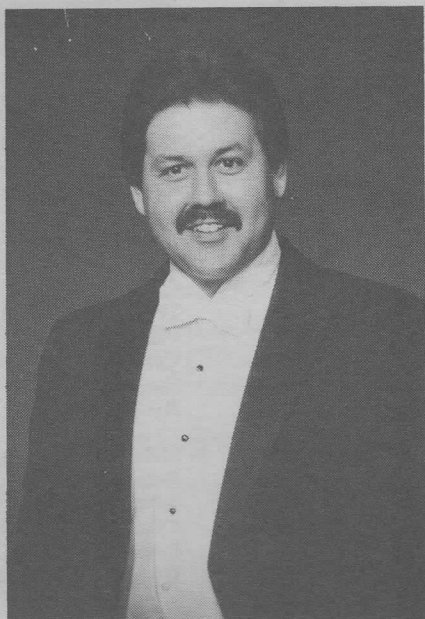


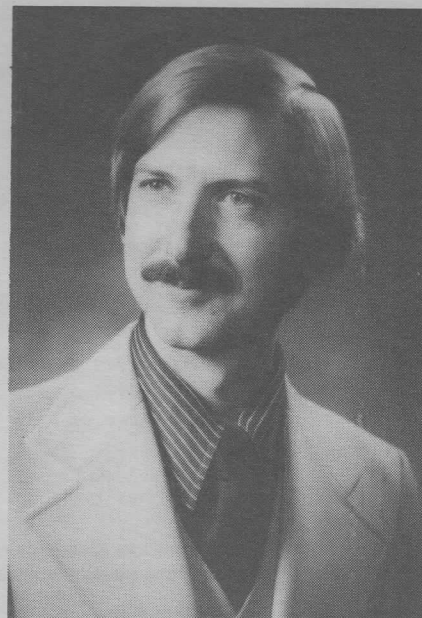
VOLUME 6, NUMBER 3

MAY 1988



*NCACDA Division
Leadership
Changes July 1*

*Janssen Ends Term;
Parker Takes Reins*



OFFICIAL PUBLICATION OF NORTH CENTRAL ACDA

COVER: Tom Janssen (left photo) turns over leadership of the North Central Division on July 1 to Stephen Parker (right photo).

Melisma

VOLUME 6, NUMBER 3
MAY 1988

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The American Choral Directors Association reserves the right to edit any material submitted for publication.

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Nels Vogel Music, Inc.

PRESENTS

SUMMER WORKSHOPS '88

AUGUST 15th — AUGUST 19th

Clinic Session (1) MOORHEAD STATE UNIVERSITY CAMPUS, MOORHEAD, MN
(2) OLIVET LUTHERAN CHURCH, FARGO, ND

MONDAY, AUGUST 15th

- (1) COMPUTERS IN MUSIC WORKSHOP — 8:30 am - 12:00
BRUCE FOX, Clinician — Director of Bands, Kalispell Junior High School, Kalispell, MT.
BME, University of Wisconsin, Eau Claire; ME, Montana State University. Teacher / user of computer music software.
- (1) JUNIOR HIGH CHORAL WORKSHOP — 8:30 am - 12:00
LINDA SPEVACEK, Clinician — Noted composer experienced in all levels of choral music education. Linda also maintains an active piano and voice studio. Graduate degree, University of Wisconsin - Madison.
- (1) ELEMENTARY MUSIC AND MUSICALS — 1:30 pm - 5:00 pm
JILL AND MICHAEL GALLINA, Clinicians —
Jill currently devotes herself to a full time career as a composer of choral music and educational music for children. Michael has co-authored and recorded several children's albums with his wife, Jill, and is presently the Assistant Superintendent for Curriculum in Warren, NJ.
- (1) PERCUSSION WORKSHOP — 1:30 pm - 3:30 pm
WILLIAM F. LUDWIG, Clinician — Consultant, Ludwig/Selmer Industries.
This informative lecture/clinic covers the history of percussion.
- (1) JAZZ BAND WORKSHOP — 6:30 pm - 10:00 pm
JACK BULLOCK, Clinician — Editor of Instrumental Music at Columbia Pictures Publications.
Published composer / arranger. BS, MS and PhD degrees in music education.

TUESDAY, AUGUST 16th

- (1) MARCHING BAND WORKSHOP — 9:00 am - 12:00
DENNIS DAFOE, Clinician — Director of Bands, High Brass and Percussion at Northern State College, Aberdeen, SD.
- (1) CONCERT BAND WORKSHOP — 1:30 pm - 5:00 pm
DAVID SHAFFER, Clinician — Director of Music On The Move, Inc. in Ohio.
Free-lance composer and arranger. Graduate degrees from Ohio State and Miami University in Ohio.

