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VOLUME 10, NUMBER 2

OFFICIAL PUBLICATION OF NORTH CENTRAL ACDA

WINTER 1992

Iowa Prepares for NC-ACDA Convention

The 1992 North Central Division Convention takes place March 4-7, 1992, in Des Moines, Iowa, with all performances and exhibits located in the beautiful Des Moines Civic Center and all interest sessions in the nearby headquarters hotel, the new Embassy Suites. The Civic Center features soaring contemporary architecture, superb acoustics, and a proscenium theater accommodating 2735 people in one continuous "orchestra" level.

The convention program is highlighted by three North Central Division honor choirs: The Collegiate Honor Choir under the direction of Ann Howard Jones, the Youth Honor Choir made up of treble voices in grades 5-8 under Jean Ashworth Bartle, and the Adult Church Honor Choir directed by Paul Salamunovich, which will be featured at the Music in Worship event. Each honor choir conductor will also present an interest session.

A unique feature of this convention is the State Luncheon/Vision to Action Strategic Planning Session on Thursday, facilitated by Division President Kay Hartzell. North Central ACDA members will have the opportunity to participate in roundtable discussions on key issues identified by the NC-ACDA leadership and to brainstorm future directions and programs for the division.

"Remembering Our Past" is the title of a special panel discussion moderated by ACDA past-president Diana Leland which features three of North Central's most illustrious choral conductors: Kenneth Jennings, Weston Noble and Margaret Hawkins. Ms. Hawkins will also deliver a keynote address entitled "Choral Music: The State of the Art."

"Hodie! A Celebration of Today's Music in Worship" takes place on Friday evening at the neo-Gothic Plymouth Congregational Church. The evening will feature hymns, processions, and choral performances of music by composers living in the six states of the North Central Division, including the title piece "Hodie!" by Z. Randall Stroope. The Adult Honor Choir under Paul Salamunovich will in-

clude music by the late Edwin Fissinger as a tribute to one of the premiere composers in this division.

Among the interest sessions is a panel discussion, "Building a Lifetime Career in Choral Music"; sessions on African-American and other multi-cultural music; sessions for junior high and elementary-aged choirs, vocal jazz and show choirs; sessions on church choir literature and techniques, vocal pedagogy sessions, and student conducting sessions. Along with interest sessions and reading sessions, the convention showcases fifteen of North Central's finest choirs in solo performance, two choirs in the Music and Worship event, and four demonstration choirs.

One or two hours of graduate credit will be offered to those attending the convention. For further convention information, write Aimee Beckmann-Collier, Convention Chair, 766 45th Street, West Des Moines, Iowa 50265, or call (515) 222-1516 (home) or (515) 279-5536 (work).

The Iowa ACDA welcomes you!
Enjoy our special brand of hospitality at the
1992 North Central Division Convention in Des Moines!



From the President:

by Kay Hartzell, NC-ACDA President

The North Central Division ACDA Board of Directors met in Des Moines, Iowa, on September 27 and 28, 1991, for their fall leadership conference and business meeting. In addition to the usual business, the Board spent long hours in break-out sessions and in full discussion of our basic beliefs about choral music and the role which we all play in sustaining it.

Following are the five belief statements that met with the consensus of the entire Board. Our definition of belief statements is that they be basic, brief, and bed-rock in their nature. All of us agreed that we would be willing to "go to the wall" for these statements:

We Believe That...

- *Music is the center of life experiences*
- *All people can experience music*
- *Singing experiences are basic to all people*
- *Choral music is an important art form*
- *ACDA ensures the survival of the choral art form*

As members of the North Central Division, we value your input and suggestions concerning the beliefs as stated above. The Board invites you to submit any suggested changes or alterations to me in writing by December 15, 1991.

These belief statements will lay the foundation for our "Vision To Action" State Luncheon at the convention in Des Moines. From these statements and the ideas which you generate during the luncheon, we will develop the Mission Statement of the North Central Division ACDA and the initiatives and action plans which will accompany the Mission.

Prior to the fall meeting, the Board of Directors had developed five priority statements that voiced the concern of the Board for the membership of North Central ACDA. Here are those



five prioritized concerns:

- I. NORTH CENTRAL DIVISION ACDA must address concerns that threaten the choral music programs of our state and division membership by developing policy and action plans for:
 - A. Sacred music in the schools.
 - B. Quality choral literature.
 - C. A defense of the choral art.
- II. NORTH CENTRAL DIVISION ACDA must address the personal and professional wellness of its members.
- III. NORTH CENTRAL DIVISION ACDA must create a clearly defined mission and purpose, which can exist comfortably within the framework of the twelve stated purposes of National ACDA.

- IV. NORTH CENTRAL DIVISION ACDA must continue to integrate choir directors of all generations, genders, races, and professional levels.
- V. NORTH CENTRAL DIVISION ACDA must continue to develop programs and activities that reflect the diversity of its membership.

The first initiative of the Board was to develop an action plan for a North Central Division document concerning the use of sacred music in the schools. This document will be an amalgamation of the following existing documents: Iowa, Minnesota, South Dakota, Wisconsin, and National ACDA.

Our action plan is as follows:

1. Don Peterson will take the existing documents to the attorney in Sioux Falls, South Dakota, who has given us advice in the past. We will have his recommendations by January 1, 1992.
2. The Board will approve this document at the Board meeting in March 1992.
3. Steve Boehlke will be in charge of printing the completed document by August 1992.
4. Steve Boehlke and the state presidents of the North Central Division will be responsible for dissemination of the new document to the membership by September 1, 1992.

All members of the North Central Division Board of Directors have labored over the thought process of developing beliefs and prioritizing our concerns. Are they a reflection of the needs of the membership of our division? Only you can give us the answer to our question. Please discuss these items with the membership in your state, with your state officers, and with any of your division officers. We continue to care most about you and how effective we are in serving your needs.

Let us hear from you!

NC-ACDA DIVISION CONVENTION — INTEREST SESSION LIST

IN ORDER OF PROGRAM APPEARANCE

JEAN ASHWORTH BARTLE: Teaching Expressivity
 JONATHAN RETZLAFF: Finding the Balance: The Young Singer Serving Two Masters
 GARY WALTH: The Young Male Chorus: Techniques and Literature — Demonstration Group: Bass Clef Chorus, Valley High School, West Des Moines, IA
 BRUCE CHAMBERLAIN: Distinctive Literature for the College and University Choir
 LOIS NICHOLS: Junior High I and II: Monday: 3rd Period - 7th Grade Chorus & Wednesday: 1st Period - 8th Grade Chorus; Singers from Black Hawk Junior High, Pleasant Valley, IA
 PANEL DISCUSSION: Building a Lifetime Career in Choral Music — Panel Moderator: Alan Chapman; Panel Members: Alan Hagen, Roger Tenney, Carolee Curtright
 ANTON ARMSTRONG: African-American Vocal Music: Performance Practices and Repertoire
 KAREN HAINES: Distinctive Literature for the Treble Voice Choir
 CLAIRE MCCOY: Eurythmics in the Choral Rehearsal: The Brain-Body Connection
 PAUL SALAMUNOVICH: Gregorian Chant and Its Influence on the Performance of Sa-

