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Cover: Chanticleer, featured performing  
group for the 1988 North Central Division  
Convention

## NORTH CENTRAL DIVISION OFFICERS

# Melisma

Volume 5, Number 1  
November 1987

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# FULL SPEED AHEAD FOR MINNEAPOLIS: NORTH CENTRAL CONVENTION FEBRUARY 25-27

## Eric Ericson Headlines



Eric Ericson will be featured headliner for the 1988 North Central Division convention in Minneapolis, February 24-27, 1988. Ericson will conduct the ACDA Collegiate Festival Choir in the final concert of the convention in Orchestra Hall. Participating choirs include The Gustavus Choir, the Saint Cloud State University Concert Choir, and the Nebraska Wesleyan University Choir. There will be open rehearsals of the Festival Choir during the convention for those who wish to observe Ericson "in action." Ericson will also conduct a post-convention concert by The Dale Warland Singers on Saturday evening, February 27, at Central Lutheran Church.

On Thursday evening, conventioners will hear "Chanticleer." Billed as America's foremost male vocal ensemble, this group has appeared twice on American Public Radio's "St. Paul Sunday Morning." Their repertoire ranges from early music of the 15th and 16th centuries to the very latest of the pop and avant-garde.

On Friday evening, Central Lutheran Church will resound with the joyful singing of five choirs led by Karle Erickson, conductor, and John Ferguson, organist. Entitled "Alleluia: A Celebration in Song," the evening will explore the role of choral music in worship leadership. Participating choirs include Angelica Cantante, Steven Cramer, director; The Lakeshore Chorale, Paul Alm-jeld, director; The Manitou Singers, Sigrid Johnson, director; St. John's University Men's Chorus, Axel Theimer, director; and the Westwood Lutheran Church Choir, Ron Nelson, director.

The Junior High Honors Choir will be conducted by Sally Herman. In 1986, she did an outstanding job with the Junior High Honors Choir in Lincoln, Nebraska, and she is widely respected as an expert in this area. The Honors choir will have open rehearsals during the convention. Their culminating concert on Saturday afternoon in Orchestra Hall will feature the world premiere of an ACDA-commissioned work by Patricia Hamberg.

Also featured during the convention are Norman Luboff, conductor of the Norman Luboff Choir; John Jacobsen, professional

entertainer and choreographer for Disney Productions; Joel Revzen, Sister Lorna Zemke, Layton James, Kenneth Phillips, Larry and Leslie Mitchell, Norma Anderson, Michael Nuss, and Axel Theimer.

Performing choirs include ensembles from Brainerd High School, Dordt College, the University of Manitoba, Wartburg College, University of Wisconsin-Eau Claire, Carleton College, Plymouth Church Choir from Des Moines, Pueri Cantores from Lincoln, Leffler Junior High School from Lincoln, Jefferson High School from Cedar Rapids, The Lakeshore Chorale from Elkhart Lake, Wisconsin, and Cantate di Camera from Minneapolis.

Central Lutheran Church will serve as the main performance site, with additional use of Westminster Presbyterian Church and Orchestra Hall.

Plan now to attend the 1988 North Central ACDA convention, February 24-27 in Minneapolis. For further information, contact convention chair Diana J. Leland, 7145 Knox Avenue South, Minneapolis, MN 55423; phone: 612-861-5071.

## Jr. High Honors Choir to Premiere Hamberg Work

ACDA and the North Central Junior High Choral Repertoire and Standards Committee will present a 200 voice Honors Choir concert at the Divisional Convention in Minneapolis, MN, on Saturday, February 27, 1988.



The Honors Choir will consist of students in grades 7, 8, 9 who are active in public and private school music programs, or church youth choirs. They will rehearse intensively for 2½ days under the leadership of Sally Herman, a dynamic Junior High teacher/conductor/clinician, from Barnhart, Mo., and sing a 30 minute concert for the convention at Orchestra Hall. The concert will feature the premiere of a North Central ACDA commissioned work by Patricia Hurlbutt Hamberg of Minneapolis.

Auditions for the Honors Choir will consist of ACDA members submitting tapes to their state representatives no later than November 16, 1987. Approximately 35 voices from each state in the Division will be chosen and notified in early December. The following items are required for the submitting of an audition tape:

1. The director submitting the tape must be a member of ACDA.
2. The auditioning song must be recorded on a cassette tape.

3. Only one student must be recorded on each tape.

4. The student must say his/her name, grade, and title of song at the beginning of the tape.

5. The selection must be no longer than 4 minutes.

6. On the outside of the tape must appear the student's name, grade, voice part, school, city and state.

7. An audition form containing the above information plus that of the director must accompany each tape.

8. Absolutely no pop, gospel, rock, or country songs will be considered.

Honors Choir singers will be responsible for all their expenses: meals, housing and transportation. A fee of \$30.00 must be paid upon notice of acceptance to Katherine Doepke, Honors Choir Chair. This fee will cover the packet of music, T-shirt, and a social event at the convention. All students must stay at the rehearsal hotel, Holiday Inn, Minneapolis. Chaperones are being sought among parents and teachers and will be paid one night's lodging for their assistance. For more information contact the chairperson of your state who has the audition forms.

It is the sincere wish of the North Central Jr. High R & S Committee that you, as a director, take every advantage of this opportunity to treat your outstanding young singers, and yourself, to a musical experience that will long be remembered as a highlight in their young lives.

Katherine G. Doepke  
Honors Choir Chair  
2212 Mary Hills Drive  
Minneapolis, MN 55422  
(612-588-2212)

## Chanticleer: Featured Convention Ensemble

As America's premiere vocal ensemble, Chanticleer has performed hundreds of concerts nationwide to diverse and enthusiastic audiences. And Chanticleer's 1987 international touring schedule includes performances at the prestigious Salzburg Festival. Unique among professional American ensembles: 8-12 males voices form an extraordinary "orchestra of voices" from soprano to bass. They perform a daring "do-it-all" repertoire from new interpretations of early music to contemporary classic, folk, "pops," spirituals, and gospel and a growing number of new music commissions and custom signature arrangements.

Founded in 1978 by Louis Bott, Chanticleer gave its first performance in that year of a program drawn from the rich, male-voice tradition of the 15th and 16th centuries. Performances in the first few years were concentrated on the West Coast with many appearances in the San Francisco Bay Area. Especially popular were the five annual performances of "A Renaissance Christmas"—a highly successful and acclaimed concert in San Francisco and U.C. Berkeley—and two featured concerts of early music in "Mass—A Festival with Robert Shaw."

In their first international appearance  
CONTINUED on page 4....

CHANTICLEER continued.....