(OVER)

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The 39th Annual August Music Clinic

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Clinic Session (1) MOORHEAD STATE UNIVERSITY CAMPUS, MOORHEAD, MN
(2) OLIVET LUTHERAN CHURCH, FARGO, ND

WEDNESDAY, AUGUST 17th

(1) SCHOOL CHORAL WORKSHOP — 8:30 am - 12:00

JAMES KIMMEL, Clinician — President, Kimmel Publications. Choral Director at J. F. Kennedy High School in Cedar Rapids for 13 years, Director of Choral Activities for Jenson Publications Inc. for 9 years, and active Church Choir Director.

(1) SWING CHOIR WORKSHOP — 1:30 pm - 5:30 pm

JOHN JACOBSON, Clinician — Consulting writer, choreographer, director and performer for Walt Disney Productions. Authored educational videos, musical projects and choral compositions. BME, University of Wisconsin - Madison.

(2) CHURCH CHORAL WORKSHOP — 6:30 pm - 10:00 pm

DR. RICHARD AND KATHRYNE HOFFLAND, Clinicians — Choral Department, Millikin University, Decatur, IL. Dick and Kay are both graduates of Concordia College in Moorhead, MN which honored them as a couple with the Alumni Achievement Award for their musical leadership.

THURSDAY, AUGUST 18th

(2) SACRED PIANO MUSIC WORKSHOP — 8:30 am - 12:00

CAROL MCMILLAN TORNQUIST, Clinician — Keyboard Music Editor, Benson Publications. Music Minister, Choir Director and Organist at St. Bartholomew's Episcopal Church in Nashville, TN. Carol is an arranger, writer and editor with over 35 books in print.

(2) CHURCH ORGAN WORKSHOP — 1:30 pm - 5:00 pm

CHUCK PARSONS, Clinician — Minister of Music and Organist at Central Lutheran Church, Minneapolis, MN.

(2) CONTEMPORARY CHRISTIAN CHURCH CHORAL — 6:30 pm - 10:00 pm

JACK SCHRADER, Clinician — Editor and Church Music Specialist, Hope Publishing Company. BME, University of Nebraska. Composer, Arranger, Organist / Pianist.

FRIDAY, AUGUST 19th

(2) PIANO WORKSHOP — 8:30 am - 12:30 pm

LEE EVANS, Clinician — Professional Keyboard Artist, Composer / Arranger. MA and EdD from Columbia University. Evans strongly believes that keyboard jazz can be taught with the same authenticity and skill as traditional classical teaching.

(2) HANDBELL WORKSHOP — 8:30 am - 12:30 pm

DOUG WAGNER, Clinician — Nationally recognized Composer / Arranger. Doug has over 700 choral and handbell pieces in print. Undergraduate and graduate degrees from Butler University, Indianapolis, IN.

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Join us for The 39th Annual August Music Clinic... It promises to be a fantastic opportunity to learn, share ideas and just plain have fun in an atmosphere devoted solely to music of all kinds! Monday, August 15, through Friday, August 19, are the dates to remember, and early registrations are urged. Many sessions, featuring some of the finest, most-highly-respected music educators, are planned. Remember, COLLEGE CREDIT IS AVAILABLE. So don't delay! Complete the attached registration form and mail today. We're looking forward to seeing you at our August Music Clinic!

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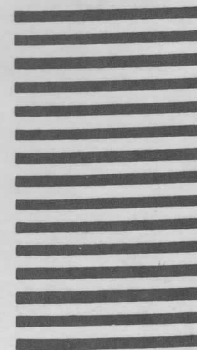
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Summer Festival Chorus with Ericson

A very unique opportunity awaits you this coming June (18-25) when Eric Ericson returns to Minnesota for the first Midsummer Music Festival. This ten day extravaganza, under the artistic direction of Philip Brunelle will salute Sweden in its inaugural festival. Featured will be several of Sweden's finest artists in opera, jazz, pop, choral and instrumental music. The Gothenburg Symphony will be in residence for the entire festival as will the renowned eighty voice male chorus from Upsala, Orphei Dranger — conducted by Eric Ericson.

Eric Ericson has agreed to be the choral clinician for this Midsummer Festival and will be working with a Festival Chorus to prepare both an all Swedish choral concert (June 21) and Mahler's Symphony #8: SYM-

PHONY OF A THOUSAND. The Mahler Symphony will be performed June 24 and 25 with the Festival Chorus, Gothenburg Symphony, Minnesota Orchestra, a children's chorus (prepared by Janice Kimes) and eight soloists from Sweden and the United States.