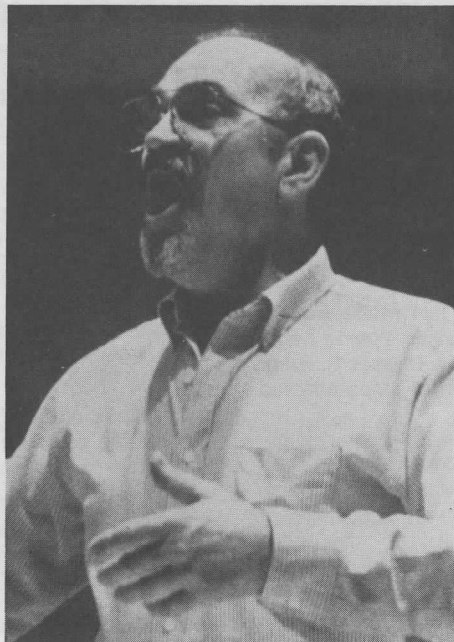
cred Music of the Renaissance
 DAVID BARKUS: Distinctive Literature for the High School SATB Choir
 SCOTT DORSEY: (Youth and Student Activities Breakfast Roundtable) Resources for the Developing Choral Professional
 MARJORIE SIMONS-BESTER: (Minority & Ethnic Concerns: Breakfast Roundtable) Open Forum on Multi-Cultural Resources and Recordings
 ELIZABETH SHEPLEY: The Thinking Singer: A Student-Guided Approach Towards Effective Rehearsing for the Elementary-Aged Children's Chorus, I & II
 WILLIAM A. WYMAN: Student Session I: Introducing a New Work to Your Choir — Demonstration Choir: Concert Choir, Mt. Vernon High School, Mt. Vernon, IA
 LARRY L. FLEMING: Flexible Choral Tone — Demonstration Choir: National Lutheran Choir, Minneapolis, MN
 PETE EKLUND: Fitting the Show Choir into the Traditional Choral Environment
 RONALD McCURDY: You Too Can Do Vocal Jazz — Demonstration Choir: Jazz Singers, University of Minnesota, Minneapolis, MN
 LAWRENCE KAPTEIN: I) Excitement in Programming: Adopting a Global Point of View;

II.) New and Available Multi-Cultural Music for the High School and College Choir
 DAVID RAYL: Literature Session: Mini-Major Works with Instruments Suitable for the High School or College Choral Ensemble
 SANDRA CHAPMAN: I.) Orthopedic Literature: The Corrective Value of Quality; II.) Literature Session: Quality Literature for the Junior High Chorus
 KARLE ERICKSON: Student Session II: Verbal Communication in the Choral Rehearsal — Demonstration Choir: Concert Choir, Mt. Vernon High School, Mt. Vernon, IA
 RONALD COMBS: Vocal Pedagogy: Keeping the Singing Voice Healthy, I & II
 PAUL OAKLEY: Making Heavenly Sounds with Mortal Voices: Techniques to Improve the Sound of Any Church Choir
 ANN HOWARD JONES: About Conducting: Gesture and Tempo
 RICHARD BJELLA: Student Session III: Non-Verbal Communication in the Choral Rehearsal — Demonstration Choir: Concert Choir, Mt. Vernon High School, Mt. Vernon, IA
 BRUCE BECKER: Literature Session: Distinctive Literature for the Church Choir

NC-ACDA DIVISION CONVENTION — SPECIAL EVENTS



Ann Howard-Jones



Paul Salamunovich



Jean Ashworth Bartle

HEADLINERS

PAUL SALAMUNOVICH will conduct a 100-voice adult church honor choir for "Hodie! A Celebration of Today's Music in Worship" featuring music of North Central Division composers, including a special tribute to the late Edwin Fissinger. He will also present an interest session entitled "Gregorian Chant and Its Influence on the Performance of Sacred Music of the Renaissance."

ANN HOWARD JONES will be the conductor of the collegiate honor choir which will perform at the final concert of this convention. Her interest session "About Conducting: Gesture and Tempo" will be presented Saturday morning.

JEAN ASHWORTH BARTLE will be the conductor of the youth honor choir, a four-part treble voice choir of boys and girls in grades 5-8. She will also present an interest session entitled "Teaching Expressivity."

MUSIC IN WORSHIP EVENT:

"Hodie! A Celebration of Today's Music in Worship"

NORTH CENTRAL ADULT CHURCH HONOR CHOIR — Paul Sala-

munovich, Director.

ST. JOHN'S BOYS' CHOIR — St. John's Abbey, Collegeville, Minnesota, Br. Paul Richards, Director.

SENIOR MATINS CHOIR — Plymouth Congregational United Church of Christ, Des Moines, Iowa, Anita Micich, Director.

ORGANISTS: Davis Follerts, Pella, Iowa, and Jack Levick, Lincoln, Nebraska.

KEYNOTE SPEAKER:

Margaret Hawkins: "Choral Music: The State of the Art"

SPECIAL PANEL DISCUSSION:

"Remembering Our Past"

MODERATOR: Diana Leland, Minneapolis, MN, Past-President of ACDA.

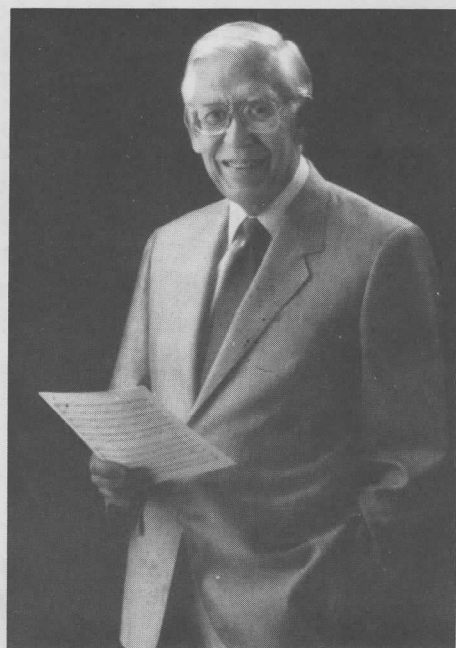
PARTICIPANTS: Margaret Hawkins, Milwaukee, Wisconsin; Kenneth Jennings, Northfield, Minnesota; and Weston Noble, Decorah, Iowa.



Weston Noble



Margaret Hawkins



Kenneth Jennings

Who's Music Is It?

by Anna Hamre

Have you ever met a student who didn't like music? I doubt it. But I often hear kids talk about "their" music. Sometimes they mean black music. Sometimes they mean pop. Sometimes it is Twisted Sister they are referring to. In public schools we teach the treasures of Western Civilization, but so many of our kids can't embrace the literature as "theirs".

If one believes Lawrence Levine in **Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America**, one has to accept that this development is artificial, a contrivance that emerged one hundred years ago.

Levine points out that in 1836 New Orleans had four resident opera companies. In Texas, soldiers waiting for the Mexican War to begin passed the time by staging Shakespeare's *Othello*; Lt. Ulysses S. Grant played Desdemona! Union soldiers marched to war to tunes adapted from *La Traviata* and *Ernani*.

However, a major change was prompted by the late 19th century immigration which left the WASP elite feeling threatened. The rich ruling class wanted to demonstrate that with its "refined" taste it was able to appreciate the arts in a way the masses could not.

The elite deliberately shut out the public.

Levine gives examples of how only polite, well-dressed, well-mannered people were allowed to attend events. The Metropolitan Opera eliminated performances in English from 1884 to 1891. Stockbroker Henry Lee Higginson — the great financier of the Boston Symphony for 40 years — demanded that its musicians perform Austrian and German music almost exclusively. The result is an American legacy in which much quality art has been stolen from the masses. Today many feel that high art is so permeated by stuffiness and pomposity that it is to be avoided. Unfortunately, it is not the art, but the trappings of art, that drives them away.

I am convinced that every kid likes music. I am also convinced that every kid likes Bach — once he can perform Bach. But what a job it is to bridge that 100-year gap and convince the public that classical music is also "theirs".

Levine finds hope in events such as Shakespeare in the Park. I find hope in the long-haired, rock T-shirted kids getting ready to go to All-State Choir.

