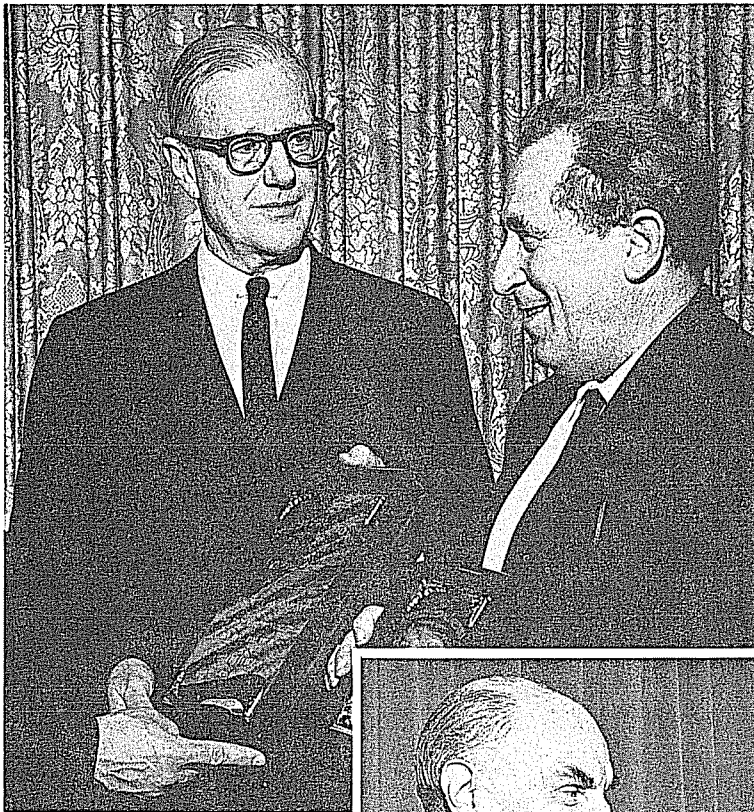


APRIL-MAY 1964

THE

Choral Journal



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GYMANFA GANU PROVES A SUCCESS

"What is it?" and "How do you pronounce it?" were the most common reactions to the Wednesday evening 7:30 section of the Convention program which announced William O. Roberts, Wilkes-Barre, Pa., as conductor of a Gymanfa Ganu (pronounced Geh-mahn-vah Gah-nee). Proving both a delightful speaker and director, Bill very shortly succeeded in capturing some of the flavor of a real Welsh hymn-sing and exposed many ACDA members to their first acquaintance with some of the more traditional Welsh hymns that are the basis for such a "sing". Specially prepared songbooks, the beauty of the hymn arrangements, and the spicy Welsh-English comments found the half-hour allotted too short with calls from the participants to sing other tunes in the book before breaking up the session.

Not only did the short session prove a refreshing one for reading and hearing new hymns but also went far to capture the wonderful feeling of closeness and

cooperation that has been apparent in all ACDA conventions. It was a joy to sing, a joy to hear, and a joy to see so many members having a wonderful time making music together. The outgrowth of this and the reading sessions was an expressed desire on the part of many members to have an ACDA chorus which

might become part of the national convention in future years.

Assisting Bill at the piano was Mrs. Blanche F. Bowsbey of Maryland, who was pressed into service at the last minute and did a fine job. Our congratulations and thanks to Bill, both for the idea and its successful conclusion. ●



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(Si Dessus Voz Levres De Roses) Le Jeune

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(So wunsch ich ihr ein gute Nacht) Franck

O MUSIC, THOU MOST LOVELY ART
(Musika, dein ganz lieblich Kunst) Jeep

DEAR LOVE, BE NOT UNKIND Dering

HARD BY A FOUNTAIN Waelrant

OH, TO LIVE TOMORROW!
(Viver Lieto Voglio) Gastoldi
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MY HEART SEEMED AS THOUGH DYING
(Mori Quasi Il Mio Core) Palestrina

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(Il Zapaione Musicale) Banchieri
SSATB a cappella

OH, HAD I ALWAYS MY PLEASURE
(Si lay En Tousiour Mon Vouloir) Certon

LIKE WINE MADE IN A FOREIGN LAND
(Ay Que Bino En Tierra Estrana) Fleccia
SSATB a cappella

THE CRICKET (El Grillo) des Pres

WHAT IF I NEVER SPEED Dowland

FLORA GAVE ME FAIREST FLOWERS Wilbye
SSATB a cappella

NOW, MUSICIANS, COME (Ihr Musici Frisch Auf!)
Hans Leo Hassler SSATBB a cappella

BOWED DOWN WITH PAIN AND SORROW
(Altijt So Moet Ic Trueren) Van Der Muelen

DARK EYES (Ojos Morenos) Vasquez
SATBB a cappella

ONE FINE DAY A FULLER
(Un Jour Vis Un Foulon) Di Lasso

AH, I COME TO MY PARTING (Ah Dolente Partita!)
Giaches Wert SSATB a cappella

OH, LIFE IS FILLED WITH GRIEF
(Si C'est Un Grief Tourment) Costeley

FOR IN THIS GREAT SORROW
(Poi Che Del Mio Dolore) Monteverdi
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Northern Illinois U Announces Choral Directors Workshop

This summer, the Music Department of Northern Illinois University, DeKalb, offers a concentrated three-day Choral Directors Workshop under the leadership of Dr. Lara Hoggard, Music Director and Conductor of the Midland-Odessa Symphony Orchestra and Chorale in Texas.

Dr. Hoggard is one of America's foremost choral authorities and a highly successful director. He is well known for his seven years work as choral director and assistant conductor of Fred Waring's Pennsylvanians. His choral works and arrangements are published by Shawnee Press. Through hundreds of festival concerts, music workshops and seminars, Dr. Hoggard has inspired and challenged students and teachers alike toward the goal of excellence. During the past 15 years he has conducted more than 300 choral workshops, festivals and clinics, and has published more than 30 choral works and various articles for professional journals and publications.

For those interested in choral work this intensive 3-day workshop is an outstanding opportunity. Not only will Dr. Hoggard bring his professional experience here to share with all who attend; but all Workshop Members attending will be able to exchange ideas that work.

The Workshop will include, on each of the 3 days:

1. A Master Class on Choral Techniques and Vocal Procedures, voice building, tone production, technique of the vocal art. Dr. Hoggard.
2. Summer Chorus rehearsal of Vivaldi's "Gloria," conducted by Dr. Hoggard. Workshop members will join this large group to work under Dr. Hoggard's direction and observe his rehearsal technique.
3. Seminar on Rehearsal Problems. An open discussion of fine points of rehearsal technique, with Dr. Hoggard presiding.
4. A Conductor's Chorus (workshop members only), Dr. Hoggard, conductor.
5. Thursday evening: orchestra re-



DR. LARA HOGGARD

hearsal of the Vivaldi "Gloria," Dr. Hoggard conducting.

6. Friday, July 3 at 4 p.m. The culmination of the Workshop: an Open Rehearsal of the Vivaldi "Gloria" with Chorus, including Workshop members, and orchestra.

All interested musicians may enroll in the 1964 Choral Directors Workshop for a fee of \$25.00.

Graduate students enrolled in a full course of study in the summer session

Missouri Establishes District Chairmen

Following the January meeting of about 35 Missouri ACDA members at their luncheon at which time Dr. Archie Jones was featured as guest speaker, the state was divided into six districts by State Chairman Kent Toalson and other members to assist in state ACDA affairs and to serve as a steering committee. Those chosen to serve are: Northeast, Dr. Kenneth Miller, Kirksville; Northwest, Gene Bryant, Maryville; Southeast, Doyle Dumas, Cape Girardeau; Central, Carl Burkel, Jefferson City; St. Louis, Dr. Charles Procasky, University City; and Kansas City, Gene Kelsey, Independence.

An impressive performance by the Heritage Singers of the University of Missouri under the direction of ACDA member, Dr. W. Everett Hendricks, was presented at the dinner.

may elect this Choral Directors Workshop (Music 586 - 1 hour credit) without charge.

Reservations should be sent to Dr. Vernon Fay, Director of Choral Activities at Northern Illinois University, DeKalb, Ill., by June 20, 1964. ●

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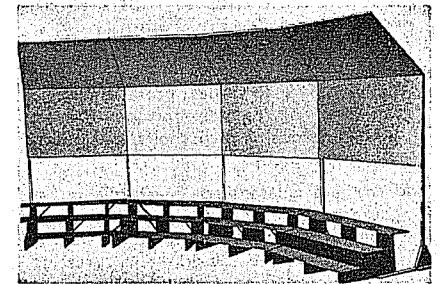
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State U at Buffalo Sponsors New Music Festival

Under the joint sponsorship of the Music Department, State U of New York at Buffalo, the Buffalo Philharmonic Orchestra, and the Albright-Knox Art Gallery and under the directorship of Robert S. Beckwith of the Buffalo Music Department, a weekend of New Choral Music was featured Feb. 29 and March 1 at Buffalo. In the invitational letter sent out by Beckwith the following questions were listed. What is to blame for the present state of affairs in choral music? Have vocal and choral training failed to keep up (with contemporary demands)? Are composers willingly turning their back on the natural demands of the human voice? What new possibilities are being explored?

Buffalo's Weekend of New Choral Music will bring together a group of people concerned for the future of the choral art to consider some of these questions. The Weekend is built around a central event: the American premiere of Karlheinz Stockhausen's latest choral-orchestral work, *Momente*, which dramatizes in vivid and practical fashion the special challenge of advanced choral music. The Buffalo Orchestra and its new director, Lukas Foss, have undertaken the Stockhausen premiere as part of an entire season of audacious programming, which has spread Buffalo's reputation as a vital new music center.

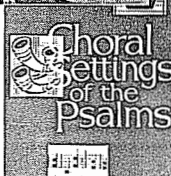
Events scheduled for the two-day session included a morning session titled, *Is the New Choral Music "Unsingable?"*, featuring a lecture-demonstration by Brock McElheran, Conductor, Collegiate Singers of State U. College of Potsdam and Chorus Master for the *Momente* premiere. It was followed by another demonstration on contemporary choral problems by Thomas Hilbish, Conductor of the Princeton High School Chorus and the Chamber Singers, both groups well known for pioneering performances of advanced choral works, and the session closed with a panel discussion.

A tour of the Albright-Knox con-

temporary art collection in the afternoon was followed by an open rehearsal of *Momente* to Weekend participants. The evening event, a panel and open discussion on the topic, "Is Choral Music Obsolete?" was headed by Lukas Foss, of the Philharmonic orchestra, with George Rochberg, Chairman of U of Pennsylvania Music Dept. and visiting Glee Professor at Buffalo; Allen Sapp, Chair-

man of the SUNY Buffalo Music Department; Eric Salzman, music critic on the New York Herald-Tribune, and composer Karlheinz Stockhausen.

Following special morning services at various Buffalo churches featuring works by living composers, the final concert was presented at 2:30 with works of Boulez, Moussorgsky, and featuring the American premiere of the *Momente*. ●



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NOMINATING COMMITTEE SLATE ACCEPTED



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At the 1:30 General Session Wednesday, March 11, Donald G. Foltz, Wisconsin, presented the proposed Slate of Officers to the Convention for consideration in the election which took place Wednesday and Thursday. Acceptance of the slate was proposed by Mr. Foltz and seconded by Harry Robert Wilson, New York, with a unanimous vote of acceptance following. Final count of ballots which took place Thursday noon gave a unanimous convention vote to the proposed slate.

Officers for the next biennium are J. Clark Rhodes, Tennessee, President; Harold A. Decker, Illinois, Second Vice President; and Harvey E. Maier, Mississippi, Secretary-Treasurer. President Imig will automatically become First Vice President on July 1 when the new officers assume responsibility for the organization.

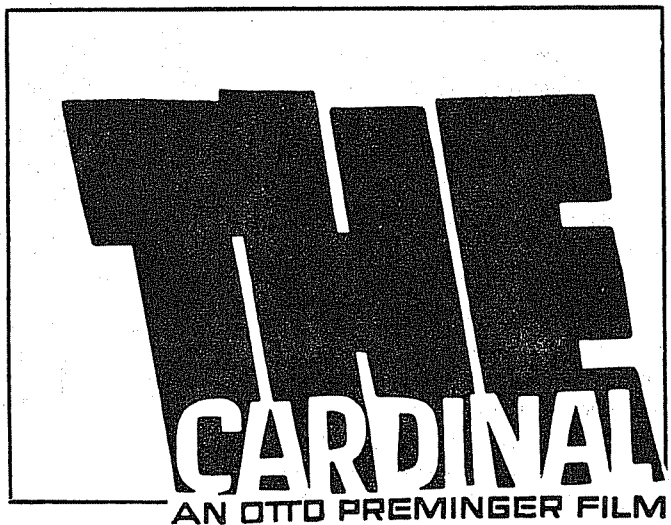
To assure elections in future years for chairmen at divisional level, the following chairmen were elected for a 1 year term: Eastern: Ivan Trusler, Delaware; Northwest: Robert E. Robins, Oregon; and Southwestern: Theron Kirk, Texas. Western Chairman: Howard S. Swan, California; North Central Chairman: Robert M. McCowen, Iowa, and Southern Chairman: Paul B. Fry, North Carolina, were elected for a three year term. Representative-at-large, Jane Skinner, California, was elected for a 2-year term and Industry Associate Representative Don Malin of Mills Music, Inc., New York, was appointed by MPA Presi-

dent Bernard Kohn to serve the 2-year term.

Pictures of all officers will appear in this and the following issue of The Choral Journal. Members of the Nominating Committee were Donald G. Foltz, chairman; Jane Skinner, Benjamin V. Grasso,

and David N. Davenport. Following suggestions from the floor and discussion in the joint meeting of old and new officers on Friday, March 13, it was decided to return to a two member slate the next biennium, due to the phenomenal growth of ACDA.

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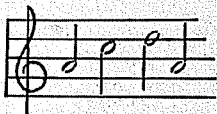
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THE *Choral Journal*

Official Publication of the American Choral Directors Association

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R. WAYNE HUGOBOOM, Managing Editor

VOL. IV, NO. 5

APRIL-MAY 1964

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COVER PICTURES: Edward F. D'Arms, Associate Director of the Ford Foundation Program of Humanities, Julius Herford, and Hugh Ross, New York, are pictured receiving the Recognition Plaque and Honorary Life Membership Awards from ACDA. Awards were presented by President Warner Imig at the Thursday afternoon General Session of the ACDA Convention.

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From the Editor

Three factors will govern the future size of The Choral Journal: Advertising, News Material, and the growth of both ACDA membership and Journal subscriptions. The Convention issue gave members an idea of the relative size and scope of our official magazine, yet this level cannot be maintained without more financial support than is forthcoming by dues and subscriptions alone. The Choral Journal began using advertising this year and while we are pleased with the results through the first four issues, there still remains the problem of soliciting and maintaining enough advertising to help The Journal become entirely self-sufficient.

Advertising

Through letters to all Associate A members and personal contacts, the February-March issue came up with a little over \$1,000 worth of advertising. Despite promises, this issue carries less than half that amount. It was stressed at the Convention that we must continue to contact not only our Industry Members but all others to secure more and longer contracts for advertising. It is an impossibility for your editor to do this alone, so we ask each of you to mention advertising in The Journal each time you see, write, or contact your various publishers to help make them aware of the joint need for Journal advertising. We also ask our Associate A members who have not as yet responded to make an effort to bring some of their advertising to The Journal pages. Together we can make The Journal a real force among music publications, but we need your support and help to reach and maintain a level that makes The Choral Journal an outstanding magazine. Naturally we must walk before we can run, but having started to walk we don't feel inclined to creep again.

Memberships and Subscriptions

To our members, the points that make any publication desirable for use by advertisers is the number of copies distributed throughout the country and the buying potential of that distribution. From a membership of less than 500 two years ago at Chicago, ACDA now numbers close to 1,400 active choral directors all of whom are potential purchasers. Nearly 100 subscriptions, both single and group, as well as 51 Associate A members, brings our total near to 1,600. Additional copies are furnished all National, Divisional, and State Officers

for dissemination among interested directors who should become members and it is expected that before the close of this year we should number close to 2,000. Each of you can help tremendously if you bring only one member each into ACDA, if you invite or insist on your conducting classes becoming group subscribers to The Journal, or if you insist on your school library becoming a regular subscriber to The Journal. Each copy means greater reading power to us and to our advertisers.