The University of Minnesota will be offering a two-credit graduate course for participation in the Festival Chorus. The cost for the course will be \$98.50. Details of registration and further information will be available at the North Central Division Convention in Minneapolis. ACDA will be sponsoring this event and all members are encouraged to participate. You can become a member of the Festival Chorus without registering for credit. Complete details will also be available at the convention.

Warland Singers Cap with Gershwin

In a lavish finale to their 1987-88 Season, The Dale Warland Singers presented a swinging, sophisticated evening of George Gershwin's most popular music, entitled "Glorious Gershwin," May 13, 1988, at Orchestra Hall, Minneapolis.

Special guests for this unique program were the vocal jazz ensemble "Moore by Four" (Sanford Moore, music director) and duo pianists Jerry Rubino and Paul Oakley.

The eclectic program featured many of Gershwin's most famous works, but in new, innovative arrangements. Steve Barnett, music director of American Public Radio's "Good Evening" show, has arranged a medley from *Porgy and Bess*, featuring The Dale Warland Singers and solos by members of Moore by Four. Moore by Four also was featured in their own set.

Jerry Rubino, conductor of The Dale Warland Cabaret Singers, arranged a set of Gershwin's love songs for The Singers, and

also joined Paul Oakley for two-piano versions of *Rhapsody in Blue* and *I Got Rhythm Variations*. *Rhapsody* is a new arrangement by Rubino and Oakley; *I Got Rhythm* is an arrangement that Gershwin penned.

Moore by Four is well known to Twin Cities audiences for their classy, tasteful renditions of swing era classics and their searing contemporary jazz offerings. The ensemble gained the reputation as the "hottest ticket in town" in December 1987, when they sold out over 15 performances of their "Red Hot Holidays" program at the Cricket Theatre in Minneapolis.

Paul Oakley, music director of the Bach Society of Minnesota, has extensive training in both classical and jazz music. In addition to his position with the Bach Society, Oakley teaches organ at Bethel College and is active as an organ recitalist and choral clinician throughout the United States.

MUSIC STUDY TOURS BY UW WHITEWATER

THE UNIVERSITY OF WISCONSIN-WHITWATER Departments of Music and Continuing Education and Outreach will offer two Music Study Tours for summer, 1988. Itineraries for the tours have been developed by Dr. Jennings, Professor of Music at UW-W.

THE GREAT LAKES MUSIC STUDY TOUR is scheduled for June 26-July 10, to include outstanding music and drama events in Milwaukee and Door County, Wisconsin; Mackinac Island, National Music Camp-Interlochen, and Blue Lake Fine Arts Camps in Michigan; London Music Festival, Stratford Shakespeare Festival, and Niagara Falls, Ontario; Cleveland and the Blossom Music Festival (summer home of the Cleveland Symphony) in Ohio; and Chicago and the Ravinia Festival (summer home of

Chicago Symphony) in Illinois. Cost is \$1,785 per person (double occupancy) based on 20 participants and includes; UW-W credit option; transportation, lodging, all breakfasts, 11 dinners; and admissions including 8 concerts; plus optional concerts.

THE SCANDAVIAN MUSIC STUDY TOUR is scheduled for July 26-August 8, with an optional three-day fjord cruise August 8-10. This tour will take its members to visit some of the main cities in the "Land of the Midnight Sun" including Copenhagen, Stockholm, Karlstad, Oslo, and Bergen. Included will be air fare and land transportation, lodging, all breakfasts, 8 dinners; admissions to museums and other places included and 6 concerts (plus optional concerts), and the UW-W credit option, for a cost of \$2,695 (based on 20 participants, double occupancy). The three-day fjord cruise extension will be an additional \$200 per person.

Nordic Choir To Soviet Union, Hungary & Poland

On May 26, the Nordic Choir of Luther College departs on a three week tour behind the Iron Curtain, giving concerts in the Soviet Union, Hungary, and Poland. The Choir is traveling under the auspices of Friendship Ambassadors, an organization which specializes in exchanges with the Eastern Bloc countries.

Flying to Moscow with an overnight train to the Republic of Estonia within the U.S.S.R., Nordic gives its first performance in Tallin. Estonia is the foremost center of choral music in the Soviet Union.

Another overnight train takes them to Leningrad, the cultural city of the U.S.S.R. Three days in this unique city will culminate with a concert in the Glinka Capella Concert Hall.

Again by overnight train, the Choir will travel to Moscow, the two days in the capital climaxing with an appearance in the Rachmaninoff Hall of the Moscow Conservatory. Arrangements are completed for meeting the leading choral personalities in all of the Soviet Union appearances.

