3, 1987, at 2:00 p.m.

May 3 is also the date of the conclusion of the Constituting Convention of the new Evangelical Lutheran Church in America, in Columbus, Ohio. The Inaugural Gala Concert offers the Twin Cities area an opportunity to share in this merger celebration, as well as celebrate the culmination of the first season of the National Lutheran Choir.

The program for the Inaugural Gala Concert reflects the unity of the great European choral music tradition, with the diversity of America's unique cultural and ethnic richness. Included on the program will be works of Bach, Mendelssohn, and Schultz, performed with chamber orchestra accompaniment, as well as a set of early American music, and a choral suite of ethnic folk hymns, representative of the various cultural influences in choral music.

The National Lutheran Choir, led by Music Director and Conductor, Dr. Larry L. Fleming, is comprised of 48 professionally trained and experienced choral musicians who perform literature from the entire spectrum of sacred choral works, with and without instrumental accompaniment. Based in the Twin Cities, the National Lutheran Choir performs in concert and worship settings, presents workshops in hymnody and liturgy, commissions choral compositions, and serves through radio and television ministries to give unprecedented expression and new impetus to the fine tradition of sacred choral music.

### Warland Singers Highlights

\*The Dale Warland Singers presented the final performance at the national convention of (ACDA) March 14, 1987. The performance was preceded by remarks from Robert Shaw and Howard Swan. The Singers' program for the performance included:

"Suite" de Lorca, Op. 72 by Einojuhani Rautavaara

"The Rose," by John Paynter

"I Hate and I Love," by Dominick Argento

"The Garden of Aphrodite," by Ildebrando Pizzetti  
Agnus Dei, by David Sandstrom

"Take Him, Earth, for Cherishing," by Herbert Howells

"Domaredansen," a Swedish folk song

\*The Singers have been invited to participate in the 1987 Colorado Music



Dale Warland

Festival in Boulder.

\*The Dale Warland Symphonic Chorus has been invited to join the Minnesota Orchestra for performances of the Verdi Requiem in November 1987.

\*The Singers' December 1986 "Echoes of Christmas" performance at the Ordway Music Theatre in St. Paul, was broadcast by more than 120 American Public Radio Stations.

## wisconsin

### Amadeus Tour Scheduled by UW Whitewater

THE UNIVERSITY OF WISCONSIN-WHITWATER Department of Music and Continuing Education and Outreach will offer an "AMADEUS" Music Study Tour July 22-August 6, 1987. Dr. Jennings, Professor of Music, has developed an itinerary for the 16-day tour which will include the Austrian cities of Salzburg (Mozart's birthplace) and Vienna (where he lived), and Prague, Czechoslovakia where he premiered his opera, "Don Giovanni," and where the recent award-winning movie, "Amadeus" was filmed. An additional feature of the tour includes the opportunity to visit Eisenstadt (near Vienna), where Haydn lived and worked in the employ of the Esterhazy princes. Concerts, recitals, and operas at the Mozart Festival in Salzburg and in Vienna and Prague will be included in the tour plus a list of optional concerts from which participants may choose additional events to attend. Two undergraduate or graduate credits will be available, at no extra cost, to those who wish to meet the academic requirements. Detailed information may be obtained from the tour director, Dr. Jennings, Department of Music, UW-Whitewater, WI 53190 (414-472-1340 or 472-1310).

A special, 5-day extension of the tour to visit the International Music Festival in Dubrovnik, Yugoslavia, a beautiful Medieval town on the Adriatic Sea, will also be available.

from the Editor, continued.....

\*The m.c. for Dallas' Vocal Majority talked at some length about what it means to be a Texan. As a Houstonian by birth and a Baylorite by choice, I got shivery seeing the Lone Star flag flying high above the Alamo there in the early morning mist. I got that same shivery feeling on Saturday night in Cockrell Theater listening to Howard Swan and thinking about what it means to be an American Choral Director.

*Sandy*

# iowa

## *Luther Musicians at Ordway*

DECORAH, Iowa — The Luther College Symphony Orchestra, Concert Band and Nordic Choir appeared in concert in St. Paul's Ordway Music Theatre April 12.