Aside from sheer number of copies, the most essential point for any advertiser is results. And here again, we sincerely urge each of you to use those materials advertised in The Journal when you can, be sure to tell the company that their ad in The Journal does have some influence on your order, and that as an ACDA member you appreciate their assistance in keeping The Journal and ACDA alive and active. Occasional test runs are made by advertisers to learn if their ads have drawing power. We ask each of you to respond to these requests or specials to help give the advertiser an idea of the selling power of Journal advertising. Needless to say, if The Journal does not have adequate subscription lists or drawing power we cannot expect Industry to make use of our pages. During the past year or so The Journal has grown steadily in quality and quantity; it can and must continue to do so if we are to serve both ACDA and our advertisers. It is up to each member to do his part. By simple arithmetic, if each present member brings in one more outstanding choral conductor in his area our membership will again more than double in the next biennium. Won't you do your part to help us grow?

News Material

In past issues we have been constantly asking for more and more materials. We thank all of you who are so willingly contributing to our pages and we now have a fairly steady flow of materials coming in. But the search is never-ending. We urge each State Chairman to appoint a responsible and active State Editor whose job is to disseminate ACDA news within the state and to send copy about the State to The Choral Journal regularly so we can maintain Divisional and State News sections every issue. To those of you who do not want to or do not have the time to write long feature articles, we have suggested a "To the Editor" column where ideas, new wrinkles, plans, etc., can be presented briefly. There must be many questions in the minds of beginning and fairly new conductors (even you veterans may have an occasional question). We plan to set up a panel of well-known vocalists and choralists to answer any

such questions if you will submit them. All correspondence must bear the signature of the sender, but no names will be used in the Question Corner.

Final Words

Membership and Subscriptions have been discussed under the first heading. There is no need for further discussion. Only a summary follows of what each of you can do to help ACDA and The Choral Journal continue its phenomenal growth.

To All Publisher Friends: Please give serious consideration to advertising now and in the coming years in The Choral Journal, official magazine of ACDA, that sends a total of over 2,000 copies to active choral directors throughout the U. S. and Canada every other month. Our distribution grows steadily with each issue as more and more names of buyers and users of your products are added to our membership list. Your active support now will enable us to continue enlarging and improving The Choral Journal as it has grown in the past 5 years and the entire membership joins us in thanking you for your active support in all our undertakings. Our common needs should only bring us closer together as we grow in strength and influence.

To Our Members: Your individual responsibilities to your organization can best be summed up as follows:

1. Enroll at least 1 new member NOW.
2. Write, talk to, or contact publishers urging them to advertise in The Choral Journal.
3. Each time you use the services of one of our advertisers, mention The Choral Journal and thank them for advertising.
4. Insist that your school library become a subscriber.
5. Invite your school to become an Institutional Associate under the new Constitution.
6. Institute group subscriptions among conducting and/or music students, our future ACDA members.
7. Cooperate in any way you can with your State and Division Chairman with present activities or suggest new or broader activities under ACDA sponsorship.
8. Read The Choral Journal and send us news of yourself and your area.
9. The Choral Journal is your magazine; help make it one you can be proud of.
10. An occasional note of appreciation will be gratefully accepted. ●



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HAWAII
Norman D. Rian, Honolulu

IDAHO
Wesley M. Harris, Pocatello

ILLINOIS
Harold A. Decker, Urbana
Kent A. Newbury, Chicago

INDIANA
George F. Krueger, Bloomington

IOWA
Charles D. Matheson, Cedar Falls

KANSAS
Lloyd K. Herren, Hays

KENTUCKY
William C. Bushnell, Anchorage

LOUISIANA
Dallas Draper, Baton Rouge

MAINE

MARYLAND
W. Warren Sprouse, Bel Air

MASSACHUSETTS
Gilbert T. Vickers, Springfield

MICHIGAN
Harry Langsford, Detroit

MINNESOTA
Harvey R. Waugh, St. Cloud

MISSISSIPPI
Harvey E. Maier, Hattiesburg

MISSOURI
Kent Toalson, Columbia

MONTANA
J. Neil Dahlstrom, Missoula

NEBRASKA
Alfred R. Blinde, Chadron

NEVADA

NEW HAMPSHIRE
Walter P. Smith, Plymouth

NEW JERSEY
Clarence W. Miller Jr., Glassboro

NEW MEXICO
Ronald L. Wynn, Las Vegas

NEW YORK
Walter Ehret, Scarsdale

NORTH CAROLINA
Paul B. Fry, Albemarle

NORTH DAKOTA
Robert C. Godwin, Fargo

OHIO
Ferris E. Ohl, Tiffin

OKLAHOMA
Clarence E. Garder, Edmond

OREGON
Robert E. Robins, Roseburg

PENNSYLVANIA
Robert Page, Philadelphia 22

RHODE ISLAND
Ward Abusamra, Kingston

SOUTH CAROLINA
Joseph C. Hester, Conway

SOUTH DAKOTA
John L. Rezzatto, Brookings

TENNESSEE
Robert E. Bays, Nashville 5

TEXAS
Theron Kirk, Laredo

UTAH
A. L. Dittmer, Logan

VERMONT
Frank W. Lidral, Burlington

VIRGINIA
Mrs. Viola Painter, Fincastle

WASHINGTON
Coyne G. Burnett, Ellensburg

WEST VIRGINIA
Mrs. Irma H. Collins, Buckhannon

WISCONSIN
Donald G. Foltz, Superior

WYOMING
A. Lester Roberts, Laramie

A few weeks ago it was my pleasure to have a very stimulating as well as soul-searching experience. We who work in the field of the arts and particularly in the field of music, I feel, are often confused or more properly feel a lack of security in this day of the great scientific push. The profound and complex changes taking place in man's world today are astounding. Man's ability to manipulate the world, to compare and evaluate thought, to increase physical stamina, and to reduce ills, is amazing. We may even ask a machine to solve a mathematical problem that might take one hundred thousand man hours but only takes the machine seconds. All of these many examples and thousands more are salient features of our present society, and are ones that give us at times a feeling of futility in working with the arts. But we must continue and realize the worth of our program.

But to go back to my first sentence, my soul-searching came after a musical experience I was in New Mexico a few weeks ago as a judge for a regional contest. During the course of the judging, we heard many groups of varied sizes and varied quality. (I should note that as the years go on I find myself accepting very few invitations to judge for some of the obvious reasons that you all know.) But during the day there were two experiences that I should like to share with you. One, was hearing the Zuni High School Mixed Chorus sing *Jon Waselu* by Leontovich, *Weep O Mine Eyes* by John Bennet, and *Innocence* by Carr-Lawson. Here was a group of 60 or so singers consisting of, I suppose, 98 percent descendants of this proud Indian nation, the Zunis. As you know, the three numbers are rather difficult and varied in style, but I must say that they were performed very well. These youngsters understood the style and the quality as well as the meaning of the words. I do not mean to indicate that these young men and women are different than anyone else. Rather, the quality of their performance pointed out the fact that music and musical expression is a universal language. Here was a group of boys and girls who live on a reservation, as I understand it.

They are quite far removed from what we call the usual cultural benefits of our society. (This may be the one reason that they sing so well.) They are singing music which is challenging and in fact quite sophisticated and difficult, but they did not know it, and with good leadership they accomplished much.

Later in the same day I heard the Rehobeth Mission Choir sing the following numbers: *Tiger' Tiger'* by Virgil Thomson, *Salvation Is Created* by Tschesnokoff, *Kyrie Eleison* by Haydn. Again you will note that this was a challenging and difficult group of choral pieces. Again the group consisted, for the most part, of Indian youngsters; this time I believe they were Navajoes. Again the performance was stimulating and challenging. The above points are not to emphasize the fact that from Indian youngsters should less be expected, but is to point out the fact that a reservation is not a very basic sort of place for some musical cultural advantages. But anyone can, with the proper leadership and direction, have an experience of an exciting performance. Our soul-searching should relate to how good a job we are doing many times in elaborate educational plants with large budgets, sophisticated school systems, and so-called culture abounding around us. You and I alone can answer this question and do a little soul-searching. We are too prone to blame everything and everyone except ourselves. But I look back to the above two examples of exciting music making and think again what can be done by small schools with low budgets and the same problems which many of us have. The answer comes to me from a rather abrupt expression that a football coach had, under whom I played in college. His comment when the going was tough was to say to a player who was not doing well, "remember that guy that's licking you puts on his pants the same way you do, one leg at a time." I think we should remember this too from time to time.

Warner Smig

From the Secretary-Treasurer's Desk

The current issue of The Choral Journal is being delivered to the membership and to subscribers somewhat behind schedule. Our dedicated and hard-working Editor, Wayne Hugoboom, has been delayed in his work by the Secretary-Treasurer and by circumstances beyond his control. Yours truly was away from his desk during the month of March due to illness and Mrs. Wanda McSpadden, his secretary, was unavoidably absent from the first week in March to April 22. Both are back on the job now and it is hoped that we will get caught up soon on the big work load that faces us.

You will read a review of the convention elsewhere in this issue. Many reports have come to my desk telling of the wonderful success of the convention. Don Razey, Convention Chairman, and his committee, and, indeed, all who contributed to the program are to be commended. It was a job very well done. It was certainly a disappointment for me to have to be absent.

A big job of reorganization faces the officers and board of our association. The Revisions of the "Constitution and Bylaws" published in the January issue were further changed to a slight degree and voted into "law" by the members at the convention. *All members are urged to read the Revisions in the January issue. The additional changes to be published in the June-July issue should also be read by every member.*

The following important items of business are called to your attention:

1. Helen Hosmer, Second Vice President (1962-1964) has kindly consented to continue the work of this office until Harold Decker returns from Europe in September.

2. State Chairmen in states of less than twenty members are now in process of appointment.

3. State Chairmen in states of twenty or more members are being elected by the members within their states.

4. It is hoped that an announcement can be made in the June-July issue of The Journal concerning all state chairmen and persons appointed to committees

ACDA Convention Reviewed

What was the ACDA Convention? It is amazingly difficult to state in simple terms, for any convention is all things to all people. To your editor, it was a pleasant nightmare, a kaleidoscopic movement of events and personalities all crowded into two short days that found us hearing parts of programs and speeches and spending the remainder of the time talking with officers, chairmen, guests, old friends, and meeting new members and interested people who were in attendance. To those of you who may have requested information or action, we beg indulgence if we are delayed in responding. If you will refresh our memory we shall try during the coming months to bring order out of those two chaotic days.

There will be special reports in this and the following issue of The Choral Journal to be certain that we have missed no one in giving credit for the tremendous amount of work that went into preparing and presenting the Convention. Our hats are off to Don H. Razey for a tremendous job as Convention Chairman, and to all those whose efforts helped to make the convention a success. The choirs were all beautifully trained, with special mention going to the U. of Texas Madrigal Singers with Morris J. Beachey, to the Singing City Choir with Elaine Brown, to the Manhattan Chorus with Hugh Ross, and to the multiple choirs at the final concert. The fine precision and thorough training of both the North Dakota and the Germantown choirs delighted the convention goers as did the Baltimore City College High School boys and Cranford girls, but it was

for the 1964-66 biennium.

In closing I should like to take this opportunity to thank the many members of ACDA who sent me greetings and good wishes during my illness. One "get well" card alone, mailed from the convention, contained 136 signatures and a "gesundheit" in the handwriting of our good friend, Bob Schmitt!

And last, but certainly not least important of the thanks I want to extend to you is my appreciation for the confidence that you have expressed by electing me to the presidency of ACDA for 1964-1966. I shall do my best to be worthy of the honor bestowed upon me.

the St. Kilian Boychoir who stole their hearts.

While it is impossible to satisfy everyone attending such a meeting, the general consensus of opinion so far as we could gather was a plea for more than two reading sessions (all Associate A members were represented in the music used), much more time be devoted to actual demonstrations of all types of choral techniques, a move to organize an ACDA Chorus to rehearse and sing at our next National Convention, and to continue to seek out top performing groups for both demonstration and concert.

We were especially touched by the warm and sincere greetings extended to ACDA by MENC President Alex Zimmerman, Executive Secretary Vanett Lawler, MIC President Nilo Hovey, and MPA President Bernard Kohn. Lack of recording facilities hinders our bringing you their exact words, but each of the four speakers evinced a genuine interest in and a spirit of cooperation with our organization that made us proud of being a member of both ACDA and MENC and so closely affiliated with MPA and MIC activities.

With so short a time as two days, it was impossible to talk with any one of you for any length and we sincerely hope you will follow up these brief meetings via the postal system and help us maintain these lines of communication that are open between all ACDA members. Yes, the Convention was a success and we now look forward to seeing many of you at Divisional meetings the coming year and at our next National in 1966. With the highlight past, we must all join efforts now to work and help ACDA grow with at least the same rate of speed it has grown the past two years. To those who attended the convention we hope the torch was lighted for increased ACDA activity; to those of you who were unable to attend, we hope these brief glimpses will help to quicken your interest and activity at the state level to help us reach the goal to which our potential is clearly pointing.

We shall welcome letters, comments, articles, etc., from any attending the convention to help us bring our members a broader picture of the entire proceedings.

—Continued on page 12

The Joy of Discovery

Luther Goodhart

Presented at ACDA Convention, Philadelphia, March 12

"The time has come," the Walrus said, "to speak of many things." And, like the character in Lewis Carroll's delightful story, *Alice in Wonderland*, we too should like to speak of many things, though cabbages and kings are not among them.

To select a suitable topic for the purpose of addressing such a distinguished body of music educators, and at this juncture, was not an easy matter. A solution was arrived at when Wayne lowered the H-boom — apologies to Clancy, and no explosive report intended! — and suggested the topic that appears on your program, namely, THE JOY OF DISCOVERY.

Although a topic of limitless scope, and one of but four words, this hypothesis at once proved interesting, arresting and highly fascinating, not alone because of pedagogical implications but rather because of the two principal words it comprises. Note their order: grammatical construction demands that the three-letter word *joy*, a resultant, though at times transient, whose full meaning is unfathomable, precedes the action or casual term and thus points up a most desirable concomitant and outcome of teaching and learning and, hence, a potent motivating force for both teacher and student.

With respect to the second of these terms, namely, *discovery*, let it be stated here that our brief discussion is not one dealing with a teaching method or technique, or the logic of discovery. Rather, we shall think of the term in its broadest peerceptual sense: to detect; to disclose; to find; to find out. *We discover what has (perhaps) existed but has not been known to us.*

We assume that, as dedicated teachers, ever desirous of increasing our competence, we derive joy in rethinking, in reevaluating, in establishing new goals or destinations and, consequently, in blazing new trails which will insure pleasant travel and hopeful arrival.

And so our topic is one denoting ac-

tivity, critical investigation, movement — movement toward, and in, areas and disciplines hitherto unfamiliar or unknown to us. That discoveries in many areas other than the geographical and scientific are being sought and made is evidenced by but a cursory review of the literature. Witness, if you will, the following titles:

- a. Discovering design through drawing
- b. Discovering drama
- c. Discovering poetry
- d. Discovering music
- e. Discovering Jesus

and, finally, there is Edward Adam Strecker's book entitled "Discovering Ourselves." Here, perhaps, is the clue to a never-ending search that must accompany all discoveries if we, and those whom we would teach, are to experience recurring joy, the emotion excited by the acquisition and/or expectation of good!

And now you ask, "What are some of the areas which await the explorer, the discoverer, in music education?" I assure you they are not completely unknown to you, for though many have ventured before you, many are courses that remain to be charted.

Most important, it seems to me, is the constant need for discovering *new, old, better* and, at times *different* techniques for motivating our instruction. Each of us recognizes the tendency to allow our teaching to degenerate into a series of rarely-changing routines. In this connection, it occurs to me that we should perhaps explore more fully the increased use of personnel resources both in the school and the community in conjunction with our regularly scheduled instructional classes and assemblies. More specifically, I am thinking of faculty resources, parents, professional performers and instructors and, in fact, any combination of these. It is unthinkable that a course of study need be so rigidly followed as to preclude the use of resources not prescribed in the official syllabus.