Debrecen, Hungary, is the next destination. Debrecen is an important cultural city and is the Protestant center of Hungary. Following the concert here, the Choir buses to Budapest, the jewel city of Hungary. The two days conclude with a concert appearance in a prominent concert hall.

Warsaw is the next flight destination with a concert in the capital city of Poland. Czestochowa, the site of the revered Black Madonna, will feature participation in the Sunday morning Mass of this famous Monastery. The final concert of the tour will be held in Krakow, Poland.

All appearances in Poland are under the sponsorship of KIK (Club of Catholic Intelligentsia).

The Nordic Choir has appeared in East Germany, Czechoslovakia, and Rumania on prior occasions. This will be their first concert tour of Poland, Hungary, and the Soviet Union.

The special feature of these tours are that several concerts are included in the basic cost (plus optional ones to choose from), and the option of earning two undergraduate or graduate credits, at no additional cost, for those who wish to complete the academic requirements. For a brochure and other details contact Dr. Jennings, Department of Music, UW-Whitewater, W1 53190 (414-472-1340 or 472-1310).

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A GREAT PLACE ON A GREAT LAKE

Iowa Convention Has Pfautsch, Harris, McNeil

QUINK COMES FROM NETHERLANDS



by
David Evans

QUINK

It is with pleasure that I announce several of the headliners for next summer's ICDA Convention and Choral Symposium. As has been the case for the past few years, we will again be blessed with fine individual choral directors and teachers as well as an excellent professional ensemble in residence. The dates to remember are July 25-29, 1988. The convention will be held at North Iowa Area Community College in Mason City.

Opening the convention will be Lloyd Pfautsch, director of choral activities at Southern Methodist University and composer of many works for choir. Pfautsch is also author of a chapter of *Choral Conducting, A Symposium* (edited by Decker and Herford, Prentice-Hall, 1973).

Lloyd Pfautsch will do what he does so well — run a rehearsal. He will build a choir from all convention-goers over the course of three sessions, taking the group from square one to a reasonably polished, performance-level taping session.

Robert Harris, of Northwestern University, will focus his time on score preparation and conducting technique. One session will feature volunteer conductors in a workshop format. (Volunteers, raise your hands high, please.) Harris will also lead a reading session entitled "Quality Literature for the High School Choir."

Deb Klatz will be a new face to most Iowans. She is a young and very dynamic junior high director from Oregon who has taught vocal music in the Minneapolis area for the past year. Deb's choirs from Salem, Oregon, have won the prestigious "Best in the Northwest" competition in Portland four times. She also served as Northwest ACDA Junior High Representative on the National Committee, and as State Choral Chairperson for Oregon Music Education Association.

From the Netherlands will come the outstanding ensemble, Quink. This group of three women and two men sing everything from Renaissance madrigals to folk songs and musical slapstick. Quink made its United States debut in 1985, and in the fall of 1986 sang on tour in both Pella and Ames. David Williams, who hosted them at Central College, referred to them as "the Budapest Quartet of Voices."

Three outstanding musicians will join Lloyd Pfautsch, Robert Harris, Deb Klatz and the Dutch Ensemble Quink as headliners

for this summer's convention. They are Albert McNeil of Los Angeles and Davis, California; Pearl Wormhoudt of Oskaloosa, Iowa; and Paul Gulsvig of Onalaska, Wisconsin.

McNeil is the founder-director of the famed Albert McNeil Jubilee Singers and is also professor of music at The University of California, Davis. He will present three sessions on various aspects of "multi-cultural repertory." Using published materials, McNeil will deal with African, Asian, and Hispanic choral music. He will also look at spirituals, both traditional and contemporary, and will teach the art of vocal improvisation through the use of gospel music.

Pearl Wormhoudt is professor emeritus of music at William Penn College. She is the author of the 1981 Book, *"Building The Voice As An Instrument"*, and was program chair for the highly successful International Congress of Voice Teachers held last June in Strasbourg, France. Wormhoudt will lead a session of vocal acoustics and on building a healthy body to support a healthy voice.

Paul Gulsvig is a familiar name to many Iowans, since he is a graduate of Luther College and has attended many of the summer conventions in Mason City. He is in his ninth year at Onalaska High School in Wisconsin. Paul's Hill-topper Show Choir and Concert Choir both appeared at the 1986 ACDA Division Convention in Lincoln, Nebraska. His students have been featured on two videos by Hal Leonard Publishing Company. Paul's session will focus on the show choir. He will also do a reading session on music for the show choir.

