



NORTH A
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DON CHRISTENSEN • EDITOR
WATERTOWN, WISCONSIN

NEWS NOTES

VOL. 3, NO. 1

"The Division With the Forward Thrust in Choral Music"

NOVEMBER, 1982

From The President

Though I have been president of the North Central Division only a few short months, I have attended two very exciting ACDA board meetings, one each at the national and divisional levels. I would like to share with you just a few of the items from these meetings.

While attending the National Board Meeting in Nashville in September, we toured the facilities for the National Convention to be held there in March of 1983. For the first time ever, the sessions of a National Convention will be held in a performing hall -- the Tennessee Performing Arts Center -- and it is the finest imaginable. Besides the main hall, which seats approximately 2400, the Center contains two other fine halls which will be used for interest sessions. The Center is located right across the street from the convention hotel. All who attend will be able to see, and more importantly, hear each performing group in a setting which befits its fine quality.

Another exciting announcement which was given at this meeting was that after five years of groundwork, the formation of the International Federation of Choral Music has been completed. It includes 25 countries and about a dozen national choral organizations such as ACDA. Through this organization, we as choir directors can now work directly with our colleagues from around the world. IFCM will not replace current activities of any organization, but encourages the exchange of information. Membership is open to organizations, choirs, or individuals. The *Choral Journal* will publish more information regarding IFCM and its dues structure.

The North Central Division state presidents and presidents-elect met in Sioux Falls on October 1-2. In addition to sharing ideas, goals, and state projects with others in the division, we toured the 1984 convention facilities. First Lutheran Church will be an outstanding general session hall, both acoustically and visually. This church and a Congregational church next door offer everything we need for concerts, interest sessions, and exhibit space. And I am very happy to announce Charles Thomley's appointment of Kerchal Armstrong of Sioux Falls College as Convention Chair. Kerchal's expertise and past experience in ACDA will provide the kind of leadership necessary for another outstanding convention.

In closing, may I say what a privilege it is for me to serve as your president. I am hopeful that during these next two years the North Central Division of ACDA will continue to grow stronger, to share ideas, and to provide those kinds of activities which broaden the background of choral directors, and make choral singing more exciting for all.

Wayne Kivell

News Notes To Change ...

Thirteen officers and other representatives of the six-state North Central Division met on October 1 and 2 in Sioux Falls, SD to discuss items of mutual concern. Among the items discussed was the future of our newsletter *NEWS NOTES*. It was decided that the newsletter should be upgraded and not dropped. It will take on a magazine format of two issues per year, October and May on non-divisional convention years, and three issues, October, January, and May on divisional convention years. Much discussion was given to advertising being sold for the newsletter, and it was decided that an advertising chair should be appointed.

The procedure for inclusion of articles will change also. It has been the practice in the past that the divisional editor culls those articles he feels pertinent from state newsletters for inclusion in the divisional paper. Don Christensen, editor, chose to continue this format because it was this philosophy that made the old ten-state division newsletter *REsound* so successful under the editorship of John R. Van Nice. Indeed, state articles were "resounded" in the divisional newsletter.

As Christensen pointed out however, "I am looking forward to implementing these new directives from our division and six-state presidents. The North Central Division must continue to maintain their 'forward thrust' by a willingness to change and upgrade all aspects of division business".

One of the most significant changes involves the submitting of articles (both from state newsletters and original pieces) directly to the divisional editor for publication. This will give the states more of a say in what they think is pertinent to the division regarding activities in their state. This procedure will provide for a much more timely newsletter, and one in which the states have input.

Because of these changes, and the fact that there is no divisional convention this year, there will be no January, 1983 issue of *NEWS NOTES*. Please look forward to the *NEW NEWS NOTES*, May, 1983.

Don Christensen, Editor

Plan Ahead . . .

1984 North Central Division Convention - March 1, 2, 3. Begin planning your audition literature NOW, and why not plan on sending in an audition tape from your choir.