This is the second consecutive year the three Luther ensembles have performed in Ordway. The groups gave an annual concert at Orchestra Hall in Minneapolis from 1980 to 1985.

On the Nordic Choir's program were "Hallelujah!" by Sandberg, "Why Rage Fiercely the Heathen," by Mendelssohn, "In Principio," by Nystedt, "Misa Criolla," by Ramirez and Tschesnokoff's "O Lord God." Conducting was Weston Noble, who has led Nordic Choir for 39 years.

## Wartburg Choirs to Europe

The internationally recognized Wartburg College Choir made its ninth European tour April 20-May 21. The tour took the 72-voice group to England, France, Switzerland, Austria and East and West Germany, a trip that was originally scheduled last year but cancelled because of terrorist activities abroad.

The choir is just returned from San Antonio in Texas, where it made its second invited appearance at the national convention of the American Choral Directors Association, where it also sang with the San Antonio Symphony.

Two years ago, the choir made its 53rd American tour and then was invited to sing with the American Symphony Orchestra at the first All-American Choral Gala in Avery Fisher Hall of the Lincoln Center in New York. It gave a performance at The Cathedral of St. John the Divine while in New York.

The choir is conducted by Paul Torkelson, just the fourth director in its history. He took over in 1984 for Dr. James E. Fritschel, who resigned after 16 years. The founding director was Ernst Heist, and the director who brought the choir to national prominence was Dr. Edwin Liemohn.

Choir members will be earning academic credit while on tour. Each is enrolled in a course entitled "Tour with the Arts," which entails readings, papers, lectures and museum visits. It will be taught by Carole Heine, associate professor of music therapy, who will accompany the choir.

The 18-member Castle Singers, a vocal jazz group, under the direction of Gayle Hartwig, boarded a flight to London from Chicago April 23.

This group will visit six cities in the British Isles — Dublin in Ireland, Edinburgh in Scotland and Stratford-on-Avon, Oxford, Guildford and London in England. Like the choir members, the Castle Singers will be earning academic credit in addition to performing.

The Castle Singers will perform three times in group competition at the Cork International Choral and Folk Dance Festival in Ireland, and Hartwig, a soprano, will participate in solo competition.

Wartburg's last appearance at Cork was in 1980 when the choir won the International Trophy, the first American group to ever do so.

## States' Writers

### The Use of Sacred Choral Music in the Public Schools

This article addresses a problem which often arises for choral musicians, especially during the holiday season. We often encounter grief when we elect to program sacred music of the holiday season, or any other time of the year. This problem seems most natural to choral music because we deal with texts, and those texts seem to become a source of antagonism to a portion of our constituency. I would like to offer some reasons in defense of programming sacred music in our schools.

1. Historical significance: The vocal music of all time periods addresses two areas of personal conviction. Those areas are worship and worldly or personal events. We have available to us a wealth of music in both categories, but the sacred music of most eras is more often considered the "art music" of the time. This is particularly true during those historical periods when church or court composers were the principal musical mediums of the time. To deny our students the opportunity to discover the aesthetic beauty found in the great cathedral composers of the renaissance, would vastly prohibit their musical and cultural growth. We cannot embrace the music of the baroque without a study of Bach's Cantatas and Passions, Handel's Anthems and Oratorios, Vivaldi's Gloria and Magnificat, or the late anthems of Tallis, Byrd, Tompkins, Gibbons, and Purcell. These masterpieces paved the way for the glorious works which follow, and they in turn provide the link from the motets and anthems of the late renaissance. Our administrators have not, I believe, asked our history teachers to omit the crusades, the reformation, the Spanish Inquisition, the American Civil War, the strife of the Jewish peoples during World War II, or even the underlying reasons why the puritans left England and sought a land where they could freely express their own convictions. These historical events and the convictions of the people involved are reinforced by the music they composed and performed. This provides choral musicians with outstanding opportunities to elaborate upon these events through the study of its music.

2. Harmonic, melodic, and rhythmic significance and interest: The study of Hebrew and Roman chant provides one of the most interesting and fascinating opportunities to address the use of text stress as the expressive mode to

performance. The rhythmic complexities give way to the rhythmic simplicities and textual intricacies of these beautiful musical forms.