JUNIOR HIGH LITERATURE NOTES

At the close of the 1986-87 school year, I was asked to speak at a seminar called "Music Literature in Performance and Music Educators' Workshop." The gathering was sponsored by the Ward Brodt Music Company of Madison, Wisconsin and was held at the state capital's Edgewood College.

Ward Brodt's choral department director, Scott Foss, who is an avid supporter of ACDA, decided to involve WCDA in the workshop. The repertoire and standards

chairpersons from the elementary, junior high, senior high and college areas were to present three pieces each that were tried and true to their particular age level. Dennis Rheingans, Kevin Meidl, Carl Chapman and myself accepted the invitation.

My initial reaction to the assignment was "How would I choose three pieces of literature to meet the needs of many diverse individuals when junior high/middle schools were structured so differently throughout the state?" In Wisconsin some cities may have a middle school of grades 6-8, 7 and 8, or 5-8. Other cities may be proponents of a junior high organizational plan, as is my school, Gilbert S. Lance in Kenosha. Choral literature I may use in Lance's Concert Choir of select 9th grade singers may not be applicable in some other situations. My musical tastes may also differ considerably from another director's.

After consulting WCDA's president, Paul Almjdeld, I compiled a list of additional pieces with the much needed help of my former co-worker, Donald Crouch. Don is the choral director at Monona Grove Jr.-Sr. Highs, and has done much composing for the middle level singer. We hoped our list would appeal to various middle level educators. Pieces performed by our students, that we believed perpetuated choral growth and achievement were selected. We felt confident that junior high and middle school choral directors would be able to use the list in planning their choral repertoire.

Presently we realize that the list, "Selections That Sing" barely scratches the surface of available literature. Surely many wonderful pieces have been overlooked. Hopefully, our colleagues from around the midwest will send further suggestions so that next summer we can publish an amended list.

A brief explanation of our code is in order. First of all, "Ch" pieces are specifically Christmas literature with band or orchestral accompaniment. Anyone of these compositions may prove satisfactory as a holiday concert addition. Secondly, the "Fest" selections have been used and well received in the Kenosha Unified's Choral Festival involving a massed choir of 700-800 junior and senior high voices. I would not suggest using these pieces without the more mature senior high capabilities. Finally the "Var" octavos use variable voicings, many of them being canonic in composition.

I realize musical tastes of educators are as diverse as the transcendent middle level/junior high aged student. I hope that considering the needs of this interesting and challenging age level, along with the needs of your audience and not to be overlooked, your personal needs as a conductor, this list will offer some help. Please send any amendments to:

Judith A. Mielke
3030 Elm Lane
Racine, WI 53405

Home phone — 414-554-7434
Work phone — 414-697-2251

Best wishes successful repertoire selection!

Continued on page 5....



From The Editor

A recent cartoon in the newspaper showed two men building a "Monument to Mediocrity." They had chosen a hillside on which to build, so naturally one side was higher than the other. To even things up, the builders had thrown bricks, one atop the other, in a slipshod, teetery fashion. As you can imagine, the Monument to Mediocrity then sat reasonably straight, though the foundation was shaky. At that juncture, the workmen dusted off their hands and said, "That's good enough."

Seeing the cartoon didn't evoke laughter from me; it simply solidified a column idea that had been brewing for quite a while. As is the case with many of you, I have occasion to adjudicate contests and direct festival choirs rather frequently. In those travels, I am constantly amazed at what passes for excellence. Many, many singers come in and do a sub-standard performance (wrong rhythms, poor diction, lack of expression, missed pitches, inadequate technique), yet are roundly congratulated by peers and director on their magnificent work. One of two things was happening: either the director didn't know that the performance was poor (a frightening thought), or the director was accepting and rewarding mediocrity (perhaps more frightening).

[Note: Let you think that choirs directed by this writer are being set out as paragons, or that I never tire in the quest for excellence, think again. This is merely to tell you what is to be hoped for and striven toward.]

Somehow or other, the Great American Melting Pot has reduced us to the lowest common denominator; rather than letting the best of us all rise to the top to be skimmed off for use, the ingredients have been pureed into a Morass of Mediocrity. We, as a nation, and we, as choral directors, have been allowed to think that average is good, that making waves is bad, and that the Work Ethic means being there when you have to be and drawing the checks. Few jobs are actually performance-based, and fewer still offer incentives to excellence. Parents let their children believe that the Gentleman's "C" is good enough. You'll pass, so why try harder? Do you know what you call the guy who graduated at the bottom of his med school class? "Doctor," that's what, so why shoot for the top?

