

Visions for North Central ACDA

"An organization's shared vision provides direction . . . it is the common thread that holds all aspects of an organization together."

—Diana Leland

from her address to the National ACDA Convention in Phoenix

This is the last issue of *Melisma* until next fall, an ideal time to recap the work of the North Central Division ACDA leadership in their "Vision To Action" planning. I have made an effort to share the results of our previous meetings without giving you all of the detail of our efforts. It is very important to understand that the priorities which we have agreed upon as a board of directors are the direct result of hours of discussion, thought and research which brought us to a shared decision, or shall I say perception, of the most important concerns of North Central ACDA members. We felt an urgency to develop strategies and priorities that would strengthen our choral art for the year 2000.

In setting our goals, it became very evident that we needed to redefine the foundations of ACDA in the North Central Division and therefore in each state within the division. How easy it is to become complacent with the status quo, a complacency that we cannot afford if we are to ensure the future of the choral art. The first result of our efforts was a feeling of empowerment in the very positive sense of that word. It was an empowerment built on the realization that we were capable of creating our destiny and our future, that we could define actions that would be proactive to our concerns.

As we began our special board meeting on December 1, 1990, it was with the following list of "Visions" for North Central ACDA:

- A. NC-ACDA leadership will continue to act as strong role models for the future leaders of the division and states.
- B. NC-ACDA will continue efforts at both state and division levels to integrate choral directors of all generations, genders and professional levels.
- C. NC-ACDA, with the help of National ACDA, will address concerns which threaten the survival of choral music programs.
- D. NC-ACDA, with the help of National ACDA, will address the personal and professional wellness of its membership.
- E. The programs and activities of NC-ACDA will reflect the diversity of its membership.
- F. The roles of NC-ACDA R&S chairs and their relationship to the national and state chairs will be clarified.
- G. NC-ACDA will continue to recognize the importance of strong communication as the lifeline of its membership.
- H. NC-ACDA, with the help of National ACDA, will have a clearly defined statement of purpose and direction for the future.

- I. NC-ACDA will continue to promote membership growth.

During the morning hours of December 1, we deliberated this list of visions and the place of each on our prioritized list of actions and concerns. Then it was time for a vote. All members of the board who were present had their own criteria for prioritization based upon their individual concerns and the concerns of their state organization as a result of needs already experienced. This made it easy to reach a consensus on what areas of concern required our immediate attention. We established three committees whose charge was to bring sample position statements to the board meeting in Phoenix. Those committees and their chairs are:

1. A defense of the choral art and arts education
Gary Walth, North Dakota President-Elect
2. Sacred music in the schools
Gary Schwartzhoff, North Central President-Elect
3. The use of quality literature
Bob Gentile, Wisconsin President

In Phoenix, at the National Leadership Assembly, it was exciting to present our "Vision To Action" process to the assembled state, division and national leaders of ACDA. It was exciting to realize that our process of strategic planning was a prototype for the assembled leadership. It made me very proud to be a part of North Central ACDA!

Following the Leadership Assembly, we adjourned to a meeting of the North Central Division Board of Directors and

"VISION TO ACTION"

(Continued on page 11)

Des Moines Prepares for 1992 Convention

The American Choral Directors Association, North Central Division, will hold its 1992 convention in Des Moines, Iowa, March 4-7. Des Moines, at the crossroads of Interstates 80 and 35, is centrally located in the division and easily accessible by car and airplane.

All performances will take place at the Civic Center of Greater Des Moines, a 2700-seat auditorium with magnificent acoustics. The Embassy Suites on the River will serve as the headquarters hotel.

The convention will include three honor choirs: a Youth Choir, consisting of students in grades 5-8, conducted by Jean Ashworth Bartle, conductor of the Toronto Children's Chorus; a Collegiate Choir, conducted by Ann Howard Jones, assistant to Robert Shaw with the Atlanta Symphony Orchestra and Chorus; and a Church Choir, conducted by Paul Salamunovich, director of choral activities at Loyola Marymount University. All three of these conductors also will be featured in interest sessions.

Minnesota:

President: Bruce Becker
Apple Valley High School
14450 Hayes Road
Apple Valley, MN 55124
President-Elect: Stephen Boehlke
Rosemount Senior High
Rosemount, MN 55068

ACDA of Minnesota currently reports its largest membership in history with 699 members in all categories of membership. Among the largest groups to join in the past year have been our college students in several newly organized chapters. We are grateful to Youth and Student Activities Chair Stan Wold of the University of Minnesota-Duluth, and to the collegiate/university advisors for bringing the ACDA organization to these campuses.

Increased activities in many new areas have characterized a most productive year for ACDA of Minnesota. Among them are:

Collegiate Student Symposium

The fifth annual Collegiate Student Symposium, sponsored by the student chapter at Mankato State University, Alan Wortman, advisor, presented a full day's schedule of topics geared to the emerging professional choral director. The event was hosted by St. Cloud State University, Stephen Fuller, advisor.

First Annual Combined Male Chorus/Treble Choir Festival

A total of 984 Minnesota collegiate and high school students combined their voices in the first annual Combined Male Chorus/Treble Choir Festival held on the campus of St. John's University in Collegeville on October 27. Expanding upon the individual projects from past years, the new combined festival featured each male/treble project rehearsing separately and joining forces for a most thrilling finale performance. Participants were four collegiate male choruses and 239 high school boys, with nine collegiate women's choirs and 247 high school girls. A total of 67 Minnesota high schools were involved. Plans are already taking shape for the second annual event to be held on October 26, 1991, again on the St. John's campus.

