

Melisma

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Louisville

89



Louisville

89

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any material submitted for publication.

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It is published 2-3 times yearly.*

Louisville

89

HOST TO ACDA'S NATIONAL CONVENTION MARCH 8-11, 1989

LOUISVILLE PROFILE

Louisville, the "Gateway to the South," is a city of Southern charm and Northern sophistication. The city has a long history of Southern hospitality and quality service to all visitors. Half the U.S. population lives within a day's drive of here, making it one of the top locations for conventions.

Louisville was founded at the Falls of the Ohio River in 1778 by George Rogers Clark and quickly grew into a thriving riverport. It was a center for processing and shipment of tobacco, bourbon, textiles and agricultural products.

Today Louisville's riverfront is home to the Belle of Louisville, the oldest operating authentic sternwheeler in North America. By mid-summer another cruise boat, the Star of Louisville, also will dock here. This 125 foot ship will offer dining cruises for dinner and lunch.

The world's largest floating fountain will be built this summer in the non-navigable part of the Ohio, between the Clark Memorial Bridge and the Pennsylvania Railroad Bridge. The Louisville Falls Fountain will tower above both bridges, propelling water 375 feet into the air. The peak of the fountain's main jet will be level with the twenty-fifth floor of the nearby Humana Tower. Over 150 colored lights will accent this magnificent landmark.

Horses play a big role in Louisville's identity. This year the two most important events in the horse racing world took place at Louisville's Churchill Downs. The Kentucky Derby has been run at Churchill Downs since 1875. This year the Downs also hosted the Breeders' Cup, the world's richest horse race, on November 5th. You can enjoy harness racing year-round (except during May, June and November) at Louisville Downs. If racing isn't your speed, horse-drawn carriages provide relaxing tours of downtown Louisville.

Louisville has an international reputation as a cultural center. Whether your preference is for theatre, orchestra, ballet, opera or Broadway shows, you can find it here. The Humana Festival of New American Plays, at Actors Theater during February and March, will draw critics from around the world. In

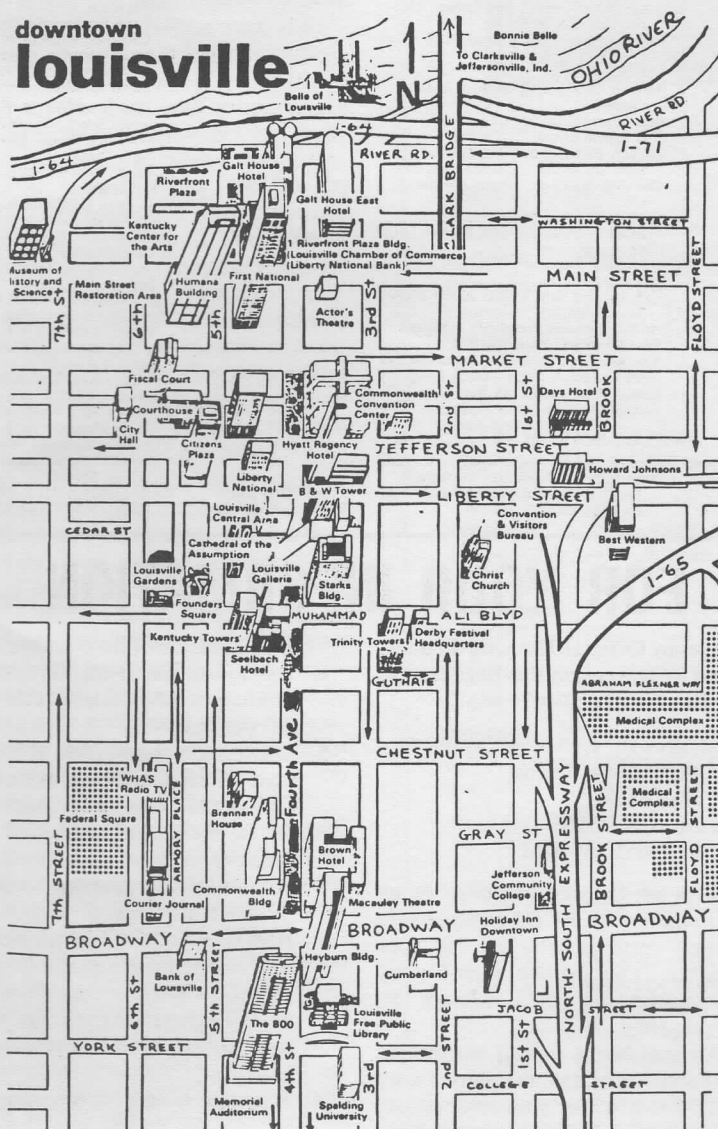
May and June, the Kentucky Opera Association will present the world premiere of the Fall of the House of Usher, a specially-commissioned work by composer Phillip Glass.