The need for discovering new methods

of motivation exists in connection with our select performing groups as well. One wonders whether public performance as such is sufficient motivation, or the proper motivation, for achieving the results we should seek to achieve. Each has at some time or another felt that he was so bogged down in "getting ready" for a program that he couldn't *teach* music or, if you prefer, teach boys and girls!

I feel very strongly about this latter point. We shall, during the ensuing days, witness many excellent demonstrations of music-making. And, admirable as these will be, one can only hope that they represent, and are demonstrative of, much more than the auditor can possibly assess. Each of us has participated in and thrilled to stupendous and never-to-be-forgotten musical spectacles at conventions and elsewhere only to find afterwards that the lack of self-motivation on the part of the performers still persists, the lack of musical discrimination and intelligence remains conspicuous and, regrettably, reading and performing skills are not markedly advanced.

True, we have much reason in our country to point with pride to quality of performance and to the countless boys and girls who sing and play while in school. The number of those who sing and play while in school is not enough, however. We must explore with greater energy and increased determination means for decreasing the numbers of those boys and girls who do not sing and play while in school. And, equally important, we must discover means for shaping or reshaping our instruction so as to effect, if at all possible, increased performance during the years following high school graduation.

This is just another way of indicating a condition or situation familiar to you, a status that has for a long time remained unaltered. This plight, nevertheless, should not go on unchallenged. More succinctly stated: that our problems are not new is little reason for reassurance or apathy, that they persist should be our concern.

I would like to relate an incident which occurred, and was recorded, more than three hundred years ago in England. We are told that at Oxford University in 1626 there was appointed a *Choragus* (the name originally applied to the choral director in ancient Greek

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drama) to give instruction in the theory of music and "superintend its practice." The success of this academic appointment, made by a Dr. Heyther, also the benefactor, can be judged by the following quotation attributed to him:

"If no one shall attend the meetings in the Music School, then the Choragus himself shall sing with two boys for at least an hour."

Choral conductors in England are today plagued with continuing musical illiteracy, according to the author of a sight singing text which no doubt has recently come to your attention; I refer to a text entitled, *Five Minutes Weekly*, presumably a jet (!) method. The author in his preface writes as follows:

"One of the most remarkable features of social and musical life during this century has been the development of choral singing in such movements as the Women's Institutes, Townswomen's Guilds, and similar organizations. In spite of this, however, little advance seems to have been made in the all-important problem of reading music and, in spite of the ever-increasing attention which is being given to music generally in schools, choral singers for the most part remain musically illiterate and unable to sing even the simplest song at first sight. Even in important music festivals few competitors have the courage to attempt a simple sight test, and the mere mention of such a thing is still frequently an occasion for mirth."

The fact that *Five Minutes Weekly* is, presumably, a plan designed to remedy, if not remove, the dire condition of musical illiteracy in England should give each of us heart!

...but to return to additional areas in need of exploration and discovery:

There is need to explore and to discover more effective means for enabling and encouraging students to exercise critical self-evaluation; this is particularly true with respect to pitch and tonal concepts in both individual and group practice and performance. A knowledge of "correct" embouchure, "correct" breathing pattern, "proper" posture, "correct" position of head, chin, fingers, elbows, etc., is indispensable to the performer, but it is merely *preparatory to production*. All too frequently we find that, while

student performers are capable of relating and exhibiting all these, they demonstrate too little evidence of accurate intonation or of "what a *good* tone should sound like." Like the artist, the performer must be directed to "see" his subject at the beginning as a unified form.

Now it follows that we should seek to discover means for enabling and encouraging our classes and performing groups to critically evaluate their efforts. It is conceivable that the discovery of such means will not be fully made until our students are afforded greater opportunity and, in fact, charged with greater responsibility for assisting in the planning of lessons, projects, programs, selection of uniforms, and the stuff that really matters. Contrast the potential values of such cooperative efforts in terms of attitude with those resulting from menial tasks as moving of chairs or mending of music, however important those might be.

The evaluatory process and its success obviously presuppose the establishing of criteria by teacher and students — agreed to and clearly understood by all concerned. Every means should be explored to create within the students a feeling of pride in achievement and individual responsibility for group success. In this manner we are taking steps to release the creative and recreative power inherent in our performers and, in so doing, are evoking the joy and eliciting the interest that are so necessary if music is to have the communicative force we claim for it.

I am reminded of the comments of two New York critics that appeared in the press several years past following excellent performances by two visiting college choirs. In the first instance, the critic stated, following his critique, that:

"...for most college choral groups the notion that their work has anything to do with 'glee' is an anachronism ill-suited to the Wagner and the Villa-Lobos, the Palestrina and the Prokovieff that are drilled into them and sometimes drawn out."

In the second instance, the critic noted that:

"The musical amenities were observed with an ease and a perfection rare in choral bodies. They sang with devotion, too, as if the sacred text meant deep and grand things to them and as if caring for Bach's melodious musical beauties were a privilege."

The music editor added the following comment:

"This, we might observe in conclusion, is what singing is for — the providing of a sense of real communication between the music sung and the audience. Unless the singers give this, there is little use in preparing programs and gathering audiences to hear them."

The late David Bispham, eminent baritone of the Metropolitan Opera Association remarked, with respect to song literature that, lying on the publishers' shelves throughout the country are innumerable gems, unknown or seldom performed; the same might be stated of choral literature. Should we not extend our search for literature which will contribute to a broader and more vital musical experience for the students and audiences who participate in our choral performances? Certainly there is no more practical research in which the music educator can engage with the resulting Joy of Discovery assured and shared with and by so many!

It will be noted that, in pointing to the discoverer, we at times have turned from the educator to the student — from the teacher to the learner; it is indisputable that The Joy of Discovery experienced by one will be shared by both. Certainly the student will not be caught up in a whirlwind of devotion and enthusiasm if there is no generator of air currents!

Yes, we need creative teachers — teachers who are sufficiently resourceful and inventive to seek out — and I repeat — to seek out new and better ways of arousing, maintaining, and fostering interest and obtaining wider and more enthusiastic participation of all students. Dr. Kelley of Wayne University, on commenting upon the word *creative*, hastens to point out that the term does not necessarily mean painting a picture or writing a symphony. "Creativity occurs," he states, "whenever a person contrives a new way out of a unique dilemma."

The responsibility of teachers — all teachers — has never been greater than it is today. And the fact that our students find as sources of information, and learning, and appreciation, so many areas outside the classroom, almost to the exclusion of the home, has immeasurably increased rather than diminished our responsibility. We are thus confronted with the need for teachers who not only rec-

President Imig's Convention Address

Presented at the 1:30 General Session, Wednesday, March 11

From Shakespeare and *Twelfth Night*: "Not old enough for a man, nor young enough for a boy," I take this theme for this brief address to you in this meeting gathered where we represent a boy with the wealth and love of older ideals. Ours, in ACDA, is a heritage of many hundreds of years but strangely enough coming to some fruition with the innocence of a boy. Ours has been a short but vibrant and stimulating life to us and I foresee a life of amazing development and great portent for the future.

We who met but a few years ago to organize with a modest and searching group of 40 or 50 have now grown — grown to a manhood of growth, but an infancy of realization. Stunning and significant things have occurred in this organization. Two years ago a membership of about 500, now a fellowship of about 1500, and how many in ten years is anyone's guess. Your leadership has been our inspiration and a prognosis for a future that will be most exciting. The younger women and men in our field of endeavor will long remember and continue an organization which will be a

leader in choral music in our country. Who can guess or even foretell the possible and now implausible events that we may lead to in the development of choral literature, composition in choral music, research in the field and general promotion of the art that is now a boy with the endowment of ages behind him.

Youth is not an easy time of life for either the young man or his elders. You who are more aware of this know whereof I speak. But youth has the blessing of being able to make creative mistakes. Ours, I hope, have been mistakes of creativity and energy and not of sloth. If so, it has not happened without the energy and ideas of dedicated people.

We have far to move and I would not be presumptuous enough to define plans of growth nor programs at this time in my administrative career in ACDA. But may I say to you that our development and growth cannot be halted nor even hindered if we continue to receive the support we have from you, the membership, and the dedicated people who are working so hard to light a path for our future.

In the past two years, I, as your pres-

ident, have had a glorious and exciting time. Our membership, our magazine, our state organizations, our divisional organizations, have all shown great growth and development. This has been at considerable sacrifice and interest by the officers and individuals concerned. Our programs on these two days show the worth and dedication that has been ascribed by the persons concerned with these duties also. I take great pleasure and pride in proffering my thanks to these people. They are the salt which gives the meal you are enjoying a tang and a zest which comes from high ideals, but more than that from a belief and dedication to the furtherance of our art.

To turn to the man from the boy, may I call your attention to a problem which I believe will point up one need we all must be concerned with at this time. I quote from the First Progress Report of the Committee on Government Research of the House of Representatives 88th Congressional Session — February 17, 1964:

"Additional funds requested for research and development in the coming fiscal year are less than \$1 billion, the lowest annual increase in recent years. Nonetheless, the 1965 Federal budget proposes an expenditure for research and development larger than that for any other single category of goods or services to be purchased. Research and development continues to be, therefore, a larger item in the aggregate than the appropriation for any single Federal department or agency except the Department of Defense.

The research and development expenditures estimated in the new budget are nearly seven times greater than those for the conduct of our foreign policy, including foreign aid. They are about triple the amount estimated for all vet-

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recognize the almost insuperable task that confronts them, but who because of this awareness, and in spite of past successes, are seeking all available means to equip themselves for meeting the challenge.

Except as we establish, or reestablish, The Joy of Discovery in all phases of our work, and on all levels, and for all students, each in turn: the beginning student, the average as well as the musically-gifted student, we are apt to delude ourselves into thinking that, for our students, any knowledge of and contact

with music "is better than nothing." In certain types of medical research such a degree of advancement might be regarded as momentous; in music education it is preposterous and inconceivable! So it is not the satisfaction that might be experienced by the student in learning some interesting fact or facts about, or related to music, but rather the deep inner joy that comes to him on discovering that the newly acquired bit of knowledge or skill is indeed a valuable and usable tool in the art of musicmaking and, hence, a means for experiencing further musical adventure and *THE JOY OF DISCOVERY*. ●

President Imig's ---

erans' benefits and services, or for all the agricultural programs of the Federal Government. They are about 50 percent greater than the total of all Federal financial assistance to state and local governments.

But perhaps the most significant thing that can be said about these figures is that, isolated, *they are misleading*. At best, they may be educated estimates and generalizations. To make an accurate comparison between today's level of support and that of former years, for example, one must consider not only the changes in dollar values but also the changes in the Federal agencies' definitions. These definitions now include, as research—and—development, many items and projects which in former times may have been found and funded in other administrative categories.

For one thing, the figures ordinarily used do not distinguish between the actual conduct of research and development and the agencies' administrative support; hence, the entire budget of NASA, nearly \$5 billion in fiscal year 1954, is considered as research and development."

May I now skip to a later paragraph: "In 1939, about \$500 million was expended for research and development by industry, the universities, foundations, and the Federal Government, of which the Federal share was but some 15 percent. Now, the Federal Government performs or finances more than two-thirds of the research and development effort in the United States, insofar as this activity can be measured by expenditures. In 1953, private industry expended \$4.3 billion for research and development, of which 60 percent was derived from corporate funds. Today, industry's annual outlays for research and development total \$13 billion, of which 60 percent is derived from the Federal Government. While industry's research and development expenditures doubled in this period, those of the Federal Government were multiplied by 4½ times.

Although smaller in magnitude, research and development expenditures in the field of higher education may have had a greater impact than those in industry. In 1940, the Federal Government expended only about \$15 million for research in colleges and universities.

By fiscal 1962, institutions of higher learning received \$613.1 million from the Federal Government for basic research alone, according to the report² of the Special Subcommittee on Education of the House Committee on Education and Labor, under the chairmanship of Representative Edith Green. Most of these funds have gone to a comparatively small number of institutions."

Now to continue, if we in the arts and humanities are to meet the program that is now necessary and vital in all fields of education we must have some sort of added nurture. We of course have had aid from the great foundations — witness the assistance given to us by the Ford Foundation; but if we are to meet these needs we must establish a program of future research and development. Mark this well, I am not advocating a federal subsidy of the aforementioned magnitude, but I am advocating research to find assistance to our problems — be they government administered or private. I speak to you who today have the basic problem of the time allocation in your own public schools and the press of the so-called "solids." What is more "solid" than the performance of a Bach cantata as a part and parcel of a young man's or woman's life in the life of the 30-hour week? This is a matter of concern, but it is a matter for us who know it and can research it. No one will help us but ourselves and we must be the leaders to the search and realization of research and truth. I hope that our programs, and I feel they must, will foster the research and studies that will help us to solve many of the issues that are our greatest test today.

I promised to be brief, and I will, but I cannot conclude without again calling to your minds the idea of the man and the boy of Shakespeare. We are now out of infancy. We have eyes, minds, ears and hearts to do with in our work. We have the spirit and the dedication of people who are searching. Will you do your part, and will I do mine, to make the young man a man of vision and vigor — of worth and quality — of future and vision — of eagerness and life — but most of all a young man who may contribute to this world of ours a light and message of truth and inspiration? ●

²"The Federal Government and Education," H. Doc. 159, 88th Cong., 1st sess., September 1963.

St. Kilian Boychoir Scores Hit at Convention

Introduced by Clyde R. Dengler, Chairman of Upper Darby, Pa., the St. Kilian Boychoir proved to be one of the highlights of the ACDA Convention both in demonstration and performance. The Choir from Farmingdale, N. Y., and its director, Arpad Darazs, who was a student of Zoltan Kodaly and a well-known conductor in Hungary prior to coming to this country, proved that such a group can sing with a free, unrestrained tone throughout its voice range to prove itself as one of the outstanding boychoirs in the country today. Not only did this freely emitted tone keep from hardening at higher dynamic levels but served the boys to show excellence in pitch recognition.

A demonstration of interval recognition through the use of hand signals by Director Darazs and his singers paved the way for a different approach to sight reading and ear training, with various signals denoting diatonic and chromatic degrees of the scale. The system of hand signals used by Mr. Darazs is explained in a text published by N. A. Kjos Music Co. Rhythmic patterns were discovered through various signs written on the blackboard to indicate note and rest values.

A brief concert by the Boychoir followed the demonstration and the receptive audience heartily applauded the fine work of these young boys who are being trained to sing with both heart and mind. Due to illness of some of the older members of the group, Director Darazs allowed some of the first year students to join the group and one of the tiniest in the group not only "stole the show" but the hearts of the audience as well.

The Choral Journal plans to carry an article in the near future by Mr. Darazs which will help better to tell of the success in the use of hand signals to train early reading and listening skills. ●

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—Continued from page 8

To those attending, we were delighted to either meet you for the first time or to see you again. To those unable to be with us, we are still looking forward to meeting you all in ACDA fellowship. Why not start planning now to take an active part in our coming conventions? ●

Of CHORAL MUSIC for the CHURCH

Wayne Barlow

Far from being a matter of abstract interest, the question of what constitutes good, appropriate, and useful music for the church choir is being answered hundreds of times a day. It is answered, at least to the choir director's satisfaction, each time he places an order for anthems or service music. Assuming that he can find the type of music that he is looking for — and the available publications pretty well run the gamut from bad to good — his selections inevitably reflect his concept of what sort of music belongs in church. So the question has as many answers, in a sense, as there are choir directors. Yet the question invites serious thought, and I am grateful for this opportunity to offer my own views.

Every so often I am brought up short by the impact of the words in the summary of the law found in the communion service (I play and direct in an Episcopal church): "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind. . . ." To me this is a clear direction to go beyond the shallow emotionalism that so often passes for sacred music and to seek out music that reflects, in words and sound, a well-ordered and intelligent approach to the problem of providing music for the church. This means texts that will stand scrutiny (there is a great deal of good sense in adhering to the hymn book, the prayer book, or the Bible), and music that betrays an understanding of part writing, of counterpoint, of melodic writing, of harmonic progression, and principles of good craftsmanship generally. I cannot stress too strongly my belief that this requirement places upon all choir directors the obligation to become as knowledgeable as possible about these and all other facets of choral music, for herein lies the foundation of good musical taste. There is another obligation, too; this is the necessity for directors to

be searching constantly for new material, both old and new. A stagnant library is a token of mental laziness.