16th Annual State Convention

Nearly 550 voices were featured at the thrilling 16th annual State Convention held November 16-17 on the campus of Augsburg College in Minneapolis. Tom Rossin filled the Facilities Chair. Program Chair Steve Boehlke organized an exceptional program that headlined Weston Noble as guest conductor of the first annual Collegiate Honors Choir that featured 104 singers from 19 Minnesota colleges and universities. David Mennicke of Concordia-St. Paul and Harry Mechell of Winona State University served as project coordinators. Helen Kemp delivered the keynote address entitled "Since Singing is so Good a Thing, I Wish Every Child Would Learn to Sing" and conducted the second bi-annual All-State Elementary Honors Choir featuring 120 children's voices from all around the state.

Serving as coordinators of this special event were Elizabeth Shepley and Cora Scholz.

Groups appearing on the program were the Augsburg College Choir, Tom Rossin, director; the Anoka-Hennepin All-District Junior High Honors Choir, Dennis Jewitt, guest conductor; the North Central College Chorale, Larry Bach, director; the St. Olaf Chapel Choir, Robert Scholz, director; and the Alexandria Jefferson High School Choir, Steve Deitz, director.

Interest sessions abounded with such presentors as Leland B. Sateren, Leon Thurman, Robert and Cora Scholz, Ron Nelson, Sonja Chamberlain, Robert Peterson, Susan Smith, Bill White and Voice Trek, David Briggs, Karle Erickson, and Bill Miller.

Also featured on the convention program was the annual awards program, recognizing outstanding contributions to Minnesota choral music. Recipients were Geneva Eschweiller of Fergus Falls Community College, receiving the prestigious "F. Melius Christiansen Award" for life-long contributions; Stan Carlson of Staples High School, named the "Minnesota Choral Director of the Year"; and Steve Deitz of Alexandria Jefferson High School, receiving the "Outstanding Young Choral Director Award."

Show Choir Festival/Workshop

The first annual Show Choir Festival and Workshop, hosted and presented by R&S Chair James Bontrager, was held at the Bloomington Kennedy High School where some 320 show choir students from all across the state took home some practical tools to assist in the further development of show choirs in their schools. Festival performers were show choirs from Mound-Westonka, Milacca, Bloomington Jefferson, and Bloomington Kennedy high schools. Plans are underway for a repeat festival next January.

Grace Notes . . .

• ACDA of Minnesota was invited to make some major program contributions to the mid-February **MMEA In-Service Clinic**. Appearing on the MMEA program were the Collegiate Honors Choir conducted by Weston Noble, the All-State Elementary Honors Choir conducted by Elizabeth Shepley, and the sponsorship of an interest session coordinated by Anoka High School's Bruce Phelps on the topic "Do we need a required list for high school solos and ensembles to compete in the High School League's series of music contests?" Feedback from that

session will be forwarded to officials of the High School League for future consideration.

• ACDA of Minnesota has initiated a major public relations image re-make by designing a new state logo that will appear on all publications and sponsored printed materials. The "new look" will be most noticeable on the state newsletter, *Star of the North*, with a new masthead appearing with the winter '91 issue. Also in the making during the recent months has been a complete revision of the state chapter membership forms and the addition of new lapel pins.

• **Annual elections** were held in February and the new Minnesota directors will assume their offices on July 1, 1991. The new president-elect is Michael Smith of Brainerd High School. District chairs were elected as follows: Joan Larson of Minnetonka High School in Metro-West; Richard Jokumsen of St. James High School in the Southwest; Jim Iverson of Chisago Lake High School in the Northeast; and Don Anderson of Dassel-Cokato High School in the Central.

• Continuing with new activities, the first annual **Northstar Choral Festival**, co-sponsored by ACDA of Minnesota and the Bach Society of Minnesota, will present an invitational regional choral festival with the following high school choirs: Brainerd, Rosemount and Robbinsdale-Cooper in Minnesota; Central of Brookfield, Wisconsin; and Cherry Creek of Colorado. Clinicians will be Dale Warland, Joel Revsen, Kathy Saltzman-Romey, and Eph Ehly.

• A new mentorship program matching veteran with beginning choral directors will kick off in the fall of 1991. The program is entitled "**Minnesota Connections**" and will be coordinated by Robert Mix of Duluth. ACDA of Minnesota is hoping for a great response on this new and exciting program.

• Further plans for 1991-92 call for a series of workshops in the following areas: church choir, jazz choir, show choir, madrigal singers, and children's choirs. Honors choir projects will be sponsored in junior high school, collegiate, and two-year community colleges.

• New members, new projects, and expanded services in all categories of Minnesota's membership will continue to make ACDA of Minnesota a strong and vibrant professional choral organization in the coming years.

Melisma

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American Choral Directors Association

Published three times a year.

Voices from the States

Iowa:

President: Lauretta Graetz
Independence High School
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President-Elect: Robert Anderson
Mount Pleasant High School
Mount Pleasant, IA 52641

Nebraska:

President: Cheri Helmer
339 E. Bek Ave.
Seward, NE 68434

President-Elect: Ron Troester
Northwest High School
2710 North Road
Grand Island, NE 68803

North Dakota:

President: Charles Ruzicka
Mayville State University
Music Department
Mayville, ND 58257

President-Elect: Gary Walth
Minot State University
Music Department
Minot, ND 58701

From the frozen plains and river valleys of North Dakota springs choral music so rich and warm that it melts away Winter's gloom. As choirs prepare for festivals, tours or local concerts, rehearsal rooms, concert-halls and sanctuaries are "humming" with renewed resonance and excitement.

This feeling of renewal is evident in our recent membership campaign, the goals which were met and surpassed. Now the task for newly-elected and appointed officers will be to keep our membership alive and growing by offering beneficial events, and by communicating and sharing common goals and visions for the future of choral music in North Dakota.

Future projects include a combined North Dakota Music Educators/ND-ACDA conference in the fall of 1991 in Fargo, featuring educational seminars and reading sessions as well as concert hours with per-

formances by some of North Dakota's finest choral ensembles. A North Dakota Junior High Honors Choir is also being planned with great anticipation and enthusiasm. Still other projects in their embryonic stages are a worship and music workshop, and an elementary music extravaganza.