Chanticleer was singled out for outstanding performance at the 18th International Fort-night Music Festival in Bruges. Shortly thereafter they began touring under professional management, and in five years have performed over 700 concerts in the United States, Canada and Europe. Four albums—"Chanticleer on Tour," "Psallite," "Chanticleer in Concert" and "Grand Motets Solennels"—have been released. "Grand Motets Solennels" featured music of Heinrich Isaac and was the product of a joint-collaboration with Rene Clemencic and the Clemencic Consort in Vienna during 1983.

In July of 1984 Chanticleer was the only American ensemble invited to perform for the International Josquin Symposium sponsored by WDR (Radio Cologne) and the University of Utrecht. During the 1984-85 season the group made their highly lauded New York debut at Alice Tully Hall.

Returning to San Francisco from New York, they headed west on a busy schedule which included three weeks in Alaska and inaugurated a home concert season.

During the fall of 1985 Chanticleer performed with outstanding success throughout Germany and recorded their gospel and spiritual music for WDR.

Chanticleer was awarded the largest choral grant for the 1986-87 season by both the National Endowment for the Arts, and the California Arts Council. They have also received a Consortium Commissioning grant from the Endowment for the creation of four new American choral works, from composers Morton Gould, Allen Shearer, Russell Woolen and Cary John Franklin. Other members of the Consortium are the Gregg Smith Singers, Plymouth Music Series and Oratorio Society of Washington.

Future plans... summer festivals in America and Europe and multiple recording projects... Prairie Home Companion has invited Chanticleer to highlight their 1987 Thanksgiving program. While in the Twin Cities the ensemble will also tape "A Chanticleer Christmas" for broadcast on St. Paul Sunday Morning... The L.J. and Mary C. Skaggs Foundation has invited Chanticleer's participation in a 1987 Institutional Stabilization Program. This is a \$100,000 grant for development of a long-term Chanticleer investment program.

Chanticleers achievements have earned it a place on the touring rosters of the California Arts Council, Western States Arts Foundation and the Southern Arts Federation.

Chanticleer records for Harmonia Mundi USA and for Aspen Records.

## NORMAN LUBOFF: AN APPRECIATION

(Note: Norman Luboff was to have appeared in Minneapolis in February. In view of his untimely death this fall, his widow will be present as North Central ACDA honors his memory.)

by Thea Sikora Engelson



Norman Luboff's forty-five-year career in choral music took many different tracks: singer, teacher, composer, arranger, recording artist, conductor, publisher and clinician. In all of these roles, one characteristic holds true: Luboff continued to be an avid student, as well as scholar, of his art.

A native of Chicago, Luboff received his formal education at the University of Chicago and Central College, doing graduate work with composer Leo Sowerby. It was during this time that he began to work as a teacher (theory at Central College) and as a singer and arranger for popular radio shows. Following a World War II tour of duty with the Signal Corps and radio work in New York, Luboff moved to Hollywood to become choral director of "The Railroad Hour." Starring Gordon McRae, this weekly radio program featured music from opera, operetta and musical comedy. These Hollywood years were some of Luboff's most productive years. He arranged and composed music for television and more than 80 motion pictures and recorded with many popular artists, including Bing Crosby, Frank Sinatra, Jo Stafford, Doris Day, Frankie Laine, Ezio Pinza and Katharine Hepburn. It was also during this time that the Norman Luboff Choir established itself as one of the leading choral groups in this country and abroad.

Beginning as a recording ensemble, this group has recorded over 75 LPs featuring a wide range of music. The popularity of these recordings led to touring—1988 celebrates the 25th consecutive year "on the road" for the Norman Luboff Choir. Thrilling literally millions with their sound, the choir is known for its versatility and excellence in performance, singing pieces that range from Schütz to spirituals to "pop" songs.

Particular favorites of his audiences have been his arrangements. With over 150 compositions and arrangements in print, Luboff's publications are known and performed all over the world by choirs that range from high school to professional, community to church. His arrangements of "Still, Still, Still," "All My Trials," "Dixie," and "Deep River" have become standards of choral repertoire. One of his singers noted

that his arrangements are "masterly in their economy of scoring, making the performance of his publications easily approachable by amateur choirs, whilst the sophistication of others with rich orchestral background has offered a challenge to the most gifted of professional musicians." In all of these publications, he achieved a personal style—a distinctive and recognizable Luboff sound—that is loved by singers and audiences all over the world.

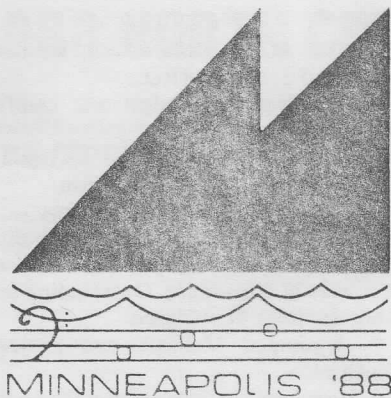
With his extensive background in arranging and composing, Luboff entered the publishing business in the late 1950s. Since that time, Walton Music Corporation has developed an extensive and diverse catalog ranging from classical works to pop arrangements. Under Luboff's direction, the house has given several young composers their start and often publishes pieces for their quality and musical value rather than their sales potential. It is also largely through Walton Music that the music of Canada and Scandinavia has been made readily available to choral musicians in this country.

Luboff's reciprocated love affair with Scandinavia and its music is said to have begun at a Swedish choral concert in Chicago, where he heard the lovely "Aftonen" by Hugo Alfvén. Now, more than twenty years later, Luboff came to be considered by Scandinavians and Americans alike as a sort of "cultural pioneer," as one Danish musician put it. Anders Öhrwall, well-known Swedish composer and conductor, states that Luboff was "a sort of trans-Atlantic musical/cultural conduit." Luboff not only made Scandinavian music readily available in the United States, but he was also instrumental in helping the choirs of Scandinavia tour in the U.S., as well as make recordings of their work available here. In addition to these recordings, he made his own recordings, including two with The Dale Warland Singers featuring Swedish choral music. As a guest conductor, he conducted and toured with the Danish Radio Choir, the Swedish Radio Choir and Chamber Choir, and the Orpheus Dränger, the male chorus of the University of Uppsala. As a student of Scandinavian music, Luboff had a thorough knowledge and a deep sense of understanding of the choral music of this region. Dan Fog, Danish music publisher and antiquarian, states: "To an exceptional degree, (Luboff) managed to absorb and understand the peculiarities of the Scandinavian peoples and their vernaculars." It is because of his mission to make Scandinavian music known that the Hugo Alfvén Society of Sweden awarded him their Gold Medal in 1985. He was the first non-Scandinavian to be so honored.