As a composer, I am often asked my views about the appropriateness of various kinds of music for use in the worship service. I am just as often tempted to remark that, ideally, there should be no distinction between music within and without the church. For a considerable period of time in the history of music, of course, this was literally true. The disparity in style between sacred and secular music, if one can be said to exist, came about as the "culture lag" between composers and listeners gradually widened in the post-romantic and contemporary periods. The increasing dissonance content of music, its growing rhythmic complexity, and above all the progressive weakening of tonality, have outdistanced the understanding of a fair proportion of serious listeners, and it is obvious, too, that from the standpoint of practicality, these are the very factors that tend to place contemporary music beyond the reach of any but the most capable choirs. It is no wonder that what one hears in the churches bears little relation to the contemporary music of the concert hall.

I suspect that some choir directors develop inferiority complexes as a result of this situation, and out of sheer frustration throw their choirs and congregations into a state of consternation by attempting works far beyond the comprehension and tolerance of both, or by going out and hiring a saxophonist and a drummer and putting on a jazz mass. At the risk of being considered a traitor to the cause of modern music, I submit that both courses of action are ill conceived, the first for reasons already given, and the second for the reason that jazz, in my view, is not the "language of the people" that it is supposed to be. Dance music has always existed, it is true, but up to the beginnings of modern jazz it shared



Heinrich-Tamara Studios

many, if not all, of the characteristics of the serious music with which it was contemporaneous. On the other hand, jazz as we know it very quickly acquired traits that set it apart from the main stream of serious music, and it remains a very special kind of functional music with the most primitive kind of appeal that is an affront to many — I am tempted to say most — members of congregations that are asked to accept a jazz idiom as expressive of the highest aspirations of man.

If the service music and anthems of the church are to be consonant with its hymns, a predominantly diatonic approach to choir music is clearly in order. Let me hasten to add, however, that if this conveys the thought of having nothing to sing but music in the key of C with triadic harmony, nothing could be farther from the truth. There are good reasons, to begin with, why diatonic music is appropriate to the church, other than mere consistency with hymns. The diatonic system arises from the most fundamental of acoustical relationships, and the primordial origins of diatonic music account for the basic strength that this music has. I use the term "strength" advisedly, because I feel that this is the most vital characteristic of the diatonic system and should also characterize the music of the church.

To repeat, what is so often overlooked by composers is the fact that diatonicism encompasses much more than seven-note major scales and tertian harmony. Quartal and quintal harmonic structures, as well as a wide variety of other types, are

perfectly at home, and there is no system in which complex contrapuntal activity comes off better. There is also no system in which dissonance as a harmonic or linear property is so quickly and easily understood by singers and is therefore as effective. Composers have not yet exhausted the possibilities within the seven-note diatonic scale, and there remains a whole world of experience within the various expansions to eight notes and beyond. If it is recalled that the entire modal system is contained within the seven-note diatonic framework, one can begin to appreciate something of the possibilities that are opened up by the application of the modal principle to expanded diatonic scales. (By expanded diatonicism is meant the scales resulting from the projection of the perfect fifth beyond seven notes, e.g., F-C-G-D-A-E-B-F sharp.)

A good place to begin the exploration of unfamiliar diatonic music is the hymnal itself. I am always rather appalled at the resistance of congregations to change, and by the pitifully small number of hymns sung by many congregations in the course of a church year. The practice of introducing new (in the sense of unfamiliar) and effective hymns as anthems by the choir is to be commended, and can be followed up by their inclusion in the service for congregational singing within the next Sunday or two. I feel strongly that it is equally as intolerable for a congregation never to learn a new hymn as for a choir never to sing a new anthem.

Another source of new and sometimes exciting music is the increasing number of unison and two-part settings of the communion service. There is no valid reason why the Episcopal church should hold a monopoly on this type of music, as so often seems to be the case, and I commend to other churches the use of individual movements from these services as anthems. I have the feeling that many choir directors tend to look down upon singing in anything less than four parts as somehow beneath them! I think this is an unwarranted attitude, as anyone who has taken seriously the special challenge of blend in this type of music will readily agree.

I would conclude this discussion by

University of Texas Madrigal Singers Score

Following greetings by MENC, MIC, and MPA officials on Wednesday afternoon at 3:50, the University of Texas Madrigal Singers presented a varied concert of Madrigal works which delighted the audience with their charming and musical presentation. The group was beautifully balanced and sang with a warmth of understanding that demonstrated the art of ensemble singing at its best.

Opening with John Farmer's *Fai Phyllis*, the group presented John Bennet's *O Sleep, Fond Fancy* and Thomas Vautour's *Mother I Will Have a Husband* from the English madrigal school. Moving to the Italian group, two selections by di Lasso *Matona, Lovely Maiden* and *Ola! o che bon echo!* were separated by the Gesualdo's *Itene o miei sospirir* and *Ecco moriro dunque*.

From the French school the group presented the tender *Mon coeur se re-commande a vous* by di Lasso, and Claude le Jeune's *Within Our Arbor Green in May*. Following works by Hassler and Senfl, tenor Frank Stovall and soprano Diane Tobola were featured in solos with lute accompaniment, and a quartet presented Peerson's *Sing, Love is Blind*.

In the contemporary field were Barber's *Let Down the Bars, O Death*, Britten's *A Boy Was Born*, Halsey Stevens' *Like as the Culver*, and the Chavez *Arbolucu, te sequeste*. The Singers closed their program with the first and last of the Debussy *Trois Chansons: Dieu! qu'il la fait bon regarder!* and *Yver, vous n'etes qu'un villain*.

Organizer and director of the group is Morris J. Beachy, director of Choral Organizations at the University of Texas. ●

returning to a point made earlier, to wit, that the choir director, upon assuming the responsibility for the music in a church, has a special and personal obligation to search out the best music that he can find. There is an incredible amount of second and third-rate anthem literature to be had, and the separating

"Come-Alive" Singing

By Mark Troxell

I am a book. My name is HYMNAL. Last name HYMNAL. Not Joe Hymnal or Jane Hymnal. No first name. Just family of Hymnal. Wish I did have a first name. We are very different from each other. Some of us are useful, active, and vibrant. Others are dormant, placid, and useless. Just like people. We need people.

On Sundays — our BIG day — some folks leave us in the rack to remain lifeless, while others breathe life and meaning into our notes and words. Sometimes Elder Tacit stands in front of me, but leaves me sadly closed and unwanted. He never mutters a word. Next to him, Eldar Troll makes my cousin Hymnal feel needed and a part of the worship service by singing God's praise with a strong, full voice! My, how warm and happy it makes me feel at Christmas to have someone wake me and rejuvenate me with joyful singing! It tickles my appendix pink! Those great words and melodies warm the very cockles of my index.

Last Sunday I overheard a lady comment to her neighbor about using some "Come-Alive" hair shampoo. Huh! I wish she would use "Come-Alive" singing on me! This could catch on so tremendously that my whole family of HYMNALS would "come-alive" with contagious singing.

If all my HYMNAL cousins were used and made to feel "wanted" by our church folk, the rafters would literally rock with joyful singing. The great melodies of Beethoven, Haydn, Mozart, and the immortal words of Luther, Calvin, and Tennyson would then be unlocked from my pages and made to "come-alive". When this permeates the hearts and voices of all our people, then will we "Praise the Lord with a Joyful Noise!" ●

of the wheat from the chaff is a time-consuming task. But I can think of no more rewarding labor than the building of a really fine library; the reward is paid each time the director and the choir cooperate in the singing in the worship service of music truly worthy to be presented as an offering to God. ●

WHEN THE MEN CAME

Henry E. Busche

This is an account of the transition of a choral program in a college which opened its doors to men students for the first time in 1957, after 111 years of being a college for women only.

The choir at MacMurray College, located in Jacksonville, Illinois, before 1957 had acquired local fame for its good singing at the weekly chapel services, the carefully rehearsed Christmas and Easter vespers (traditionally sung on the Sundays which preceded the respective vacations), and as the musical representative of the college at its public functions such as Dad's Day, Commencements and Baccalaureates. Later, as travel became easier, this choir toured the midwestern states, appearing in numerous churches, before state and national service clubs meetings, teachers institutes and other civic club gatherings. With the advent of radio, invitations to appear on national hook-ups were received and accepted.

Claims to fame for this choir were legitimate ones and the quality of singing compared favorably with similar college groups. Members of the music faculty assumed the direction. Quality voices were never lacking for members such as the Sylvia Anerson's, the Laura Smith's, the Joan Drew's and the Linda Smith-e-y's (the voice majors) were in ample numbers to influence the non-music major members for high choral standards. The choir also enjoyed such peer prestige that fully half the student body auditioned for membership.

Then, in 1957, the men arrived. Coordinate education became a reality at MacMurray College. Men and women used the same campus facilities and were instructed by the same faculty but formed separate student governments, published separate newspapers, and in cases where the administration considered it desirable, attended separate classes.

The MacMurray administration felt strongly (even in the very first plans for a men's college) that opportunities in the study of the arts were of the greatest importance to the well rounded education

of men. This attitude had been traditional throughout the history of the woman's college and its continuance was a foregone conclusion. They realized that the good students, without regard to sex, are drawn to music of lasting value and can be also a subject for concentration. As this had been the successful procedure in the development of the choral program in the women's college, they saw no need for the change in principle. Experienced members of the music faculty were already available, as well as necessary funds for implementing the program. It would be the objective to emphasize the performance values of the music not so much for the purpose of entertaining average audience but also for the richness of experience derived by the men from its study. Realistic implementation meant that the rehearsals involving the men's choirs were not to be merely recreation periods for the sole encouragement of good fellowship in song, but a time for the careful study of the vocal problems which can be solved for the production of the beautiful and expressive qualities of the music.

Putting this program into effect at MacMurray presented the choral director with some challenges. The women's choir had been established, enjoyed great prestige among both the men and women students of the campus. Senior members

ABOUT THE AUTHOR: Dr. Henry E. Busche is one of the charter members of the American Choral Directors Association, and is one of the district representatives for Illinois. Dr. Busche has been director of choral activities at MacMurray College for the past 18 years. He received his Doctor of Education from the University of Illinois.

of this choir had been carefully routined in appreciation of treble choral repertoire and were reluctant to change. Alumna members of this choir pointed with pride at the uniqueness of their experiences and the satisfaction they had received. The choral director had devoted much of his study in search for the most suitable music repertoire. The college had invested in a very large library of treble music.

Would the women's choir continue to dominate the other choral groups in quality? What would this do to the morale of the men in the choir? After all, is it not true that men are used to playing the dominant role? How could a director reach the talented men singers who might also have other campus interests such as debate, athletics, and science clubs? Could the campus be convinced that the men's choir would be able to acquire the finesse already apparent in the women's groups?

The music department decided that one director should be appointed to conduct both groups. Another dimension could and was added: The performance by members of both choirs music for the mixed choirs. Rehearsals were scheduled at a time convenient for both groups to combine when needed. The men and



When the Men ---

women joined in the fall Choir Revue (a program of lighter selections based on some musical show). The men's choir was challenged to match the excellent performances of the women's group as each shared appearances at the weekly chapel services. At the Christmas and Easter vespers, the two choirs featured such mixed choral works as Bach's *Magnificat*, Brahms' *Requiem*, Faure's *Requiem*, etc. The talented men singers such as Douglas Hatch and James Russell were encouraged to study voice with Joseph C. Cleeland, head of the music department. Men students, majoring in instrumental music, were encouraged to join the choir. Tour programs included both choirs as well as mixed choir music from the two groups combined.

This "revolution" in the program at MacMurray had some difficulties. At first the greatest challenge was to establish the attitude that rehearsals were not casual social gatherings for relaxed "barbershopping," but a time when choral classics were studied and mastered. Slowly, but surely, regular attendances to rehearsals became a habit. The search for true high tenors is never ending here. The development of good readers and an awareness to good tone and diction among the less experienced men members is a continuous problem. The resistance on the part of some women members to accept the men in the choral plans on an equal basis had to be overcome.

Today, in 1964, many of the original objectives have been accomplished. A solid nucleus of men who love to sing and work on music which "stretches them" has been found. Balanced sections are present this year but this could change. Low altos need no longer help the tenors in mixed selections. Rehearsals have become times for serious study as well as the enjoyment of working on good choral music. Both groups have respect for each other. Both seem to enjoy the uniqueness of the choir plan in which opportunities are given for them to perform separately and combined. Then, too, a great deal has to be said about the wonderful social advantages which have become apparent as one views the romantic results which rehearsals and tours have brought about. After all, the choir is bound to bring together those who have a common love for singing. ●

ACDA Convention Has Thrilling Close

The most thrilling event of the Convention was saved for the final evening session on Thursday, March 12, when an audience of well over 1,000 attended the closing session at Irvine Auditorium on the University of Pennsylvania campus. President Warner Imig introduced Luther Goodhart, Professor of Music Education at New York University, as guest speaker for the evening and his talk, "The Joy of Discovery."

Robert Page, Temple University at Philadelphia, introduced the concert performances of the Germantown Friends School Choir with Mary Emma Brewer as conductor and Music for Multiple Choirs and Brass, conducted by Ralph Hunter, guest conductor, of New York.

The beautifully controlled Germantown Friends Choir opened the evening concert program with works by Sweelinck, Pachelbel, Persichetti, Debussy, and Hairston. Through the years this fine group has performed works of high calibre including the Stravinsky *Symphony of Psalms*, the Honegger *Le Roi David*, and Bach's *Cantata No. 65* and the *Magnificat*. Excellent preparation and well controlled performance gained the hearty applause of the audience.

Selected singers from the Temple University Choir, the Glassboro (N. J.) State College Concert Choir, the Glassboro College-Community Chorale and selected singers from southern New Jersey and greater Philadelphia area choirs joined forces under the masterful direction of Ralph Hunter to present a thrilling performance of works for multiple choirs by Tallis, Gabrielli, Giovanelli, and Benevoli. Their very fine groups were prepared by Clarence W. Miller Jr., Director of Choral Music at Glassboro State College and Robert Page of Temple University.

A fitting climax to two days of demonstrations, lectures, reading sessions, panels, and performances by groups from all over the country, the multiple choir concert served to demonstrate and confirm Mr. Hunter's interest in works of such magnitude and to afford many of its hearers their first and perhaps only opportunity to hear such a magnificent work as the Tallis performed. Irvine Auditorium served admirably for the stereophonic effect of the intricately woven choral

parts as well as the masses of tone evoked from time to time by the use of several choirs at once.

The most thrilling and exciting work of the evening was the Thomas Tallis *Motet in Forty Parts*, using eight five-part choirs, with no parallel doubling of parts to allow each part to live by itself. The intent of the work was a clockwise and counter-clockwise passing of sound from choir to choir. Opening with the choir at the conductor's far left in the balcony, the sound moved impellingly through intervening choirs to the eighth choir at the conductor's far right. The kaleidoscopic shifting of tone from one group to another was followed by a mass statement of the text, "But in Thee, God of Israel," which was followed by a reversal of the original pattern. The choirs were then paired: one and two answered five and six; three and four answered seven and eight. Finally with the words, "Look down on our lowliness," all choirs unite to complete the masterfully conceived and executed score.

The Brass Ensemble from Temple University, prepared by Larry Weed, performed the Gabrielli *Canzone Septimi Toni* Nos. 1 and 2. The remainder of the program was devoted to the presentation of the Giovanelli *Jubilate Deo*, for two 4-part choirs with brass, the Bassano *Cobavit Nos ex Adipe Frumenti* for two 4-part choirs, the Benevoli *Agnus Dei* from the *Missa Maria Prodigio Celeste* for 4-part choirs with organ, and the Gabrielli *Jubilate Deo* for 8-part choir with brass.