North Dakota ACDA is proud to be a part of the North Central ACDA and we look forward to the future with positive visions and goals.

South Dakota:

President: Charles Canaan
South Dakota State University
Lincoln Music Hall, Box 2212
Brookings, SD 57707

Honors Choir/Directors Conference

The South Dakota Honors Choir, sponsored by the SD-ACDA, will be held August 4-9, 1991, at Sioux Falls College. The guest conductor will be Sigrid Johnson from St. Olaf College, Northfield, Minnesota. The Honors Choir, now in its eighteenth year, is unique in that, in addition to a South Dakota All-State Chorus, it is held during the summer. Nearly 600 students audition during April and May at four locations throughout the state; 150 will be selected on the basis of a composite score for solo performance, a sight-reading test, and a written test on music fundamentals.

This year's repertoire includes:

Regina Coeli Mozart (Bewin Mills)
Sicut Cervus Palestrina (Mercury)
Glorify the Lord with Me Berger
(John Sheppard Press)
Were You There Scholz (TTBB)
Tomorrow Shall Be My
Dancing Day Rutter (Oxford) (SSA)
Songs of the
Twelfth Night Neufeld (Jenson)
Three Nocturnes Ludvik (Walton)
Black is the Color Churchill (Shawnee)
A Maiden is in a Ring Now Alven
Cape Breton Lullaby Leslie
(Gordon V. Thompson)

Witness Halloran

Recent past directors for this South Dakota ensemble have included Anton Armstrong (1990), Rene Clausen (1989), Duncan

Couch (1988), and Dale Grotenhuis (1987). Andre Thomas will be the guest conductor of the 1992 Honors Choir.

In addition, the **ACDA Summer Directors Conference** is held concurrently with the Honors Choir. The directors, who have their own scheduled events, are able to attend full rehearsals of the choir and generally one session with the guest conductor. The culminating event of the conference is the Honors Choir performance in Jeschke Fine Arts Center at Sioux Falls College on Friday, August 9, at 7:30 p.m. For more information on the Directors Conference, contact Jane Marten, 405 S. Sneve, #7, Sioux Falls, SD 57103.

You are welcome to come to South Dakota where good things are happening.

Wisconsin:

President: Bob Gentile
Rhineland, WI 54501

President-Elect: David Saladino
University of Wisconsin at
Stephens Point, Music Dept.
Stephens Point, WI 54481-3897

WCDA State Convention

Wisconsin choral directors gathered at Fond du Lac from January 24 to 26 for the annual WCDA state convention. In keeping with the record-breaking tradition of recent years, the largest group of registrants to ever attend this event was treated to another outstanding opportunity for professional growth and sharing.

David Saladino, our president-elect who served as convention chair, and Jeanne Julseth-Heinrich, who served as the convention program chair, are to be highly commended for the countless hours of unselfish service they gave to our organization in coordinating the efforts and enthusiasm of a dedicated convention committee.

We take great pride in the excellence of our convention activity in Wisconsin. This year was no exception. Numerous highlights, an exceptional closing concert by the young voices of our first Wisconsin Children's Chorus, and the usual Wisconsin "gemutlichkeit" combined to make this a first-class event.

New Leadership, Goals & Plans

The remaining months of the school year find us looking forward to Bonnie Bielawski or Greg Carpenter being chosen to serve as our new president-elect, a good contingent of Wisconsinites at Phoenix, and placement of our long-awaited repertoire banks (review files of standard, R&S-chosen, quality literature) at sites easily accessible to choral directors throughout our state.

The year-ending board meeting will move us forward into developing a mentor and recognition program for new teachers, prioritizing and implementing our Wisconsin "Vision To Action" goals (thanks for the idea, Minnesota!), and toward our next state convention at Green Bay.

New leadership, exciting new goals and plans, and the enthusiasm of a growing membership will keep WCDA as the driving force in choral music in Wisconsin.

North Central Division Officers

Division President:

Kay Hartzell
Brookfield Central High School
16900 West Gebhardt Road
Brookfield, WI 53005

Vice President:

Stephen B. Parker
Black Hills State University
Box 9098
Spearfish, SD 57783

Division President-Elect:

Gary R. Schwartzhoff
Ames High School
20th & Ridgewood
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The American Choral Directors Association reserves the right to edit any material submitted for publication in *Melisma*.

Inspiring the Male Singer

by Axel Theimer, R&S

Many of us direct male choirs and ensembles in addition to mixed choirs. Have you ever noticed the difference in the way audiences respond to male choirs? Comments such as "There is nothing like a male choir...", "The sound of a male choir — my absolute favorite...", and "What a special group of men..." are just a few of the most common reactions to performances.

Yet, despite all the interest and the acknowledged uniqueness of the male choir, the overall number of ensembles is declining and, in many schools, the numbers of male singers is still dwindling.

What can be done? Let me list some options which have been cited most often in previous meetings. To implement them it might mean considering schedule changes and restructuring programs; administrations will have to be persuaded to "go along"; it will demand even more flexibility of teachers and directors when juggling rehearsal times/lessons and classroom duties. It also might mean brushing up and/or catching up on the information on the voices we are working with, which, compared to the time when most of us went to college, is now much more readily available.

Junior High

- schedule rehearsal time for men alone
- know the developmental stages of your singers
- involve your singers in the voice classification process — the more they know about the abilities and temporary limitations of their voice, the more readily they will sing for you
- make realistic demands on your singers' voices
- look for music which is of lasting value, but lies within "reach" and boundaries of physiological development (crucial)

Senior High

Continue what was started in Junior High and . . .