Louisville offers a wide variety of attractions, including Historic homes, museums, the Zoo, horse racing, shopping and sporting events.

With over 10,000 hotel rooms, Louisville

has lodging for every taste, from modern rooms overlooking the city and its suburbs to luxurious suites in restored, jazz-age hotels. Or, you can enjoy bed and breakfast in some of the city's finest homes.

Louisville is easily accessible by three major interstate highways and Standiford Field, which handles more than 100 flights daily on 12 major airlines.



1989 ACDA NATIONAL CONVENTION DAILY SCHEDULE

WEDNESDAY, MARCH 8

2:00-9:00 p.m. Registration, Commonwealth Convention Center
3:30-5:00 p.m. International Repertoire Exchange
7:00-8:30 p.m. National Leadership Assembly, East Galt Hotel
9:00-10:30 p.m. Repertoire and Standards Committee Meetings
Division Leadership Meetings
Past Presidents Advisory Council Meeting

THURSDAY, MARCH 9

7:00 a.m.-7:00 p.m. Continuous AV Music Reading Sessions
8:00 a.m.-9:00 p.m. Registration, Commonwealth Convention Center
8:40 a.m. Convention Opening, Kentucky Center for the Arts
9:15 a.m. The Brazee Dennard Chorale—Detroit, MI
9:45 a.m. University Women's Choir, University of North Carolina—Greensboro, NC
10:15 a.m. Notre Dame Glee Club—Notre Dame, IN
10:45 a.m.-1:45 p.m. Exhibits Open
11:00 a.m.-12:30 p.m. **Simultaneous Interest Sessions I**

A. Yip's Children's Choir—Hong Kong Clinician: Yip Wai Hong
B. The Crisis in Choral Music I: A Plan for Action Clinician: Leonard Van Camp
C. Interpreting Spiritual Songs Clinician: Albert Mc Neil
D. Interpretation of Renaissance and American Choral Music—Clinicians: The Western Wind
E. Music Learning Theory: Implications for Performance Groups—Clinician: Edwin Gordon

2:00 p.m. Korallerna—Lund, Sweden
2:30 p.m. Keynote Address: "Choral Music and American Culture/Changing Roles and Perceptions" Libby Larsen, Minneapolis, MN
3:00 p.m. Meistersingers, Cherry Creek High School—Englewood, CO
3:00-6:00 p.m. Exhibits Open
3:30 p.m. Awards: Outstanding Student ACDA Chapter
Best Doctoral Dissertation Award
Don Malin Award
4:00 p.m. E.T.S.U. Jazz Singers, East Tennessee State University—Johnson City, TN
4:30 p.m. The Jane Hardester Singers—Torrance, CA
5:30 p.m. Western Division ACDA Reception
5:30-7:00 p.m. Madrigal Dinner (Advance Tickets Required)
Utah State University Madrigal Singers—Logan, UT
7:30 p.m.* Cub Singers, Sam Walton Junior High—Bentonville, AR
8:00 p.m. ACDA National President's Address
David Thorsen, Fullerton, CA
8:15 p.m.* The American Boychoir—Princeton, NJ
9:10 p.m. Yip's Children's Choir—Hong Kong
10:15 p.m. Eastern Division ACDA Reception
10:15 p.m. Central Division ACDA Reception