To allow the audience a second time to hear and enjoy a work of its magnitude, the choir and Mr. Hunter repeated the Tallis Motet as the closing section on the program and a fitting climax to two days of exciting and concentrated choral activities. The choirs, Mr. Miller and Mr. Page, and especially guest conductor, Ralph Hunter, are to be congratulated for their devotion and efforts in undertaking, training, rehearsing, uniting, and performing works of such magnitude and beauty for the convention and we are certain that all ACDA members, whether in attendance or not, will join us in offering our deepest gratitude for such a gruelling yet gratifying undertaking. ●



Part of the ACDA convention goes on the Thursday afternoon Reading Session while others still linger at the Kaffeeklatsch for a little more conversation and coffee

SIT and SIGHT READ

Sightreading sessions at the Philadelphia National Convention of the American Choral Directors Association were held both Wednesday and Thursday in Bellevue Stratford Hotel Ballroom.

John Raymond, Lafayette College, Easton, Pa., presided at the Wednesday session, Sally Ann Eatough, Minister of Music, First Methodist Church, Moorestown, N. J., accompanying.

Lee Kjelson, California State College, Haywood, presided at the Thursday session and accompanist was Richard D. Ringenwald, United Church of Christ, Glenside, Pa.

SESSION I CHORAL MUSIC OF ESTABLISHED CONTEMPORARY COMPOSERS (SATB Unless Otherwise Specified)

Theron Kirk, Conducting

Simon's Prayer - Cousins, 26c, Brodt Music Co.; **The Christ Theme** - Rosza, 30c, The Big 3 Music Corp.; **Silently They Arise** - Davenport, TTBB, 25c, Hal Leonard Music, Inc.; **August Moon** - Bright, 25c, Shawnee Press; **The Mercenary Echo** - Gansz, SSAA, 25c, Shawnee Press; **Alleluia** - Creston, 35c, Franco Colombo, Inc.;

Don Razey, Conducting

Choose Something Like a Star - Randall Thompson, 45c, E. C. Schirmer; **Stopping by Woods on a Snowy Evening** - Randall Thompson, TBB, 40c, E. C. Schirmer; **Three Hungarian Folk-songs** - Bartok, 25c, Boosey & Hawkes, Inc.; **Drop, Drop Slow Tears** - Graham, 26c, Canyon Press; **Old King Cole** - Belafonte, TTBB, 35c, G. Schirmer, Inc.; **O, Clap Your Hands** - Vaughan, 40c, Galaxy Music Corp.

Byron Greist, Conducting

Song of Human Rights - Hanson, \$1.00, C. Fischer, Inc.; **Psalm 98** - Robert Weaver, 25c, Plymouth Music Co., Inc.; **Seeing We Also** - Leo Howerby, 50c, Harry T. FitzSimons; **Bailero** - Cantaloube, 25c, Theodore Presser Co., Inc.; **It is Good To Be Merry** - Berger, 40c, Neil A. Kjos Co.; **A Foggy Day** - Gershwin, 35c, Chappel & Co., Inc.

Warner Lawson, Conducting

Praise the Lord (Psalm 150) - Langlais, TTB, 25c, McLaughlin & Reilly Co.; **The Holy Infant's Lullaby** - Dello Joio, 25c, Edward B. Marks, Corp.; **Blessed Be the Lord God of Sabboth** - Genuchi, 20c, Ludwig Music Pub. Co.; **Gloria** - Persichetti, 30c, Elkan Vogel Co., Inc.; **Magnificat** - Peeters, 60c, McLaughlin & Reilly Co.; **Sentimental Journey** - arr. Luboff, 25c, Edwin H. Morris & Co.

SESSION II MUSIC OF CLASSIC COMPOSERS AND FOLKSONGS (SATB Unless Otherwise Specified)

John Held, Conducting

Ave Verum Corpus - Byrd, 25c, Galaxy Music Corp.; **We Seek Not, God Our Lord, For Glory** - Haydn, 40c, Concordia Pub. House; **Fanfare for Christmas** - Pfautsch, 25c, Harold Flammer, Inc.; **St. Hellen's Tune** - Marlin Merrill, 30c, Oxford University Press; **Waltzing Matilda** - Marie Cowan, 25c, C. Fischer, Inc.

Paul Peterson, Conducting

Ca' The Yowes - Vaughan Williams, 25c, G. Schirmer, Inc.; **Good Night** - Malin, SSA, 25c, B. F. Wood Music Co.; **Three Excerpts from "The Peasant Cantata"** - Bach, SA, 25c, Music Publishers Holding Corp.; **Golden Harvest "In Nature"** - Dvorak, 35c, Theodore Presser Co., Inc.; **Music Spread Thy Voice Around (Solomon)** - Handel, 30c, Edward B. Marks Corp.

John Raymond, Conducting

To Spring - Bach, 25c, Shapiro, Bernstein & Co., Inc.; **There Is a Balm in Gilead** - arr. Don Smith, 25c, Plymouth Music Co., Inc.; **Kerry Dance** - arr. H. Allen Orsham, 30c, Pro Art Music Pub.; **Farewell, My Love** - Revised Don Craig, 25c, Plymouth; **Pick a Bale of Cotton** - M. Gardner, 25c, Staff.

Robert McCowen, Conducting

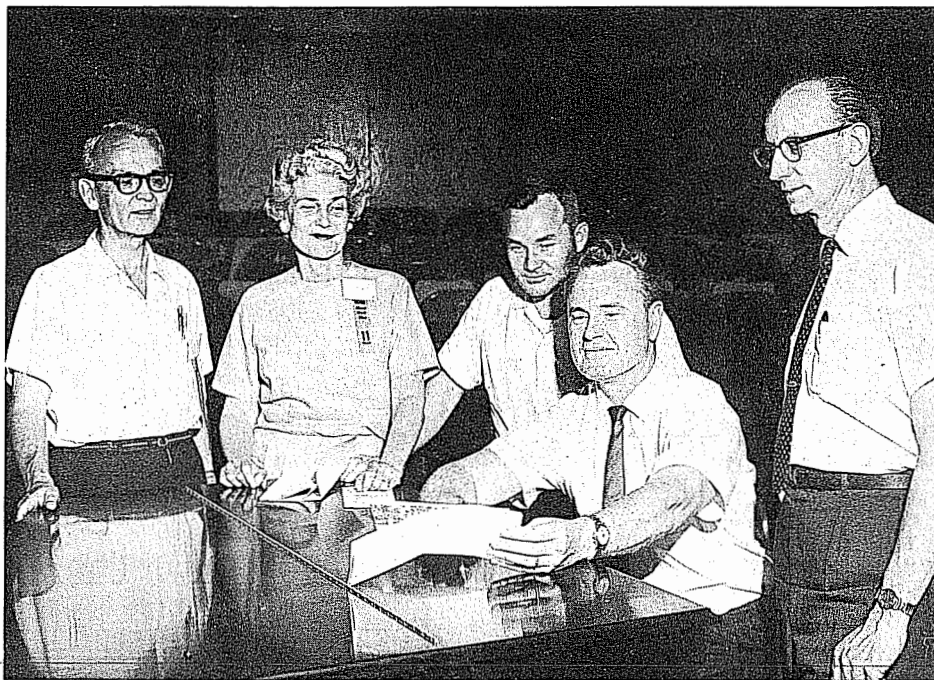
Et in Terra Pax Hominibus (Gloria) - Vivaldi, 30c, Franco Colombo; **A Sigh Goes Stirring Through the Wood** - Brahms, 20c, Associated Music Publishers; **We Do Worship Thee** - Pitoni, 25c, Elkan-Vogel; **Safe in Thy Hand** - Bach, 35c, Summy-Birchard; **Teach Me, O Lord** - Atwood, 20c, Willis.

Southwest Iowa Choral Festival at Shenandoah

For the past 13 years the Concert Choir of Shenandoah High School has sponsored the Southwest Iowa Choral Festival with the finest choirs in Southwest Iowa invited to attend the festival and clinic. Among most recent guest conductors who have served as clinicians and directors have been Leland Sateran, Augsburg College, and Daniel Moe, State University of Iowa. Guest conductor for this year was Marion Vree, Assistant Professor of Music at Pierce College, Los Angeles, Calif. Director of the All-City High School Choir of Los Angeles Public School, she is also President of the Southern California Junior College Music Association, and is currently working on a Ph. D. degree in Musicology at USC.

The March 9 Festival program included the Heinrich Schuetz *Psalm 1*; *Sing Praise to God*, arr. Vree; *Sing Unto God*, Fetler; *Ain-a That Good News*, Dawson; *My Spirit Sang All Day*, Finzi; and the *Geographical Fugue* of Toch.

The Shenandoah Concert Choir has a long tradition of fine choral music and this year sent more participants to State Music Festival than any other school in Iowa. The choir consistently receives Superior ratings in contest and is in constant demand to perform for various functions throughout the state. Director of the group is William E. Aebersold, who has a B.A. from Whitworth College and an M.M. degree from the University of Arizona. Bill has been the guiding force that inaugurated and continues to sponsor the choral festival.



U.N.C. Photo Lab

Those responsible for the smooth operation of the North Carolina Choral Workshop are included in the accompanying picture. From left to right are Paul B. Fry, Workshop Registrar, who is ACDA Southern Division Chairman as well as N. C. State Chairman, and is President-Elect of NCMEC; Mrs. J. R. Blackwell, Jr., President of NCMEC, Workshop Chairman, and ACDA member; Robert H. Ellis, Chairman of the NCMEC Choral Section, Head Counselor of the Workshop, and ACDA member; Lara Hoggard, Director of the Midland-Odessa Symphony Orchestra and Chorale of Midland, Texas, and Permanent Director of the Workshop; and Dr. Joel Carter, Music Department, University of North Carolina at Chapel Hill, and Coordinator of the Workshop with the University

Robert H. Ellis

Chairman Choral Section NCMEC

NORTH CAROLINA

summer CHORAL WORKSHOP

Very few activities, endeavors, or projects in North Carolina have had such a profound influence on the quality of singing and the musicianship of high school students as has the North Carolina Summer Choral Workshop, a project sponsored by the Choral Section of the North Carolina Music Educators Conference. There are also many other summer choral opportunities for high school students in North Carolina: workshops at several colleges, summer camps, the nationally known Transylvania Music Camp at Brevard, North Carolina, and a new camp begun last summer, the Governors School, which supports a symphony orchestra and chorus. However, none of these musical activities have provided for such a nominal sum the fine musical opportunities with more statewide influence than the Summer Choral Workshop. The success of this venture is attributed to the fact that a large number of high school students have taken the skills acquired from a highly worthwhile workshop experience back to their choral groups at home.

When the first Summer Choral Workshop was held on the campus of Catawba College, Salisbury, North Carolina, dur-

ing the summer of 1963, a long cherished dream of choral directors in North Carolina came into being. The first workshop had as its Guest Director, Dr. Lara Hoggard, now Conductor of the Midland-Odessa Symphony Orchestra and Chorale, Midland, Texas. Approximately one hundred students and their directors were present for these first rehearsals of the workshop. The workshop has been held in several different locations since the small beginning at Catawba College. It has been held on the campus of Appalachian State Teachers College, Boone, North Carolina; Fort Caswell, the North Carolina Assembly ground for the Baptists; East Carolina College, Greenville, North Carolina; and is now held on the campus of the University of North Carolina at Chapel Hill, North Carolina, where it is affiliated with the University Music Department with Dr. Joel Carter as Co-ordinator, and with the University Extension Department, of which Mr. James Steagall is the Co-ordinator.

Dr. Lara Hoggard, the first music director, is the key to the success of the Summer Choral Workshop, and now holds the position of Permanent Director. The 1963 workshop numbered approxi-

mately 350 students and directors, along with 20 on the staff.

The workshop has attracted choral directors and students from Georgia, South Carolina, Alabama, Texas, and as far away as Oklahoma. However, it has grown to a point that out-of-state student applications cannot be accepted, and in-state students are screened in order to secure balance for the Workshop Chorus.

A set of happy circumstances, together with much hard work, enthusiasm, sacrifice and dedication on the part of an exceptional musical director, a group of determined high school directors and their students, has over these eleven years led to what many educators have come to call a "unique" undertaking. The workshop has the distinction of being the only known summer workshop actively sponsored by the state organization of choral directors, and is a non-profit organization.

The singing of the Faure *Requiem* by the North Carolina Workshop Chorus as a feature of the recent North Carolina Music Educators Conference at the University of North Carolina at Greensboro, North Carolina, in November, 1963, was characterized by Dr. Stanley Chapple, nationally known music director, now Director of Symphony and Opera at the University of Washington, at Seattle, Washington, as the finest singing by any high school choral groups he has ever heard anywhere in the United States.

The North Carolina Summer Choral Workshop is set up as a summer camp,

the main purpose or activity being the formulation of a workshop chorus. Students are accompanied to the workshop by their choral directors, and participate together in the rehearsals. Many students have returned six or eight times and have "grown up" in the workshop, returning as college students, and later as counselors and then as teachers. Five teachers have attended the workshop every year from its conception as has Dr. Hoggard, and many others have missed only a few. Workshop activities are available also to church musicians, choral directors without participating students, and college students who intend to be choral directors.

A daily schedule is set up to include not only participation in six hours of rehearsal, but also in social and recreational activities as well. A highlight of each year is a student talent show held in the Playmakers Theatre at which time the directors let their hair down and produce a production number as the last number on the program. There is also a visit to the Morehead Planetarium, a "get acquainted" party, a picnic supper, a watermelon cutting and the use of the University recreational facilities.

A student council is organized which handles many of the details of the workshop. This group is made up of elected students from various schools and they have a fine constitution to go by which they have drawn up in the last few years. The head junior councilor is elected by the student council at the end of each year and he returns the following year on a scholarship.

During this week of intensified choral training, affective choral techniques are taught and desirable singing skills are developed. Each year a major choral work is studied either in part or in its entirety. To this material is added a variety of short selections included to demonstrate styles and periods. Materials are featured which are to be included in the repertoire of the students home groups. Culminating the weeks work is an open rehearsal to which the public is invited. The students select the music to be sung and their choices are very discerning.

Permanent Chairman for the Summer Choral Workshop is Mrs. Maxine Blackwell, Kernersville, North Carolina, who is also President of the North Carolina Music Educators Conference. The Reg-

Record of the Month

Anthony C. Cappadonia

State University
of New York
Alfred, N. Y.



University of Rochester Men's Glee Club and the Yellowjackets. Dr. Ward Woodbury, director. Kendall Recording Co., Rochester, N. Y., Volume LV, LP 427. Monaural.

The Glee Club and the Yellowjackets are obviously well-trained; they have learned basic choral technique with an expert choral director and the music shows it. Directors who work with glee clubs know that it is difficult to achieve a wide variety of tonal colors because of limited ranges, a limited choice of good published music and the simple fact that high-pitched tenors are a rare species. Dr. Woodbury's group is one of the finest glee clubs this writer has ever heard and they deserve much attention from ACDA members.

On side one, the Men's Glee Club perform Randall Thompson's **Tarantella**. This work requires a sensitive accom-

panist and a perfect balance between voices and piano which is demonstrated by Mark Osman. The Glee Club also shows its fine training in the soft passages where one hears a beautiful blend and balance of parts. The first tenors never seem to force their voices in the higher tessituras which is a common fault with glee clubs. **Norse Lullaby** by Leo Sowerby is a fine work for a cappella voices and it demands a sensitive interpretation of music and text. The glee club performs this unique work with beauty of tone and the pianissimo passages do not lose the vitalized tone necessary for this type of performance.

istrar is Mr. Paul Fry, Albermarle, North Carolina, who is President Elect of the North Carolina Music Educators Conference. Robert H. Ellis, Page High School, Greensboro, North Carolina, is Chairman of the Choral Section of the North Carolina Music Educators Conference which sponsors the workshop, and serves as Head Counselor. All of the above mentioned music educators are members of the American Choral Directors Association.

As continued progress in choral activity is desired in North Carolina, an additional week of the workshop will be added this year. This week of study will be geared to the junior high school student, and will feature a mixed chorus, a girls glee club, and perhaps a boys glee club, depending on the registration. The dates for the two 1964 workshops are as follows:

Senior High School Workshop, June 9-14, 1964; Junior High School Workshop, June 14-19, 1964.

