



North Central ACDA Divisional Newsletter **REsound!**

Vol. 2, No. 3

REsounding Throughout The Division

May 1979

Church Music Corner

How would *you* define sacred music? How about: music used in a sacred service to give praise to or to pray to God in behalf of the congregation, the performers, and the minister. Question: but where do all the testimonial songs belong? To reply as a typical teacher: That's a good question, where do they belong?

The great protestant theologian Soren Kierkegaard gives us a real insight in his picture of true worship: the

church should resemble a stage on which the congregation are actors. The choir and the minister serve merely as prompters from the wings, giving cues and making suggestions. And the audience? The audience is GOD.*

*Rev. Wm. Semple, "The Purpose of Worship," FISCHER EDITION NEWS (January-February, 1952), 1, J. Fischer and Bro., Glen Rock, NJ.

Be It Resolved

In the presence of decreasing choral enrollment (SING CHILDREN, **REsound!**, Vol. 2, No. 1), austere budgets, administrative reassessment, and truncated music programs, Illinois ACDA, Ted Klinka, President, continues to reinforce the value of choral music in education through the following resolutions, stated here in brief: to encourage, support and initiate legislation in the state of Illinois that will establish and/or sustain in all local school districts a secure place for choral music based upon the following resolutions:

1. Music is **basic** to education and should hold a prominent place in the curriculum of every school.
2. The establishment of a **music curriculum** that will insure a sequential approach to music education should be adopted in every school to provide articulation from level to level.
3. A **strong and comprehensive program** of music education should be present in every school, from kindergarten through twelfth grade. This should include general music, various performing groups and diverse elective offerings, which are part of a written curriculum.

Certified and qualified music instructors should be employed in kindergarten through sixth grade. Students at these levels should have daily involvement with singing and improving music skills.

In grades seven through twelve instruction should be available in instrumental, choral and general music.

4. Administrators should provide **optimum scheduling opportunities** for music programs. These should include efforts to avoid single-offering conflicts, after-school or lunch-time-only rehearsals for performing groups, and the establishment of an adequate length of school day (at least seven periods) so that music classes can function in a positive and less competitive environment.

5. The concept of a **quality experience** in music is vital. While music can be an important and effective public relations tool, the primary objective of a music program should be the cultivation and promotion of the highest possible level of musicianship, literature and artistic performance.

6. Every student should have the **opportunity** to learn to read, perform, and create music. Each should become familiar with the techniques and literature of music in order to acquire a basis for developing informed musical understanding, taste and judgement. All children should know their artistic and cultural, as well as political and historical, heritage.

Directory Assistance

The proposed up-dated Directory of North Central officers is being held up to enable some states to complete their elections and for state Presidents to get information on new officers to the Editor. Presidents please note and heed.

Unprepared Honors Choirs

Many valuable ideas are exchanged between friends at convention time over a cup, a glass, a goblet, a mug, or a bottle. **REsound!**, Vol. 1, No. 2 carried an article-ette based on a letter from an Honors Choir director in which he reacted with justifiable concern at the meagre preparation of the music presented by the Honors Choir which he had recently conducted.

Over a couple of those slowly emptying containers, Boyd Bacon, Neb. ACDA President-elect, told your editor that Nebraska requires that the music used by the Honors Choir aspirants in their auditions be the music to be performed by the Honors Choir. Suddenly some of the plaguing problems faced by the guest conductor are on the way to being solved: the music for the program must be selected long before the audition date, the auditionees have familiarity with that music by the audition date — some even having much of it memorized — and, at the first massed rehearsal, all involved arrive with many of the usual bottlenecks taken care of.

More specifically, auditionees are held responsible for any part of the repertoire and, while competition within each section may vary with supply and demand, knowledge of the music has proved to be rewardingly high. Each student auditions "solo" with only the accompaniment — no other part on which to lean being represented.

Iowa ACDA uses a little different approach in that, while audition on the program repertoire is required, candidates are auditioned in quartets. The accompanist may play missing parts in selections having more than four parts. Although candidates are auditioned in quartets, any member of the quartet may be accepted or rejected.

Both states continue to seek methods of improving the audition process; however, they have gone a long way in allowing the guest director to create music rather than to degenerate into a high-priced note-pounder and error-eradicator.