Why would a choral director settle for mediocrity? Because it's easy, it's safe, and it can be passed off as acceptable. ("What do these parents know about music? The mommies and daddies only come to see Junior and Sissy, not to experience Art.") The result is that instead of attending a summer institute, we play golf; we forego the expense of a convention to buy a VCR; we order the schlock music that comes in the mail rather than seeking out fine literature, and we let our choirs get by with bad singing because it would take too much effort to correct them.

I sat in on a high school choir rehearsal in a far-away town sometime ago as a perfectly trashy piece was being worked on for a concert. The basses slumped over till they were nearly double, the altos chattered, the sopranos filed their nails, etc. After a run-through (or run-over, perhaps) the director said, "Good; put it away." What did those singers learn that day? That poor literature, poorly done, will earn you a pat on the back?

Perhaps I don't tell my choirs often enough that they have done well. I am not, however, a liar, and if the work is not good, we do it again and try to be better. I'm big on aphorisms; in this regard, my

Continued on page 6....

JR. HIGH LITERATURE continued from page 4

JR. HIGH CHORAL LITERATURE SELECTIONS THAT SING

Voice	Title	Composer	Publisher & Number	Other
Ch	Do They Know It's Christmas	Nowak, J arr.	Leonard 08650492	SAB opt. inst.
Ch	Joy to the World	Kinyon, J arr.	Alfred 6137 z	SA opt. inst.
Ch	Tribute of Carols, A	Gordon, P arr.	W-7 1014	SA, SAB, SATB opt. inst.
Ch	We Three Kings and All That	J. Barnett, H arr.	Alfred 7122	SAB opt. inst.
Ch	We Wish You A Merry Christmas	Kinyon, J	Alfred 6166z	SA opt. inst.
Fest	And the Father Will Dance	Hayes, M	Hinshaw 637	
Fest	For the Beauty of the Earth	Rutter, J	Hinshaw 550	opt. instrum.
Fest	From Sea to Shining Sea	Ward, S	Witmark 3715	opt. instrum.
Fest	Gloria	Haydn, F	Walton 2031	from the "Heiligmesse"
Fest	Honor and Glory	Bach, J.S.	Plymouth SC 10	from the "Magnificat"
Fest	How Excellent Is Thy Name	Butler, E	Bourne 837	
Fest	Lord Hath Done It, The	Beebe, H	Hindon 7023	
Fest	Reconciliation	Pfautsch, L	Hope APM 345	solo trumpet
Fest	Seeds Grow to Plants	Rutter, J	Bourne B234716-357	opt. instrum.
Fest	With the Voice of Praise	Handel, G. F.	C. Fischer ZCM-106	opt. instrum.
SA	Away in a Manger	Hopson, H arr.	Agape HH 3928	
SA	Before the Paling of the Stars	Boda, J	Concordia 98-1566	
SA	Come, Holy Light, Guide Divine	Handel, G.F.	Pro Art 2990	from "Judas Maccabaeus"
SA	Gentle Allulua, A	Monteverdi, C	Heritage Music H5743	
SA	Gift of Love, The	Hopson, H arr.	Hope Pub. CF 148	
SA	Hanukkah Holiday	Swears, L	Shawnee EA-29	
SA	Hanukkah Is Here	Swears, L	Shawnee EA-39	
SA	Let the Whole Creation Cry	Leaf, R	Augsburg 11-1618	
SA	Lion and the Unicorn, The	Harris, E	Hinshaw HMC-584	
SA	Lord, Lord, I've Got Some . . .	Artman, R	Leonard 08595125	
SA	Sunshine and Music	Butler, E	Kendor 4375	
SA	Take The Time	Snyder, A	Studio PR	V8105
SA	Voice From a Dream, A	Eilers, J	Schmitt 2130	
SA	Winter Song	Paulus, S	C. Fischer CM7970	
SAB	All I Have To Do Is Dream	Besig, D arr.	Shawnee D-273	
SAB	Canon of Praise	Pacheibel, J	Somerset MW-1226	
SAB	Chase Your Blues Away	Simms, P	Gentry JG-2003	
SAB	Come Go With Me	Lojeski, E arr.	Leonard 08209831	
SAB	Coventry Carol	Strommen, C arr.	Alfred 7095	
SAB	Damigella tutta bella	Monteverdi, C	Roger Dean HCC-101	with instruments
SAB	Halleluia, Amen	Handel, G.F.	G. Schirmer 12319	
SAB	Heavens Are Telling, The	Haydn, F	Presser 392-41318	
SAB	I Am a Trav'ler	Harris, E	Hinshaw HMC-582	
SAB	In Stiller Nacht	Brahms, J	Somerset SP 780	