(Anna Hamre is the choral director at Widefield High School in Colorado Springs)

From **The Colorado Director**
Paul Smith, Editor

How do you appear to your choir? Have you ever thought of that? How do you stand? Do you say the same old cliches from week to week? Did you ever stop to think, for instance, how many times we say to the choir: "Now attack." "Now sing."?

Can't we find different ways to say that?

from
Conscience of a Profession
Howard Swan

BREAKFASTS & LUNCHEONS

Several Repertoire & Standards Committees will gather for special roundtable discussions during the NC-ACDA Convention in Des Moines. The Embassy Suites is the location for meetings of the Youth & Student Activities Committee, Minority & Ethnic Concerns Committee, Junior High Committee, and the Committee for Children's Choirs.

SCOTT DORSEY, University of Iowa doctoral candidate and editor of the *ACDA Student Times*, will lead Youth & Student Committee discussion, addressing in particular the various resources available to the choral conductor with attention to materials at little or no cost.

MARJORIE SIMONS-BESTER, North Central R & S Chair for Minority and Ethnic Concerns, will preside at an open forum on multi-cultural resources and recordings. All interested persons may bring resources to share, from which a list will be prepared and sent to all breakfast participants.

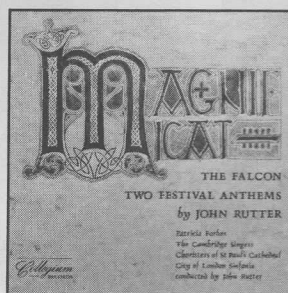
MICHAEL NUSS, North Central R & S Junior High chairperson, will preside at a gathering of all interested educators, and CAROLEE CURT-RIGHT will moderate the Children's Choir roundtable discussion.

Each breakfast will be held in a private room at the Embassy Suites at a cost of \$6.50 per person. Participants should check the proper space on the registration form and include the cost in the registration fee.

I must study politics and war that my sons may have liberty to study mathematics and philosophy ...in order to give their children a right to study painting, poetry and music.

John Adams

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NC-ACDA DIVISION CONVENTION SCHEDULE

“Acknowledging the Past, Celebrating Today, Planning the Future”

WEDNESDAY, MARCH 4, 1992

- 5:00-10:00 p.m. **Registration**
Mezzanine, Embassy Suites Hotel
- 1:00-10:00 p.m. **North Central ACDA Division & State Leadership Meetings**
Embassy Suites Hotel
Board of Directors Meeting
Division Repertoire & Standards Committees

THURSDAY, MARCH 5, 1992

- 8:00 a.m.-8:00 p.m. **Registration**
Lobby, Des Moines Civic Center
- 8:00 a.m.-5:00 p.m. **EXHIBITS OPEN**
Lobby, Des Moines Civic Center
- 9:30-10:00 a.m. **Opening Ceremonies & Convention Welcome**
(All Concerts at the Des Moines Civic Center)
Introduction of North Central Executive Board
“North Central ACDA: The Vision to Action”
Kay Hartzell, President, NC-ACDA
- 10:00-10:25 a.m. **Concert Hour 1:**
Wartburg Choir, Wartburg College, Waverly, IA,
Paul Torkelson, Director
- 10:30-10:55 a.m. **Concert Hour 2:**
University Chorale, University of Nebraska, Lincoln, NE, Carolee R. Curtright, Director
- 11:15-12:00 noon **Simultaneous Interest/Literature Session 1:**
(All Interest Sessions at Embassy Suites Hotel)
A. Teaching Expressivity
Jean Ashworth-Bartle, Clinician, Toronto, Ontario, Canada
B. Finding the Balance: The Young Singer Serving Two Masters
Jonathan Retzlaff, Clinician, Des Moines, IA
C. The Young Male Chorus: Techniques and Literature
Gary Walth, Clinician, Minot, ND
Demonstration Group: Bass Clef Chorus, Valley High School, West Des Moines, IA
Ray Salucka, Director
D. Distinctive Literature for the College and University Choir
Bruce Chamberlain, Cedar Falls, IA
- 12:00-2:00 p.m. **State Luncheons/Vision to Action Strategic Planning Session**
Ballroom, Embassy Suites
- 2:15-3:00 p.m. **Simultaneous Interest/Literature Session 2:**
A. Monday: 3rd Period - 7th Grade Chorus
Lois Nichols, Clinician, Bettendorf, IA
B. Panel Discussion: Building a Lifetime Career in Choral Music
Panel Moderator: Alan Chapman, Ft. Madison, IA
Panel Members: Alan Hagen, Waverly, IA;
Roger Tenney, Owatonna, MN; Carolee Curtright, Lincoln, NE
C. African-American Vocal Music: Performance Practices and Repertoire
Anton Armstrong, Clinician, Northfield, MN
D. Distinctive Literature for the Treble Voice Choir
Karen Haines, Clinician, Wausau, WI
- 3:15-4:00 p.m. **Simultaneous Interest/Literature Session 3:**
A. Wednesday: 1st Period - 8th Grade Chorus
(Continuation of Thursday 2:15 p.m. Session)
Lois Nichols, Clinician, Bettendorf, IA
Demonstration Group: Singers from Black Hawk Junior High, Pleasant Valley, IA, Community Schools
B. Eurythmics in the Choral Rehearsal: The Brain-Body Connection
Claire McCoy, Clinician, Minneapolis, MN

- 4:15-4:40 p.m. **C. Gregorian Chant and Its Influence on the Performance of Sacred Music of the Renaissance**
Paul Salamunovich, Clinician, Los Angeles, CA
- 4:45-5:10 p.m. **D. Distinctive Literature for the High School SATB Choir**
David Barkus, Clinician, Brookings, SD
- 5:15-7:15 p.m. **Concert Hour 3:**
The Warland Cabaret Singers, Minneapolis, MN
Jerry Rubino, Director
- 7:15-7:40 p.m. **Concert Hour 4:**
West Side Delegation, Thomas Jefferson High School, Cedar Rapids, IA
Pete Eklund, Director
- 7:45-8:45 p.m. **Dinner Hour**
Concert Hour 5:
Fort Madison Chorale, Fort Madison High School, Fort Madison, IA
Allen Chapman, Director
“Remembering Our Past”
Panel Moderator: Diana Leland, Richfield, MN
Panel Members: Kenneth Jennings, Northfield, MN
Weston Noble, Decorah, IA
Margaret Hawkins, Milwaukee, WI
- 9:00-9:25 p.m. **Concert Hour 6:**
Kantorei, University of Iowa, Iowa City, IA
William B. Hatcher, Director
- 9:30-10:00 p.m. **Concert Hour 7:**
National Lutheran Choir, Minneapolis, MN
Larry L. Fleming, Director
- 10:00-12:00 midnight **After Hours: Cappucino, Cocktails & Jazz**
Atrium, Embassy Suites Hotel

FRIDAY, MARCH 6, 1992

- 7:30-8:45 a.m. **Repertoire & Standards Breakfast Roundtables**
Youth & Student Activities: Resources for the Developing Choral Professional
Scott Dorsey, Clinician, Iowa City, IA
Rick Bjella, North Central Choir, Appleton, WI
Minority & Ethnic Concerns: Open Forum on Multi-Cultural Resources & Recordings
Interested people may bring lists, resources and cassette recordings.
Facilitator: Marjorie Simons-Bester, North Central Choir, Omaha, NE
Junior High: Open Forum on Division and National Concerns
Facilitator: Michael Nuss, National Junior High Repertoire & Standards Chair, Lincoln, NE
Children's Choirs: Open Forum on Division and National Concerns
Carolee Curtright, North Central Choir, Lincoln, NE
- 8:00 a.m.-5:00 p.m. **EXHIBITS OPEN**
- 9:00-9:45 a.m. **Simultaneous Interest/Literature Session 4**
A. The Thinking Singer: A Student-Guided Approach Towards Effective Rehearsing for the Elementary-Aged Children's Chorus
Elizabeth Jensen Shepley, Clinician, Northfield, MN
B. Student Session I: Introducing a New Work to Your Choir
William A. Wyman, Clinician, Lincoln, NE
Demonstration Choir: Concert Choir, Mt. Vernon High School, Mt. Vernon, IA; Joleen Nelson, Director
C. Flexible Choral Tone
Larry L. Fleming, Clinician, Minneapolis, MN
Demonstration Choir: National Lutheran Choir, Minneapolis, MN
D. Fitting the Show Choir into the Traditional Choral Environment
Pete Eklund, Clinician, Cedar Rapids, IA