- program at least one solo number for your male singers — no matter how small the number of singers is; choice of appropriate literature will allow them to feel more confident and develop a sense of success; (this would apply to programs without a male choir)
- encourage your state's ACDA to sponsor statewide and/or regional male choir festivals (if not already in place)
- encourage your All-State Choir organization to organize an All-State Male Choir (if not already in place)

Colleges

Every college should offer a male choir.

Community

Organize a community male choir; you would be surprised how much interest exists.

We all can contribute by "networking" our resources, experiences and information. Those of us who have programs and

Women's Chorus Music

by Karen Haines, NC-R&S

Each of us has our favorite repertoire that we use every few years because of its appeal and lasting value — both in the classroom and in performance. I would like to share with you my list of treble titles that remain consistent favorites.

GENERAL

Bach	SA	Lord, See the Good Works	piano	BH OC2B6362
	SA	Cantata #9		
	SA	Wir eilen mit schwachen	piano	ECS 2506
	SA	Cantata #78		
	SA	Ich jauchze, ich lache	piano	Conc. 98-1846
	SA	Cantata #15		
Bell, Robert	SSA	O Sacrum Convivium	a cappella	OX G-324
Brahms	SSAA	Rosen in Blüthe	piano	ECS 1072
Carter, John	SA	My Shepherd Will Supply	piano	Jenson 405-13012
		My Need		
Clausen, Rene	SSA	Psalm 100	2 pianos or instruments	MF 917
			piano or orch.	
Debussy	SSA	We Sing To Spring		HMC 468
De Lassus	SA & SSA	Two Excerpts from Penitential	a cappella	Witmark 3397
		Psalm No. 5		
des Pres	SA	O Jesu, Fili David	piano/organ	Broude
Donati, Ignazio	SSA	Non Vos Relinquam	organ/harps'd	OX 40.024
Dvorak	SA	The Ring	piano	Walton 142
Goemanne	SSA	Ode to Cecilia	flute & oboe	MF 330a
			(or piano)	
Galuppi	SSAA	Dixit Dominus	piano or orch.	Dean
Hassler	SSASSA	Come, All Musicians, Come	a cappella	GS 51937
Henderson, R.	SSA	Slave of the Moon	piano	OXG-323
Hindemith	SSA	A Song of Music	piano or orch.	Assoc. 592
Kodaly	SSA	Ave Maria	a cappella	Universal 10756NJ
	SSSAA	Dancing Song	a cappella	OX 54.942
	SSAA	God's Blacksmith	a cappella	OX 535
	SSSAA	See The Gypsies	a cappella	OX W38
	SSSAAA	Wine, Sweet Wine	a cappella	BH 5865
McCray, J.	SSA	Rise Up, My Love My Fair One	piano, flute	National WHG-44
Poulenc	SSA	Ave Maria	piano	Bel
Rutter	SA	For the Beauty of the Earth	piano	HMC-469
Schein	SS	Mit Fried und Freud ich fahr-	piano	Hans-Verlag
	SS	Wo Gott Zum Haus nicht gibt	piano	4114
	SSA	Kikkehili	a ccappella	BH6103
Seiber	SSAA	Three Hungarian Folk Songs	a cappella	GS 10825
Tornio, M.	SA	Salvum Me Fac Deus	piano	M70-413
Thompson	SSA	Now I Lay Me Down to Sleep	a cappella	ECS-1985
	SSAASSA	Pueri Hebraeorum	a cappella	ECS-492
White, Louie	SSAA	Prayer of St. Francis	piano & cello	BEI 3225
ADVENT AND CHRISTMAS				
arr. Arnatt, R.	SA	Angels from the Realms	a cappella	Gray 2949
		from Four Christmas Carols		
Buxtehude	SA	Zion Hears the Watchman	piano	Shawnee E-273
		Singing		
Carter, John	SSA	Carol of the Birds	Rec. or flute	Mills 60811
arr. Deale, E.	SSA	Ding! Dong! Merrily on High	a cappella	OX W19
arr. Goodale, R.	SSA	The Angels Are Flying	a cappella	Presser 362-03091
Handl, Jacob	SSAA	Pueri, Concinite	a cappella	GS 8441
Haydn, Michael	SSA	Bright is the Star of Bethlehem	piano	Broude AB973
Hoag, Charles	SA	Sing Softly	a cappella	GS 11845
Kodaly	SSA	Angels and the Shepherds	a cappella	Presser 312-40593
Paget	SSA	Adam and the Apple	a cappella	GS 11912
Pfautsch, Lloyd	SSAA	Annunciation	Harp or piano	GS 51627
Rutter, John	SSAA	Candlelight Carol	Organ or inst.	HMG 894
arr. Rutter	SSA	Three Carols	a cappella	OX 44.085
		1. A Merry Christmas		
		2. In Dulci Jubilo		
		3. Holly and the Ivy		
	SSA	Tomorrow Shall Be My	Harp or piano	OX 44.084
		Dancing Day		

choirs "in place" should encourage others to seriously consider starting their own. In order to help us locate existing choirs, the national S. & R. chair has asked all of us to develop listings. So far, the response has been very "sketchy" at best. Only Iowa has provided me with an impressive list; I hope that the rest of us will be able to respond as well.

A rejuvenation of this long-standing

choral tradition is a very realistic possibility if, as individuals, we chose to support it. Publishers have responded positively to requests from the national office to reconsider their policies regarding male chorus music. "P.O.P." selections are being reissued and more quality music is available. Now it is up to us to utilize and organize all of the resources which are available to us.

Application for Choral Performance
ACDA North Central Division Convention
Des Moines, Iowa - March 4-7, 1992

Name of Ensemble _____ Size _____

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

Size of Institution

_____ Convention Solo Performance _____ Music in Worship Evening

The Music and Worship event will be held Friday evening, March 6, and will include two identical performances. Choirs selected must be available for rehearsals all day on March 6. The committee is seeking to showcase choirs that are actually working and performing in a church setting: one adult choir, one youth choir, and one children's choir. In addition an adult church honor choir directed by Paul Salamunovich will be part of the event. He will also direct combined numbers with the chosen groups. Literature performed will be chosen in conjunction with the Music and Worship Committee.