Dr. Lara Hoggard, Director of the Midland-Odessa Symphony Orchestra and Chorale, Midland, Texas, will be the director for both workshops.

The rhythmic **Stomp Your Foot** by Copland and the novel **Officer Krupke** by Leonard Bernstein add variety to the program. Dr. Woodbury concludes side one with three very delightful French-Canadian Folk Songs: *V'la l'bon vent*; *La-bas, sur ces montagnes* (with Clinton Atkins, soloist) and *Les Raftsmen*.

Side Two presents the popular Yellowjackets, a select group of men singers who have travelled throughout the U. S. and Europe. Many colleges have similar groups: the Paks of Holy Cross, the Yale Alley Cats, the Colgate Thirteen, the Cadet Quartet, the Miami Hurricanes, the Whiffenpoofs, this writer's own Kingsmen and many other equally fine men's ensembles in college campuses. This writer shared a program with the Yellowjackets at a college spring week-end performance and was very impressed by their program variety, stage presence and performance ability. Some selections are especially arranged for the group; others are available through the publishing houses. This is an entertaining group with a professional approach to singing and stage presence. They never fail to achieve immediate audience response — and it is always good.

On this record you will hear the Yellowjackets sing: *In The Still of the Night*; *It Don't Mean a Thing*; *Autumn Leaves*; *Quartette from Rigoletto* (hilarious!); *My Darling Clementine*; *Parking Space* and *Dry Bones*.

Scotia-Glenville Choralaires. Carl M. Steubing, director. Century Custom Recording Service. Monaural.

This choral group is recognized as one of the top high school choirs in New York State. Mr. Steubing is a dedicated, well-learned director and his choir shows it. The Choralaires sing with fine tonal quality and above average balance and blend of voices not often heard in high school choirs. Mr. Steubing's singers perform with good intonation and the diction is adequate. His choice of music equals the level of many collegiate choirs as exemplified by such works as the *Three Hungarian Folk Songs* by Seiber; the Brahms "Grant Unto Me" and Faure's "Requiem." Other selections include: *Ain A That Good News*; *Madame Jeanette*; *Turtle Dove* (Miss Rheta Grenable sings a beautiful soprano solo); *An Eriskay Love Lilt* by Robertson, two "pop" tunes including *Stormy Weather* and an excellent rendition of *Saint Louis Blues* with Helvi McClelland as soprano soloist with string bass accompaniment by Michael Wicks. The boys octet add more variety with a Wilson arrangement of "Little Red School House."

This fine record may be purchased by writing to Mr. Steubing at Scotia-Glenville Central School, Scotia 2, N. Y. ●

ACDA Active in California MEA Convention

The following letter received in February from State and Division Chairman Lee Kjelson is an excellent summary of the work done in that area by Lee and other active ACDA members the past two years. Although the letter was written prior to the convention we feel our readers would like to share the spontaneity of a personal letter as well as the breadth and scope of plans for the state convention. We are sorry to lose Lee as an active Chairman for he has done a terrific job in his work with ACDA and we are sure that, although he does not chair the program, he will continue to be an active and valuable worker for ACDA in California and other areas where his guest appearances take him. Here is Lee's letter, dated Feb. 5, 1964.

Dear Wayne:

This will no doubt be my last communication to you as either Western Regional Chairman or California State Chairman. Let me then begin by thanking you very sincerely for your fine cooperation relative to publicizing our activities in this area. Hopefully ACDA is well launched in our western division, and certainly The Journal is due a great deal of credit for both the initial and sustaining interest of our membership.

There are a great many choral events planned for our California Music Educators Association convention in San Mateo, March 22-25. Many of these are being planned and conducted by ACDA members. Let me be specific:

(1) An innovation of our Convention this year will be the **Convention Chorus**, to be composed of directors attending the convention, student members, and interested wives or husbands. Dr. Harry Wilson, Chairman of the Music Department, Teachers College, Columbia University, will be the guest director. Four two hour rehearsals are scheduled during the convention program, to be culminated by an open rehearsal on the last day of the convention, followed by a performance of the chorus at a General Convention Session. The Open Rehearsal is designed to give Dr. Wilson an opportunity to discuss interpretation and style, relative to the music being rehearsed. Some of the music selected for the rehearsals and performance at the General Sessions includes:

Achieved is the Glorious Work	.....	Haydn
The Silver Swan	.....	Gibbons
Grant Unto Us the Joy of Thy Salvation	.....	Brahms
Choose Something Like a Star	.....	Thompson
Stomp Your Foot	.....	Copland
Three Shakespeare Songs	.....	Vaughan Williams
Te Deum Laudamus	.....	Wilson



ARTHUR E. HUFF

Arthur E. Huff (ACDA) is the Organizing Chairman of the Convention Chorus. Mr. Huff is responsible for Vocal Music Programs in both the college and public schools of Porterville, Calif.

(2) Dr. Jan Popper of the University of California at Los Angeles is widely recognized as an authority on Opera and Opera Workshop. He will present a lecture-demonstration dealing with the place of opera in music education, discussing the growth, influence and possibilities of Opera Workshop in the Schools. Several of Dr. Popper's students will assist him in this presentation.

Dr. Randolph Hunt, Director of Choral Music, Oakland City College (ACDA) is the chairman of this session. Dr. Hunt's doctorate dissertation dealt with Opera and Opera Workshop, and he is a most appropriate person to "chair" this session.

(3) Convention-goers will have additional opportunity to observe Dr. Popper's work when his University of California at Los Angeles Opera Workshop presents Rossini's *An Italian in Algiers* during an evening concert, on Monday, March 23.

(4) A session dealing with Contemporary Choral Literature highlights the 1964 convention. (Last year's convention featured Baroque and Renaissance music.) Otto Mielenz, Director of Choral Music at Capuchino High School (ACDA) is the chairman. The City College of San Francisco Modern Choir, directed by Galen Marshall (ACDA) will give a 20-

30 minute concert featuring contemporary music. Dr. John Tegnell (ACDA), Director of Choral Organizations, San Francisco State College, will be the featured speaker and clinician. Dr. Tegnell has consistently included a large amount of contemporary music in his performances with the San Francisco State College Choir. This session cannot help but profit from his wide experience with this type of choral literature.

(5) Rudolph Saltzer (ACDA), Director of Choral Music, Los Angeles City College will be the chairman of a session, Creativity in Vocal Music (The Small Vocal Ensemble for Gifted Students). Featured will be the Madrigal Singers of Beverly Hills High School. Robert Holmes, Supervisor of Music in Beverly Hills is the director. This is an outstanding ensemble, and the convention is indeed fortunate to have it and Mr. Holmes for a concert-demonstration session.

(6) Maurice Dean, Choral Director at King Junior High School in Oakland, has been invited to bring his various choral ensembles to the convention for a session, The Junior High School Vocal Program. Mr. Dean does outstanding work with young voices, as well as acquainting them with fine literature. Morris Dill (ACDA), Director of Choral Music at Pacific Grove High School is the chairman.

(7) To illustrate the scope of performance groups to be heard at the convention, in addition to those listed previously, the following groups and their directors will also appear:

Eureka Senior High School A Cappella Choir, John Carawan; Madrigal Singers, Hiram Johnson Senior High School, Sacramento, Paul Ingham; Choraliers, San Jose State College, William Erlendson; El Monte High School Choir, Gregg Larkin; Fresno High School Choraleers, Michael Thayer; Reedley College, Schools and Community Chorus, Roy Reimer; McClatchy High School Choir, Sacramento, Walter Thomas; Clovis High School Hi-Liters, Fresno, Mercedes Edwards; Franklin Junior High School, Vallejo, Richard Hull.

Lois Wells (ACDA), El Monte, Jack Coleman, Music Consultant, Orange County, and Milton Young, Director of Choral Organizations at Glendale College are chairmen of the above performance sessions. Coleman and Young are nominees for Vocal Representative for the 1964-66 California Music Educators Association Board.

(8) Also to be included are the Lobby Sings, organized under the direction of Eleanor Haines, Modesto. Mrs. Haines is past-chairman of Vocal Affairs, CMEA, and present Bay Area Sectional President, CMEA.

Lastly, Wayne, this convention will conclude my term of office for three different positions: State Vocal Representative to the California Music Educators Board, ACDA State Chairman, and Western Division Representative, ACDA. It has been most interesting attempting to perform the duties of the three offices, and hopefully advantageous to ACDA. Most pleasurable has been the opportunity to work and become acquainted with the many fine choral musicians of this area and to become aware of their excellent achievements in their programs.

Luncheon for Chairmen Well Attended

At the Wednesday luncheon for ACDA National, Divisional, and State Officers 33 were in attendance with 5 out of 6 Divisional Chairmen present and well over 50 percent of the State Chairmen in attendance. Acting as "whip" for the luncheon, Second Vice President Helen Hosmer introduced and called for several short talks by National Officers, called for self-introductions of all chairmen present, and sparked the hour with comments on the results of her work with State and Divisional Chairmen the past two years.

To offer new ideas in development of state programs, Miss Hosmer called on Theron Kirk of Texas, Bob McCowen of Iowa, Clarence Miller of New Jersey, and Walter Rodby of Illinois to present plans used in organizing their states.

Officers attending were President Imig, First Vice President Elwood J. Keister, Second Vice President Helen Hosmer, Editor R. Wayne Hugoboom, Board Members Elaine Brown, Harry Robert Wilson, and Ben V. Grasso, and Program Chairman Don H. and Mrs. Razey. Divisional Chairmen present were Ivan Trusler, Eastern; Robert McCowen, North Central; Paul B. Fry, Southern; Theron Kirk, Southwestern; and Lee Kjelson, Western. State Chairmen attending were Charles Farmer, Alabama; William Trego, Arkansas; Lee Kjelson, California; John Held, Colorado; Ivan Trusler, Delaware; Pauline Mattingly, District of Columbia; Walter Rodby, Illinois; Charles D. Matheson,

Iowa; W. Warren Sprouse, Maryland; Gilbert T. Vickers, Massachusetts; Harvey E. Maier, Mississippi; Paul Paige, Maine; Clarence Miller, New Jersey; Paul B. Fry, North Carolina; Ferris Ohl, Ohio; Robert Page, Pennsylvania; John Rezatto, South Dakota; Theron Kirk, Texas, Viola Painter, Virginia; Donald Foltz, Wisconsin; Marie Joy Curtiss substituting for Walter Collins, Michigan; Jess C. Rose for Lloyd K. Herren, Kansas, and Donald Gunderson for Harvey Waugh, Minnesota. ●

Newbury Directs Chicago Telephone Chorus

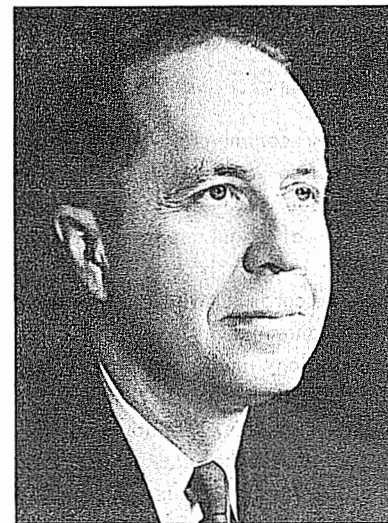
Choral Reviewer Kent A. Newbury was appointed this fall to the director's position of the Illinois Bell Telephone Company Chorus in Chicago. One of Chicago's outstanding Company choruses, the Bell group presents a series of concerts from February 19 to May 22, when the final concert will be presented in Orchestra Hall. Newbury was appointed to succeed the choir's director of 19 years service and rehearsals are held in the Loop every Wednesday evening from September through May. The full choir rehearses from 6 to 8 p.m. and the men continue for another half to one hour. Numbering about 60 at present, the choir is expected to grow as the season progresses, maintaining both balance and interest. We join other ACDA friends in wishing Kent much success in this new venture and challenge. ●

Other Convention Articles to Appear in Next Issue

Due to lack of time in assembling materials, several articles on various segments of the Philadelphia Convention will be contained in the June-July issue of The Choral Journal: The special concert by The Singing City under Elaine Brown, Comments by guest clinician Ralph Hunter who appeared following the North Dakota Concert Choir's excellent performance on Thursday morning, an illuminating article on the use of hand signals as demonstrated by the St. Kilian Boychoir and their director, Arpad Darazs, of Farmington, N. Y., as well as articles on the Ford Foundation program for music in America, and the Manhattan School Chorus which per-

formed at the Thursday afternoon session following awarding of honorary memberships and a special presentation to the Ford Foundation Humanities program, will all appear in due time. Due to lack of space, Allen Lannom's address will be carried in the June-July Choral Journal.

While it is impossible to bring the actual flavor of the convention to our readers and the feeling of cooperation and unity among those attending we hope that the brief articles, sketches, and write-ups will help to fill in those gaps and make each of you aware of the need for your presence at future conventions, either state, divisional, or national to help



WAYNE S. HERTZ

Serving as a Panel member for the Wednesday evening, March 11, discussion session was Wayne S. Hertz, Chairman of the Central Washington State College Department of Music at Ellensburg, Wash. The music department just moved into a new \$1.1 million dollar Music Building with a staff of 12 and a total of 134 music majors enrolled the present quarter. Active as guest conductor, Wayne will conduct the B. C. All-Province Chorus in Victoria April 3, the Tri-City festival in Richland, Apr. 25; the Seattle All-City Festival April 30; the Peninsula Festival at Port Angeles May 2, and the Portland Rose Music Festival June 10-12.

Graduating from the University of Illinois in 1932 with a BS in Music Education, Hertz received his MM degree from Northwestern in 1938 and Ed. D. in Music Education at New York University in 1959. He has been Chairman of the Music Department at Central Washington since 1938 as well as director of the Central Singers. He has acted as teaching fellow at both New York University and University of Idaho during summer sessions and has been extremely active in State, Divisional, and National music educational activities, including membership on the National Board of Directors for MENC 1946-51 and 1956-60, on the executive board 1959-52, National Chairman, Commission VI, Music in the Senior High School, 1955-59, member of the Editorial Board for the Music Educators Journal 1960-64, chairman of chorus selection commission, NIMAC 1960-61, and is at present a member of the Academic Music Panel, Office of Cultural Presentation, U. S. Department since 1963.

He is a member of Phi Mu Alpha Sinfonia, Alpha Kappa Lambda, Pi Kappa Lambda, Rotary International, as well as music education organizations and ACDA.

weld our organization into a unified group, united in purpose and endeavor. The Philadelphia Convention was a step forward and only by evaluating the results and working through the next two years can we build an even stronger and more exciting program at Kansas City in 1966. ●

San Francisco State College Choir Releases Premiere Recording

The first commercial recording of the San Francisco State A Cappella Choir, in association with the Society for the Recording of Contemporary Music, is now being exclusively released on Music Library Records. An exciting collection of fresh contemporary music, the record is an anthology including *The Two Cities* by Darius Milhaud, two movements from Roger Nixon's cantata entitled *The Wine of Astonishment*, Peter Sacco's *Behold the Fowls of the Air*, and William Wards *Listen, Lord*, and Kodaly's *Movements from Matra Pictures*. Milhaud's *Two Cities* is recorded here for the first time.

Three of the composers are faculty members at San Francisco State College. Roger Nixon, Ph.D., University of California at Berkeley, is presently preparing a work for the Modesto Symphony. He is also writing incidental music for San Francisco State's production of Shakespeare's *Tempest*, and is an advisor for the Composer's Forum of the Inter-

national Society for Contemporary Music.

Peter Sacco, a native of Albion, N. Y., holds the DMA Degree from the University of Rochester Eastman School of Music (1958), and is an assistant professor of music at San Francisco State College. Dr. William Ward is Chairman of the Music Department of San Francisco State College. A graduate of Eastman School of Music with a Ph.D. in Composition, he has studied under Howard Hanson, Bernard Rogers, and Herbert Elwell.