No other musical genre can replace the energy found in the rhythmic drive of a Negro spiritual or its grandchild that we call "jazz." It would also be impossible to introduce the use of the double leading tone cadences of Machaut and Dufay without using a movement from one of their exquisite masses of the early renaissance.

Melodic imitation can be adequately taught through the madrigal, but how sad to neglect the beauty which flows from the melodies found in a Palestrina Mass, Mendelssohn's Elijah, Byrd's Ave Verum Corpus, or Schultz's Seven Last Words. These are the time-tested masterpieces which history has given us.

3. Textual significance: A choral masterpiece is more than just melody, harmony and rhythm, it is the marriage of those beautiful musical elements to a carefully chosen and nurtured text. Prosody is the term used to describe the union of music and text. The choral masterpieces present us with the finest examples of Prosody. The study of these masterworks acquaints us with texts for mourning such as the requiem; texts for joy, like the Gloria and Magnificat; texts for praise like the Te Deum and The Avodath Hakodesh. The intensity of belief found in folk songs and spirituals can not be found elsewhere. Nearly every significant poet of both eastern and western civilizations have found their works set to music. Shakespeare, Jean Racine, Christopher Smart, Machaut, Appolinaire, Verlaine, Rilke, Heine, Goethe are the masters which provide the poignancy for vocal expression. We owe our students the opportunity to become conversant with these masters.

4. Structural significance: The use of sacred music provides us with opportunities to acquaint our singers with the multitudes of musical structures available. Some of these structures are: bar form, full anthem, verse anthem, motet, part song, binary, ternary, free form, through-composed, ballad, strophic, concertino and concerto grosso forms, the structure of the Roman mass, the Hebrew sacred service and other Liturgical structures.

5. Diction: We have the opportunity to provide our singers with the study of other languages. We can assist them in the study of the phonetics and meanings of the song texts we choose. We are a nation of many nations. Our students represent many cultures and ideologies. We can be of assistance in introducing them to other cultures, and even in reinforcing their own cultures.

6. Stylistic significance: We have the opportunity to acquaint our students with music of various styles and origins, i.e.:

A. Sacred music of other cultures.

B. Folk music of other cultures.

C. Special emphasis placed upon the forms and styles native to North America.

I believe that you, like I, teach music, not preach music. Our job is to provide our students with the most well-rounded

CONTINUED on page 7.....



## STATE WRITES continued.....

experiences in music that our own education will allow. We must recognize that each person we deal with is unique, with their own needs and beliefs. We should allow them to grow in their convictions, but we should also assist them in understanding and appreciating those around them who are unique as well. The sacred music in my classroom is a teaching tool, used to open eyes, and minds to the differences found in our world. The use of sacred music as an Evangelistic tool should be left to our churches who have the medium, and the training to be successful in that endeavor. We cannot, however, neglect the sacred masterpieces found throughout music history because they are our link with the past. More importantly, they transcend time, because they are ageless.

## SHOW CHOIR NOTES

PETE EKLUND, CEDAR RAPIDS, IA

With fall still awhile away, I'm sure that planning your show choir for next year is not at the top of your list of priorities. However, here are a few ideas to put in the back of your head:

1. **Choose your group carefully.** We all have our own ideas of what we should put on our stage, so use your own judgment. Please, please select group members out of your curricular choir or require them to be in one of your curricular choirs. You would be surprised how much learning transfer occurs from choir to choir.

2. **Find a handful of styles with which you are comfortable and concentrate on them.** Some of the current styles in Vogue on the show choir stage include: jazz, swing, gospel, novelty, funk, twenties, forties, fifties, country, sixties, pop, and Broadway. This does not even include the great mass of music written specifically for high school show choirs. Teaching the correct styles is something for which we are responsible.

3. **Choose costumes carefully.** Students often do not make the wisest choices for the whole group and tend to select costumes seen before, which makes too many groups look similar. Also, if you want something new, go to the expense of making one outfit for a guy and one for a gal and observe the outfits on stage under the lights. It can save some regrets later. The most wonderful ideas on paper, in patterns, and on the bolt may look horrendous under the lights. (Stage lights often change the color of certain materials). Also consider what 24-40 outfits would look like on stage.