Norman Luboff was a familiar figure among choral musicians. A great many of us encountered him in a variety of musical circumstances ranging from clinics to conventions. But the one thing that was evident in these contacts was Luboff's ability to give choral musicians something new in repertoire, interpretation, and musicianship. Thus we honor Norman at the North Central Division convention.

**Who could resist?!?  
AN EVENING OF  
DIVINE DECADENCE  
NCACDA-MINNEAPOLIS  
FEBRUARY 25th**





## At the Heart of American Culture

Minneapolis is a city that was made for lovers. Lovers of the theater, lovers of music, lovers of dance—lovers of all the arts. With over 90 repertory and dinner theaters, 136 art galleries, 21 music companies, 15 museums and 9 dance companies, the Minneapolis area is a cultural paradise for anyone who loves the theater, music, dance—all of the arts.

Thanks to incredible foresight, business leaders realized the importance of arts to the people of Minneapolis and formed the first "five percent club" in the country. This club was established to encourage companies to donate five percent of their pre-tax profits every year to charities and the arts.

The spirit of corporate philanthropy has made Minneapolis a cultural center of America during the past 20 years; a fact that lures visitors to Minneapolis' lakes and parks year after year. Typically, in an average week, visitors can choose between 30 different theater productions, 40 musicals and recitals, and over 90 different art shows in and around the Minneapolis area.

And no trip would be complete without taking in a play at any one of several nationally and internationally famous theaters in Minneapolis. There's the world renowned Tyrone Guthrie Theater, followed by the equally famous Children's Theater Company, the largest professional children's theater in the country. Other theaters with national recognition include the Cricket Theatre, Theatre in the Round, and the Theatre De La Jeune Lune.

For connoisseurs of great music, there is always fine entertainment provided by The Minnesota Orchestra's renditions of classical fare. These performances can be enjoyed in the acoustically-perfect Orchestra Hall designed for complete listening pleasure.

Culture enthusiasts whose preferences are more visually oriented will delight in touring the Minneapolis Institute of Arts and the Walker Art Center, both centrally located near the loop area of downtown Minneapolis. The Institute has over 75,000 pieces of artwork, including works from the masters like Van Gogh and Rembrandt, while the Walker will appeal to those with a more contemporary flair.

Other popular spots with visitors are Minneapolis' fine museums which appeal to everyone. Some of the more notable galleries include the American Swedish Institute, the Bell Museum of Natural History, the Hennepin County Historical Society and the Children's Museum.

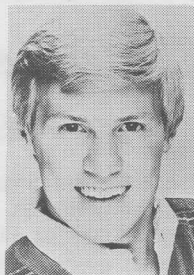
Growing in popularity with area residents is dance, the fastest growing cultural art. Creating that acclaim is the wide array of visiting professionals and performing troops which make frequent stops in Minneapolis. These include everything from the annual visit of the Metropolitan Opera to performances by Pavarotti and other top entertainers and musicians.

For your complete culture center, nothing can beat Minneapolis.

## A CONVERSATION WITH JOHN JACOBSON

by Linell Gray Moss

John Jacobson has directed, choreographed, and performed in hundreds of staged productions through the nation and the world. He has worked with the Fred Warling Choral Workshops, The Show Choir Camps of America, Walt Disney Productions, and he conducts seminars for students and music educators. He will present two sessions at the ACDA North Central Convention on February 25 and 26.



### ON THE NORTH CENTRAL CONVENTION

LGM: The first session you'll be doing is entitled **Gotta Sing; Gotta Dance**. What is the hierarchy between movement and singing?

JJ: Well, you always get into trouble when you start talking about this! I believe the music is the most important, the most fundamental. If you have bad singing, you can't cover it up with all the choreography in the world. However, let's say you've got a piece of music that works: it's emotional, it's musical, it moves people. Then anything you add to it—choreography, lighting, costumes, programming—just amplifies something that already works. You start from the core, which is good, solid music. Then you ask what will enhance it, make it more effective and dynamic.

LGM: In what ways can movement improve singing?

JJ: There are times when the kids will sing better if they're moving. Singing is a physical activity from the bottom of your toes to the top of your head, and demonstrating that will have them singing better. A student asked me, "Where do you draw the line? What would you NOT choreograph?" Well, I wouldn't choreograph the "Hallelujah" chorus—but I might in a rehearsal situation! Everyone has students that sing "Hallelu-JAH!" I would think of a move to help them realize that the "JAH" is not where the accent is. They might raise their right hand on the "Ha" and drop it down on the "jah." Then they realize physically where the accent is, and they would remember it on stage.

LGM: Can movement impede vocal technique?

JJ: You have to keep in mind the vocal priority. Think how you would enhance the singing without getting in the way. However, a number that leaves your singers gasping for air just might leave your audience breath-

less as well.

LGM: Your second session is entitled **Transference from Show Choir to Traditional Choir: Really?**

JJ: There are some pretty easy ways that you can transfer what you've learned in the art of entertainment to your traditional choir. We've done a video for Hal Leonard entitled "Staging for the Traditional Choir." There are some simple things you can do visually to enhance what you're doing vocally.

LGM: How can a music teacher prepare to add show/pop to their program?

JJ: I've done 27 workshops this summer. There's really no excuse for a music teacher not going to a camp, festival, or convention. And I'm working with publishers, trying to come up with a notation for choreography, a glossary. Combining this with video, we've got great new teaching tools. For example, we'll do a half-hour musical review. I'll put in all the choreographic notes. We'll find a group, teach it to them, and videotape it. Then people can purchase the score and the videotape. Hal Leonard has done the most in this area, but other companies are starting to get on the bandwagon.

LGM: How do you respond to those who believe that pop/show music has no place in a music program?

JJ: There are so many show choirs in the nation, and the kids are fired up about it. It's not going away! If you're going to exist in this profession, then grow with us. Every student ought to have the opportunity to sing and dance. If not, we're not promoting the things we say should happen in music education: taking risks in the classroom, giving the kids the opportunity for a manageable ordeal, trying new things, having the classroom be a place for passions, belly laughs, tears, anger. If we keep the students in a narrow realm, we've made the classroom into a place where I surely wouldn't want to be.

My plea is that any good music program ought to "Have it all." It ought to have some pop music and show music, but it also ought to have sacred and historical music, avant-garde, speech chorus... all the different facets in one program. Any responsible music education program ought to have something to do with show choirs and pop music. And I see that around the country, music schools that are serious about music education are making sure they have pop/show music.