The A Cappella Choir is directed by John Carl Tegnell, who has directed the Choir since 1952 and is the coordinator of Vocal Music at the College. A resident of Milbrae, he and his wife have been active in civic and school activities. Copies of *A Cappella Choir*, Music Library - 6997, are on sale in the College Bookstore of San Francisco State, or may be purchased from Music Library Recordings, 2439 47th Avenue, San Francisco 16, Calif. ●

Music Library Ass'n Meets at Yale

At the recent annual meeting of the Music Library Association at Yale University, Prof. William J. Weichlein, University of Michigan, began his President's term of office, succeeding Philip L. Miller, New York Public Library. New officers elected were Vice President Irving Lowens, Library of Congress; Secretary Melva Peterson, College of the City of New York, and Members-at-Large Ruth Watanabe, University of Rochester, and Jan La Rue, New York University.

Present Executive Board members are Treasurer Mary R. Rogers, Library of Congress, Assistant Treasurer Carroll D. Wade, Library of Congress, and Members-at-Large Donald W. Krummel, Newberry Library, and Past President Philip L. Miller, New York Public Library.

The Executive Board announced the appointment of Edward N. Waters, Library of Congress, as Editor of *Notes*, to succeed William Lichtenwanger, Library of Congress, whose resignation for reasons of health followed a highly successful three-year editorship. The MLA will hold its annual summer meeting July 2-3 in St. Louis in conjunction with the American Library Association convention. ●

Minutes of ACDA Convention Business Meetings

March 11, 1964, 9:30 a.m.

The opening session of the ACDA Convention was called to order by President Imig at 9:30 in the Bellevue-Stratford Ballroom, Philadelphia, with the introduction of National and Divisional Officers attending. President Imig announced the absence of Secretary-Treasurer J. Clark Rhodes due to illness. A card was circulated for signatures to be sent to Clark.

Following the St. Kilian Boychoir demonstration and concert, President Imig presented the final Constitution and By-laws Revisions to the assembly for study prior to formal acceptance or rejection at the March 12 business session.

R. W. Hugoboom, Acting Secretary

March 11, 1964, 1:30 p.m.

The 1:30 General Session was called to order by President Imig with further introductions. The Secretary-Treasurer's report was omitted due to Secretary Rhodes' absence and was slated to be presented to the membership at a later date through the pages of *The Choral Journal*.

Editor R. W. Hugoboom reported on the steady growth of *The Choral Journal* and its advertising campaign with a call for more support in advertising and materials. Members of the Editoria Staff were presented: Anthony Cappadonia, Kenneth C. Donmoyer, Wm. H. Tagg, and Journal assistant James S

Leininger. A report will be carried in *The Journal*.

Donald G. Foltz, Wisconsin, presented the Slate of Officers to the Convention and moved that it be accepted. Second was by Harry R. Wilson, N. Y. There being no nominations from the floor, the slate was unanimously accepted. In discussion, a question was raised regarding the single slate, to which President Imig responded that the size of the organization two years ago at Chicago had dictated the move, but now that our number had more than doubled, the Board would favorably consider re-adoption of the two-member slate for 1966. There being no further business, the business session was adjourned by the

—Continued on page 27

ACDA members are entertained at a Kaffeklatsch Thursday afternoon by the Philadelphia Chapter of American Guild of Organists and their Dean, Mr. Charles Allison, following the performance of the Manhattan Chorus and just prior to the Reading Session





California Girls Choir Plans European Tour

The Porterville, Calif., High School Girls Choir, which toured Europe in 1961 and 1963, posed for their picture at Llangollen, North Wales, during the 1963 Eisteddfod. Members of the choir are from as far south as San Diego to Berkeley and from Santa Cruz to San Jose to the north. Rehearsals are held by sections and, whenever possible, the group gets together as a unit.

The choir's first concert in Limerick the second day after arrival resulted in a double standing ovation by a packed house. The choir presented over 30 programs in concert halls, churches, service clubs and over BBC-TV, BBC radio, Welsh National TV, Austrian National TV, Graz radio and Radio Free Europe. In Vienna the and a half hour concert extended an extra hour due to encores and repeats. It was the only choir invited to perform during the 1963 International Cultural Days in Vienna.

The girls competed for the second time at the International Eisteddfod and placed 8th in folk song, 5th in both the Open Youth and Female divisions, missing first place in youth group by 5 marks. In the evening concert program at Eisteddfod, the choir received such a prolonged ovation it was allowed to break the 17-year-old rule, it was told, to return to the stage for an encore.

The repertoire of the choir is built of "Songs of the People" and aside from English, Irish, and Spirituals, the group sings in Armenian, French, German, Russian, Yugoslavian, Gaelic, Italian, Czechoslovakian, and Polish. The group was featured over Radio Free Europe during the Christmas week with Polish

California Girls Choir. Director John Vaznaian on left, his wife, Grace N. Vaznaian, Assistant Director and chaperone, on right

and Czech songs sent over Eastern European countries. With sufficient response, the group plans to tour Europe again in 1965. The choir usually spends 60 days in Europe and, dependant on response from Poland and Czechoslovakia, the 1964 tour will be extended another 10 days. The girls have requests for 50 appearances with 15 cities asking that members stay at private homes overnight as they did in 1963. Members selected for the touring group pay their own way.

Director of the unique group is John Vaznaian, who has been on the faculty at Porterville High School since 1943 and who is responsible for both the excellence of the group and their extensive European tours. Mrs. Vaznaian, who is assistant director and chaperone on tour, plays viola in the Fresno Philharmonic Orchestra and is principal violist in the Tulane Co. Symphony. ●

Clinician Robert Larsen demonstrating madrigal phrasing at the dinner



Northwest Iowa District Holds First Madrigal Festival

The Northwest Iowa District of ACDA met at Paullina for the first Madrigal Festival to be held in the state of Iowa. Fourteen active members of ACDA attended the five hour session and dinner. One hundred and fifty students representing twelve different madrigal groups met to listen to and sing pure madrigals. Owen Ensrud of Paullina hosted the students and directors.

Robert Larsen, opera coach and director of the Simpson College Madrigal Singers was the guest clinician. Mr. Larsen worked with the two solo madrigals and demonstrated and lectured about madrigal performance traditions. The Sac City Madrigal, director Gordon Lamb, and the Holstein Madrigal, director Dennis Johnston, performed as solo madrigals and were used as demonstration groups.

At the dinner the entire group sang several madrigals under the direction of Mr. Larsen. Through the music Larsen pointed out the many traditions and styles of performing pure madrigals.

The program for the Festival: 3 to 3:30, Registration; 3:30 to 5:15, Lecture and demonstration by using the two solo madrigals; 5:30 to 8:00, Dinner and more lecture and demonstration.

Mr. Larsen's wealth of knowledge of madrigal literature made the day very rewarding for both student and director.

Plans are being made now to make this an annual event for ACDA members in Northwest Iowa. Plans are also being made to have regularly scheduled meetings during the next school year. ●

RICKER COLLEGE HOLDS FIRST CHURCH MUSIC WORKSHOP

Houlton, Me. — Delegates to the first annual Church Music Workshop Feb. 22 at Ricker College here heard concert organist and composer V. Earle Copes of Nashville, Tenn., predict that various Protestant groups will cooperate in the publication of a common hymnal in the foreseeable future.

Copes, who is a consultant to a committee of the National Congress of the Methodist Church which is revising the Methodist Hymnal, said probably the revision on which the committee is working will be the last hymnal the Methodists will publish.

"As much as 85 percent of the material in the new revision of the Methodist Hymnal is found in hymnals of other denominations," the guest lecturer said.

The Nashville music editor, who serves on committees on church music for the National Council of Churches and the Music Teachers National Association, participated in the workshop at the invitation of its organizer, Ricker Music Director Paul Eric Paige.

Organ Clinic Demonstration at a Church Music Workshop at Ricker College, conducted by composer and concert organist V. Earle Copes of Nashville, Tenn., committee member of the National Council of Churches and the Music Teachers National Association and consultant to the National Congress of the Methodist Church



Ricker Photo by Facer



FIRST CHORAL WORKSHOP FOR DIRECTORS OF NORTH EAST ARKANSAS

The Choral Directors of North East Arkansas held their first annual Choral Workshop on the campus of Arkansas State, Saturday, March 21st.

Sponsoring the workshop was the Vocal Department of ASC. Participating directors were Mrs. Curry W. Martin, Bald Knob; Sterling Granger, Blytheville; Mrs. Bill Wilson, Brinkley; Mrs.

Copes made his remarks during the morning assembly at a lecture-discussion on the Hymnal which he conducted. He opened the morning workshop session with an organ clinic.

Choir director, organist, and music educator Paige conducted a choral clinic at the first afternoon session. He emphasized preparation of the director as the key to effective rehearsals of church choirs.

Paige earned his A.A. at North Park College at Chicago, Ill., received a B. Mus. degree at Boston University and an M. Mus. at Northwestern University. He is Maine State Chairman of the American Choral Directors Association.

Mrs. Kay Trickey, Director of Choirs at the Methodist Church of Houlton, presented a demonstration of rehearsal techniques at a junior choir clinic in the afternoon. Mrs. Trickey spoke of the importance of children's understanding the texts they sing "so that the singing becomes a worship experience for them."

The American Choral Foundation was represented by Administrative Director Bernard L. Jessup of New York, who called Ricker's Church Music Workshop "an exciting and impressive project." ●

Trumann High School Madrigal Singers perform for North East Arkansas Choral Directors' Workshop. Jack Ballard, Director

Sidney Banks, Cotton Plant; Miss Janet Gwaltney, Crawfordville; Mrs. Bob Cooper, Dell; Mrs. Markham Howe, Earle; Warren Haley, Flippin; A. F. Thomas, Forrest City; Mrs. John Lowman, Gosnell; Miss Lillie McKnight, Harrisburg; Mrs. Maxine Bracy, Hoxie; Miss Sonja Joy Dalrymple, Jonesboro; Jim Williams, Marion; Neil Peevey, Marked Tree; Mrs. Pat Qualls, Monette; Mrs. David Niederbrach, Nettleton; Miss Sarah Ann Johnson, Osceola; Mrs. Ruth Hinkley, Parkin; Jerry Prewett, Rector; Mrs. Helen Henderson, Sloan-Hendrix; Jack Ballard, Trumann; Mrs. Carol Cosgrove, Turrell; Miss Clara Weir, Walnut Ridge; Mrs. Lois G. Etherridge, Wheatley; Emmett S. Buford, Wynne.

The program for the day included a seminar on the Junior High choral program, A. F. Thomas, Forrest City; seminar on Class voice, David Niederbrach, ASC; luncheon program by the Trumann High School Madrigal Singers; demonstration of Vandre Sight-Reading Method, Jack Ballard, Trumann; seminar on the Senior High choral program, Alfred Skoog, ASC.

Concluding the day's activities was a business meeting and formal organization of the Northeast Arkansas Choral Directors Association, Emmett Buford of Wynne, presiding.

The Workshop climaxed a week of choral activities at ASC including the Annual High School Choral Music Festival on Tuesday, when over 1500 High School students from 26 High Schools of this area were heard in varied choral performances. ●

University of Detroit Singing Titans

Don Large, University of Detroit Chorus director, believes that "a singing youth is a happy youth. When young people are happy together, they behave. Because they are so engrossed in the thing at hand, they are not subjected to the usual distractions which young people face today.

"Through singing together, they learn to get along together — a precious acquirement for life. Getting our young people interested in creating good music — and keeping them developing — offers to us who love them and are responsible for them while they are with us, both a challenge and an opportunity."

Based on this philosophy, the U-D Chorus has in just 10 years as an organized campus group performed for many different activities both on and off campus.

Over the years, the whole Chorus, the Singing Titans (a 20-voice group comprised from the larger 90-voice chorus), the Honeybees (a girls' trio), quartets and quintets have sung at numerous functions. Among these are: the premiere of the Cinerama production "Windjammer," Goodwill Industries, the Sheraton-Cadillac Hotel, General Motors Tech Center, Michigan Bell, and the Latin Quarter. Two high spots in the season's activities are the annual trips to Boyssville at Macon, Mich., and the Federal Correctional Institution at Milan, Mich., according to the U-D Alumni Magazine for the Winter of 1964.

The Singing Titans, pictured here, are a part of the University Chorus. They appear perhaps forty times a season, sing for many national conventions in Detroit and are booked by the professional booking offices. They use choreography, props, special lighting, costume changes, and many special effects. They are a self-supporting group, which endears them to the hearts of the administration.

Their director, Don Large, came to the U of Detroit in 1953, having been choral director for Wayne King, music director of General Motors Audio-Visual Studios, and director of the "Make Way for Youth" chorus at radio station WJR for 15 years. As such, his programs were heard on the Armed Forces Network, Voice of America, and CBS. ●

LUTHER COLLEGE PRESENTS THREE SPECIAL CONCERTS

A series of three special concerts, involving four Luther College music organizations, will be presented this spring. Taking part in the unusual program will be the Luther College Choir, Community Orchestra, the College Singers, and the Women's Chorale, with three faculty members, Theodore Snyder, Gerald Hansen, and Don Gresch, conducting.

The first concert by the orchestra and Luther Choir, featuring student and faculty soloists, was presented at 8 p.m. Saturday, March 21, in Valders Concourse on the campus. Two of the main compositions conducted by Snyder and Gresch were the complete *Dido and Aeneas* by Purcell and the Haydn *Divertimento in G* for orchestra.

The second concert, conducted by Snyder and Hansen, will be Sunday, May 3, at 4 p.m. in the Decorah High School Gym with the Orchestra, Luther Singers, faculty and guest soloists presenting the Bach *Brandenburg Concerto No. 5 in D* for orchestra and the *Magnificat in D* for chorus, soloists, and orchestra.

The final concert Saturday, May 16 at 8 p.m. in Valders Concourse will feature orchestra, Women's Chorale and faculty soloists. Conducted by Gresch and Snyder, the program will include the *Stravinsky Cantata for Women's Chorus*,

The Singing Titans
of the University of Detroit



Book Review

The Youth Choir Director by Marie Joy Curtiss, B. F. Wood Music Co., Inc., (Mills Music, Inc.) New York 19, N. Y. Paperback, 1963, 64 pp. \$3.50.

Former Second Vice President Marie Joy Curtiss of Michigan has developed and written a much needed book dealing with the problems found in the development and maintenance of Youth Choirs in the church program. The work is a much needed addition to works already extant in this area for it serves immediately for those interested in beginning such choirs as well as those who have already formed them and are looking for solid, tried-and-true advice. As in all works, there are terminology usages that differ slightly from one director to another, the work as a whole presents all problems simply and clearly with excellent ideas for obtaining results.

Planned especially for work with teen-agers, the book is divided into eight main sections with numerous subheads that serve as guides to explain or define. Main headings are (1) Building Your Choir Program; (2) Ministers, Parents, Adult Committees; (3) Recruiting and Auditioning; (4) Rules and Forms; (5) Training the Singing Voice; (6) Seventeen Vocalises; (7) Rehearsals and (8) Choral Techniques. Photographs, sample choir letters and forms, seating plans, and many other necessary points are competently handled. The book is a must for the inexperienced director, and a valuable addition for all directors of similar groups. Our congratulations to Marie for such a fine work and suggestion that it be placed on your "wanted" list. — RWH ●

soloists and chamber ensemble; *St. Nicholas* for women's chorus and orchestra by Theodore Snyder of the Luther faculty; and *Stravinsky's Norwegian Moods* for orchestra. ●

Choral Reviews

(Critical evaluations of the worth of the numbers are usually absent, since only those considered worthy by the Reviewers are mentioned at all.)

* * *



George L. Gansz
University of
Pennsylvania
Philadelphia, Pa.

Recommended for Female Voices

The Lord is Merciful - J. S. Bach, SSA, Plymouth Music, DC 204, 25c.

In the Don Craig Choral Series. From "Magnificat in D." Latin and English texts. Piano accompaniment.

Gloria - Schubert, SSA, Plymouth Music, DC 205, 25c.

An arrangement by Don Craig of this well known chorus from the Schubert German Mass, English and Latin texts. Piano accompaniment.

The Water is Wide - Luigi Zaninelli, SSA, Shawnee, B 222, 25c.

An adaptation of a folk song. Simple choral and piano parts. Some divisi.

Jan Waselu - M. Leontovich, SSAA, Shawnee Press, B 223, 25c.

Text by Wihla Hutson. An interesting a cappella number.