Plan Now To Attend The 1983 National ACDA Convention — Nashville

The 1983 National Convention of the American Choral Directors Association will be held March 10-12, 1983 at the Beautiful new Tennessee Performing Arts Center in Nashville, Tennessee! Appearing on the convention program will be 20 performing choirs, including The Swedish Radio Choir (Eric Ericson, Director) and the Singing Sergeants and Orchestra (Craig Jessop, Director); a general session with Jester Hairston on the history of slave music; seven interest sessions; four reading sessions; and a Closing Session at Nashville's First Baptist Church led by Robert Shaw and Howard Swan, in which Mr. Shaw will deliver a keynote address on "Worship and the Arts", selected choirs will perform, and Messrs. Shaw and Swan will lead conventioners in a stirring finale to what is certain to be an extraordinary National Convention!

All performances will be held in Andrew Jackson Hall, one of three major performing spaces in the Tennessee Performing Arts Center that opened in September of 1980. Jackson Hall is the home of the Nashville Symphony Orchestra, seats 2,442 people, and is widely acclaimed for its superior acoustics.

The 1983 Nashville Convention will feature seven outstanding interest sessions with distinguished clinicians, and for the first time at a National Convention ACDA will sponsor reading sessions in a variety of areas. All interest sessions will feature a demonstration choir.

Special exhibit hours (with special attractions) will be held each day that does not conflict with any convention sessions, giving all conventioners ample opportunity to visit the outstanding array of exhibits being prepared by firms in the music industry throughout the United States.

Registration fees that have been established are: ACDA member pre-registration - \$30.00; ACDA member registration - \$40.00; Student/Retired/Spouse pre-registration - \$20.00; Student/Retired/Spouse registration - \$25.00; non-ACDA member registration - \$65.00. Official hotel registration materials will be mailed to all ACDA members and printed in *THE CHORAL JOURNAL* in the fall of 1982. The deadline for housing registration is February 16, 1983.

Of course, many will want to complete their visit to Nashville (also known as "Music City, U.S.A.") by attending the fabled Grand Old Opry, the longest-running live radio broadcast in the world. The Closing Session of the convention will end in time for those who wish to take in the 9:30 p.m. show on Saturday, March 12, and round-trip bus service will be available through ACDA for only \$5.00. Those wishing to make ticket inquiries and/or reservations should contact the Grand Ole Opry, 2810 Opryland Drive, Nashville, TN 37214 or call (615) 889-3060.

ACDA members are encouraged to begin making their travel plans and plane reservations immediately to save on expenses. The official opening of the 1983 National ACDA Convention will be Thursday, March 10, 1983, at 8:30 a.m. The national office advises that it will be economically beneficial to stay over Saturday night to take advantage of the significant savings available on excursion airfares, since Nashville has Sunday flights to all major airports leaving between 7:00 - 9:00 a.m.

For further information, check upcoming issues of *THE CHORAL JOURNAL*.

George Berglund, Publicity Chair
1983 National ACDA Convention

Your Change Of Address Some Startling Information

There is a serious need to inform our National Office (ACDA, P.O. Box 5310, Lawton, OK 73504) as soon as there is a change of address. The increase in postal rates makes mailing of *The Choral Journal* alarmingly expensive. For each *Journal* which cannot be delivered to an ACDA member whose address has changed, ACDA is billed each month by the postal service. The cost of each copy of *The Choral Journal* which cannot be delivered exceeds \$1.50 (including postage)!

One final note. Please do not send your change of address notice to the editors of the state or divisional newsletters. They have no control over mailing lists, and sending notices to them will only result in a long delay. Send your address change notice to your state secretary-treasurer, or the national office in Lawton.

May, 1983 News Notes Deadline

All material for the spring, 1983 issue of *News Notes* must reach the editor's desk by March 15, 1983. We especially need good quality black and white photographs which represent an activity (convention, workshop, clinic, festival) of interest to the division. Send all material to: Don Christensen, 901 Richards Ave., Watertown, WI 53094. For information call (414) 261-7895 after 5:00 p.m.