### ON COMPETITIONS

JJ: One of the things I feel sad about in the show choir movement is the competitive nature.

LGM: Aren't you a part of that as a judge?

JJ: I quit judging competitions about two years ago. I love watching the kids perform, and I think that 90% of what happens at competitions is great: they work hard toward a goal, strive for excellence, meet

CONTINUED on page 6....

other kids, get good ideas. But in the end, someone wins and someone loses. Even if that's 10% of the total, I don't want to give up 10%. But in the last few years, I've discovered alternatives.

LGM: Would a show choir camp or a festival be an alternative to a competition?

JJ: Exactly. At a camp or festival, they share ideas with other groups, strive for excellence, meet other people, get new ideas . . . all the same things that occur in a competition, but in the end they all go home winners. Competitions are unproductive. Who needs a trophy? I do festivals with four or five choirs, we have a concert at the end, and that's the trophy.

We've started a new festival, which will be held in Washington, D.C., in May 1989. It's called **America Sings**, and any group that wants to raise the money to get there will have the opportunity to sing on the grounds of the monuments. We're having original music written for the event, and videotapes will be available to groups who want to learn the choreography for the finale. A brochure will be coming out soon.

#### ON MUSIC EDUCATION

LGM: As an undergraduate at the University of Wisconsin, did you plan to become a music teacher?

JJ: I come from a family of 10 kids. My mom and dad are both teachers, and nine of the ten kids are teachers. Education is big to us—it's all we talk about! So I went into music education. What happened, however, was that I was performing a lot. I performed with the Kids from Wisconsin, I worked at Walt Disney World as a performer in the summer: I worked my way through college as a singer/dancer. I assumed I'd get out of college, perform for a while, and then teach, which is basically what I have done.

LGM: Would you advise aspiring young musicians to study music education?

JJ: In any profession, you need to get your training. If you want to be a song and dance man, then study song and dance. Students drive me crazy when they think they can get out of high school and be a performer—it would be like deciding to be a surgeon and just starting to slice away. A college education is the place to get your training. My experiences have happened largely because of my college education.

LGM: Are you pursuing a graduate degree?

JJ: Not a music degree. I'm at Georgetown University, doing a Master's of Liberal Studies. I'm talking all the courses a music major doesn't get to take. It's a program for people who want to broaden their education. And honestly, I think it makes me a better choreographer.

LGM: How so?

JJ: It rounds out your life experience, makes you more creative, puts a little balance in your life. I don't want to **just** sing and dance, and I don't want to **just** teach show choirs. Anybody who wants to be creative needs to have an education of a wide

enough breadth that you don't narrow yourself down, and lose your creativity.

LGM: Why is music important?

JJ: The effect of music is felt far beyond the concert hall. It affects the way students present themselves in an interview, their home life, the way they handle their problems. And show choir can teach kids how to dress, how to present themselves, how to handle themselves when things go wrong, how to impress people. Music can be very powerful. That makes it a great responsibility to be a music teacher. That responsibility makes it very exciting.

## President's Letter

What a wonderful, vital time for ACDA! Based upon four meetings with leadership in the last four months, I have become more aware—than ever—of a new inner strength throughout ACDA.

This is a new horizon for our organization—new leadership, new energies, new projects, and new excitement about ongoing programs.

Please let me cite some highlights from each of those meetings:

#### National Board Meeting, May 30-31, 1987, Lawton

1. Saw the new addition to national headquarters, open house, celebrations, beautiful building.
2. Approved the purchase of a new Hewlett-Packard computer system for the national office.
3. Approved a pilot project for video taping educational interest sessions.
4. Refined plans for the forthcoming dues referendum.
5. Appropriated seed money for summer choral institutes.
6. Approved the hiring of an Arts Consultant to study the total ACDA organization and to project refinements.

#### Convention Chairs Meeting,

September 12, 1987-88, Minneapolis

1. Heard glowing reports about the North Central Division Convention, Minneapolis, February 24-27, 1988—choirs are selected, program is near completion, facilities look great, publicity is rolling, registration is well-organized, exhibit space is beginning to fill, Junior High Honor Choir and Intercollegiate Festival Choir are well-planned, church night is in place, social functions will be fabulous.

2. Outstanding leadership of Chair Diana Leland and Program Chair Paul Brandvik is noted.

#### National Board Meeting,

September 18-19, 1987, Louisville

1. Toured the 1989 National Convention site—fabulous!
2. Heard a fascinating preliminary report from Joseph Wesley Zeigler, arts consultant.
3. Heard an excellent report from Raymond Brock, Director of Development for

ACDA.

4. The ACDA Endowment Trust was signed and put into effect.

5. The National budget was carefully scrutinized and refined.

6. Board members invited to Israel as guests of the Ministry of Tourism.

#### Division Leadership Meeting,

September 25-26, 1987, Minneapolis

1. All new state Presidents and Presidents-Elect were in attendance. Outstanding leadership qualities in evidence.

2. Evaluated Melisma and projected refinements.

3. Heard exciting report from Philip Brunelle about this summer's Minnesota Midsummer Music Festival.

4. Heard of the recent death of North Central friend Norman Luboff.

5. Heard an exciting update on the Division Convention.

6. Heard an hour and a half of Olie and Lena jokes!

This is a great time to be connected with a professional organization virtually promising to be a vital part of your choral music life. Aren't we glad we share it?

## Take Flight: Convention Fares

Northwest will provide the Minneapolis convention attendees and their families 5 percent off from the lowest applicable round trip fare available at the time of booking, booked in the appropriate class of service, or a 35 percent discount from the full adult coach class fare (Y, YN, Y9), booked in B class, from point of origin within the United States to Minneapolis and return. Every passenger will receive a discount and the greatest discounts will go to those who book early. Travel at the discounted fares will be permitted three days prior to the convention through three days following its conclusion. Discounts are valid on all types of fares except:

Military, VUSA, or Government Contract fares

Fares under \$100.00 roundtrip

These fares will be offered if available and lower than their convention fare. Ticketing time limits for each of the fare levels will apply.

The above discount is intended for individual travel. If ten or more people are traveling together to the convention, Northwest will negotiate group rates. These fares may vary from the individual discount, and some restrictions may apply, including a deposit to hold blocks of seats. Group reservations must be blocked through Northwest's Meeting Services group desk 1-800-328-1111, ext. 7721.

Make your reservations soon by calling Northwest Meeting Services weekdays between 8:00 a.m. and 8:00 p.m. Central Time. Please call 1-800-328-1111 (in Minnesota call 1-800-272-1408).