Name of Institution _____ Institution Telephone (____) _____

Mailing Address _____ Zip _____

Name of Director _____ Home Telephone (____) _____

Summer Address of Director _____ Zip _____

Summer Telephone (____) _____ Member of ACDA ____ Yes ____ No Expiration Date _____

Eligibility: Conductors must be current, paid-up members of ACDA. Conductors must have been employed in the same position for the previous 2 years. Those conductors who had choirs appear in solo performance on the 1990 Milwaukee convention are not eligible for solo performance on the 1992 Des Moines Convention. Directors may submit tapes of any ensemble they direct. However, only one ensemble per director will be selected for a solo performance in an effort to achieve balanced programming. It is understood that ACDA will not accept a financial contribution from any individual.

It is understood that ACDA will not assume any financial responsibility for travel, food, and lodging for the performance groups. This application implies that the above-mentioned group is prepared to travel to and perform at the convention if accepted. It is also understood that ACDA has the right to record (audio and/or video) all Division Convention performances.

Signature of Administrator
(Principal, Department Chair, Minister, etc.)

The total time for your program may not exceed 25 minutes. List selections as indicated below.

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

COMPOSER

PERFORMANCE TIME
(in minutes and seconds)

[illegible]

III. Tape Specifications

- A. Each application for concert, vocal jazz, or show choir performance should be prepared on superior quality stereo cassette tape. NO REEL TO REEL TAPE WILL BE ACCEPTED.
- B. The recording should be 8-12 minutes in length and should include three selections (all from the same ensemble being proposed): one from 1990-91, and one each from 1989-90 and 1988-89.
- C. Show Choir and Madrigal performance applications should include both a cassette tape and a video cassette (1/2" VHS format) with identical repertoire on each.
- D. Recorded selections submitted on this tape:

Selection #1 (from 1990-91)

Title _____

Composer _____

Selection #2 (from 1989-90)

Title _____

Composer _____

Selection #3 (from 1988-89)

Title _____

Composer _____

IV. Programs

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

V. Mailing Instructions

Mail this completed form together with your audition tape and programs to your ACDA State President to be received no later than May 15, 1991. Include with your tape return postage and an addressed or labeled container if you wish to have your materials returned.

VI. Schedule of Dates

May 15, 1991 - Deadline for submitting application form and audition tape to your ACDA State President.

June 15, 1991 - Deadline for State Presidents to submit selected tapes to Division President.

July 1, 1991 - Deadline for notification of results and return of tapes.

DO NOT WRITE BELOW THIS LINE

ACDA STATE PRESIDENT RECOMMENDATION

The tape accompanying this application has been selected by the State Audition Committee and is hereby forwarded to the 1992 Division Audition Committee.

Date _____ Signature of State President _____

FINAL DECISION BY NORTH CENTRAL DIVISION AUDITIONING COMMITTEE

Invite: YES NO Hold for waiting List _____ Type of Session _____

Date _____ Signature of Division President _____

Choosing Literature to Develop the Young Instrument

by Carolee Curtright

As a Division Chair of Children's Choirs for North Central ACDA and as a reviewer for the *Choral Journal*, I receive hundreds of copies of music throughout the year. Of those copies received, a small percentage are well-written and deserve rehearsal and performance.

How does one 'weed through' the wealth of choral music that is available to find those compositions that will accomplish our goals as teachers who are responsible for the healthy development and use of the vocal instrument? More to the point, how do we as choral directors encourage publishers to produce more 'good music' that will accomplish these goals and provide the right challenge for our students?

Perhaps this topic does not even need to be mentioned to ACDA members. After all, as choral directors, we know what is best for our singers and constantly program the music that will develop the best vocal sound. However, I am constantly reminded as I work with my own choirs and as I direct festivals for others how easy it is to succumb to the demands of the cry, "Can't we sing the 'fun stuff'?"

The amount of 'fun stuff' available, that is, the 'pop' literature and the other contrived material with a syncopated rhythm, far outnumbers the 'good stuff.' Although I will admit that there is a large amount of very good 'pop' material available, much of the available music in this medium has a range and tessitura that is too low for the child voice. It also encourages poor vocal technique such as scooping to find the pitch and loud chest voice singing to try to reproduce what singers think they have heard on a recording of the same material.

There is a wealth of very fine literature available that encourages healthy development of the young instrument and that also assists in developing basic musicianship. In order to encourage publishers to continue to publish such literature, we need to make sure that that is what we buy!

The following are criteria that I use in choosing what music to review and what music to buy. Perhaps these will serve as a reminder to you as you choose music for your children's choirs to sing. In the words of Zoltan Kodaly, "Only the best is good enough for children." Also, if given a choice, children will choose the best music every time.

1. **Text:** Are the words appropriate and in the child's framework of reference? Does the text create appropriate imagery that encourages the growth of the child's imagination and broadens the child's horizons? If the original language is a foreign language, is there any pronunciation guide? Although this is not a necessity, it is helpful, especially to the first-year teacher. Children learn foreign language texts quickly and easily if the director is comfortable with the pronunciation and accents of the language given.

2. **Accents:** Do the word accents and the

agogic accents of the music coincide so that there is no distortion of language? If there is both English and a foreign language, does the English translation keep the rhythmic and melodic feeling of the composition in tact? If not, how familiar is the foreign language in which the composition is written? Are there available tools to help in its correct pronunciation?

3. **Vowels:** Do the vowels at the ends of phrases lead to good vocal technique and vocal sound? Are the sustained pitches on vowels that lead to good singing? What about higher pitches? Are they well prepared on vowels that lead to the best vocal production?