Williams Was Choral Fest Clinician

David Williams, Director of Choral Music at Central College in Pella, was the guest clinician for the Fifth Annual Choral Fest held on October 27 through the 30 days in Charles City. The Festival Coordinator was Gary Schwartzhoff, Director of Choral Music at Charles City High School. The festival was sponsored by Charles City High School, Charles City Singers, Charles City Arts Council and the Trinity United Methodist Church.

Williams served as clinician for the High School Concert Choir and the Concert Chorale as well as the Charles City Singers throughout the week. In addition, he was the guest clinician for three festivals during the week. (1) The Church Choir Festival was held on October 28 at the Trinity United Methodist Church in Charles City. Mr. Williams rehearsed *Now Thank We All Our God* by Pachelbel; *Lullay My Liking* by Holst; *Psalm III* by Lee and *When I Survey The Wondrous*

William's Choral Fest Clinician Continued . . .

Cross by Martin. The choirs participating in the festival were as follows: Congregational Church Choir - Dorie Schmarzo, Director; Our Savior's Lutheran Church Choir - Brian Knutson, Director; St. Paul's Lutheran Church Choir - Alan Hagen, Director; Trinity United Methodist Church Choir - Gary Schwartzhoff, Director. (2) The High School Festival was held on Friday, October 29 at Charles City High School. Williams rehearsed each choir separately and conducted the Festival Choir on *O Clap Your Hands* by R. Vaughan Williams; *Let All The Peoples Praise The Lord* by Dressler; *When The Saints Go Marchin' In* by Shaw and *My Spirit Sang All Day* by Finzi. The following choirs participated: Belmont H.S. Concert Choir - Harlan Gillespie, Director; Cedar Falls H.S. Concert Choir - John Evenson, Director; Charles City H.S. Concert Choirs - Gary Schwartzhoff, Director; Greene H.S. Concert Choir - Ann Dumbauld, Director; Hampton H.S. Concert Choir - Mark Lehmann, Director; Osage H.S. Concert Choir - Brian Knutson, Director. (3) The Adult Choir Festival was held on October 30 at the Trinity United Methodist Church in Charles City. Williams held clinic sessions with each choir and conducted the Festival choir on *Praise To The Lord* by Distler; *Let Nothing Ever Grieve Thee* by Brahms and *Dona Nobis Pacem* by J.S. Bach. The following participated: The Camerata Singer of N.E. Iowa - Dan Malloy, Director; The Charles City Singers - Gary Schwartzhoff, Director; The Fort Dodge Choral Society - Richard Chitty, Director.

The festival brought 450 vocalists from the age of 15 to 65 in contact with a guest clinician. Plans are being made for the festival next year. Those interested should contact Gary Schwartzhoff at Charles City High School, Charles City, Iowa 50616.

Midwinter Church Music Conclave

Madison, Wisconsin

On Saturday, January 29, 1983, beginning at 9:00 a.m., UW Extension Music in cooperation with the WCDA presents the MIDWINTER CHURCH MUSIC CONCLAVE in the facilities of Bethel Lutheran Church, 312 Wisconsin Avenue in Madison.

Church choir directors have the opportunity to spend a day with JOHN W. BURKE, Executive Director of the Choristers Guild in Dallas, Texas, who has an illustrious career in church music. His sessions focus on materials and techniques for children's, youth and adult choirs.

Organists at this conclave will be with KAREL PAUKERT, the celebrated concert organist and composer. Presently Karel Paukert is in the prestigious Cleveland Museum position.

On Friday evening, January 28 at 8:00 p.m. as a pre-conclave offering, there will be an evening of Lenten and Easter music. The following choirs from Madison churches are participating: Bethel Lutheran Church, Lawrence Kelliher, Director; Christ Presbyterian Church, Peggy Dettweiler, Director; St. Bernard's Catholic Church, Kary Hyre, Director; Grace Episcopal Church, Samuel Jones, Director; and First Baptist Church, Ruth Horral, Director.