Please mention ACDA's special code: 12739



# 1988 NORTH CENTRAL DIVISION CONVENTION SCHEDULE

(Schedule is subject to change)

## Wednesday, February 24

5:00-10:00 p.m.  
8:00-10:00 p.m.

Registration  
North Central Division  
Leadership Meeting

## Thursday, February 25

8:00 a.m.-8:00 p.m.  
8:30 a.m.  
9:30 a.m.  
10:10 a.m.

Registration  
Exhibits open  
Welcome  
Brainerd High School A Cappella  
Choir Brainerd, MN  
Dordt College Concert Choir  
Sioux Center, IA  
Exhibits open

### Simultaneous Interest Sessions I

A. Kodaly Methods for Elementary  
Choirs I  
Sr. Lorna Zemka, Clinician

B. Gotta Sing, Gotta Dance! Sing-  
ing and Choreography or Chore-  
ography and Singing: Who's on  
First?—John Jacobson, Clinician

C. Style, Sound, and Technique in  
Romantic Music  
Eric Ericson, Clinician  
The Gustavus Choir, St. Peter,  
MN

D. Quality Literature: Junior High  
and Small High School, Nancy  
McConeghey, Clinician

### Simultaneous Interest Sessions II

A. Motivation, Pacing, and Se-  
quencing for Junior High Sing-  
ers—Michael Nuss, Clinician

B. Gotta Sing, Gotta Dance! Sing-  
ing and Choreography or Chore-  
ography and Singing: Who's on  
First?—John Jacobson, Clinician

C. Developing Vocal Style in Ba-  
roque Choral Music—Layton  
James, Clinician  
Carleton College Chamber Sing-  
ers, Northfield, MN

D. Panel Discussion: Building and  
Maintaining a Quality Choral  
Program in a Small High School—  
William Miller, Moderator

### Simultaneous Interest Sessions III

A. Kodaly Methods for Elementary  
Choirs II  
Sr. Lorna Zemka, Clinician

B. Motivation, Pacing, and Se-  
quencing for Junior High Sing-  
ers—Michael Nuss, Clinician

C. The Concertato Principle in Ba-  
roque Choral Music—Layton  
James, Clinician  
Carleton College Chamber Sing-  
ers, Northfield, MN

D. Panel Discussion Continues:  
Building and Maintaining a  
Quality Choral Program in a  
Small High School—William  
Miller, Moderator

Exhibits open  
Lefler Junior High School  
Select Choir Lincoln, NE

Jefferson High School  
Select Men's Choir  
Cedar Rapids, IA

University Singers University of  
Manitoba School of Music

5:15 p.m.

7:00 p.m.

8:00 p.m.

10:00 p.m.

## Friday, February 26

8:00 a.m.-8:00 p.m.

8:00-11:00 a.m.

8:45 a.m.

10:25 a.m.

10:55 a.m.

11:35 a.m.

12:00-2:15 p.m.

12:15 p.m.

1:15 p.m.

2:15 p.m.

3:00-6:00 p.m.

3:10 p.m.

3:40 p.m.

4:10 p.m.

4:55 p.m.

6:00-7:00 p.m.

8:00-9:30 p.m.

Receptions

Quality Literature:

Church and Community—Jerry  
Hanson, Clinician

Chanticleer—San Francisco,  
California

An Evening of Divine Decadence

Registration

Exhibits open

### Simultaneous Interest Sessions IV

A. Posture Development for Young  
Singers—Kenneth H. Phillips,  
Clinician

B. Transference: From Show Choir to  
Traditional Choir: Really?—  
John Jacobson, Clinician

C. Choral Conductors Conduct  
Instrumentalists—Joel Revzen,  
Clinician

D. Quality Literature: Treble Voices  
Judy Sagen, Clinician  
Women's Chorus I (WoCho)  
University of Wisconsin—Eau  
Claire

Cantante de Camera—Minneapolis,  
MN

St. Olaf College Chapel Choir—  
Northfield, MN

Exhibits open  
Special Luncheons for Repertoire  
and Standards Committee Chairs  
and Newsletter Editors

### Simultaneous Interest Sessions V

A. Breathing Motion and Breath  
Management for Young Sing-  
ers—Kenneth H. Phillips,  
Clinician

B. Panel Discussion: The Reality of  
the Choral Art: Survival Tech-  
niques for the First Years—Bruce  
Norris, Moderator

C. Accessible Scandinavian Choral  
Music—Dale Warland, Clinician

D. Simple and Creative Techniques  
and Literature for Church  
Musicians—John Ferguson,  
Clinician

### Simultaneous Interest Sessions VI

A. Quality Literature: Men's  
Voices—James Rodde, Clinician

B. Panel Discussion Continues: The  
Reality of the Choral Art: Sur-  
vival Techniques for the First  
Years—Bruce Norris, Moderator

C. Vocal Techniques for a  
10-Minute Voice Lesson—Axel  
Theimer, Clinician

D. Successful Festival Music for  
Massed Choirs  
Dale Warland, Weston Noble,  
Karle Erickson, Clinicians

Exhibits open  
Pueri Cantores—Lincoln, NE  
Washington High School  
Concert Choir  
Cedar Rapids, IA

Wartburg Choir—Waverly, IA  
Conducting Warmup and Technique  
Eric Ericson, Clinician

ACDA Student Reception  
Alleluia: A Celebration in Song

Karle Erickson & John Ferguson,

Coordinators

Angelia Cantanti (MN)

The Lakeshore Chorale (WI)

The Mantiou Singers of St. Olaf

College (MN)

St. John's University Men's

Chorus (MN)

Westwood Lutheran Church

Choir (MN)

North Central Division Party

10:00 p.m.

## Saturday, February 27

8:00-11:00 a.m.

8:30-11:00 a.m.

8:45 a.m.

9:45 a.m.

10:45 a.m.

11:15 a.m.

1:30 p.m.

2:00 p.m.

2:15 p.m.