FRIDAY, MARCH 10

7:00 a.m.-7:00 p.m. Continuous AV Music Reading Sessions
7:15 a.m. Repertoire and Standards Committee
Breakfast Roundtables (Advance Tickets Required)

8:00 a.m.-5:00 p.m. Registration, Commonwealth Convention Center
9:00 a.m. Girls' 21, Cherry Creek High School—Englewood, CO
9:30 a.m. Clear Lake High School Chorale—Houston, TX
10:00 a.m. Wheaton College Concert Choir—Wheaton, IL

10:45 a.m.-12:15 p.m. **Simultaneous Interest Sessions II**
A. Daewoo Chorale—Clinician: Yoon, Hak Won
B. The Composer Speaks I: Libby Larsen
C. Crisis in Choral Music II: Justifying the Continuation of Public School Choral Music—Panel Discussion—Allen Chapman, Moderator
D. Children's Chorus: A Musical Approach to Music Education—Clinician: Doreen Rao
Indianapolis Children's Choir (IN)
St. John's Singers (Houston, TX)
Red River Boy Choir (Moorhead, MN)
E. The Conductor's Enchanting Approach: Plainsong as a Cornerstone for Poetic and Musical Interpretation—Clinician: Carl Stam
Notre Dame Glee Club (IN)

1:30-3:00 p.m. **Simultaneous Interest Sessions III**
A. Brahms: Vocal Music—Clinician: Frieder Bernius
Kammerchor Stuttgart—West Germany
B. Vocal Health for the Choral Director Clinician: Robert Bastian
C. Crisis in Choral Music III: Creating Choral Curricula K-12
Panel Discussion—Allen Chapman, Moderator
D. Creative Use of Instruments with the Church Choir—Clinician: Tom Mitchell
St. Paul's Methodist Church Choir (Houston, TX)
E. Vocal Registration for Young Singers Clinician: Kenneth H. Phillips
F. Music Learning Theory: Application to Performance Groups—Clinician: Edwin Gordon

3:15 p.m. St. George's Choir, St. George's Episcopal Church—Nashville, TN
3:45 p.m. The Western Wind—New York, NY
5:00-7:00 p.m. Exhibits Open
5:30-7:00 p.m. Madrigal Dinner (Advance Reservation Required)
Utah State University Madrigal Singers—Logan, UT
7:00-8:30 p.m.* HALLELUJAH! AMEN! (I)
A Celebration of Music in Worship
Coordinators: John Dickson, David Dickau
The American Boychoir (Princeton, NJ)
Henderson County High School Women's Chorus (KY)
The Southern Baptist Seminary Choir & Brass (Louisville, KY)
Bowling Green State University Men's Chorus (OH)
Highland Park Presbyterian Chancel Choir (Dallas, TX)
The State Academic Male Choir of the Estonian Soviet Socialist Republic—Tallinn, Estonia
7:30-8:30 p.m.* THE COMMUNITY OF CHOIRS with THE LOUISVILLE ORCHESTRA

9:10-10:10 p.m.*
10:15 p.m. Lawrence Leighton Smith, Conductor
Northwest Girlchoir (Seattle, WA)
Ypsilanti High School Concert Choir (MI)
Bowling Green State University Collegiate Chorale (OH)
Southwest Missouri State University Concert Chorale (Springfield, MO)
Estonian Academic Male Choir Concert (Repeat)
All-Convention Party, ACDA 30th Anniversary Celebration

SATURDAY, MARCH 11

7:00 a.m.-7:00 p.m. Continuous AV Music Reading Session
7:50-8:20 a.m. ACDA Open Business Meeting
8:00 a.m.-12:00 noon Registration, Commonwealth Convention Center
8:45 a.m. Wichita Chamber Chorale—Wichita, KS
9:15 a.m. National ACDA Junior High Honors Choir
Sally Herman, Conductor
Exhibits Open
10:00 a.m.-4:00 p.m. HALLELUJAH! AMEN! (II)
10:10-11:40 a.m. **Simultaneous Interest Sessions IV**
A. International Choral Repertoire for Women's Voices: A Focus on Scandinavia—Clinician: Eva Bohlin, Korallerna (Lund, Sweden)
B. Approaching Language Diction through the Choral Warmup—Clinician: Frauke Haasemann
C. Adding Movement to Your Choral Program Clinicians: Sally Albrecht, Audrey Grier
River City Sound, Ballard H.S. (Louisville, KY)
Westport Middle School Choir (Louisville, KY)
D. The Composer Speaks II: Norman Dello Joio
University of Missouri Singers (Columbia, MO)