4. **Make the costumes fit your musical style and your kids' style.** Stand back and take a good look at your kids. If they appear wordly and "glitzy," dress them accordingly. Likewise, if they look like they just got done milking the cow, dress them accordingly. Do not make your kids something they are not. They will tend to look uncomfortable. We have all seen too many Broadway numbers done in overalls

and country songs done in tuxes.

5. **Rotate your students into front row and key positions.** Change the shape of the visual picture the audience sees. 15-20 minutes of the same look can get old. At some time or another let all students be in the front row. Make a chart of your box and student formations. You have probably already found out that you rarely have everyone there at the same time. You may rehearse a song and set a formation one day and turn around a day or two later to find you have some students gone and other students present who missed the last rehearsal. Charts will quickly put students in formations and save valuable practice time.

6. **Get away from boy-girl (couple) choreography.** There is always a place for couple choreography, but too many groups stay with it when unisex movement would be more appropriate. You also limit yourself a great deal when you confine yourself.

7. **Rehearse your group a cappella.** Students can memorize words, notes and choreography simultaneously. If your group is like mine, most students have never had any movement background before auditioning. Thus, they often have trouble coordinating the singing with the movement. When you are learning new movement, start by giving the bass pitch and saying: "Everyone do choreography, and basses sing their part a cappella." This lets them and everyone else hear how solid the part is. Next say, "Everyone do choreography, and just baritones sing their part." Continue this through all sections, until each part is solid. Start combining sections until you have all sections singing their parts without accompaniment.

8. **Do not hesitate to use student choreography.** It can sometimes be the most refreshing material that you see. However, always check the choreography out before you put it in front of the group. Your discretion is very important. Feel free to tame down some of the moves so that they make sense with the music, are appropriate to the age level, appropriate to the community and are something that all members of your group can do and look normal. Make sure that you put at least one guy in your small group that is assigned to create the choreography. The reasons there should be obvious.

9. **Finally, many groups get into trouble when the level of intensity and energy dif-**

fers in their performance from their level in practices. Groups tend to rush, sharpen, and create different moves in performances that can be an unpleasant surprise to a director. Insist upon energetic rehearsals with you as the leader.

## CHORAL REVIEW: Children's Choirs

SANDRA STARR-CHILDREN'S CHAIR (ND)

Following are several pieces with which I have had a lot of success with my elementary choir. All but the last have been around for years. You may already know them. If so, this can serve as a reminder to pull them out of your files and try them again sometime!

**SIMPLE GIFTS** — Adapted by Aaron Copland, Boosey and Hawkes #1903 S.A. or T.B. This arrangement is the same as Copland's solo edition, transcribed for chorus by Irving Fine. The accompaniment is the same as the solo edition accompaniment — mostly homophonic, sparse, "very plain" stated on the score. The two parts are also very plain, simply but beautifully stated with just enough countermelody to keep the song interesting and fun for the choir as well as the audience. In this piece, I think Copland has captured the mood of the Shaker culture — quiet, plain, held back.

**YOUNGER GENERATION** — Aaron Copland, arr. Frederic Fay Swift, Boosey & Hawkes #5506 S.A. Accompanied. The lyrics were written by Ira Gershwin circa 1944. What strikes me as being so clever is that the text is just as appropriate today as it was when it was written. The elementary choir can do this one with a bold tongue in cheek presentation. It is a bright, fast, rhythmic piece to put on a spring or patriotic program. It pairs well with the "Simple Gifts" above.

**A SONG OF PRAISE** — Ludwig Ernst Gebhardi, arr. Schroth, Somerset Press #SP709 S.A. Accompanied. This is a contrapuntal selection that is not too hard for elementary groups. It would also be a good contest selection for a limited high school girls' choir. Though it is scored in 4s, it moves along fairly fast in 2s. Soprano starts the subject, alto enters 6 measures later a fifth lower in canonic imitation. The second verse is exactly the same as the first, closing with an 8 measure coda. It is a strong exciting piece for youngsters to learn and to sing, a good introduction to the polyphonic style. Sacred.