NC-ACDA DIVISION CONVENTION SCHEDULE

“Acknowledging the Past, Celebrating Today, Planning the Future”

FRIDAY, MARCH 6, 1992 — CONTINUED

- 10:00-10:25 a.m. **Greetings from the National Officers of ACDA**
Diana Leland, Past-President, ACDA
- 10:30-10:55 a.m. **Concert Hour 8:**
Rapid City Children's Chorus, Rapid City, SD
Gloria Brandt, Director
- 11:00-11:25 a.m. **Concert Hour 9:**
St. John's Men's Chorus, St. John's University,
Collegeville, MN
Axel Theimer, Director
- 11:30-11:55 a.m. **Concert Hour 10:**
Northwestern College Choir, Northwestern Col-
lege, Minneapolis, MN
Dennis W. Port, Director
- 12:00 noon-1:30 p.m. **Lunch**
- 1:30-2:15 p.m. **Simultaneous Interest/Literature Session 5:**
**A. The Thinking Singer: A Student-Guided
Approach Towards Effective Rehearsing
for the Elementary-Aged Children's Chorus**
(Continuation of Friday 9:00 a.m. Session)
Elizabeth Jensen Shepley, Clinician, North-
field, MN
B. You TOO Can Do Vocal Jazz
Ronald McCurdy, Clinician, Minneapolis, MN
Demonstration Choir: Jazz Singers, University
of Minnesota, Minneapolis, MN
**C. Excitement in Programming: Adopting a
Global Point of View**
Lawrence Kaptein, Clinician, Boulder, CO
**D. Literature Session: Mini-Major Works with
Instruments Suitable for the High School
or College Choral Ensemble**
David Rayl, Clinician, Columbia, MO
- 2:30-3:15 p.m. **Simultaneous Interest/Literature Session 6:**
**A. Orthopedic Literature: The Corrective
Value of Quality**
Sandra Chapman, Clinician, Ft. Madison, IA
B. You TOO Can Do Vocal Jazz
(Repeat of Friday 1:30 p.m. Session)
Ronald McCurdy, Clinician, Minneapolis, MN
**C. Student Session II: Verbal Communication
in the Choral Rehearsal**
Karle Erickson, Clinician, St. Peter, MN
Demonstration Choir: Concert Choir, Mt. Ver-
non High School, Mt. Vernon, IA
Joleen Nelson, Director
**D. Literature Session: New and Available
Multi-Cultural Music for the High School
and College Choir**
Lawrence Kaptein, Clinician, Boulder, CO
- 3:30-3:55 p.m. **Concert Hour 11:**
Select Women's Choir, Thomas Jefferson High
School, Cedar Rapids, IA
Carol A. Tralau, Director
- 4:00-4:15 p.m. **Keynote Address: “Choral Music: The State of
the Art”**
Margaret Hawkins, Milwaukee, WI
- 4:15-4:40 p.m. **Concert Hour 12:**
Concert Choir, Lawrence University, Appleton, WI
Richard Bjella, Director
- 5:30-6:45 p.m. **“Hodie! A Celebration of Today's Music in
Worship”**
(Repeated at
8:00 p.m.)
Plymouth Congregational Church, Des Moines
St. John's Boys' Choir, Collegeville, MN
Paul Richards, Director
Senior Matins Choir, Plymouth Congregational
Church, Des Moines, IA
Anita Micich, Director
NC-ACDA Adult Church Honor Choir
Paul Salamunovich, Director
Organist: Davis Folkerts, Central College, Pella, IA
Organist: Jack Levick, Plymouth Church, Lincoln,
NE
- 8:00-9:15 p.m. **“Hodie! A Celebration of Today's Music in**

- 9:30-12:00 midnight **Worship”** (Repeat of 5:30 p.m. Session)
**North Central Division Convention Party and
Dance**
Grand Ballroom, Embassy Suites Hotel

SATURDAY, MARCH 7, 1992

- 8:00 a.m.-12:00 noon **EXHIBITS OPEN**
- 9:00-9:45 a.m. **Simultaneous Interest/Literature Session 7:**
**A. Vocal Pedagogy: Keeping the Singing
Voice Healthy**
Ronald Combs, Clinician, Chicago, IL
**B. Making Heavenly Sounds with Mortal
Voices: Techniques to Improve the Sound
of Any Church Choir**
Paul Oakley, Clinician, Minneapolis, MN
**C. Literature Session: Quality Literature for
the Junior High Chorus**
Sandra Chapman, Clinician, Ft. Madison, IA
- 10:00-10:45 a.m. **Simultaneous Interest/Literature Session 8:**
A. About Conducting: Gesture and Tempo
Ann Howard Jones, Clinician, Athens, GA
**B. Vocal Pedagogy: Keeping the Singing
Voice Healthy**
(Continuation of Saturday 9:00 a.m. Session)
Ronald Combs, Clinician, Chicago, IL
**C. Student Session III: Non-Verbal Communi-
cation in the Choral Rehearsal**
Richard Bjella, Clinician, Appleton, WI
Demonstration Choir: Concert Choir, Mt. Ver-
non High School, Mt. Vernon, IA
Joleen Nelson, Director
**D. Literature Session: Distinctive Literature
for the Church Choir**
Bruce Becker, Clinician, Apple Valley, MN
- 11:00-11:25 a.m. **Concert Hour 13:**
Freshman Treble Choir, Charles City Junior High,
Charles City, IA
Janiece Bergland, Director
- 11:30-11:55 a.m. **Concert Hour 14:**
Concert Choir, Mount Pleasant Community High
School, Mt. Pleasant, IA
Robert A. Anderson, Director
- 12:00 noon-12:30 p.m. **Concert Hour 15:**
Concert Choir, University of North Dakota, Grand
Forks, ND
James Rodde, Director
- 12:30-1:45 p.m. **Lunch**
State Newsletter Editors' Luncheon/Meeting
Embassy Suites
- 1:45-2:15 p.m. **North Central ACDA Youth Honor Choir**
Jean Ashworth Bartle, Director
- 2:20-2:55 p.m. **North Central ACDA Collegiate Honor Choir**
Ann Howard Jones, Director

I have always considered music a very important part of my life, and listen to it both in my office and at home. Music can be a part of every life; it speaks in a universal language that transcends words. It can be experienced on any of an infinite number of levels, from sheer emotional reaction to close intellectual evaluation. Music reaches all parts of the person, and provides an endless source for learning and enjoyment. Music is the only art in which content and form are inseparable, and so links us together in a way no other communication can.

— Jack D. Sparks

Earn Graduate Credit at NC Convention

ACDA members will have the opportunity to earn graduate credit while attending the 1992 NC-ACDA Convention in Des Moines. Drake University will offer one or two graduate hours of credit at a cost of \$100 per hour. Dr. James Cox of Drake will be available in Exhibit Booth #3 on the first day of the convention, March 5, to register those who are interested.