1:30-3:00 p.m.* HALLELUJAH! AMEN! (III)
1:30-3:00 p.m. **Simultaneous Interest Sessions V**
(Repeat of 10:10 Simultaneous Interest Sessions IV)
3:30 p.m. Michigan State University Chorale—East Lansing, MI
4:00 p.m. The Women's Chorus, Loyola Marymount University—Los Angeles, CA
4:30 p.m. St. Paul's Choir, St. Paul's Methodist Church—Houston, TX
5:30 p.m. Southwestern Division ACDA Reception
5:30 p.m. Northwestern Division ACDA Reception
5:30 p.m. Student ACDA Reception
5:30-7:00 p.m. Madrigal Dinner (Advance Tickets Required)
Utah State University Madrigal Singers—Logan, UT
7:30 p.m.* Kammerchor Stuttgart—Stuttgart, West Germany
8:45 p.m.* Daewoo, Chorale—Seoul, Korea
10:15 p.m. North Central Division ACDA Reception

*All evening concerts will be repeated except the Community of Choirs concert. "Hallelujah! Amen!" will be presented three times in the Cathedral of the Assumption.
The Community of Choirs and National ACDA Junior High School Honors Choir will present open rehearsals throughout the convention.

FOR YOUR INFORMATION

1. To receive an Official Housing Request Form and a Convention Pre-Registration Form, please contact:

Gene Brooks, Executive Secretary
ACDA National Office
P.O. Box 6310
Lawton, OK 73506
Phone: (405) 355-8161

2. In order to pre-register, you must be an ACDA member. An ACDA membership application form is attached for your convenience. The printed membership rates are guaranteed ONLY through December 31, 1988
3. Delta Airlines has a special convention rate available for ACDA members. Please call 1-800-241-6760 for your reservations from 8:30 a.m.-8:30 p.m. Eastern Time

4. Transportation from the airport to the downtown hotels is available at a cost of \$10 per taxi.
5. Convention registration is located in the foyer of the Commonwealth Convention Center (221 Fourth Avenue).
6. All of the major hotels and convention facilities in downtown Louisville are accessible by boarding the Toonerville Trolley for a 10¢ fare.
7. NOTE: No one will be admitted to a concert performance already in progress. Be prompt! Closed circuit TV monitors will be utilized in the Kentucky Center for the Arts lobby to accommodate the late arrivals.
8. Schedule is subject to change.



LIBBY LARSEN, KEYNOTER

President's Letter

Dear North Central Membership:

ACDA is important to me. I hope it is to you. As I assume the office of NC-ACDA President, there is a tremendous sense of responsibility to each of you. I am here **because** of you and I intend to be here **for** you. Please communicate your concerns. I will listen and respond. It is difficult to be an effective President without input from the membership.

NC-ACDA has been blessed with strong, committed, effective leadership over the years; thus, it is considered one of the strongest and best organized divisions in the country. Thank you Tom Janssen, Diana Leland, and all other division and state presidents who came before. Your legacy is recognized, appreciated, and applauded!

Your state presidents and presidents-elect, the Melisma staff, Vice-President Tom Janssen, President-Elect Kay Hartzell, National President-Elect Diana Leland and I just finished a leadership planning meeting October 7-8 in Milwaukee. A solid foundation has been laid for an exciting 1990 convention in that city with Kay Hartzell as convention chair. The Hyatt Regency was most friendly and cooperative in providing complimentary rooms for two days of meetings (helps the budget until the dues referendum passes!). The old Pabst Theater will serve as a stunning concert hall. Kay has assembled a brilliant convention committee that is not afraid to dream and bring you the best NC has to offer! You **must** make plans to attend this convention March 1-3, 1990.