**IS IT SOMETIMES BETTER TO GIVE YOUR APPLE AWAY AND TWO OTHER SONGS** — Jean Berger, Shawnee #E-98 S.A. This one has been around since 1972. Performance time for the three songs is about 5:15. I have pulled it out with each new cycle of children who, when they first start to practice it are prone to say "ykk." When learning it, it grows on them until it is one of their favorites. The accompaniment

CONTINUED on page 10.....

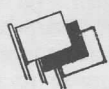
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## The Alexander Technique in Singing & Choreography

By Andrew Smith, MN

At the North Central Division Conference at Lincoln a year ago, Marjorie Barstow gave a fine presentation on the Alexander Technique and its values to movement and singing. This author had the distinct impression that many of those in attendance did not fully understand the technique; and the Alexander Technique is not particularly a household word! Briefly, it is a technique of **body-mind unity** developed by F. Matthias Alexander (1869-1955), an Australian singer-actor who kept losing his voice when onstage. Doctors were unable to permanently alleviate the problem. Alexander spent 7 years before a 3-way mirror studying his behavior and discovered that the way he stood and used his body produced muscular stress causing his vocal problems. He began to control his bodily movements mentally, and to restructure the way he sat, walked and stood. The basic Alexander Technique is: "Let the neck be free to let the head go forward and up, to let the back lengthen and widen." This is very simplistic; the ability to apply the technique requires several years of study under the guidance of a certified Alexander teacher. There are, however, principles anybody may use which will result in a better physical presence and will help one become aware of unnecessary muscular stress in the body. The result of using this technique is a less stressed, more alert, bouyant body.

Begin with some exercises in body awareness. Sit comfortably in a chair or, on the floor in the Yoga corpse posture (Savasana), lie on the back, legs outstretched with heels slightly apart and feet outwards, arms outstretched at the sides, palms up, fingers limp and slightly curled; in either position, with eyes closed.

Begin to breathe deeply and slowly with the diaphragm, through the high nostrils, mouth closed. Continue breathing, not interfering with the smooth, slow in-and-out flow of the breath; the abdomen **expands** on inhalation. The breathing should become quiet, with even rhythm. Visually check each individual for correct breathing. (I am amazed at the number of high school students who "chest" breathe when singing even at state contest level.) This procedure will take about 3 minutes.

When the group is relaxed and breathing slowly and deeply (be aware that some might fall asleep), speak softly and slowly, guiding them in concentrating on various body parts, each separately. Each must become aware of sensations of tension, then the absence of tension (relaxation). **It is best to work from bottom to top, left to right.** You might begin with a statement such as: "Feel the tips of the toes in your left foot (pause); feel the length of the left foot to the heel (pause); feel the width of the ankle from left to right (pause); etc. Then left calf, left thigh, front and rear. Right toes and foot; right calf; right thigh,

front and rear. Distance across the hips; left to right; stomach, front to back; chest; upper back; distance between shoulders, left to right; left hand and fingers; left forearm; left upper arm, front and rear; left shoulder; right hand and fingers; right forearm; right upper arm, front and rear; right shoulder; throat; neck; jaw; lips; tongue; eyes; brow; head, front, top, sides, back.

Another approach is to develop the feeling that a current of clear, warm water begins to flow through the top of the head, down through the neck into the shoulders and arms, into the chest, filling the upper body, then the abdomen, on down through the legs to the feet. Once the body is full, these imaginary cleansing waters flow on out through the fingertips and toes, washing the body of tensions.

At the conclusion, the whole body should be at rest with its full weight, and feel free of tension. It is most important to be aware of tensions in each part of the body and to develop the ability to eliminate any unnecessary tension.

For relaxation of the facial muscles, the following exercises are recommended:

1. To relax the jaw, yawn slowly, resisting evenly all of the muscles of the jaw; hold for 6 seconds, then let go, close the mouth and let the jaw sag.

2. To relax the lips, purse lips as if kissing; be aware of the tension, hold for 6 seconds, then relax.

3. To relax the tongue, keeps the teeth together, touch the roof of the mouth as far back as possible with the tongue; hold for 6 seconds; then relax and let the tip of the tongue lie behind the front teeth, floating in the mouth.