SAB	Let the Praise Go Round	Hopson, H arr.	Colum. GCMR 3375	
SAB	My Lord	Eilers, J	Leonard 08545500	
SAB	Praise the Lord! Ye Heavens. . .	Althouse, J	Bock B-G0504	
SAB	They're Playing My Song	Kerr, A arr.	Leonard 08565886	also SATB
SAB	We Need A Little Christmas	Kerr, A arr.	Leonard 08565915	from "Mame"
SATB	Add A Riff	Berkowitz, S	Coronet 140	opt. percu.
SATB	America, Our Heritage	Steele, H	Shawnee A-225	
SATB	Be Thou My Vision	Parker, A arr.	Hinshaw 135	2 keyboards/instr
SATB	Cabaret	Kander, J	Columbia 0121CC1XX	
SATB	Come, Ye Sons of Art	Purcell, H	Kjos 5977	opt. instrum.
SATB	David's Lamentation	Billings, W	C. Fischer CM 6572	unaccompanied
SATB	Gloria in Excelsis	Vivaldi, A	Walton 2043	from "Gloria"
SATB	Have Nagila	Beckhard, R arr	Pro Art 2121	
SATB	Holy Spirit, Truth Divine	Williams, R	Kjos 5487	
SATB	Hope for the Future	Strommen, C	Alfred 6578	
SATB	I Cannot Conceal It	Certon, P	Bourne B205864-357	unaccompanied
SATB	Joy!	Carter, J	Somerset 773	
SATB	Masters in This Hall	Vance, M arr.	Belwin 2249	
SATB	Nelly Bly	Foster, S	Schmitt 7723	unaccompanied
SATB	Praise Ye the Lord of Hosts	Saint-Saens, C	Belwin 60597	from "Christmas Oratorio"
SATB	Sing a New Song	Schultz, H	Schmitt 7601	opt. instrum.
SATB	Some Folks	Foster, S	G. Schirmer 12017	opt. instrum.
SATB	Something Told the Wild Geese	Vance, M	Belwin 2024	
SATB	That Song Is Driving Me Crazy	Hall, T	Somerset 2703	
SATB	Three Slavonic Folk Songs	Johnson, R arr.	Somerset 741	
SATB	Troika	Perry, D arr.	Shawnee A-1779	
Un	Christmas Carol, A	Ives, C	Merion Music 342-4011	
Un	Feed My Lambs	Sleeth, N	C. Fischer CM 7777	2 flutes
Un	In the beginning of creation	Pinkham, D	ECS 2902	with elec tape
Un	Let All Things Now Living	Davis, K arr.	E. C. Schimer 1819	opt. descant
Un	Magnificat, The	Leitz, D	Chantry Mus Press	
Un	Midnight, Sleeping Bethlehem	Liang		
Un	Oliver Cromwell	Chien-Fong	Augsburg 11-1715	perc
Un	Sing We a Carol Low	Britten, B arr.	Boosey & Hawkes 5893	
Un	Three Christmas Songs	Butler, E	C. Fischer CM8092	perc
Un	Walk Softly in Springtime	Schultz, R arr.	Concordia 98-2234	synthesizer accomp
Un	Welcome, Yule!	Lovelace, A	Choristers Guild A-108	
Un	Canon of Praise, A	Gritton, E arr.	Stainer & Bell 1.5140.1	
Var	Christmas Quodibet	Sleeth, N	Choristers Guild A-79	
Var	Gaudeamus Hodie	Peninger, D	Hinshaw 232	
Var	Glory, Hodie!	Sleeth, N	C. Fischer CM7776	
Var	Jubilate! Angels Sing!	Thygeson, R	Hinshaw 419	
Var	Old Abram Brown	Artman, R	Leonard 08594740	
Var	Over the Sea to Skye	Britten, B	Boosey & Hawkes 1787	
Var	Up the Street the Band. . .	Jothen, M arr.	Beckenhorst 116	
		Zaninelli, L	Walton 3400-1	

Article by Judy Mielke, WCDA R&S Chair

choirs are bombarded with "Average is a four-letter word"; "Try the big MAC: Motivation, Attitude, Concentration"; "Don't be a sea slug"; "If you aim at nothing, you will hit it"; "One person can make a difference — a choir can make a miracle"; "If it is to be, it is up to me"; and "Excellence feels a whole lot better than average." My personal favorite is " — — —, + — +." Translated, that means that negative expectations yield negative results, while positive expectations yield positive results. In life and in music, we frequently get what we expect. If we set such low standards that our singers will never rise above mediocrity, we are succumbing to a negative mindset. Expect the best of yourself, of your singers. Set goals; no one can achieve while wondering in the wilderness. Again, you get what you expect. Go after the fundamentals and build on them; if the fundamentals are shaky, you'll be looking for bricks to prop up the areas of deficiency, and you'll end up with another Monument to Mediocrity.