Of course, Diana Leland, chair of our 1988 convention in Minneapolis, and chair of the 1989 National Convention in Louisville has developed a convention that threatens to top San Antonio. If you have not yet had the opportunity to attend a National Convention, now is the time to do something about it.

Finally, the dues referendum will be decided by you next month. Please take the responsibility of returning the ballot with a **yes** vote. It has been ten years since we have had a dues increase. Our membership and membership needs have outgrown the revenue. As past-president of both South Dakota and Missouri, I can tell you it is difficult to operate a state's activities on the return of \$7.50 per "active" member. The dues increase will return \$12 per "active" member, plus \$3 per member for special state projects. It will enable us to provide more services to choral directors in our states and continue to improve on the quality work that is already happening. **Please vote yes!**

Alice Parker



There's no denying: we've done it to ourselves. It's time to admit our guilt and try to make restitution.

I refer to the inescapable conclusion that the quality of literature being purveyed by the music dealers and publishers of America is the direct result of the sloth of America's choral directors.

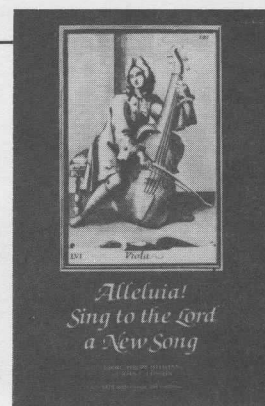
I recently received a flyer from a major music dealer—a reliable, established company. In bold type, I found "Bored By Bach? Hung On Handel? Vague on Vaughn Williams?", followed by the recommendation that titles by the mentioned composers be discarded in favor of "The Monotone Angel," "Swinging King Wenceslas," or "Santa Claus, You Are Much Too Fat." I promptly fired off a letter to the company, citing their affront to the profession and asking to be removed from their mailing list. Appalled as I may be by their obvious slur to good literature, the longer I consider this, the more I realize that the blame lays at the feet of those of us in the profession who encourage such slurs.

Encourage such slurs? Yes—encourage, foster, breed, etc., such slurs. We do so in one of two ways. The first—and probably the worst—is by being too lazy to seek out literature that is elevating, educational, and otherwise excellent, instead simply ordering the shlock advertised in the brochures that come to us in the mail. Take a look at the list of "Top Sellers" in these brochures. What are we saying to our public, our singers, ourselves by allowing Mozart to be outsold by McMusic? There are those who will try to defend themselves by saying they're just buying these new titles to supplement a classical library. I fail to see how many of the new titles can sit cheek-by-jowl on the shelf with choral masterworks and not begin to curl at the edges. (NOTE: There are a number of fine contemporary composers and works—unfortunately, they are seldom advertised widely, and certainly not under the "Bored By Bach?" heading.) Taking precious budget money to buy inferior literature just because it falls into your lap is criminal. The argument that you're pleasing your singers or entertaining your audience is suspect at best. Why did you go into music in the first place—because you were inspired by a catchy tune with bass guitar and conga drum?

The second way of encouraging these affronts to the profession is by doing nothing. We can sit by and cluck our tongues at the declining state of literature, deplore the lack of standards displayed by our colleagues, and scoff at the mailings we get—but until we get off our dead ends, we are **ENCOURAGING** the use of inferior literature. By doing and saying nothing, we are implying approval. If that is indeed **not** the case, if we do **NOT** approve, then it's time to mobilize. Music publishers and dealers will not continue to print

and sell shlock if (1) we refuse to buy it, and (2) we become very vocal in our opposition to what is being sold. If you care at all about the profession—if you are not "bored by Bach"—call, or write, or visit with dealers and publishers, expressing your dismay over the current offerings and pledging your support (and budget dollars) to fine literature. **WITHHOLD YOUR ORDERS** from companies which deal largely in shlock; when you've got them by the pursestrings, their hearts and minds will follow. If we don't act on our concerns and convictions, both verbally and fiscally, we'll get exactly what we deserve—a choral desert. For the industry, it's a simple matter of economics. For us, it's a matter of integrity and survival.

Sandy



Alleluia! Sing to the Lord a New Song

Telemann/Conlon

Baroque cantata for SATB, strings, continuo. English and German texts, suitable for general use.