4. To relax the brow, frown strongly, contracting the muscles of the brow; hold for 6 seconds, then let go completely. This exercise is useful in combatting worry which manifests itself in forehead tensions.

## *Why I Have Remained In the Teaching Field*

Following the exciting Watland ACDA Convention, I was so enthralled by the wonderful "The Survivors Speak" Symposium that I wrote an article on the premise of why I have remained in teaching.

By Larry Monson, IA

A music educator is a career-oriented person. This effective educator has strong goals that can be reached. Strong goals with clear objectives and high expectations for students, as well as for the teacher, are the touchstones for this gratifying profession. Even with the poliferation of new material and technological advances, higher goals cannot be expected without first accomplishing the basic goals.

Students need to be recognized for their individual distinctions rather than their

likenesses with current or former students. Teachers possess the power to change students' lives if we seek and develop these individual distinctions.

Many of today's students have independent "let's have everything done for me" attitudes. This disposition is a veritably selfish ideal. Strong educators combat this unfortunate pattern by Uncompromising input and accountability.

Dr. Karl Meninger has written that "love cures people — both the ones who give it and the ones who receive it." That is the living legacy of teaching, **love**, seeing a student's face light up with the feeling of accomplishment and self-worth. Teaching is more than an anticipatory set and subject matter. It is the **learning** of the subject matter which causes the student to lead a more meaningful life.

"Imagination is more important than knowledge," writes Albert Einstein. This is not to say that course material is non-essential but rather that wisdom be transformed into a daily imaginative life, the ultimate teaching result.

What about the rewards for the educator? Philosophically, educators talk about test scores and transfer of knowledge for measurements of success. They are essential. However, educators must surround themselves with an active professional life that has a strong sense of support from colleagues. A partnership team of caring professionals who act as enablers to children, should not compromise or deceive itself. An educational team needs to accept new approaches to old routines and materials, opposing mediocrity as the norm.

It has been written that a "school is a building that has four walls — with tomorrow inside." We give love away to receive love, give friendship away to receive friendship, give knowledge and imagination away to receive knowledge and imagination.

Teaching is a legacy of unselfishly sharing knowledge, truth, and life with the individual or group that can now be **we**, not me. That is why I still teach.

## WORLD SYMPOSIUM continued.....

coming to the World Symposium must send to the Symposium office in Vienna an application with a registration fee of AS 500 (\$35 U.S.). Application forms plus information about special rates for hotels and meals can be obtained by writing: WORLD SYMPOSIUM FOR CHORAL MUSIC, Postfach 173, 1015 Wein, Austria. The same materials plus information about joining IFCM are available by writing: Walter S. Collins, Secretary-General, International Federation for Choral Music, University of Colorado CB 301, Boulder, CO 80309-0301. Applications will be accepted up to the beginning of the Symposium, but priority for preferred hotel rates cannot be guaranteed after July 1, 1987.



## Work and Compensation Of the Church Musician

Most choral directors who are working as part time choir directors for churches have really had no resources available to them in the areas of compensation and professional concerns. As Professional Concerns coordinator for the American Guild of Organists for this region, I have had the opportunity to come into contact with some valuable materials which should be of some help to those choir directors who are working on a part time basis in a church. In 1986, the AGO published two booklets, one entitled **Employment** and the other **Financial Concerns** which are available from the American Guild of Organists, 815 Second Avenue, Suite 318, New York, NY 10017. The cost is \$3.00 each or \$5.00 for both. I cannot recommend them highly enough. For one thing, the AGO deals with both organist and choir concerns, and for this reason these resources are very valuable to us as church choral conductors.

It has been my experience in interviewing for a church position that there is a different type of communication necessary. There are at least two differences between interviews in the field of sacred music and those in the teaching profession. (1) You may have to deal with several people simultaneously and (2) the people representing the prospective employer are not likely to be skilled in your field. Hence, your verbal skills may carry more weight than the audition of the interview. As church musicians, we spend as much or more time in information exchange than in performance. Practice, rehearsal preparation and performance may take 40 percent of our time while choir rehearsals, worship planning, staff and committee meetings, post-service coffee hour, and church newsletter articles — all requiring communication skills — assume 60 percent of time on the job. It is absolutely necessary that those interviewing you understand this. In other words your visibility in the service is the smaller proportion of your work. Therefore it is necessary to plot out a work "pie" so that those interviewing you realize what actually goes into the performance of your job. It is preferable to state these tasks in hourly amounts as that is what most non-musicians understand and you may be sure that they really have **no** concept of the amount of time it takes to get the job done. There is an excellent worksheet given on page 7 of the Employment brochure.