The Lord's Prayer - John Raymond, SSA, Plymouth Music LC 200, 25c.

A chant type setting for a cappella voices. Easy yet effective.

Good Night - Folk song, arr. Malin, SSA, B. F. Wood, 830, 25c.

The familiar German folk song in an easy setting. With piano accompaniment.

Have Songs - Will Sing! - Collection arr. Harry Simeone, SSA, Shawnee Press, GS 33, \$1.50.

An excellent collection. Good variety. All secular with nice piano accompaniments. Standards, Broadway show tunes, novelties, etc.

Recommended for Male Voices

This Old Hammer - Work Song, arr. Ehret, TTBB, Shawnee C 183, 25c.

Short and easy. With piano accompaniment.

Gloria - Schubert, TTBB, Plymouth, DC 303, 25c.

See listing under female voices.

Landlord, Fill the Flowing Bowl - College Song, arr. Stuart Churchill, TTBB, Plymouth, 25c.

A gay number. With piano accompaniment.

The Lord's Prayer - John Raymond, TTBB, Plymouth, LC 300, 25c.

See listing under female voices. ●



Alfred R. Blinde
Nebraska State
College.
Chadron, Neb.

The Lovers (from "Three Songs") 4272 Chopin-Dello Joio, Marks Music Corp., 30c, piano accompaniment. Orchestra version for sale OL101, price not indicated. Freely transcribed. One minute 40-seconds duration, unified text in all parts except for the neutral syllable in accompanying lines, interludes, and the varying rhythmic phrase entrance.

Symphony of Praise 2413 C. A. Pelouquin, McLaughlin & Reilly Co., 40c. Three part male chorus, congregation, and orchestra or organ. Based on Psalm 150. Performance time 2:45 minutes. Interesting rhythmic patterns, Metric indications clearly presented throughout number. Forceful unison lines. Many intervals of a fourth moving downward.

An Hopeful Shelter and a Strength 829 arr. Don Malin, B. F. Wood Music Co., 30c. Based on Psalm 46 as it appeared in "The Ainsworth Psalter 1612." A cappella. No time signature. Tempo indication half note equals 60. Only measure length variation is consistent. Written in verse form.

Let Us Break Bread Together A-726 arr. Roy Ringwald, Shawnee Press, 25c. Performance time 3:20. Ranges from a men's unison to six parts. Suggested primarily for accompaniment as contrasted to the well-known a cappella arrangement.

From Steeples High D3-48 Ed. & arr. Wm. Morris, Hal Leonard, 25c. Based on traditional Swedish folk melody. From the Yuletide Series, a bright and cheerful easy Christmas selection. For your planning, may I quote "Again that happy day is nigh?"

We Give Thee Thanks 1359 Robert Wetzler, Augsburg Publishing House, 25c. Beautiful, slow, flowing choral sound. A short middle section that is faster and brighter. I like the solo phrase in the first and twenty-fifth measures accompanied by a few selected voices with all voices of the choir making their entrance in the following measure as indicated for soprano part.

Jubilate Deo 1361 Gerhard Track, Augsburg Publishing House, 35c. Latin and English text. Combination of contrapuntal and homophonic writing. Some careful tuning required. Section beginning in measure 41 has lower three voices in a rhythmic accompaniment under sustained soprano line. Closing section a climactic Alleluia.

Sing a Song of Joy 1374 Robert Powell, Augsburg Publishing House, 30c. Unison

voices with soprano and baritone solo. Easy number with comfortable tessitura. Sacred.

God Is God 1380 Leland Sateren, Augsburg Publishing House, 25c. Unison, soprano-alto, tenor-bass, and four part sections. Very effective combination with the accompaniment.

Lullaby R3-48 Joseph Hayes, Hal Leonard, 25c. Suggestions for interpretation by the composer included. Some effective lullaby writing. All within the average voice range.

Now Let All Sing A-735 Theron Kirk, Shawnee Press, 30c. Parts available from publisher (\$3.00 per set). For mixed chorus, brass ensemble (2 trumpets, 3 trombones), timpani, and piano. Performance time 3:00. Suggest as an excellent festival selection. Calls for rhythmic precision and full tone.

South Winds A-740 Kenneth Henderson, Shawnee Press, 25c. Piano, optional claves, maracas, bongos, timbales, and string bass for accompaniment. Performance time 2:40. Introductory section voices us "Ah" and "Zoom" for effect. From measure 25 on words are used. Rhythm, tonal combination, and phrasing are part of interpretation of title.

Good Night, Ladies A730 arr. Livingston Gearhart, Shawnee Press, 25c. Piano accompaniment requires two parts.

Sing Your Way Home A-738, adapted by Livingston Gearhart, Shawnee Press, 25c. Camp song.



Kent A. Newbury
Thornton Township
High School and
Junior College
Harvey, Ill.

Recommended for Female Voices 2-Part

God, Who Created Me - Cecil Cope, unison and 2-part, Elkin (Galaxy) 2670, piano, 25c.

For boys choirs, the first verse is in unison and the second has a descant. A vigorous short anthem, it has a strong accompaniment with a steadily moving bass. E.

Consecration - Leonard Blake, SA, Oxford T58, piano, 35c.

The text based on Ecclesiasticus 38, is given a lovely minor setting, with the first verse in unison and the last 2 in 2-part. M-E.

A Child's Prayer - Gustav Klemin, arr. Wm. Stickles, SA piano, G. Schirmer 11097, 25c.

A lovely, simple 2-part setting with easy range (alto B-flat to sop. E-flat), very singable, quite easy accompaniment. Fine for young church choirs. E.

The Magnificat - Emma Lou Diemer,

Choral Reviews

U. and SA, piano or organ, Piedmont 99, (Marks) 30c.

A worthy piece of music using the St. Luke text. This is mostly unison, moves at a rapid tempo, the accompaniment is harmonically interesting and needs sure hands. Melodically good also, there are three sections, with a change of meter in the second. E.

Sing Unto the Lord a New Song - Couperin-Jewell, SA, piano, Concordia 98-1709, 25c.

A 2-section number that is based on Psalms 96 and 100. M.

Recommended for Female Voices 3-Part

The Little Family - John Jacob Niles, SSA, G. Schirmer 11089, 25c.

An Easter Carol, not a folk song, but with words and music by J. J. Niles, simply and beautifully tells the story of the family with a "small boy, name of Jesus." Written in Dorian mode. Soprano solo in second verse. M.

In the Bamboo Wood - Robert Graham, SSA, piano, Presser 312-40552, 25c. Oriental in musical flavor, somber lyrics, and a gentle, beautiful wedding of the two. Even though the dynamic level builds to a fortissimo in one spot, this number needs a delicate presentation. Not technically difficult. M.

Three Songs from Emily Dickinson - Smith, SSA, Franco Colombo, 20c each. Quite interesting contemporary harmonies seem to keynote these numbers, whose separate titles are: "Heart, We Will Forget Him," "We Talked As Girls Do," and "Spring Comes On the World." They are descriptive of the poems, meant to be sung a cap., and not lengthy compositions. M-D.

Recommended for Male Voices

Death, Be Not Proud - Fenno Heath, TTBB, G. Schirmer 11075, 25c.

A fine original for a cap. male choir by Heath. This is not an easy number, with a range of bass low D to tenor A-sharp, with some rhythmic problems, and contemporary harmonies, but for a good choir, this is a challenging concert number worth doing. D.

There Is a Ladye - Alan Murrar, arr. Bill Simion, TTBB, Paterson PT 1680 A (Carl Fischer), 20c.

Short, with two brief solos for baritone or tenor, a cap., standard harmonies. E.

Ave, Color Vini Clari (Hail Thee, Color of Wine So Bright) - Juan Ponce, arr. Robert Goodale, TTBB, G. Schirmer 11082, 25c.

One of the Early Spanish Choral Music series of Schirmer, this is a student drinking song from the court of Ferdinand and Isabella. The editor, Goodale, feels that this a cap. composition is an obvious parody of a liturgical motet and should be sung "quasi religioso." Both Spanish and English texts are given. M.

Creation's Hymn - Beethoven, arr. Malcolm Sargent, TTBB, Oxford OM51, (9d. net).

This tune is probably familiar to most church choir directors, at least, as there are SATB arrangements under other titles. Sargent's vigorous a cap. arrangement is the first for male voices to come to this reviewer's attention. It's brief, but strong. E.

American Branch of International Heinrich Schuetz Society Formed

The International Heinrich Schuetz Society with headquarters in Kassel, Germany announces the formation of an American branch of the Society.

The parent society was founded in 1930 to promote the publication of a new complete edition of the composer's works and to stimulate the performance of these works by church, college, and concert choirs. The activities of the society are governed by a distinguished board of directors headed by Dr. Karl Votterle of Kassel, Germany.

Persons interested in furthering the work of this society should contact the secretary of the American Branch for application blank and full particulars. Send your inquiries to International Heinrich Schuetz Society, c/o Mr. Edward W. Klammer, 3558 S. Jefferson Ave., St. Louis, Mo. 63118. ●

Minutes of ---

—Continued from page 22

President. The President's address and Mr. Allen Lannom's talk on Church Music concluded the session.

R. W. Hugoboom, Acting Secretary

March 12, 1964, 1:15 p.m.

The 1:15 General Session was called to order by President Imig to consider adoption or rejection of the Constitution and Bylaws Revisions. Adoption was moved by Marie Joy Curtiss, Michigan, and seconded by Jess C. Rose, Kansas. There being no discussion, the vote for adoption was unanimous.

Donald G. Foltz announced the election results, a unanimous ballot for the slate: J. Clark Rhodes, President; Harold C. Decker, Second Vice President; Harvey E. Maier, Sec'y-Treas.; Division Chairmen Ivan Trusler, Eastern (1 year); Paul B. Fry, Southern (3 years); Theron Kirk, Southwestern (1 year); Robert McCowen, North Central (3 years); Howard Swan, Western (3 years); Robert E. Robins, Northwestern (1 year); Representative-at-Large Jane Skinner, California; and Industry Associate Representative, Don Malin, N. Y., appointed by MPA President Bernard Kohn.

Following the business session, Honorary Life Memberships were conferred on Julius Herford and Hugh Ross, N. Y., by President Imig with appropriate responses from each. Ford Foundation Program of Humanities was presented with a special Award plaque for meritorious service to American music by President Imig. Response was by Associate Director Edward F. (Chet) D'Arms, representing Director W. McNeill Lowry.

A performance by the Manhattan Chorus under the direction of Hugh Ross brought the Session to a close.

R. W. Hugoboom, Acting Secretary

Chamber Music



JACK BOYD

U. of Colorado
Boulder, Colo.

There is a great volume of music that is applicable to both large and small choral groups, but the number of newly written or discovered pieces built specifically for a chamber presentation in a concert situation is amazingly small. For example, one publisher sent me 62 separate octavos and only two were even partially adapted to a chamber choir. For every octavo written up in this column from 15 to 20 have been examined.

One of the problems is that there should be some sort of balance between religious and secular music on a chamber music program, unless, of course, it is a specialty program of, say, the motets of Heinrich Schutz. Let's face it, too many late Renaissance and early Baroque motets sound exactly the same. They were written to a formula and were not designed for concert performance. (If the composer had waxed too gay he would have been fired.)

However, if you happen to have a little thing about 16th and 17th century religious material, write the Concordia Publishing House, 3558 South Jefferson Ave., St. Louis 18, Missouri, and ask them for a catalog. They have a plethora of things that are built for a small group. Two of their best lines are the *Concordia Motet Series* and the *Anthology of Sacred Music*. From the last named series there is a good one called *Sorrow Doth Vex Now My Spirit* by Johann Juhnau. For 25c you get 110 measures of excellent music. A real bargain. The ranges are conservative, the writing effective.

Mills Music has a set of *Three Whitman Excerpts* by Gerald Strang. These are well written from several standpoints, particularly in the mating of descriptive music with emotion-charged words. The set would take about 6 minutes to perform (Strang's timing) and are well-paced for concert use. There are occasional divisi passages, but nothing that would give any problem. Write Mills Music, 1619 Broadway, New York, N. Y. 10019.

Sonnet of the Thrush is by John Colman and is fairly difficult. Lots of chances for a chamber group to show off with this one. A short melodic motive binds the whole thing together. If your bunch can sing on pitch and knows the difference between *pp* and *ff*, then this is for you. Associated Music Publishers, One West 47th St., New York, N. Y. 10036. ●

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ADDRESS CHANGES

(Note: To aid in correcting your lists, each new address is followed by the old city and state in parenthesis. No line appears if the change is only within a city or name.)

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Book Review

By **DR. GALE L. SPERRY**
 Director Instrumental Music Education
 University of South Florida, Tampa

The Bela Bartok Archives by Victor Bator (Bartok Archives Publication) 1963, 54 pages

Two years before his death in 1945 Bartok asked his friend, Victor Bator, to collect his manuscripts as a monument to the composer's life and works. Now, nineteen years later, due to his friend's persistence and loyalty, there exists in New York a "Bartok Archives" — a well developed and well organized institution.

The attractive format and excellent illustrations make this soft cover book a valuable acquisition for Bartok fans. Briefly and interestingly the author tells of his struggle to assemble the composer's manuscripts.

The major portion of the book consists of a chronological listing of Bartok's compositions and a brief survey of the letters, books, articles, clippings, programs and photographs which are included in the Archives.

Study of this publication impresses one with the scholarly attitude and personal devotion of Mr. Bator and his associates who assisted in the development of the Bartok Archives.

Scales, Intervals, Keys and Triads (A Self-Instruction Program) by John Clough (Norton), 159 pages

In the wake of recent emphasis on the use of programmed texts for the teaching of basic subject matter appears Clough's book designed to teach elementary music theory.

Organized into twenty-four sets, the book can be completed in 6-12 hours by a high school or college student.

Assuming no previous knowledge of music rudiments on the part of the student, the text covers clearly and systematically all major and minor scales, identification and notation of key signatures, recognition and construction of intervals, and the structure and analysis of triads.

The obvious limitation of a non-aural approach to these fundamentals is well-known to the author. Still, this book provides an effective visual introduction to the basic music rudiments. The self-instruction method seems to offer real possibilities in bringing the college and elementary education major to a minimum level of notational proficiency required as preparation for the usual course in music methods and materials.

In any case, the book is intended to provide a foundation for subsequent work in a standard textbook. It is not represented as a complete course with application to the aural aspects of music.

The Composer's Point of View (Essays on Twentieth-Century Choral Music by Those Who Wrote It), edited by Robert Stephan Hines, (University of Oklahoma Press), 342 pages, \$7.95

Robert Hines, a member of the faculty of the University of Wichita, has fashioned a most interesting and informative book from the writings of living composers about their own music. The

editor does not tell us how many contemporary composers he contacted, but the eighteen whose essays are included represent many of the different styles of composition practiced during the first half of this century. Together with the fascination the reader will feel as he reads these men's personal comments, he may feel also a sense of frustration at being denied the points of view of those composers who are deceased, and of those who prefer to let their music speak for itself, and of those who were too busy or not sufficiently interested to participate in this collection of essays.

Included with the essays are musical excerpts from the works about which the composers have commented. Also listed are the choral compositions of each of the eighteen represented in the book.

Although there is an obvious advantage to the vocal conductor or performer to be able to learn the composer's intent and ideas concerning interpretation, there is much to be gained from this book by those not so directly involved with choral music. For example, the band conductor who has worked with Persichetti's beautiful second movement of his Sixth Symphony for band will surely gain much from the composer's discussion of this same melody as used by him in his Hymns and Responses for the Church Year.

From any vantage point **The Composer's Point of View** represents a significant addition to our presently limited body of knowledge about the composer's creative process.

The United States are represented by seven composers: Lukas Foss, Howard Hanson, Ernst Krenek, Peter Mennin, Vincent Persichetti, Bernard Rogers, and Leo Sowerby.

Four English composers participated: Peter Racine Fricker, Anthony Milner, Edmund Rubbra, and Michael Tippett.

European choral composers are represented by Swiss Conrad Beck and Frank Martin, Karl-Berger Blomdahl of Sweden, Italian Luigi Dallapiccola, Jean Francaix and Jean Langlais of France, and Herman Reutter of Germany.

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THE

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