4. **Range and Tessitura:** Does the range of the piece encourage the use of the light instrument? Does it also encourage the extending of the upper range of the child voice? Is the tessitura generally above the f above middle c to the c above that — and on — extending the range above to f and g?

5. **Basic Musicianship:** Does the piece offer opportunity for expanding musical knowledge and musicianship? Will it help to develop the vocal sound envisioned for singers? Will it encourage and develop a wider vocal range and better vocal technique?

"When the concert was given and the children were asked to choose a piece to perform for the TV crew that came to cover their performance, their choice, *of all the music we sang*, was the Bach."

6. **Programming:** Does it fit into a plan for programming? Will it provide variety, difference in style, challenge, new interest?

In October 1990, I was honored to have the privilege of rehearsing and conducting the first Nebraska Children's Festival Chorus (90 children chosen from over 400 children who were recommended from across the state) for the Nebraska Choral Directors State Convention. One of the pieces chosen for that chorus was the Duet from Cantata #15 (*Ich jauchze, Ich lache*) by J.S. Bach.

There was initially some resistance to the programming of the composition, especially to the singing of the original German rather than English and to the perceived difficulty of the composition. However, we continued to persist in programming the piece and offered assistance to teachers in pronunciation of the language.

I'm sure that the initial response of the singers selected for the chorus was, "Why do we have to do this piece?" "Why do we have to sing it in German?" We have all heard similar questions many times.

As the Bach was rehearsed, it was obvious that the children enjoyed the sound they were hearing as they sang that glorious music. With each singing of the composition the vocal sound improved and their musicianship and ability to sing the German grew. When the concert was given and the children were asked to choose a piece to

perform for the television crew that came to cover their performance, their choice, *of all the music we sang*, was the Bach.

Good music bears repeating! Only the best is good enough!

I hope that you attended the national convention in Phoenix and that you had the opportunity to hear the many children's choirs that were a part of that convention program. One of the best ways to choose literature that is appropriate for your own ensemble is to attend concerts and hear other children sing it.

I come home from conventions with programs covered with comments about the literature sung. I especially mark those that I feel are appropriate for my own ensembles. If I can find a copy of that music in the display area of the convention, I buy a copy to have in my reference files so that when I plan next year's programs I have the music in hand.

Also valuable are tapes that can be purchased of children's choirs in concert at the convention. These provide excellent models for good singing.

To further assist you in choosing music for children, there is a new collection entitled *Choral Music for Children: An Annotated List* by Doreen Rao. This annotated list was collected by Doreen and several other choral music educators in a cooperative venture between MENC and ACDA and provides the artist/teacher with a sourcebook on treble choral repertoire suitable for children.

It includes folk and traditional music — Renaissance through Contemporary — in varying levels of difficulty. Over 300 selections of currently available literature are included with supporting pedagogical information. The annotations are cross-referenced by composer/arranger, title, voicing and level of difficulty. It is available for purchase from MENC, 1902 Association Drive, Reston, VA 22091; phone (703) 860-4000. ISBN 0-940796-80-5. Cost: \$13.50; \$10.80 for MENC members.

Your ensemble's sound is dictated by the music you choose. *Choose well!*

Community Choirs Take Note:

Minnesota community colleges are again planning to "Feel the Breezy Beat!" at their annual Fine Arts Festival scheduled for April 28-30 at Breezy Point Resort near Brainerd, Minnesota. More than 300 singers from Minnesota's 21 community colleges will perform under the baton of Dr. Sharon Hansen, director of choral studies at the University of Northern Iowa, in a massed choir.

A select group of singers from this group will then recreate the program in February 1992 at the Minnesota Music Educators Convention in Minneapolis, with Dr. Hansen again directing the select Honors Choir at that time. Chet Sommers from Willmar Community College is in charge of the MMEA performance.

Coordinator for the Breezy Point event this year is Geneva Eschweiler, director of choral activities at Fergus Falls Community College.

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Profile of a Director

This new *Melisma* column will feature successful directors in a variety of choral areas. Our goal is to provide inspiration for all ages, areas and levels of choral directors. If you have nominees for this column, please send them to the *Melisma* editor.



Sue Zemlin

Pipestone, Minnesota, Public Schools

4th-year teacher

BA - Augustana College, Sioux Falls

Director of: High School Choir, Junior Choir, 6th Grade Choir, High School Swing Choir, Junior Select Choir, Barbershop Quartet, Peace Methodist Church Choir

A successful director "inspires students to do well and learn. They are available to students to listen to their dreams and focus on ways to achieve them. They are knowledgeable and talented musicians."

I recruit "through my students. I attend school functions and talk to students about their class choices."

I keep them "by providing the best experience I can so that they can't imagine not being a choir member."

My goals as a conductor include "having a fine choral organization while keeping a positive and inspiring atmosphere."

I select music "that will expose my students to many types of challenging literature."

I am in choral music "because I can't imagine happily doing anything else!"

The best role models "offer support, encouragement and sound advice to young directors. It means a lot to have someone willing to listen and share experiences."

My role models include "former directors,

voice teachers, colleagues, and my parents."

My future goals are "to pursue a graduate degree in choral conducting and literature; to become successful to inspire my students to experience choral music."

My career highlight "is yet to come. But for now, my students' progress makes me happy!"



Angie Koppang

Bismarck, North Dakota, Junior High School

15th-year teacher

BA - University of Mary, MM University of North Dakota

Director of: Junior High School Choirs

A successful director "is concerned about their students' musical and personal growth. They strive to help students through the establishment of musical and personal standards."

I recruit "through performance and visitations in my elementary schools. Elementary choirs are invited to be guest choirs at our concerts, with the inclusion of an elementary/junior high combined composition."