1980 North Central Convention ACDA Madison, Wisconsin March 6-8

Don't Miss These Exciting Attractions

- Church Night - Paul Manz
- Honors Choir - Ken Jennings
- Madrigal Dinner
- Six Special Interest Sessions
- 15-20 Outstanding Choral Groups

1980 North Central — Performers' Convention

Wisconsin is honored and proud to have the opportunity to host the 1980 North Central ACDA Convention March 6-8 at the beautiful Concourse Hotel, Downtown Madison, Wisconsin. Charles Thomley, Convention Chair, stresses that this convention will offer performer and listener *an acoustic and aesthetic setting worthy of musical performance!* The excellent choirs chosen to sing will find Bethel Lutheran Church, just steps away from the Concourse, to have the acoustic qualities which will allow for full enjoyment in concert listening and performance. Bethel Lutheran also maintains a 67 rank, three manual, four division, Schantz organ. The magnificent State Capital Rotunda, again only steps away, offers a glorious acoustic experience. Perhaps, you have an exciting program of antiphonal choral works? What a tremendous performance opportunity!

Here Are But A Few Of The Exciting Features Of The Madison 1980 Convention.

- **Church Night** — An evening devoted to problems and concerns of the Church choir director, organist and singer. Topics such as (a) chanting, (b) understanding the organ, (c) development of the choir program, all followed by an *Ecumenical Evensong Service* with Paul Manz as the organist!
- **Madrigal Dinner** — For the first time in the history of A.C.D.A. a convention will offer participants a chance to see a first-rate madrigal group present a live madrigal dinner! Convention goers, who have pre-registered for this special feature of the convention, will sit down to enjoy a dinner and performance. The dinner will be given on Friday, March 7th from 5 to 7 p.m. A.C.D.A. directors who presently give madrigal dinners are urged to submit tapes to state presidents on or before the June 1st deadline.
- **Six Special Interest Sessions** — Each session presented twice for the benefit of convention goers!
- **Honors Choir Open Rehearsals And Performance** — Ken Jennings, conductor of the famed St. Olaf Choir, will work with an honors choir made up of a quartet of singers from every college and university from within the state of Wisconsin. All rehearsal sessions will be open and will continue throughout the three day convention. The convention will close on March 8th with a special performance by the honors choir.
- **15-20 Exciting Choral Groups** — See and hear the best choirs from within the 10-state division perform in an acoustic setting worthy of musical performance! Start making plans now to attend the North Central 1980 Convention — a performers convention!

David Saladino,
Publicity Chair
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Editor's Edifice

"Well, that one came off pretty well," reflected the conductor of last evening's presentation of Brahms'. A *German Requiem* by the community choral society, orchestra, and hired soloists. The latter had done a fine job. The baritone, who had one of those solid, stentorian sounds, was one of those fellows who dearly loved to make

music; sensitive, sensible, and altogether pleasant to work with. The soprano? Ah, yes, there was a fine lyric voice. Sigmund Romberg is known to have said that he could tell a good voice when he saw one. This one was no exception to his observation, either vocally or physically — and without any trace of temperament.

Although the soloists for performances of great choral works by this modest organization are selected without audition — being hired primarily on the basis of general information and recommendations because the budget for private auditions does not equal the musical enthusiasm of the membership — our director felt quite elated at his good fortune in the current slate of soloists.

But then he shifted uneasily, harking ruefully back to some of the voices hired for previous performances by the choral society. There was the stringbean basso who threw a musical curve at the orchestra, and the trumpeter by springing a new orchestration of "The Trumpet Shall Sound" on them — this one in the key of "C" — with but one lonesome rehearsal for them to get their sights pulled down a whole step. And what about the baritone who managed to stay thoroughly confused through most of the third section of a previous presentation of Brahms' *Requiem*? Also the lanky contralto — well, not really a contralto, but certainly lanky — who took highly vocal exception to the director's suggested tempo for "O Thou That Tellest Good Tidings." Then there were the tenors — two of them, no less — who managed to get lost in "Every Valley Shall Be Exalted" with their scores right in front of their vocal chords. Oh, yes, and the sopranos in endless variety who ran the gamut of tempos on the treacherously beautiful "Rejoice Greatly, O Daughter of Zion," trying to make it through with some degree of accuracy, after splitting phrases between sixteenth notes and juxtaposing words to fit. It is interesting to note that these people, all, are at least semi-professional soloists, holding responsible positions in large city churches.