Requirements for one hour of credit include attendance at 15 hours of clinics or reading sessions and presentation of an 8- to 10-page paper which addresses observations of the sessions. Two hours of credit may be earned by attending 25 hours of sessions and submitting a 12- to 15-page paper.

Students will receive a grade report and one free copy of the transcript from Drake University.

For further information, contact Dr. James Cox at (515) 271-2823 (0) during regular business hours.

Man will begin to recover the moment he takes art as seriously as physics, chemistry or money. —Ernst Levy

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New Year's Resolutions for 1992

I will:

1. Make every attempt to educate the total musician in my singers.
2. Recognize my responsibilities to enrich the lives of my singers through my interpretation of great literature.
3. Make a habit of video taping rehearsals and concerts to re-evaluate my conducting, pacing and teaching style.
4. Invite a guest conductor to work with my choir in rehearsal and performance to allow for my learning as well as the choir's.
5. Take my choir to a festival to provide them an opportunity to hear other choirs and work with a festival conductor.
6. Become more appreciative of my accompanist.
7. Work on sight-reading daily, and frequently read new pieces without the use of the piano.
8. Budget my time better to enable me to "give my all" to the choir and yet save some time for the family and myself.
9. Carefully choose my choir's literature to enable them to have positive musical experiences — and throw the junk away!
10. Become more involved with ACDA, knowing it is my lifeline, and make reservations for the State Convention as well as the Division Convention in Des Moines.

Education in music is most sovereign, because more than anything else rhythm and harmony find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace, if one is rightly trained.

—Plato

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Pete Eklund, Director



National Lutheran Choir, Minneapolis, MN
Larry L. Fleming, Director



Northwestern College Choir, Northwestern College, Minneapolis, MN
Dennis W. Port, Director



University Chorale, University of Nebraska, Lincoln, NE
Carolee R. Curtright, Director



Select Women's Choir, Thomas Jefferson High School, Cedar Rapids, IA
Carol A. Tralau, Director



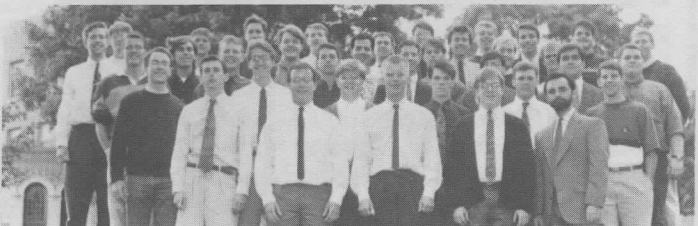
Fort Madison Chorale, Fort Madison High School, Fort Madison, IA
Allen Chapman, Director



Rapid City Children's Chorus, Rapid City, SD
Gloria Brandt, Director



The Warland Cabaret Singers, Minneapolis, MN
Jerry Rubino, Director



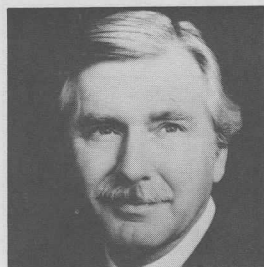
St. John's Men's Chorus, St. John's University, Collegeville, MN
Axel Theimer, Director



Freshman Treble Choir, Charles City Junior High, Charles City, IA
Janiece Bergland, Director



University of North Dakota Concert Choir, Grand Forks, ND
James Rodde, Director



Kantorel, U. of Iowa,
Iowa City, IA
William B. Hatcher, Director

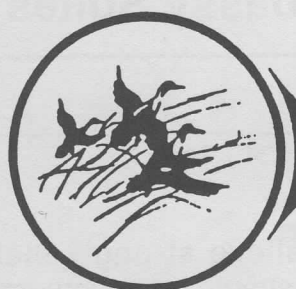


Lawrence University Concert Choir
Lawrence University, Appleton, WI
Richard Bjella, Director



Mt. Pleasant Concert Choir, Mt. Pleasant Community High School,
Mt. Pleasant, IA — Robert A. Anderson, Director

The North Central Division ACDA Board of Directors, through the process of sealed bidding, has selected **SOMERS TRAVEL LTD.** as the official North Central Division Convention Travel Agency. They have negotiated a bid with **NORTHWEST AIRLINES** that will benefit the Division if it is used by the membership. Do not hesitate to use their toll-free number to make your travel arrangements for Des Moines.



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For a Real High...

We've said it so often in these pages we know no one wants to hear it again. So we'll say it again: How can any choral professional *not* attend the ACDA conventions? This is where our organization shines — magnificently.

The sluggards say we are in a recession; our schools won't send us to conventions. The professionals hitchhike to the convention city and stay at the 'Y'...*but they go!* No professional would miss such an unbelievable opportunity of hearing, experiencing, enjoying, wallowing in three days of gorgeous singing.

"There is nothing like them anywhere," insists Mindy Edwards, NY past president. "I can say that ACDA takes on an added meaning for me at convention time. I become a new kind of 'ACDA' — A Convention Drug Addict: One who is on a natural 'high' for three days from all the glorious choral performances and the inspiring sessions."

Sue Fay expands on the topic. "Eastern and National ACDA conferences have offered a cornucopia of workshops, reading sessions, and concerts. Where else could one hear the King Singers, the Canadian Children's Chorus, the Tappioli Children's Choir, and the very best choruses of the nation? Imagine singing with a thousand choral directors as Jester Hairston lines out a spiritual. Imagine singing under Robert Shaw after he has given the keynote address. Imagine sharing these expe-

riences with colleagues who care."

Sandy Valerio feels one ACDA convention changed his life. "My introduction to ACDA came as a result of my attending the national convention held in Dallas. The workshops, concerts, interest sessions, opportunities to discuss various topics with colleagues from all over the world was, to that point, the most exciting event of its kind in my life. I attended one particularly informative session presented by Helmuth Rilling on the structural analysis of motets by composers from different style periods. This session led to trips to the University of Oregon and my participation in the workshop for conductors. The privilege of working with Mr. Rilling and a professional orchestra, soloists, and chorus was a life-changing experience."

But ACDA is more than grand conventions: It is also intimate workshops on the local level. Sue Fay describes one: "The first area ACDA workshop I remember was organized by Harriet Simons. What an exciting day. First we split up into interest sessions — elementary, junior high, high school — and worked with an expert in that area."

"Then there were general sessions: Dr. Joel Bernstein, a well-known otolaryngologist, explained clearly how the physical mechanism of the voice worked, what vocal abuse actually looked like, and what could be done to main-

tain healthy voices.

"Then we had a chance to work with Don Neuen from Eastman. His enthusiasm filled the rehearsal room and ignited each of us. He demonstrated ways in which we could enable our students to be more musically responsive. To this day I use one of his suggestions as a warm-up which helps to get expression from the children, and his approach to rhythmic vitality opened doors for me."

From "The Sluggards and the Professionals:
A Roundtable at NY-ACDA"
NY-ACDA *Choral Cues*
Richard Kegerreis, Editor

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—Reuben Mark



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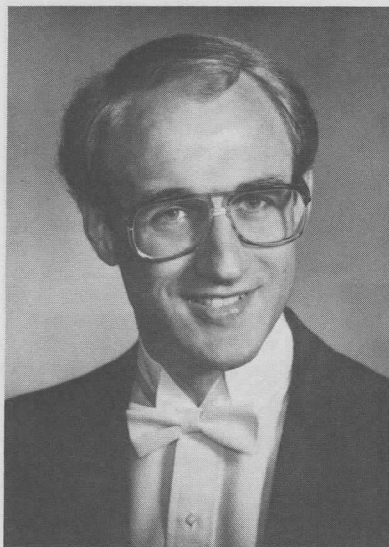
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Bruce Becker



In his eighteenth year of teaching in Minnesota, Bruce Becker is currently Director of Choral Music Activities at Apple Valley High School, which is located in the southern suburbs of the Minneapolis-St. Paul metropolitan area. He received his MA degree from the University of St. Thomas in St. Paul, and his BA from Augustana College, Sioux Falls, South Dakota.