Complete score	11-5124	5.50
Instrumental parts	11-5125	5.00

Kentucky Psalms

Alice Parker

Cantata based on four early American tunes for SATB, instrs. (flute, 2 violins, viola, cello, double bass) or keyboard. 14 mins.

Complete score	11-7174	2.50
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Eight Psalms

Jaroslav Vajda, paraphraser; Heinrich Schuetz, music; Carl Schalk, editor. SATB

11-4650	1.10
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Augsburg Fortress

426 S 5th St, Box 1209
Minneapolis MN 55440
Local: 612-330-3343

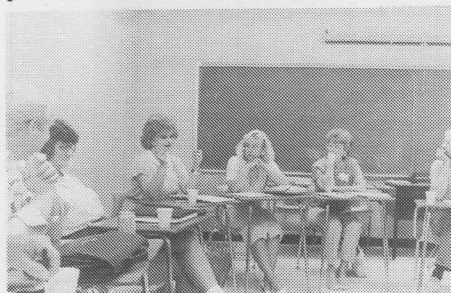
MN WATS: 800-752-8153

OTHER STATES WATS: 800-328-4648

1988 SD-ACDA SUMMER CONFERENCE

During the first week of August, participants in the third annual SD-ACDA summer conference met on the campus of Northern State College in Aberdeen to earn two hours of graduate credit by meeting and interacting with some of best-known and influential choral musicians in the country.

At the opening of the conference, participants heard from state president Jim Feiszli, North Central division president Steve Parker, and national president-elect Diana Leland of Edina, Minnesota, who reported on items from the national executive committee and on the upcoming Louisville national convention. Diana remained at the conference for three days, allowing many SD-ACDA members to meet this extraordinary lady, who will be the first national ACDA president whose regular teaching position is in the junior high area.



ROUNDTABLE DISCUSSION

Outgoing Southwestern ACDA division president Duncan Couch of the University of Missouri was in attendance as the South Dakota Honors Choir conductor. His philosophy, conducting methodology, and sense of humor were a continual inspiration to the conferees. Regular observations of his rehearsals were an integral part of the conference schedule.

Addressing the high school choral environment was Allen Chapman of Fort Madison, Iowa. His examples, homilies, and approachable manner allowed many of the conferees to gain insights on the manner in which Allen has developed a choral program recognized as one of the finest in the Midwest.

Iseler to WCDA Convention

Elmer Iseler and Robert Fountain are slated to headline Wisconsin's State Convention January 27th and 28th. The convention will headquarter at the Holiday Inn of Stevens Point with performances at the University of Wisconsin-Stevens Point.

Iseler will give the keynote address on Friday to be followed by a demonstration with the Elmer Iseler Singers. The noted Canadian choir will also present a concert Friday evening featuring music of a variety of styles and periods.

Robert Fountain, director of choral activities at the University of Wisconsin-Madison, is scheduled to present a Saturday session on rehearsal techniques and will work with a high school demonstration choir.

Also appearing on the convention program



DUNCAN COUCH DIRECTS HONORS CHOIR

Perhaps the most rewarding time was spent with the surprise headliner, Sally Herman of Barnhart, Missouri. Herman is acclaimed as one of the premier junior high school choral directors in this nation. Her school choirs have performed at music conventions all over the country. She is in constant demand as a clinician and conductor of honors choirs including the recent North Central division Honors Choir in Minneapolis last February. She had just completed two of the first ACDA-sponsored junior high summer clinics in Ohio and Washington before coming to South Dakota. Sally stepped in when the scheduled headliner, Denisse Narcisse-Mair, had to cancel due to personal reasons. Herman not only imparted some of her philosophy and teaching methods to the conferees, but also used them as a clinic chorus and conducted them in concert for the Honors Choir. The conferees were thus allowed a first-hand look into her rehearsal techniques and teaching philosophy.