8:00 p.m.\*\*\*

Registration

Exhibits open

### Simultaneous Interest Sessions VII

A. Building A Good Sound in a  
Small Church Choir—Norma  
Anderson, Clinician

B. Quality Literature: Children's  
Voices—Holly Berquist, Clinician

C. Quality Literature: College and  
Large High School—Carl Chap-  
man, Clinician

D. Panel Discussion: Sacred Music  
in Secular Schools—Donald  
Peterson, Moderator

### Simultaneous Interest Sessions VIII

A. Vocally Appropriate Musicals  
for Junior and Senior High  
Schools—Larry Mitchell and  
Leslie Mitchell, Clinicians

B. Maintaining Vocal Integrity  
Within the Jazz/Pop Idiom—  
Jerry Rubino, Clinician  
Dale Warland Caberet Singers,  
St. Paul, MN

C. Simple and Creative Techniques  
and Literature Church Musi-  
cians—John Ferguson, Clinician

D. Panel Discussion Continues:  
Sacred Music in Secular  
Schools—Donald Peterson,  
Moderator

Apollo Club Male Chorus  
Plymouth Chancel Choir  
Des Moines, IA

North Central Junior High Honors  
Choir—Sally Herman, Conductor  
Premiere of NC-ACDA Com-  
missioned Work by Patricia  
Hamberg

Tribute to Norman Luboff  
North Central Collegiate Festival  
Choir—Eric Ericson, Conductor  
The Gustavus Choir  
St. Cloud State University Con-  
cert Choir  
Nebraska Wesleyan University  
Choir

Post-convention concerts  
The Dale Warland Singers  
Eric Ericson and Dale Warland,  
Conductors

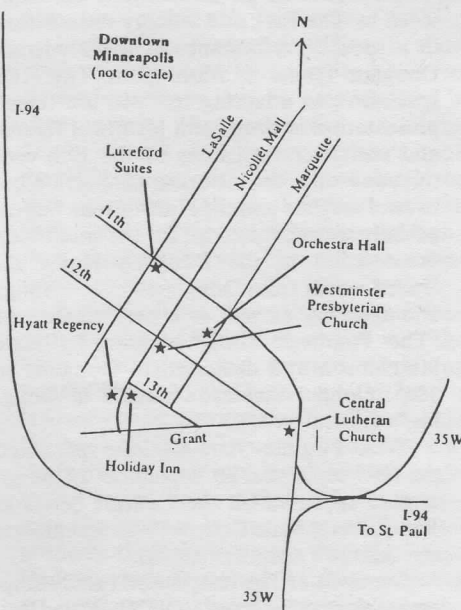
(\*\*\*Additional charge for tickets)

The North Central Collegiate Festival Choir and Junior High Hon-  
ors Choir will present open rehearsals throughout the convention.

## Convention Housing

Please make your reservation **DIRECTLY** with the hotel of your choice. All reservations received after **January 25, 1988**, will be honored **ONLY** if hotel space is still available. Please indicate that you are attending the **ACDA CONVENTION** to qualify for these rates. Please use the reservation envelope provided to make your reservation at the Hyatt Regency.

Headquarters Hotel	Sing/Doub	Trip	Quad
Hyatt Regency Mpls. 1300 Nicollet Mall Minneapolis, MN 55403 (612) 370-1234	\$69	\$79	\$89
Holiday Inn 1313 Nicollet Ave. Minneapolis, MN 55403 (612) 332-0371	\$65	\$72	\$82
Luxeford Suites 1101 LaSalle Ave. Minneapolis, MN 55403 (800) 662-3232	\$75	\$85	\$95



## For Your Information

1. **ALERT:** Because of another convention, only 50 rooms at the Hyatt Regency and NONE at the Holiday Inn are available on Wednesday evening, February 24. If you are arriving **prior** to Thursday, February 25, please make your reservations early. If downtown rooms become unavailable for Wednesday evening, you may wish to make reservations in a suburban hotel for Wednesday evening **ONLY**.
2. There are **PLENTY** of hotel rooms available in the downtown area for the evenings of February 25, 26, and 27.
3. If you are flying to Minneapolis, Northwest Airlines has special rates available for ACDA members. Please call 1-800-328-1111 for reservations and give the group number #12739 (in MN call 1-800-272-1408).
4. Your registration badge will admit you to both evening social events which are scheduled during the convention. They are:  
1) An Evening of Divine Decadence  
Thursday, February 25 (10 p.m.)  
and  
2) North Central Division Party  
Friday, February 26 (10 p.m.)  
In order to meet our catering needs for these events, please indicate on the pre-registration form whether or not you will be attending these social functions.

# State News Premiere at College of St. Teresa

Final event in the College of Saint Teresa's celebration of its 80th year was the premiere performance of Libby Larsen's musical setting for the well-known composition of Saint Francis of Assisi, "The Canticle of the Sun."

Libby Larsen, a Minnesota composer, was commissioned to write the musical setting early last year. Her composition, now in production, was written for the College of Saint Teresa Chamber Choir. Dr. Paul Rusterholz of the College faculty directs the Chamber Choir. The College Dance Company, directed by Gretchen Cohenour of the College Dance faculty will assist in this production.

The composer, Libby Larsen, is known as a vigorous advocate for American music. Her composition, "Symphony Water Music," received its world premiere under the baton of Sir Neville Marriner and the Minnesota Orchestra in 1985. Her choral symphony, "Coming Forth Into Day," with Jehan El Sadat collaborator and narrator, was premiered at the Ordway Music Theatre, 1986. "The Daytime Moon," with choreographer Min Janaka, and film-maker Sandy Smolan, can be seen on PBS' **Alive From Off Center**. Currently, the young composer is completing a song cycle for Benita Valenti, ME (Brenda Ueland), for premiere performance in November, 1987. She is also composing "Frankenstein," a full length opera for the Minnesota Opera's 1988-89 season.

## Warland Singers Begin Season with Argento Tribute

Music Director Dale Warland opened the Dale Warland Singers 1987-88 season in a "choral celebration" of Minnesota composer Dominick Argento's 60th birthday Sunday, October 18, at the Basilica of St. Mary, Minneapolis. Entitled "Argento's Angels," the all-Argento program featured five spirituals called **Suite for Chorus**, and his opera **The Masque of Angels**.

**The Masque of Angels**, featuring the libretto of John Olon-Scrymgeour, is a costumed, semi-staged operatic comedy for soloists, chorus, dancers and a small instrumental ensemble. A rollicking uplifting story, the opera tells of a group of bungling angels sent down to earth to aid young lovers. Premiered in 1964 at the Guthrie Theater, the work was acclaimed by national critics and helped establish Argento as a major composer.

Also featured on the program was the world premiere of the **Suite for Chorus** from Argento's opera **Colonel Jonathan the Saint**. A collection of five spirituals, the Suite is

dedicated to Dale Warland by Argento "with admiration and appreciation."

Argento is the recipient of many compositional awards, including a 1975 Pulitzer Prize for his song cycle **From the Diary of Virginia Woolf**. A Regent's Professor of Music at the University of Minnesota, Argento's works are well known to local audiences, having been performed by the Minnesota Orchestra, The Saint Paul Chamber Orchestra, the Guthrie Theater and the Dale Warland Singers.

The Dale Warland Singers, founded by Dale Warland in 1972, is the only fully professional choral ensemble in the Midwest. The 40-voice group has toured throughout the United States and Europe, and most recently received national acclaim for performances at the 1987 American Choral Director's Convention and the Colorado Music Festival.