Becker served ACDA of Minnesota as state president from 1989-1991, during which time a planning process entitled "Vision to Action" was employed to assist ACDA of Minnesota in broadening its services to all levels of choral music activity. During his tenure, activities in all thirteen ACDA Repertoire and Standards Committee

areas were developed. He chaired the 1989 and 1990 ACDA of Minnesota state conventions and served as its program chair in 1988. During the past two years, Becker was coordinator of the ACDA of Minnesota's expanded 1000-voice Male Chorus/Treble Choir Festival, and served as the chair in formulating the extended ACDA of Minnesota All-State Summer Dialogue program held in July 1991. Under his leadership, three new festivals for high school show choirs, jazz choirs and madrigals will debut in the winter of 1992.

As a representative of ACDA and the Minnesota Music Educators Association, he served as liaison to a special Minnesota Civil Liberties Union/Minnesota Department of Education task force which investigated the role of public school music and the separation of church and state; Becker has authored numerous published articles and policy statements on this subject.

Active as a church musician since 1972, Becker is the Senior Choirmaster and Assistant Organist at the 8000-member Prince of Peace Lutheran Church in Burnsville. In 1989, his "Victory Feast — A Worship Celebration of Word, Sacrament and Song" was published, and is presently utilized in worship services throughout the United States. He has served as consultant to the music department at Concordia College in St. Paul, and has directed festivals and workshops throughout the Midwest.

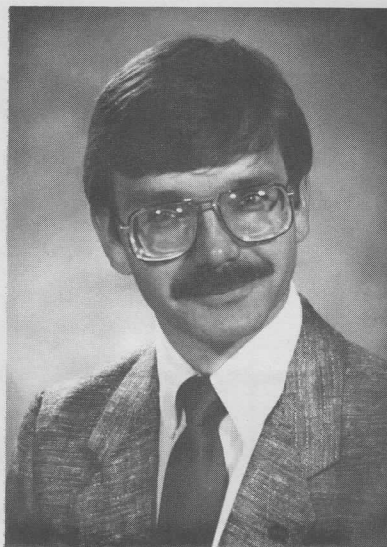
Becker was named the Minnesota Music Educators Association "Choral Educator of the Year" in 1991, and the U.S. Jaycee "Outstanding Young Man of America" in 1982. In 1984, his Irondale (MN) High School Concert Choir was selected to appear in a weekend concert series with the Minnesota Orchestra, Neville Marriner, conductor. The Apple Valley High School Concert Choir appeared as a festival choir participant in the 1990 Minnesota Music Educators Association Mid-Winter In-Service Clinic, and the Prince of Peace Lutheran Senior Choir was selected for a performance at the ACDA of Minnesota State Convention in November 1991.

Melisma

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American Choral Directors Association

Published three times a year

Mark D. Lehmann



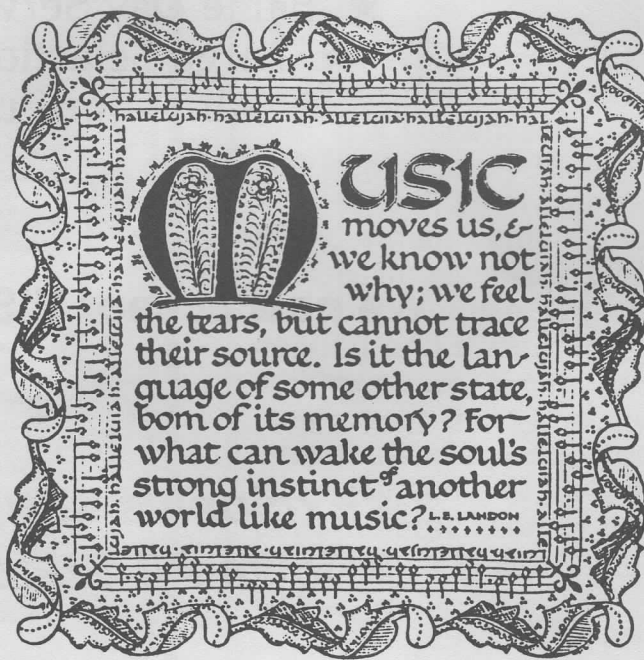
Mark D. Lehmann has been an active choral director at all levels in the Iowa public schools for the past 18 years. He is in his thirteenth year of teaching choral music in the Hampton Community Schools in Hampton, Iowa, where he directs Seventh Grade Chorus, Eighth Grade Chorus, High School Chamber Choir, High School Concert Choir, and teaches voice lessons. He has also directed church and community choral groups. Lehmann holds a Bachelor of Music Education degree from Wartburg College, Waverly, Iowa, and a Master of Arts in choral conducting from the University of Iowa.

A life member of ACDA, Lehmann has been active in many leadership positions. He

served as president of the Iowa Choral Directors Association from 1985-1987 and as North Central Youth and Student Activities chair from 1981-1983. He chaired the 1985 Iowa Choral Directors Association summer convention and was assistant chair for the 1989 national ACDA convention in Louisville, Kentucky. Lehmann is currently serving as program chair for the 1992 North Central Division Convention which will be held in Des Moines, Iowa, next March.

Lehmann has been a member of the Executive Board of Iowans for Arts Education, a consortium of state arts organizations and government arts agencies, and served as chair of that board from 1987-1989. He has also served on the State Music Curriculum Committee for the Iowa Department of Education. He is a member of MENC, IMEA, and Phi Mu Alpha, and is an active adjudicator for the Iowa High School Music Association.

Lehmann strongly supports the goals of ACDA and believes in the positive impact this organization can have on choral directors and the choral art in this country. He believes ACDA serves its membership well through conventions and publications and envisions future growth through services to members, through improving public relations for choral music and musicians, and through activities at district and state levels which are of service to the majority of the ACDA membership.



MARY LOU COOK

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608 East Clay
Mt. Pleasant, IA 52641
President-Elect: Robert Youngquist
831 S. 13th
Washington, IA 52353

Selecting Music Literature

The most critical decision making I do in preparing every choir I work with is the selection of literature. There is nothing prophetic in that statement. However, if I don't seriously consider the meaning of it, my choir will be limited in its ability to grow musically and to experience the thrill of choral singing. While honing musical skills and developing the human spirit of each ensemble is imperative, those efforts must be joined with the literature that fits that ensemble for the season to be successful.

In beginning work as a choral director, one must develop a process for selecting appropriate literature for each choir. The process may vary for each choir, but the end result should help musical growth and expression. As you design your selection procedure, arm yourself with some basic information about the choir, i.e., size, balance among sections, musical skill level, and nature and frequency of performances. These factors will not only aid your understanding of the choir's ability level, but also offers you insight into its historical background. While you may not like the facts you discover, you will have a basis for making changes and developing the choir in a direction you want to go.

With your ensemble facts assembled, you will need to make some basic decisions about the level and amount of literature you want to program. In your first year with an ensemble, these decisions may feel like nothing more than educated guesses. As the year develops, you may make adjustments in your early decisions about the ensemble and literature to be performed.

Once you have the basic literature direction in mind, begin pulling together as many literature resources as possible.

1. Consider the literature already in the library of the choir. Be careful to know the recent programming of the choir so you do not re-

peat recently performed works. This not only guides your choir to new literature, but protects you from comparison with previous conductors.