Another valuable procedure is to review in your own mind certain questions which are most likely to be asked by a church committee.

They will want to know how you were led to work in the area of church music, how you would recruit members for the various choirs you would direct (very important to have an answer ready here), what type of music you prefer, how you view the role of music in worship, what type of budget you will require and of course, what salary you wish to receive. This is why you need the worksheet describing the number of hours

## Thoughts on Women's Choruses from Karen Haines

The National Chair and members of the Repertoire and Standards Committee for Women's Choruses met in San Antonio on March 11th, to discuss the various projects that are presently underway by that committee. One of the projects is that of compiling a list of our women's choruses and their directors across the nation. You can help us by completing the enclosed form and mailing it to the name and address indicated at the top of the form.

The other monumental project is that of perusing, classifying and compiling a list of women's and treble literature. The annotated list will eventually be published by the ACDA as part of its Research Monograph series and will contain

pertinent information about each piece of music listed. Publishing companies are being contacted for help with this project.

If you were in San Antonio, you know that treble choruses were certainly given recognition in both concerts and interest sessions. I would like to see this continued at the divisional and state levels. Please submit audition tapes, organize women's choral festivals in your area and let's all give some thought to encouraging an all-state women's chorus for a future convention. I would appreciate hearing from any of you who have any additional ideas to further encourage the area of women's choirs.

## WOMEN'S ENSEMBLES QUESTIONNAIRE

Lynne Bradley, the National Chairperson for Women's Choruses, is eager to compile a directory of the names and addresses of women's choral ensembles and their directors. Please complete the questionnaire

below and return by September 1, 1987, to:

Dr. James H. Laster  
Shenandoah College/Conservatory  
Winchester, Virginia 22601  
(703) 665-4620

### AMERICAN CHORAL DIRECTORS ASSOCIATION WOMEN'S CHORAL ENSEMBLES QUESTIONNAIRE

LAST NAME \_\_\_\_\_

FIRST NAME \_\_\_\_\_ TITLE \_\_\_\_\_ (Dr., Mrs., Miss, Ms., Mr.)

HOME ADDRESS \_\_\_\_\_  
Street or P.O. Box \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

TELEPHONE (\_\_\_\_) \_\_\_\_\_  
Area Code & Number \_\_\_\_\_

WORK ADDRESS \_\_\_\_\_  
(school, church, other) \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

WORK TELEPHONE (\_\_\_\_) \_\_\_\_\_  
Area Code & Number \_\_\_\_\_

NAME OF WOMEN'S VOCAL ENSEMBLE(S) YOU CONDUCT \_\_\_\_\_

LOCATION OF ENSEMBLE (If different from above) \_\_\_\_\_

ENSEMBLE PERFORMS: Sacred\_\_\_\_; Secular\_\_\_\_; Pop\_\_\_\_; Pop with choreography\_\_\_\_; Barber-shop\_\_\_\_;  
Other \_\_\_\_\_

DIRECTOR is interested in:  
PRINTED PROGRAM EXCHANGE Yes\_\_\_\_ No\_\_\_\_  
CONCERT EXCHANGE Yes\_\_\_\_ No\_\_\_\_

DIRECTOR is available as:  
\_\_\_\_ Adjudicator (Festivals, etc.)  
\_\_\_\_ Clinician (work with women's choral groups in reading sessions, etc.)  
\_\_\_\_ Director of Regional Festival of Women's choirs  
\_\_\_\_ Director of All State Choral Festivals  
\_\_\_\_ Other \_\_\_\_\_

required to perform the job. I also think it important to bring several bulletins from previous positions; it will give the interviewing committee important insight into a number of these questions.