## HUTCHINSON FAMILY SINGERS TOUR



The Hutchinson Family Singers, a Minneapolis/St. Paul-based professional vocal quintet that performs in period costume and authentically portrays the celebrated 19th-century singing Hutchinson family, presented a series of "living history" performances in Washington, D.C., and West Virginia September 25-30, 1987.

On September 25 and 30, they appeared at the Pavilion at the Old Post Office in Washington, D.C.

On September 26, the ensemble was sponsored by The Park and History Association in a special performance at the Frederick Douglass Home in Washington. The HFS specializes in adapting its "you are there" presentation to prominent historical figures and social reform causes of the 19th century, and since the historical connection between Douglass and the Hutchinsons was especially strong, the script for the ensemble's presentation at the Douglass Home included words from Douglass's own writings and speeches as well as a performance of "The Fugitive's Song," written by Jesse Hutchinson and dedicated to Douglass in 1845. (John Hutchinson sang it at Douglass's funeral in 1895.)

West Virginia State College sponsored the HFS September 28. September 29 the ensemble appeared on the Concert Series at West Liberty State College to commemorate the college's sesquicentennial.

Members of The Hutchinson Family Singers are George Berglund (JOHN), Wayne Dal-

ton (ASA), Judy Sjerven (ABBY), Bill Rolлие (JUDSON), and Linda Steen (RHODA). All are active professional musicians in Minneapolis-St. Paul. Paul Gerike will accompany the performers as Stage Manager on this tour. Marsha Smith is Stage Director for The Hutchinson Family Singers.

The HFS has given over 60 performances in 10 states, including "A PRAIRIE HOME COMPANION" with Garrison Keillor, Greenfield Village in Dearborn, MI, the Women's Rights National Historical Park in Seneca Falls, NY, the Joint Annual Conference of the College Music Society and Sonneck Society.

The HFS is available for engagement for a wide variety of special performances, educational programs, and residencies. For more information, contact George Berglund, Executive Director, at (612) 871-7359, or Linda Steen, Music Director, at (612) 644-5181, or write The Hutchinson Family Singers, 2119 Pillsbury Avenue South, Minneapolis, Minnesota 55404-2359.

## HAYES TRIBUTE AT UW-EAU CLAIRE



Morris Hayes, longtime choral director at the University of Wisconsin in Eau Claire was honored with a "Morris Hayes Weekend" on the UW campus October 24 and 25. A vast number of Hayes' singers from the Eau Claire campus, UW-Madison, and Kansas State were to meet for reunions, social events, and alumni choir concerts, all as a salute to the much-revered director.

Concert Choir Alumni were to perform Byrd—"Ave Verum Corpus," Bach—**Motet No. 6**, Wagner—"Go Down Moses," and Dawson—"Ain't That Good News"; alumni of the men's choir, the Statesmen, were slated to perform the Alma Mater, Bruckner—"Trosterin Musik," Shaw/Parker—"Mary Had a Baby," Marais—"Marching to Pretoria," "Everything's Coming Up Roses," and the Fight Song. The alumni were to combine for Beethoven's **Choral Fantasia**.

A bound album of letters from students, alumni, colleagues, and friends was prepared for presentation to Hayes at the banquet. The official alumni publication also urged singers to attend an Afterglow to "kick off the shoes and brush up on favorite Morrisisms."

At the urging of Hayes' students, alumni, and friends, the UW-Eau Claire Foundation has established a fund in the name of Morris D. Hayes to honor his career. The fund will provide scholarship support to students participating in UW-EC choral ensembles. At Hayes' request, the fund will be available to music and non-music majors alike.





People in the arts have long wished to be regarded as professionals. The term "professional," however, is difficult to define, particularly with regard to musicians, artists, and the like. Here are a few thoughts on what makes a choral director professional:

1. A professional values the professions, but values people more.
2. A professional doesn't try to have the only game in town; rather, s/he supports the endeavors of others.
3. A professional willingly shares whatever expertise s/he has gained. By the same token, s/he is not too prideful to use the good ideas of others.
4. A professional attacks the problem, not the problem-causer.
5. A professional is inspired by the successes of peers, not diminished by them.
6. A professional offers criticism in such a way as to leave the criticized with his/her dignity intact. Hurt is never willingly inflicted.
7. A professional never stops learning, is adaptable, and willing to try new ideas, as well as culling-out the poor ideas.
8. A professional is an eternal optimist.
9. A professional is a professional in the sense that money is traded for expertise, but is an amateur in the purist sense—that of doing the job out of love.
10. A professional acknowledges the power of the spoken and written word to cure or kill, to elevate or destroy.
11. A professional serves the art, rather than being self-serving.
12. A professional actively likes the work s/he is doing.
13. A professional maintains perspective on situations, and sometimes takes a step back in order to see rightly.
14. A professional aims higher than might seem realistic, for realism has little place in art.
15. A professional does not wear a "Super Pro" badge, nor does s/he need to. The true professional's attitude is badge enough, and it is seen by those with like vision.

*Handy*

## CONVENTION EXTRA

The Dale Warland Singers will present a post-convention concert on Saturday evening, February 27, at 8:00 P.M. An additional ticket is necessary to attend that concert.



# THE STANDARDS-BEARERS

Articles from the Repertoire & Standards Chairs

## Alexander Technique In Singing & Choreography-II

by Andrew Smith

In the first part of this article, I discussed breathing and relaxation techniques to aid in the development of the Alexander Technique.

In beginning to develop the Alexander Technique, begin by memorizing the basic exercise: "Let the neck be free, to let the head go forward and up, to let the back lengthen and widen." The technique uses more mental power than physical movement; the mind guides the muscles in proper reaction. Standing, let the head float up and forward to the ceiling; feel the spinal column lengthen and the back, across the ribs, widen. As this is taking place, let the shoulders relax, and any tension fall through the arms and out through the fingertips. Take deep, deliberate breaths, allowing the abdomen to expand on inhalation and contract on exhalation. Use as an example a balloon being filled with air and then allowing the air to escape. The body should be in excellent alignment for singing, rib cage up and back straight, shoulders down and relaxed. If your singers accomplish nothing more than this, it will be well worth the effort, as demonstrated by the sound and appearance of your choirs.

As we move about in our everyday lives, we frequently use far too much energy than is necessary to complete a given task. For example, reach up to the ceiling; pretend to pick an apple. Repeat the exercise, applying the body-awareness principles. Repeat the exercise several more times, being aware of the musculature being used in the upper arm. Then, repeat the exercise again, but this time just let the fingertips float up to the ceiling, being aware of how much less energy is used, particularly in the upper arm, to complete this movement.