2. Identify experienced conductors in your area and talk with them about your choir. Ask them for the titles of their five favorite pieces they may have used in conducting a choir similar to yours.
3. Review music you have performed in previous ensembles. Be careful to consider the level of skill and nature of these groups to determine if there are in fact similarities.
4. Literature courses in your training may have offered you some possibilities for your choir. Consider them carefully for appropriateness.
5. There are many repertoire lists for you to consider. The Iowa Choral Directors Association has developed a series of these that are available through the ICDA Boutique. They cover everything from chamber choir to solo literature to vocalises. Conductors of all levels of experience will find these valuable.

When you have your stack of pieces to select from, begin by considering each for its potential success. You will discover by perusal that some are probably not suited to your group. After your second analysis of this music, begin putting it together in some concert program combinations. Consider the interest they will generate for your singers as well as you and the audience. You will no doubt make many revisions as you go.

When you begin working on this literature with your choir, remain flexible with it. Your initial ideas may not fit the choir several months later when it is time to work on the literature you selected. Always have optional pieces ready, listen carefully to your choir for ideas, and provide the best literature possible for the choir, yourself, and the audience.

Literature selection is the basis of total development of your choir. The degree of consideration you give it will either hinder or immensely aid you in gaining your goals for your choir.

Minnesota:

President: Steven Boehlke
3280 147th Street W.
Rosemont, MN 55068
President-Elect: Michael Smith
631 Homestead Dr. South
Baxter, MN 56401

'Pick Six' - Winning Choral Music

Bob Peterson
Edina Senior High School, Edina, MN
H. S. Mixed Standards & Repertoire Chair

1. "Ave Verum" Op. 2, No. 1 by Edward Elgar. Novello octave #29-0164 01 (SATB w/organ acc.)

This is a wonderful setting and very accessible for high school voices. It begins with a soprano solo that is continued in the middle of the work. The choral parts are simple and very expressive. It should be done with organ, but will work with piano.

This setting is also available in a set of four

Latin Motets for SATB Choir and Organ (Op. 2 and 64) by Elgar, published by Novello, #03-2095 01.

2. "O Mistress Mine" by Ralph Vaughan Williams. Galaxy octave #60092 (SATB Acappella)

This could work for chamber choir or concert choir. It is a delightful setting with typical Vaughan Williams harmonies and singability. An excellent example of English choral music from the early 20th century.

3. "Herbstlied (Autumn Song)" by F. Mendelssohn. National Music Pub. octave #NMP-145 (SA or TB w/piano acc.)

This is a good piece to begin the school year. It can be done with Soprano/Alto on the high part, and Bass/Tenor on the low, or mixed. It's fun to sing in German and the students will enjoy the singing style of Mendelssohn. It also makes a lovely duet.

4. "Evensong (Abendlied zu Gott)" by F. Joseph Haydn, arr. by R. Wagner. Lawson-Gould octave #51067 (SATB w/piano acc.)

This edition has both English and German text, and is a bit demanding of high school singers in a few sections. It begins in an imitative style, but moves to a chordal passage in the middle section. This would work well for a large chorus of mixed voices.

5. "A Welsh Lullaby" Traditional Welsh, arr. by K. Lee Scott. Gentry Pub. octave #JG 2087 (SSATBB Acappella)

This traditional melody was made popular by the motion picture "Empire of the Sun." This is a rich setting that students will love to sing. The extended divisi is quite simple and not too "rangey." It could be used as a Christmas song or in a multi-cultural program.

6. "Three Chansons" by Orlando di Lasso, arr. by Editor: Geuntner, Broude Bros octave #CR 60 (SATB w/ Acappella acc.)

Three "not-so-common" French songs by di Lasso: (1) *Flee, O Flee Love's Fickle Game*, (2) *I'm So Upset and Feeling Cross*, and (3) *Good Day, Dear Heart*.

These are typical of Lasso and perfect for a chamber choir of mixed voices. They are best done in French, but the English translations work.

James Bontrager
Bloomington Kennedy High School
Bloomington, MN
Show Choirs Standards & Repertoire Chair

1. "America" — from "Jazz Singer" by Neil Diamond, arr. by Mark Mrymer. Hal Leonard Publishing octave Vocal #SATB 08637071, Accompaniment Parts #08637077, Cassette Tape #08637078.

This chart is a great tune for today. The text is about people coming to America from all around the world. This is a very dramatic piece. The harmony parts are super and can be done with any size ensemble. It is scored for Trumpet I, II, III, Trombone I, II, Bass Trombone, Synthesizer, Guitar, Bass and Drums.

2. "Back to the Fifties" arr. by Alan Billingsley. Jenson octave Vocal #43-02444, Accompaniment Parts #432-02479, Cassette Tape #432-02487.

This medley is super because of many different styles. It has a shuffle, ballad and rock. The chord progression and four-part harmony are good. Any size group can do a super job. The students enjoy it as well.

VOICES FROM THE STATES

3. "Love Is Here To Stay" (from "Goldwyn Follies") by Ira Gershwin and George Gershwin, arr. by Kirby Shaw, octavo Vocal #08720858.

This acappella SATB chart is an easy jazz arrangement. This chart is good to teach close harmony sounds. It is very short, but is an excellent teaching tool for sound.

4. "You're Sixteen" by Bob Sherman, Dick Sherman, arr. by Roger Emerson. Jensen Publishing octavo Vocal #403-25061, Accompaniment Parts #403-25079, Cassette Tape #403-25087.

A super TBB chart. Your men will like this. One can get a super male sound and can feature a soloist. The middle section has a Kazoo section and the men really have fun with this. It is scored for guitar, bass and drums.

5. "The Birth of the Blues" by G.G. DeSylva and Lu Brown and Ray Henderson, arr. by Kirby Shaw. Hal Leonard octavo Vocal #SATB 08721176, Accompaniment Parts #08721179, Cassette Tape #08721180.

This chart is easy swing and offers good variety in any concert. The beginning features a soloist with much ad lib. When the full group comes in it really swings. Good tune to teach placement of sound. One would not choreograph this chart. This is scored for trumpet I, II, tenor sax, trombone, bass, guitar and drums.

6. "The best of Miami Sound Machine" arr. by Mark Hanson. Foreign Imported Productions & Publishers, Inc. octavo Vocal SATB #C0140CIX - SSA #C0140C2X, Cassette Tape #C0140CTX.

This medley is arranged with close harmonies. The altos will need to be strong because all the men are on one part. This is a unique medley because of the Latin style and challenging piano for the first tune. There is a soft rock ballad which gives good contrast to the medley. This medley is arranged for trumpet I, II, tenor sax, bass, guitar, drums and horn score.

Ronald McCurdy

University of Minnesota, Minneapolis, MN
Jazz Choirs Standards & Repertoire Chair

1. "I've Got You Under My Skin" by Cole Porter, arr. by Phil Mattson. Hal Leonard (SATB w/piano/rhythm parts opt.)

Phil Mattson's arrangement of this long-time standard was adapted from the Nelson Riddle/Frank Sinatra version. The opening verse is sung by unison male voices, followed by the second verse rendered by unison female voices. This is an excellent chart to teach stylistic concepts to your young vocal ensemble. This chart works best if performed with a rhythm section as opposed to merely piano accompaniment. Mattson's arrangement is very accessible to the young vocal jazz ensemble.

2. "I'll Be Seeing You" by Irving Kahal, Sammy Fain, arr. by Phil Mattson. Hal Leonard Corporation (SATB Acappella acc.)

This music classic is set in the concert choral tradition more so than the jazz tradition. However, very "tasty" chord substitutions have been provided to add more harmonic interest. The arrangement is treated in the ballad style. There is much room for the choral director to insert his/her musical interpretations. This arrangement could be programmed as an encore, or placed in the middle of your concert order. Level of difficulty is considered medium.

3. "Spice of Life" by Temperton/Bramble, arr. by Mark A. Brymer. Hal Leonard (SATB w/piano/instrumental parts opt.)