The interview should be an exchange between you and the committee and there are many questions which you should also ask. You will want to know what the potential for growth is in the congregation, what the general age group is — if it is an older congregation, they may not want to

move in the same direction as you — what is the music budget (it is often times abysmally small), what is the rehearsal room situation, is there enough time allotted for rehearsal, are any extra services included (these should be listed), to whom are you accountable, is there a review period provided for — the list is endless. At any rate, I cannot emphasize strongly enough that you need to have a written contract provided. It is ironic that church

CONTINUED on page 10.....

STODOLA continued.....

people avoid using written contracts because they feel it indicates they do not trust the other party. These same people feel their communication skills are so great that no misunderstanding between parties could ever occur, and if they did, they could resolve all things through open discussion without resorting to a legal document. In truth, the use of a contract opens avenues of communication that better define the employment relationship. It also defines termination procedures, wild bizarre stories abound in this latter area. Those of us in the teaching profession cannot conceive of working without a contract, yet churches large and small, East and West, continually operate in this manner. They do not realize that personnel can change, not only in the ministry, but in the committees which many times control the policies of the church. Along with the contract, you should have a complete job description outlining all the services and other activities for which you are responsible. The truth is that many churches are just not very businesslike, and you must see to it that you know what and to whom you are accountable. If you act in a professional manner, they will be forced to act in the same way. It is sometimes quite a challenge.

Again, I want to recommend the publications put out by the American Guild of Organists. Besides those already mentioned, there are a great many compensation books put out by various larger AGO chapters. I can furnish you with information on these should you so desire. It is important to note that even though this information is published by the AGO, it contains information for choir directors also and I know of no other general treasury where this information may be found in such detail. Some denominations have booklets available but they generally do not go into as much detail and are not as tailor-made for the church music situation as are the AGO publications.

Elizabeth Stodola  
North Central Region Church Music Chair

CHILDREN'S CHOIR continued.....

is meant for kids to perform. It is scored for Melidica (Piano 26), the left hand on the piano, and on the third song, triangle and snare drum. The texts are old sayings, the first two anonymous (Berger ?), the third by C. S. Bowen.

POPCORN POPPING ON THE APRICOT TREE — Georgia Bello, arr. Bowden, Shawnee #E-207 S.A. The accompaniment is scored for piano, woodblocks, temple blocks, and optional guitar. This is a very clever song for a spring concert. The choir sings through the whole tune in unison. It then goes into a clever two part "popcorn" one-measure-apart canon. It returns to the original tune in canon with a short coda. The rhythms are difficult to do but elementary children will love the challenge and can get it right in no time at all.

WHAT'S MORE AMERICAN — Ka-  
CONTINUED on page 11.....

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**CHILDREN'S CHOIR continued.....**

dish Millet, arr. Joyce Eilers, Studio Pr #V-7711 S.S.A. Accompanied. Do you already know this one? If not, get it. I think Joyce Eilers has composed some pieces that are really great — this is one of them! It is a patriotic show stopper. At a choral reading clinic I attended, she said, "I wrote this for fifth and sixth grade boys." Not only the boys, but also the girls will love it — it is a perennial favorite — lively, exciting, a great text and tune.

**JOYS OF THE SEASON** — Duane Blakley, Choristers Guild #CGCA-360c (voice part edition, \$2.95) #CGCA-360 (full score-accompaniment edition, \$6.95). This just came in the mail last week in the January Choristers Guild packet. What impressed me so much is that the chorus score is not cluttered with all the accompaniments but only the one, two or three vocal lines. Finally someone has done a collection without all that wasted space. It is a collection of 12 songs extolling the beauty of nature through the four seasons of the year. Though there are sacred overtones to the texts, this can be used as a secular work for elementary or junior high school groups at school or church. One brochure I read calls it a cantata, the composer calls it a celebration. The tunes are very lyrical, all taken from European folksongs arranged by the composer. Styles are stated in the score as are approximate times, all twelve being about 36:10 minutes. It is possible to do several or all twelve of the songs.



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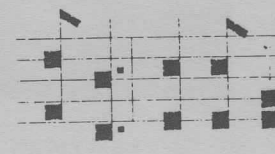
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