I keep them "by setting new and higher goals through a variety of musical styles and performance opportunities."

My goals as a conductor include "working with my ensemble to perform musically and become informed, enlightened musicians striving to reach their full musical potential."

I select music "by searching for hours through stacks of music I acquire from colleagues and ACDA conventions. I plan a full year of music prior to the start of each school year. This is the hardest part of my job!"

I am in choral music "because I love helping young singers in their first choral experiences. Teaching junior high, I see a lot of growth in grades 7-9."

My best role models "assist young directors through conference presentations and concerts. They share resources and ideas."

My role models include "my own junior high and high school directors, as well as my current colleagues."

My future goals are "to have my students perform at a division or national convention and to continue my own professional growth through a year of sabbatical study."

My career highlight "is to see my students continue their musical involvements and achievements and to know that I have made a small contribution."

My choir has a unique/special activity "in a special relationship with a nursing home which allows us to share in their Christmas with a concert, a carol sing and a Christmas party. This touching experience extends into volunteer opportunities and additional performances. Just as every student is unique to me, I hope I share a bit of 'what I am' with each of them."



Rev. Richard Collman

Sioux Falls, South Dakota

20-year director

BA in History, University of Minnesota; Master of Divinity, Yale Divinity School; Master of Music, University of Notre Dame, Indiana

Director of: 5 choirs, 4 handbell choirs (chancel, youth and cherub) at First United Methodist Church, Sioux Falls

A successful director "has the ability to communicate the nature of the music to others; is organized and prepared; knows the sound they want; and has a sense of humor."

I recruit "through personal calls, phone calls, by asking choir members for names, and by maintaining a card file for reference on contacts."

I keep them "by letting them know they are valued — through personal contact, monthly social times and special occasions. I remind them that an amateur is someone who sings for the sheer love of it — they are the essence of music!"

REV. COLLMAN continued on next page

Dale Warland Singers Conclude 1990-91 Season

The Dale Warland Singers will conclude its 19th season at 8:00 p.m. on Saturday, May 18, presenting **A Bit of Americana** at Wooddale Church in Eden Prairie, Minnesota. Focusing on the works of American composers, **A Bit of Americana** will showcase Cecil Effinger's *Four Pastorales*, the world premier of William Hawley's *Missa Brevis* and a collection of newly-arranged folk songs which will include *Red River Valley*, *Tenting on the Old Camp Ground*, and *Johnny has Gone for a Soldier*.

The world premier of William Hawley's *Missa Brevis* is made possible through the support of The Jerome Foundation and The Rita Guy Christian Music Ministry.

Born in 1950, William Hawley was educated at Itaca College and the California Institute for the Arts. His works have been heard in London, Tokyo, Paris, the Netherlands, Darmstadt, San Francisco, and other major cities in the United States, as well as in the concert halls of New York, his home since 1977.

Profile of a Director

continued from page 9

My goals as a conductor include "exposing people to a great variety of fine music done as stylistically correct and interesting as possible, with a sense of musical line, clean diction and for the enjoyment of music together for the filling of human souls and the glorification of God."

I select music "according to the Christian year or special church emphasis that will represent all periods of music history, including contemporary; literature that works with multiple choirs for church festivals."

I am in choral music "because I find immense satisfaction in working with people to discover something larger than all of us put together — music for the glory of God and enjoyment of others."

The best role models "are available to listen, do not compromise standards, and demand the best. Youth believes in excellence — we do them a disservice if we give them less than our best."

My role models include "Robert Shaw and Dale Warland."

My future goals are "to continue doing great

choral literature, occasionally with an orchestra. Our church has started a Fine Arts Series."

My career highlight "is the installation of our new mechanical action pipe organ (T.F. Nordlie) and the beginning of our Fine Arts Series, a stimulation of our entire music program."

My choir has a unique/special activity: "In July we will tour England. We also have regular choir devotions during each rehearsal as, in a real sense, I am their pastor besides being their director."

CALENDAR OF EVENTS

August 4-9: South Dakota ACDA Honors Choir and Summer Conference, Sioux Falls.

March 4-7, 1992: North Central Convention, Des Moines, Iowa.

March 3-6, 1993: National ACDA Convention, San Antonio, Texas.

March 3-6, 1994: North Central Convention, Rapid City, South Dakota.

March 8-11, 1995: National ACDA Convention, Milwaukee, Wisconsin.