For further information and registration details the UW Extension Music Department, 610 Langdon Street, Madison, Wisconsin 53706. Telephone 608/263-6822.

WCDA 1983 Convention Plans Underway

The Wisconsin CDA are making final plans for their state convention to be held on the Lawrence University Campus, Appleton, Wisconsin on Friday and Saturday, January 21 and 22. Plan now to attend.

(Editor's Note: The following article was written by Diana J. Leland and appeared in the October, 1982 issue of *The Star of the North*, the official state newsletter of the Minnesota CDA.)

Discipline: The Key To Success In Junior High School Music

Richard Schirmacher attributes the overall success of his junior high choral program to good discipline. Once good discipline is acquired, pride follows, and then a teacher can do absolutely anything with his or her students - **Anything!**

Schirmacher's choir, from Carl Sandburg Junior High School in Robbinsdale, appeared in concert and special interest sessions at the 1982 Minnesota ACDA convention in St. Cloud, November 19 and 20.

Schirmacher maintains that a successful junior high teacher must be Fun, Fair and Firm with students. A teacher must also be absolutely convinced of what he or she is doing and, most importantly, accept the idiosyncrasies of this particular age group. According to Schirmacher, a teacher must understand junior high students, but not necessarily condone everything they do. Students don't want teachers to be their buddy or pal. Instead students respect teachers who can be listeners, be humorous with them, kid them, tease them, be honest with them and above all, teachers who are willing to admit their own mistakes.

Schirmacher has a successful recruitment program and is able to maintain the number of boys in his mixed choirs (1/2 boys, 1/2 girls) by appealing to the fact that athletics and music attract students who are the most talented, brightest and most intelligent. He also programs at least one boys' chorus (combined 8th and 9th grade mixed choir boys) number on each choir concert - complete with choreography and costume! He feels that those special numbers sell the idea of boys singing. Girls don't need any recruitment - they always flock in by the thousands!

For Schirmacher, dealing with changing voices is similar to playing a game of Chinese checkers. Junior high voices are constantly shifting - particularly boys' voices. He once had a junior high boy that learned all 4 parts in one semester - from soprano to bass. While a voice is changing and a part is too high or low, he suggests that a student not sing for a few measures, and just mouth the words. He also encourages his students to smile a lot and to look interested when doing this.

Schirmacher teaches musicianship and sightreading to his students through perseverance. He uses examples from regular choral music whenever they occur. He also utilizes planned sight-reading every day for about 20 minutes. He feels that sightreading uses precious rehearsal time - but that it's well worth it from a long-range outlook. Sections of his choir compete to see whose sight-reading is most accurate. The students love it! He urges all junior high teachers to bite the bullet, close the piano lid, and not play examples for students. Let students figure out the exercises themselves.

Schirmacher chooses his junior high choral literature by playing it for himself over a period of time. If it lasts after many playings by the director, the chances are good the students will like it. He emphasizes that in dealing with junior high choral literature, a director must always be prepared and willing to improvise on a score. Do not be bound by what is written on the page. No arrangement is suitable for all situations. Adapt!

Schirmacher reminds us that teachers always receive exactly what they expect and demand from students. If a teacher demands little, he or she will get little in return. If a teacher demands excellence, it will be achieved.