Other activities included: former SD-ACDA president Robert Ellingson (and one of the Honors Choir founders) on church music; Dorothy Christopherson on children's choirs; sessions on English, French, German, and Italian diction and vocal pedagogy by Charles Canaan, Steve Parker, Judie Mathers, and Matthew James; choosing choral literature by Jim Feiszli; rap sessions about various problems facing choral directors; reading sessions on all types of choral music; and plenty of good hospitality after hours.

are clinicians Linda Spevacek and Jim Kimmel. Both will present reading sessions and Spevacek will lead two sessions on techniques of special interest to church musicians and elementary/junior high directors.

Choirs slated to appear on the convention program include: the Lawrence University Chamber Singers, Richard Bjella, conductor; Waukesha Combined Boychoir and Girlchoir, Diane Skrobis, conductor; UW-Stevens Point University Choir, David Saladino, conductor; Washington Park High School Concert Choir, Bill Diekhoff, conductor; La-Crosse Chamber Chorale, JoAnn Brorson, conductor; and the P.J. Jacobs Concert Choir, Susan Bouck, conductor.

Registration blanks for the January convention may be obtained from: Barb Towey, Registration Chair, 178 Rivert Hts. Dr., Plover, WI 54467.

Warland Singers Feature Brubeck & Chanticleer

The Dale Warland Singers have announced the organization's 1988-89 Season, the most challenging and active in the group's 17-year history. Highlights include a three-concert subscription series at Orchestra Hall in Minneapolis and a residency by The Singers at the Indiana State University New Music Festival.

The subscription series will feature an eclectic variety of world premieres, classical literature, and guest collaborations. In their annual "gift to the Twin Cities," The Singers will present this area's most popular choral Christmas concert, *Echoes of Christmas*, **Sunday, December 18**. Dale Warland and The Singers then welcome jazz legend Dave Brubeck and his quartet on **February 28**. This program will feature Brubeck's unique writings for chorus and jazz ensemble plus solo sets by both The Dale Warland Singers and the Brubeck Quartet. In April, The Singers are joined by one of the most celebrated vocal ensembles in the world: Chanticleer. Chanticleer and The Singers will perform everything from down-home gospel to the avant-garde on **April 9**.

The Indiana State University New Music Festival, October 11-13 in Terre Haute, presents particular challenges and excitement for The Singers because it fits exactly with the organization's mission statement, which encourages the performance of innovative new music. The Singers will present two concerts, workshops and open rehearsal sessions which will feature all 20th-century literature, including the first reding of a work commissioned by The Singers from Minnesota composer Mary Ellen Childs. Also taking residence at the festival will be composer Joan Tower and Newhouse Publishing music critic Byron Belt. In its 23-year history, the festival has had in residence over 100 composers and many performing ensembles, including the Kronos String Quartet in 1987.

In keeping with the guidelines of a Jerome Foundation commissioning grant to The Singers, several "works in progress" sessions will be scheduled throughout the season. These sessions will provide composers the opportunity to hear and fine-tune their works in progress. Following each of two formal readings by The Singers, composers will receive critiques and responses from conductors, singers, and audience. Minnesota composer Mary Ellen Childs has been awarded the first commission made possible by the grant.

In addition to the activities previously mentioned, The Singers will give 18 concerts in the Midwest from January-May. These concerts attest to the growing national reputation of the ensemble.

The final major component of the 1988-89 Season is the collaboration of The Singers with the Minnesota Orchestra for symphonic chorus works. During Summer and Fall 1988 The Dale Warland Symphonic Chorus will perform with the orchestra on three separate programs.

The Making of A Conductor: Interview with Joel Revzen

by Kathy Saltzman Romey

"I don't believe in choral or instrumental conducting, I believe that you're a conductor or you're not a conductor. And if you are a conductor, you work effectively with all instruments, vocal and instrumental."

As Director of the 150-voice Minnesota Chorale, assistant conductor and choral advisor of the Saint Paul Chamber Orchestra, acclaimed accompanist, vocal coach, administrator and teacher, Joel Revzen is not a conductor easily categorized.

"My training was in both. When I was at Juilliard, I studied orchestral conducting along with choral conducting. I never had any idea of doing one versus the other."