The contrast between the soloists for the recent Brahms and for some of the earlier productions is startling and thought-provoking, especially to the conductor who is faced consistently with minimum rehearsal time, with imported orchestra members, and with soloists, most of whose musical reputations must be accepted without audition.

Just what can a director expect when he and the officers of the chorus hire solo voices? Does the rental of a voice entitle the local group to the dubious honor of temperament, maladjusted tempos, left-handed phrases, and tampered texts? Or is the director supposed to be a supreme authority whose concepts of tempos, rhythmic adjustments, and phrasing are to be superimposed upon the performing soloists with little thought of, and no consideration for, their personal vocal problems and limitations, let alone their individual musical opinions?

Or is there, perhaps, some common meeting ground, some point of amicable compromise at which the individual convictions and vocal potential of the soloists may be accommodated in the larger frame of the conductor's training, attitudes, and aspirations for an inspiring and authentic performance?

This is a vital question to all conductors and soloists who can meet only briefly for rehearsal and for the possible exchange of concepts and compromise before all the elements of the final performance must be put into place, with visions and aspirations for artistic and achievement.

**CHORAL AND ORGAN GUIDE,
October 1960**

John Nelson, musical director of the Indianapolis Symphony, conducted several practical workshop-lecture-demonstrations of technics in the conducting of recitatives with selected conductors, soloists, and a small orchestra of members from the Kansas City Philharmonic Orchestra at the recent National Convention. Although your editor wailed in anguish at his own varied experiences recounted in the foregoing article, he was comforted in the assurance by John that the director is the ultimate authority over soloists, chorus, and orchestra-qualified to the extent that the director should consult with soloists and orchestra (particularly the concert master) to exchange mutual concepts and to understand mutual problems before the combined rehearsals begin.

He warns the choral-director-turned-orchestral, "Don't talk to the orchestra personnel in high-blown, fanciful language. They are practical musicians — just tell them what you want them to do." And you'd better be sure what you want them to do.

Remember the story of the well-to-do mid-western musical dilettante who hired a famous eastern orchestra to play a concert in his home town and under his own personal direction. During his limited rehearsal time, he became more and more disturbed at the orchestra's seeming failure to grasp the implication of his direction and finally took them to task for their lack of perceptivity, "Play the way I direct," he challenged them. The concert master looked him, barely tolerantly, in the eye and warned, "If you're not careful, we will." Know what you want and how to get it.

John R. Van Nice, Editor
Findlay College
Findlay, OH 45840

Seven last words: We never did it that way before.

North Central Division Convention SEND TAPES

Choir directors from the 10 state division are reminded that the deadline for sending audition tapes for the 1980 North Central Convention in Madison, Wisconsin is June 1st, 1979. Tapes must be received by state presidents on or before the 1st deadline. Following are the tape specifications:

- A. Must be 7" reel type, 7½ IPS speed, monaural or stereo
- B. Total recording not over 15 minutes (excerpts preferred)
- C. College/University/Conservatory groups must submit a selection from each of three years: 1976-77, 77-78, 78-79
- D. High School groups must submit a selection from each of two years: 1977-78, 78-79
- E. All other groups must submit a selection from 1978-79; selections from previous years may or may not be included
- F. Put your name and address on the tape container to aid in its return

The January 1979 issue of **REsound!** contains a full application for choral performance. Don't miss the opportunity to submit a tape for the 1980 convention — a **PERFORMER'S CONVENTION!**