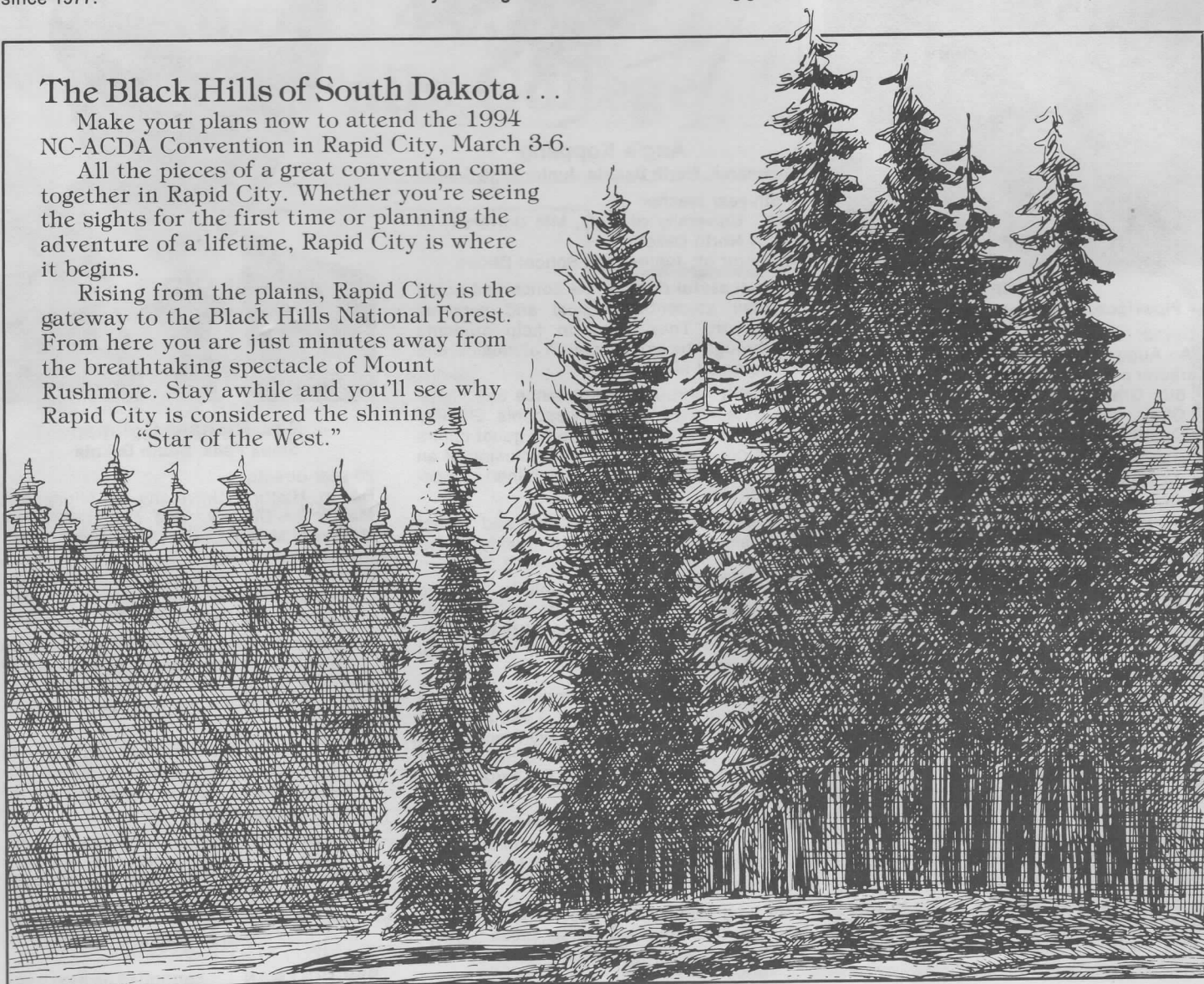
Next Melisma Deadline: July 1, 1991.

The Black Hills of South Dakota . . .

Make your plans now to attend the 1994 NC-ACDA Convention in Rapid City, March 3-6.

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"VISION TO ACTION"

(Continued from page 1)

continued planning for our future. Committee reports were given and lengthy discussion followed about the necessary approach to our task. Assignments included checking with known experts in these three areas, checking with attorneys, follow-up writing and research, and acknowledging the need to communicate our status to you, the membership. With this article as our final report to you, we are requesting your in-put and participation in these three important areas that we have chosen for our first level of focus. Please contact the committee chairs listed above if you have ideas to share with them.

I would like to close by acknowledging the excellent contributions to choral music, ACDA and the North Central Division by our retiring state presidents. Their commitment to the organization and its membership is to be applauded. We will miss their very special personalities when we meet again in September. Be sure to thank them for caring and daring to dream with ACDA:

Lauretta Graetz, Iowa President
Bruce Becker, Minnesota President
Cheri Helmer, Nebraska President
Charles Ruzicka, North Dakota President
Bob Gentile, Wisconsin President

Kay Hartzell
NC-ACDA President

From the Editor: by Dione Peterson

Melisma is your publication! "Profile of a Director" begins in this issue. It is our attempt to bring the secrets of success closer to our members.

The next three issues with their deadlines and issue focus are as follows:

Deadline	Focus
July 1	"A Defense of the Choral Art and Arts Education"
November 15	"1992 Convention in Des Moines"
March 1	"Sacred Music in the Schools"

You are encouraged to contribute your thoughts to these issues.

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What will your goals be for next year? How can we in NC-ACDA help you to achieve these goals? We on the NC-ACDA Board have a vision for the future. Won't you join us in achieving it?

"The performance level of our choirs has less to do with the singers' talents or external factors such as facilities, geographic location, or budget than our expectations, goal-setting processes, and the constant refinement of our musical skills."

— Aimee Beckmann-Collier, ICDA

NC-ACDA Convention 1992 March 4-7 Des Moines

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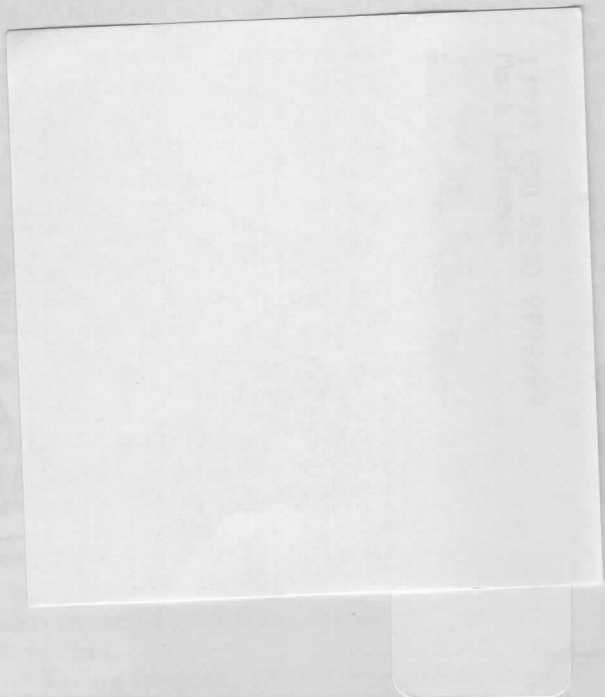
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