Revzen received his master's degree from the Juilliard School of Music, where he was also a recipient of the Frank Damrosch Award in conducting. His instruction included study with Jean Martinon, Jorge Mester and Margaret Hillis. From 1979 to 1985 he was Dean of the St. Louis Conservatory of Music.

In 1988, Revzen was a clinician at the ACDA Regional Convention in Minneapolis. His topic focused on the needs of the conductor in working with vocal and instrumental forces as applied to Handel's "Messiah."

Revzen is very sensitive to the whole issue of categorizing choral and instrumental conductors. He strongly states that "it's time for all of us in the conducting profession to start erasing those lines." To him, this means that colleges and universities must offer amalgamated conducting programs which adequately train young conductors in eartraining, score reading, technique and repertoire. It also means that the established conductor who has focused entirely on the chorus, will have to expand and learn to interact comfortably with the orchestra.

"First, learn how to score read. If you can't read a score, you are already a fake. I believe that you have to learn to transpose by clef so that you are reading all transposing lines in the same way that you read treble and bass clef. Second, start taking some serious ear-training classes so that you are not swimming orally. It's overwhelming for many people but if you learn to hear four part with a chorus, why can't you learn to hear any number of additional lines with an orchestra? Third, become involved in some sort of program where you are working with instrumentalists on a regular basis. It doesn't have to be a full orchestra. Take chamber works. There is a wealth of repertoire for seven or eight instruments. It doesn't matter how good or bad they are, it matters that they are an instrument. Get used to working with them and see what works and doesn't work. Finally, I suggest that if you want to conduct, immerse yourself in chamber music. Don't just stand outside and direct, get inside and play. If you are a singer, come to the chorus podium from inside the chorus or do chamber music with instrumentalists. And

once you start to conduct don't give it up, increase! I'm playing now more than I ever have because I want to be inside."

In discussing his own approach to score study, he described the process as "starting from the largest units and working backwards."

"I try to learn a piece first in silence . . . to get a sense of the work as a whole, so that I have some idea of its basic contour and shape. From there I break it down into smaller and smaller units, until eventually I find out how the smallest phrase structure works within its larger context. If I'm working on a piece with text, then I try to prove my musical conclusions by seeing whether they apply to what I consider to be the meaning of the text. When I find myself getting into problem areas, I will take smaller forms of that composer and see how he deals with music that has absolutely no transition material. I observe how he builds and relieves tension using all the different compositional devices and perimeters. After all of that is done, I go to the piano and start to work with detail."

In applying this to the rehearsal situation, Revzen says,

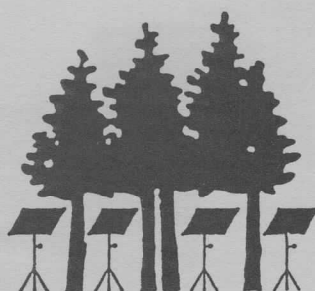
"Again I try to go from large to small. I give the chorus or orchestra a chance to read first so that they have a sense of the piece. My job at that point is to show as much as I can in my hands, so that I have to stop less. Then I will go back and touch on major sections and ideas that I want to rehearse. Fol-

lowing the first rehearsal, I will go home and decide on what problems have to be solved so that the ensemble moves in a direction which is in tandem with what I want musically. Then I'll rehearse those sections. In other words, I'm basically rehearsing smaller and smaller units, until finally I am working with all the little details which will end up making a foundation. Before a performance, I put everything back together to again create a picture of the whole. Depending on time, I may not get to the last layer or two layers. But as a conductor you have to be willing to let go at that point. If you've paced your rehearsals well, the piece can still be brought to life."

Revzen also emphasized the importance of maintaining a sense of rhythmic pulse and momentum throughout a rehearsal, something which he tries to instill within his singers.

"In working with the Chorale, more than anything my goal is to train them to listen and to understand the need for rhythmic pulse. To me, music always has to have direction. This is universal, no matter what kind of music it is. In order to achieve that direction, you have to have a motor that makes it go. That motor is rhythmic pulse. The pulse can relax and it can increase but it must always be present because without it, music is amorphous and has no life."

Vocal or instrumental, music under the direction of Joel Revzen is never amorphous and is always alive.



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