The constant rejection of the inferior will infect your singers, faster than you might imagine. They will become carriers of excellence.

An alto came in with a question for me recently. It reads: "Did you ever stop to think that a mediocre person is always at his/her best?" We must not let mediocrity become our credo. The sign outside my door says "CHAPMAN — CHOIRS." I noticed the other day that it suddenly said "CHAPMAN Good CHOIRS." This served to direct me toward a new goal: to live up to my singers' expectations of me. They aren't going to let me sell-out, nor I them. We're trying to build a monument, but not to mediocrity. It's time to glorify excellence, effort, striving, and beauty. Build a monument, but plant it on firm ground. After all, "Excellence feels a whole lot better than average."

Sandy

Iowa Convention Chair Calls Volunteer Conductors

One of the fun-filled activities we've all experienced is watching conductors rehearse a choir while under the watchful eye of a skilled teacher of conducting. The only thing more valuable is **being** one of the conductors in question so we can be the one who gains the most!

Such an opportunity will be afforded us at this summer's Iowa CDA convention in the form of a Conductors' Workshop led by Dr. Robert Harris, Professor of Conducting at Northwestern University and one of our Headliners for the convention.

Dr. Harris will offer his first session on Monday, July 25 on the preparation of the conductor. Tuesday morning he will present an annotated reading session entitled "Quality Literature for the High School Choir." Then at 1:00 p.m. Tuesday he will lead a Conductors' Workshop and help four or five of us become better conductors. The selections used will be taken from the literature Harris presents at the Reading Session.

Wouldn't you like to be one of those lucky people who have this chance? I hope the answer is yes. If so, please drop a note to or call the coordinator of the workshop: Dr. James Cox, Music Department, Drake University, Des Moines, Iowa 50311, or call him at 515-271-2823.

Don't delay. Do it now. You **do** want to improve as a conductor, don't you?

Dear Melisma Readers:

I'm writing to ask a huge favor of you for the benefit of young people all over America: young people who are your students or who could have been, who are privileged and who are not, who live with plenty and who live without. We are planning an event which will demonstrate the good of young Americans and their concern for their fellow citizens.

My name is John Jacobson. I spend my time working with music teachers and their students throughout the United States helping them incorporate entertainment concepts into their classroom. I'm really just a choreographer. I was thinking, as I jogged along the C & O Canal in Washington, — thinking about choral music education in America — about the neat kids I have been privileged to meet — about the incredible positive energy they demonstrate every time they open their mouths to sing or move their toes to dance. I was thinking that there ought to be a way to harness that energy so that the result would be more than just another splendid performance with applause or a trophy to reward them. I thought that there ought to be something we could do to make a difference for people who are less fortunate than all of us — people who can't because they haven't. And then I thought, "I'll bet we CAN do it! Will you help?"

Sincerely,
John Jacobson

AMERICA SINGS!

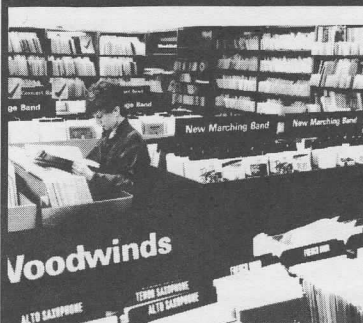
The idea is born! The date is chosen! The response is already unbelievable!

On April 29, 1989 there will be a gathering of young people in the shadow of the Washington monument in Washington, D.C. Singers of all shapes and sizes, ages and races, experienced or not, will join together in song and dance. We will set up stages around the Monument, and each participating group will have The Opportunity to perform for their peers, parents, visiting celebrities, and television cameras the music that they have worked on during the 1988-1989 school year. At the end of the day, all the students will gather on and around a central stage to sing and dance together in an exciting example of the best in youth and energy. We will call this event: AMERICA SINGS!

Every person who is involved in America Sings! is a volunteer. Royalties, television profits, fees, etc. are being donated to the trophy — and the trophy is HOME! Money that is generated from this event will go to an already established organization to help find a place, a family, a life for homeless children.

Don't feel you are not good enough, that it can't be done. It can be! It will be! Be a part of a big youth singing movement to help CHILDREN. Start planning now. You have one year! Contact: America Sings!, P.O. Box 34101, Bethesda, MD 20817.

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