(Editor's Note: The following article appeared in the April, 1982 issue of the Alaska CDA Newsletter)

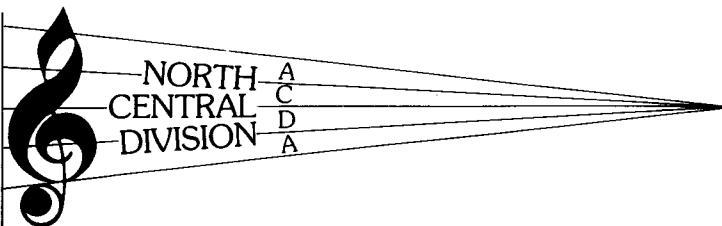
The Choral Rehearsal ... Some Principles To Consider

Dr. John M. Cooksey - Memphis State University

I was asked to present some of my ideas about choral rehearsal procedures to some California music educators a few weeks ago, and in the process of preparing for the presentation, I devised a short list of choral rehearsal principles which I would like to share with you. All of us know how challenging it is to make **each** rehearsal meaningful, challenging, and exciting to our singers. This is especially true when one works with junior and senior high school young people. Perhaps some of these thoughts will give added perspective to the "dynamics" of choral rehearsing and aid you in planning more efficiently for future rehearsals.

1. Approach the music from **both** an emotional and intellectual standpoint. Students must be **challenged** in both areas.
2. Make the rehearsal **more** than a note-learning exercise or an entertainment session.
3. You **must** make your singers **aware** of the musical elements which are essential to making it all come alive. The educational benefits can be enormous. Approach the score from an analytical point ... then learn to convey its meaning and sense by breaking it down into understandable elements and parts for your students. Rehearse the music in terms of its vital elements:
 - I. Tonal Considerations ... tone quality, color.
 - II. Textual Considerations ... type of text, meaning, setting (melismatic or syllabic), patterns of stress for syllables, word sense and stress.
 - III. Technical Factors ... melodic, harmonic, rhythmic structure, texture.
 - IV. Interpretive Factors ... tempo, phrasing and nuance, dynamics.
 - V. Stylistic Factors ... major features of style, historical, treatment of text and musical elements, and relative importance of these factors, performance practices.
 - VI. Formal Factors ... elements of repetition and contrast, climax.
4. You must pinpoint problems in the score, then set up priorities/-strategies for solving those problems. Consider the following

- I. Tonal Problems ... quality of sound, color, range, tessitura.
 - II. Textual Problems ... pronunciation, enunciation, projection of textual meaning, compatibility of text and music, syllabic stress, word sense and stress.
 - III. Technical Problems ... blend, balance, intonation, attacks, release, melodic (pitch, intervallic problems), harmonic (difficult chords, non-harmonic tones), rhythmic (not values, difficult patterns, etc.).
 - IV. Interpretive Problems ... tempo, phrasing, dynamics.
 - V. Stylistic Problems ... historical, idiomatic treatment of text, musical elements, performance practices.
 - VI. Problems with form ... delineation of text and musical elements (repetitions, contrasts, climaxes).
5. Make something "musical" happen in each rehearsal with **each** piece. MIX drill and emphasis on musical expressiveness. Learn notes, but also work on:
- I. Dynamic Variations ... tonal intensities, energy.
 - II. Shaping the Phrase - nuance involves dynamic/textual inflection, intensity. A small amount of this CAN be done in the first rehearsal on a new piece of music.
 - III. Textual Meaning and Articulation ... chanting with proper inflection as students learn the notes, etc.
 - IV. Deriving Proper Intensity, Color in the Sound ... this comes as a result of textual understanding and psychological/physical "preparedness."
 - V. Making the most out of repetition and contrast.
6. Ask the students **specific** questions about what is happening in the choral rehearsal. ... Which part is too loud? ... Sopranos, are the altos in tune? ... What is the dynamic level required?
7. The students should know and understand the meaning of the text. 1) It is discussed in class; 2) The text is read silently or aloud; 3) Word nuances (subtleties) are discussed; 4) Emphasis is placed upon how to convey textual meaning ... the importance of feeling and emotion is discussed/acted upon.
8. The director is constantly concerned with the "Why" of the performance. You are talking about the composer's intent, the period, the style. Ex. It is written this way because ... The composer wishes to heighten the effect of this word/phrase by providing contrasts in tempo and dynamics.



AMERICAN CHORAL DIRECTORS ASSOCIATION

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