Calendar

July	INDIANA	ACDA Summer Conference. Contact Mike Wade after May 6 for specific dates. 7002 Fillmore, Merrillville, IN 46401. Home: 219-769-4435.
July 13-14	NEBRASKA	NCDA Summer Convention, Yancey Hotel, Grand Island. Contact Fran Wilson, 3411 Avenue M, Kearney 68847. Home: 308-234-5676.
July 23-24	OHIO	Ohio ACDA Summer Conference, Akron U., Akron. Howard Swan clinician. Members desiring undergraduate-graduate credit add the dates July 22 & 25. Frank Jacobs, chairman.
July 22-27	S. DAKOTA	SD-ACDA-sponsored All State Honors Choir Music Camp. Claude Zetty, Trinity U., guest conductor. Contact Milo Pietz, 1020 Nevada, S.W., Huron 57350. Home: 605-352-4322.
October 28	INDIANA	IMEA All State Choir, Warren Central High School Indianapolis.
November 2-3	OHIO	Ohio ACDA Mid-Winter Conference, Columbus. John Carter, Chairman, 1363 C Frasure Drive, Newark 43055.
November 17	MINNESOTA	Minnesota State ACDA Convention, St. Olaf College, Northfield. Special Session: St. Olaf College Manitou Singers (Women's Voices) in open rehearsal under direction of Alice Larson.
1980		
March 6-8	WISCONSIN	North Central ACDA Division Convention. Concourse Hotel, Madison, Convention Chairman, Charles Thomley 6606 Schneider Place, McFarland 53558.
July 20-22	OHIO	Ohio ACDA Summer Convention. Contact Dr. Martha Wurtz, Wright State University, Dayton.
1981		
July 19-21	OHIO	Ohio ACDA Summer Convention, Contact Maurice Casey, Ohio State University, Columbus.
<p>The NC Presidents' Council has reaffirmed its directive that only ACDA-sponsored events are to be included in the Calendar. Will all Presidents and news editors kindly see that this sponsorship is indicated in the information which the editor receives so that he can be assured of its authenticity.</p>		

President's Letter

The last month of the school year is truly a significant and exciting time for the North Central Division of ACDA. Many of us are preparing to relinquish our responsibilities to the new regime.

New choral directors will join ACDA, new members will join state executive boards, new state president-elects begin their two years of apprenticeship, new state presidents assume leadership, and my dear friend Maurice Casey, carefully and confidently begins his preparatory beat before leading North Central ACDA through 1981. To Maurice, and to all of the newly elected officers in our ten states, I genuinely wish the greatest success with your tasks in ACDA.

My last unofficial obligation is to acknowledge a few people to whom the members of North Central ACDA and I, as president, shall always be indebted. We commend you for your unselfish help and dedication to this organization.

Illinois President - Theodore Klinka, Indiana President - Michael Wade, Iowa President - Allan Lehl, Michigan President - Lawrence Gray, Minnesota President - Chet Sommers, Nebraska President - Francis Wilson, North Dakota President - Jack Trautwein, Ohio President - Maurice Casey, South Dakota President - Milo Pietz, Wisconsin President - John Windh, REsound Editor - John Van Nice, 1978 Convention Chairman - Wayne Kivell and 1981 Convention Chairman - Charles Thomley.

Robert A. Davis
Retiring President
ACDA North Central Division

Convention Afterthought

The above title was used for an article in the ACDAM (Michigan) newsletter of April '78, by Russell A. Hammar, following the NC convention in Minneapolis. His then-timely thoughts can also represent reactions to the Kansas City convention. Following is a paraphrase of some of his observations:

...we need sessions which would test the ability of the guest conductors

to "get the mostest from the leastest in the shortest possible time." This is a factor with which most of us deal in our daily lives. We don't really benefit from observing the rehearsal technics of a director who works with an honors choir of selected students from some of the best choirs in the area. I'd like to observe him working with a non-select choir of students who can't read well and whose voices are undeveloped. In-

centially, it would be interesting to observe a lecturer on sight-singing apply his technics to a "motley" bunch of kids he'd never seen before. Put the experts on the spot. Most of us feel that we could work on a rather high plane of rehearsal and performance, given superior material with which to function.

...I affirm the need to hear a few of the very best choirs in the area — or in the country — perform works which will stimulate and inspire us toward greater heights, regardless of our own resources. Yet I long to see a Robert Shaw or a Roger Wagner operate with "ordinary" high school or college students. To me these are areas that need our attention, especially since there have been and probably will continue to be cutbacks in school music programs. The consequence of this is that students are advanced through many of our public schools with little or no musical background and training. In recent years I have noticed a definite decline in musicianship among entering college students.

I hope I do not seem unduly negative. Rather I would like to anticipate our consideration of realistic techniques which would function **in spite of**, not **because of** a given situation.

Ed. Note: See SECOND CLASS HONORS CHOIR, REsound!, Vol. 2 No. 1)

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