The Manhattan Transfer classic is now available to your high school or college vocal ensemble. The opening melody can be performed as a soli as written, or as a platform for your "hot" soloist. If a rhythm section is employed, they must be experienced! This chart makes for a great opener. Your students will certainly enjoy performing this chart.

4. "A Quiet Place" by Ralph Carmichael, arr. by Jerry Robino. Jensen (SSAATTBB Acappella)

Jerry Robino has transcribed this "Take Six" gospel classic for the advanced vocal jazz ensemble. Mature voices are imperative if this chart is to be performed properly. This is a very good chart to introduce your ensemble to advanced harmonies.

5. "Since I Fell For You" by Buddy Johnson, arr. by Kirby Shaw. Jensen (SATB w/piano/instrumental part opt.)

This slow swing jazz standard begins with the choir singing the introduction and first verse in unison. None of the harmonies are very difficult, and can be sung by an intermediate level vocal jazz ensemble. The rhythm section is essential for best results. However, the piano accompaniment will work if a rhythm section is not available.

6. "The Surrey With The Fringe On The Top" by Rogers/Hammerstein, arr. by Roger Treece. UNC Press (SSAATBB Acappella)

This Rogers and Hammerstein classic was arranged by former student Roger Treece for the University of Northern Colorado Jazz Choir, under the direction of Gene Atiken. The mellow ballad-like introduction serves as a platform for the lyric tenor soloist. This is followed by a medium swing tempo for the remainder of the chart. This arrangement requires very mature singers. This will certainly be an audience pleaser!

South Dakota:

President: Charles Canaan
South Dakota State University
Box 2212
Brookings, SD 57007

President-Elect: Clayton Southwick
Central High School
433 N. 8th Street
Rapid City, SD 57701

Winter Convention

The South Dakota ACDA will present their 1992 Winter Convention in Pierre on January 17-18. The convention activities will rotate between Riggs High School Auditorium, the Ramkota Convention Center, and the State Capitol Rotunda. The less-than-24-hour convention begins on Friday evening at 8:00 and concludes on Saturday afternoon about 4:00. In those short hours will be packed a lot of activities ranging from choral performances to reading sessions and clinic sessions.

Choirs selected to perform at the convention are the Sioux Falls Asbery United Methodist Church Choir, Kathy Britton, director; the St. Peter and Paul Catholic Church Choir, MaryJo Johnson, director; and the Black Hawk Elementary School Choir, Becky Kenner, director.

Ensembles selected to perform on the concluding concert in the Rotunda are the Sioux Falls Master Singers, Alan Stanga, director; the Response Singers from Our Savior's Lutheran Church, Sioux Falls, Don Levesen, director; the Black Hills State University Singers, Stephan Parker, director; and the Rapid City Children's Choir, Gloria Brandt, director. In addition to their individual performances, these ensembles will combine as a mass choir under the direction of Henry Leck from Butler University in Indianapolis.

Headliners include Henry Leck and Frank Jacobs, Akron, Ohio, who will present sessions dealing with the topic "Choir Art = Choices." During the final concert hour, the first Outstanding Achievement Award will be presented to a choral director who has made notable contributions to the choral art in South Dakota.

In addition to the convention schedule, chamber ensembles from South Dakota School of Mines & Technology, South Dakota State University, University of South Dakota, and Dakota Wesleyan University will present an informal concert in the Capitol Rotunda for members of the State Legislature that will be in session at that time.

For more information regarding the Winter Conference, contact the conference chair, Dr. James Feizsli, South Dakota School of Mines & Technology, Rapid City, (605) 394-2433.

Wisconsin

President: Robert Gentile
935 Woodland Drive
Rhineland, WI 54501

President-Elect: Greg Carpenter
1604 Cottonwood Drive
Waukesha, WI 53186

State/Division Meetings

In this convention focus issue of *Melisma*, Wisconsin looks with pride to both our upcoming state and division meetings.

After attending two division leadership meetings in Des Moines, I can speak with only the greatest enthusiasm in support of the planning efforts our Iowa friends have given us. The exemplary and visionary program they have developed for our Division convention deserves the thanks and support of not only Wisconsinites, but all Division members. I urge everyone to take pride in the tradition that is North Central and attend our convention.

Here in our own state, Greg Carpenter, convention chair, and Bonnie Bielawski, program chair, have spearheaded the work of numerous loyal WCDA members and planned for what appears to be another record-setting state event. Final plans are now set for our January 23-25 gathering at Fond du Lac.

Highlights include a keynote address by Robert Harris of Northwestern University, a festival children's choir of 140 fifth and sixth grade voices, and a TTBB festival choir of 100 high school singers joining in song with a state college men's choir acting as a core ensemble. Henry Leck, from the Indianapolis Children's Choir, and Stan Engebretson, from George Mason University in Virginia, will serve as the guest directors of the respective groups.

(Continued on Page 15)

From the Editor:

Conventions — Why Go?

by Dione Peterson

Each year, ACDA leadership spends an enormous number of volunteer hours designing conventions for you — the membership. Time is taken to provide you quality sessions to improve your choral work. Fine choirs are selected to perform for and inspire you — the listener. Great care is taken to make the event financially affordable for the membership. Yet each year some do not participate, citing various reasons.

Once you have attended an ACDA convention, you wonder how you could have functioned in choral music without them. They become your lifeline, your accelerator, and your benchmark for each year. From the state level to division and on to the national level, each convention is designed to provide something for everyone.

This year, we, as a division, come together in Des Moines to gain new knowledge, to find new approaches, to hear and experience quality literature, and share friendships.

It is from those few days that we build our foundations of choral success. How can you afford to stay home and not participate?

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VOICES FROM THE STATES

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Numerous interest sessions will address a variety of topics including vocal pedagogy, student motivation, multi-cultural music, women in music, and score preparation. Patricia Crump, national president of NATS, Will Schmid, MENC division president, and Scott Stewart and Brad Trexell from Milwaukee's Florentine Opera Company will join several WCDA members in leading the interest sessions.

Traditional concert sessions, literature sessions, and a gala Friday evening "Night in Vienna" fill out a convention program that we all eagerly anticipate.

In closing, I remind you of the words our national president, William Hatcher, wrote in the October *Choral Journal*: "Your state and division conventions can be an invaluable personal and professional resource for you. Be sure to attend. You won't be sorry!"

The Life of the Arts, far from being an interruption, a distraction in the life of a nation, is very close to the center of a nation's purpose — and is a test of the quality of a nation's civilization.

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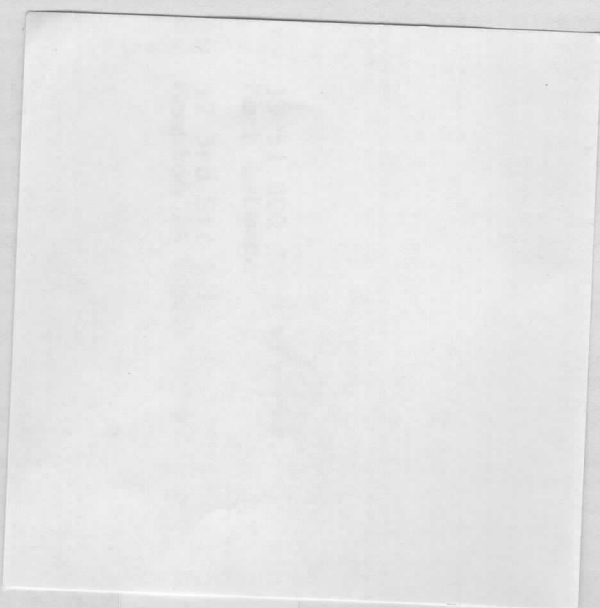
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