Many of the beginning students in show choirs, not only can look awkward, but feel uncomfortable as they become involved in choreography. (Remember the old adage, "If it doesn't feel good, it won't look good!!") Begin with the above exercises, then start the students defining arcs with their arms, letting the fingertips lead and float through the air. Use one arm, then switch to the other.

When walking, have the students lead with the tips of their toes, always with the head floating up and forward, stretching out the spine. As this becomes habit (and it is so easy to let gravity take its toll and cause the body to slump in upon itself), the students will not only look better but will begin to feel better, because their erect body permits the internal organs room to function properly. (It doesn't damage the image these students project, either.) As these exercises are performed, students must always be

aware of what is happening in their bodies as they perform any movements. They must practice relaxing various muscle systems which are unnecessary to complete a movement. It is helpful also to use the image of tensions flowing out of the fingertips and toes to inhibit building of muscular tightness.

As these simple exercises are developed and the students' movements are refined, the visual aspect of the performance will be improved considerable because of the apparent lightness and buoyancy of the movement. There are several books about the Alexander Technique, but unfortunately they are out-of-print. You might find them in your library:

Barker, Sarah. **The Revolutionary Way to Use Your Body for Total Energy.** New York: Bantam Books, 1978.

Stranksy, Judith, and Robert B. Stone. **Joy in the Life of Your Body.** New York: Beaufort Books, Inc., 1981.

Other articles are available from Centerline Press, 2005 Palo Verde Ave., Suite 325, Long Beach CA (213) 421-0220.

## YOUR OFFICIAL AIRLINE

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Minneapolis . . . February 25-27, 1988

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The best discounts will go to those who book early. Make your reservations soon by calling Northwest Meeting Services weekdays between 8:00 a.m. and 8:00 p.m. Central Time: **1-800-328-1111**

(in Minnesota call 1-800-272-1408;  
in Canada 1-800-328-7747)

Please mention your special code: 12739

Look to us.  
NORTHWEST

# N C CONVENTION PRE-REGISTRATION FORM

## PRE-REGISTRATION FORM

\*Must Be Postmarked by February 1, 1988

### CONVENTION REGISTRATION

- ( ) ACDA Member.....\$35.00  
 (\$45.00 "At-Door")  
 ( ) Spouse of Member.....\$25.00  
 (\$30.00 "At-Door")  
 ( ) Student Member.....\$25.00  
 (\$30.00 "At-door")  
 ( ) Retired Member.....\$25.00  
 (\$30.00 "At-Door")

### DUES PAYMENT

- ( ) RENEWAL: Active/Assoc.....\$25.00  
 ( ) NEW: Active/Assoc.....\$25.00  
 ( ) Life Member (Installment).....\$50.00  
 ( ) Student.....\$10.00  
 ( ) Retired.....\$ 7.50

### SPECIAL EVENTS

Please check (✓) those social events  
 you are planning to attend:

- \_\_\_\_\_ An Evening of Divine Decadence—Feb. 25  
 \_\_\_\_\_ North Central Division Party—Feb. 26

### SPECIAL TICKET ORDER—Post-Convention concert

The Dale Warland Singers  
 Saturday, February 27—8:00 p.m.

- \_\_\_\_\_ ticket(s) @ \$13.00 = \$\_\_\_\_\_  
 \_\_\_\_\_ ticket(s) @ \$ 9.50 = \$\_\_\_\_\_

Enclosed is: ( ) Check ( ) Money Order  
 Make check or money order payable to **ACDA**  
 TOTAL AMOUNT ENCLOSED: \$\_\_\_\_\_

\*If postmarked after February 1, your registration form and check will be held until convention and the "at-door" fee will be applied. Please present your ACDA MEMBERSHIP CARD at the registration desk.

## 1988 NORTH CENTRAL DIVISION CONVENTION PRE-REGISTRATION FORM

NAME \_\_\_\_\_

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CITY/STATE/ZIP \_\_\_\_\_

HOME PHONE ( ) \_\_\_\_\_

INSTITUTION \_\_\_\_\_

INSTITUTION ADDRESS \_\_\_\_\_

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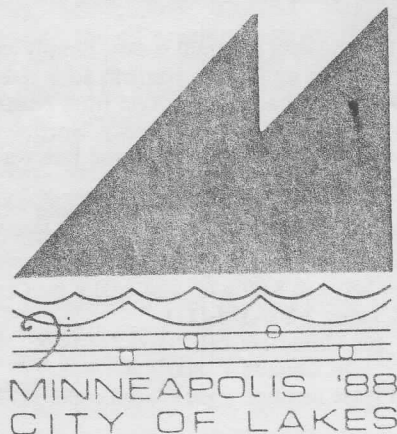
Date Rec'd \_\_\_\_\_  
 Total Rec'd \_\_\_\_\_  
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Return this form and payment postmarked by  
**February 1, 1988**, to:

Joyce Schubkegel  
 Dr. Martin Luther College  
 New Ulm, MN 56073

Your canceled check is confirmation of registration. Receipt will be issued at convention.

Make checks payable to: ACDA



## NORTH CENTRAL DIVISION ACDA CONVENTION

Minneapolis

February 24-27, 1988

## APOLOGIA:

**Apologies to  
TIM SHARER**  
 whose article "The  
 Use of Sacred Choral  
 Music in the Public  
 Schools" appeared in  
 the May issue without  
 his deserved byline.

## NEW CHORAL MUSIC

### A LITTLE MUSIC FOR EPIPHANY

Cantata for two-part voices, congregation, C treble instruments(s), percussion and optional handbells (2 octaves) by David Herman. 25 minutes.

Complete score	11-7222	5.00
Choral score	11-7223	1.00
Instrumental parts	11-7224	4.00

### LO, HOW A ROSE

Cantata based on the beloved carol arranged by John Leavitt. For SATB, baritone solo, strings (2 vln, vc), opt. 2 flutes or keyboard and 2 C instruments.

Vocal score	11-7256	2.50
Instrumental parts	11-7257	4.00

### New Instrumental Accompaniments for Best-Selling Octavo ...

### BEFORE THE MARVEL OF THIS NIGHT

SATB Christmas anthem by Carl Schalk.

Vocal score	11-2005	.80
-------------	---------	-----

Opt instrumental parts, Schalk		
2 vln, vla, vc/db, horn, fl/ob		
	11-2004	5.00

Opt instrumental parts, Ferguson		
handbells, harp or guitar and db		
	11-5180	5.00

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