



# Cantabile

*The Newsletter of Conn. ACDA*

Volume 5

Spring 1992

No. 3

## From the President...

As the year draws quickly to a close, I feel fortunate to have had the opportunity to serve CT ACDA in this my first year as president. It is apparent to me that we have a wealth of talent in Connecticut.

Connecticut ACDA members were out in force at the Eastern Division Convention in Boston this past February. Thank you Sal, Michelle, Sallie, and Robin for helping to organize such a wonderful event. Thanks also to members of the executive board for helping out at the registration desk. We were proud to have Steve Barnicle and the incredible Simsbury High School Concert Choir represent our state. Lori Cetto and Russ Hammond planned a truly "fun", Connecticut/Vermont gathering for members, with door prizes! Ginny Moravek and her planning committee deserve our heartfelt appreciation for a job well-done.

The convention was drawn to a resplendent close with the performances of the honors choirs. Dr. Barbara Tagg and Dr. Lynn Gackle crafted inspirational performances from both the Elementary and Middle School Honors Choirs. Both groups epitomized the ideal sound for their respective age groups. Dr. Paul Salmonovich led the High School Honors Choir in a poignant performance of the Durufle "Requiem". Congratulations to all Connecticut students who participated and to their directors for preparing them.

CT ACDA sponsored three workshops at the recent Connecticut Music Educators Association Spring In-Service Conference. I want to thank the following CT ACDA members for presenting these sessions: "Choirs in the Middle School Structure" - Jon Noyes, Barbara Bayers, Patricia Donahoe, Russ Hamond, and Robin Aubin; "Improving Choral Musicianship with Sight-reading skills" - Jim Papp, Mary Ellen Junda and Steve Barnicle; "Conducting Children's Choirs" - Mary Ellen Junda. Congratulations to CT ACDA members Anne Tortora and Lisbeth Davis on fine performances by their groups, the Griswold High School Chamber Singers and Glastonbury High School Concert Choir.

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## From the Editor...

Before my usual comments on this newsletter, I would like to start with a serious thought ....if not for your benefit, then for mine....

We seem to get to this point every year and have the similar concerns of a year ago - so little time left and so much to do. And as we get so serious about certain parts of our job (concerts, public relations, trips, grades, etc.), we sometimes get a tunneled vision that restricts our sight of the human connection we have to our students. Many times we perceive our students as only a small part of a choir, not the individuals that they truly are....individuals who may go home to violence, abuse, one-parent homes, or family situations that may be less than adequate due to rough economic times. How important are those responsibilities of that Spring Concert if they don't include a little understanding, a smile, a pleasant greeting, or a thank-you.

If you have ever had a group of students so wonderful to work and be with as I have had this year, you know that sometimes you just can't have enough time with some. So, as those end-of-the-year priorities come up, remember not to forget to put some extra effort into things that are not easy to remember during these busy times of the year.... kindness and understanding.

In this issue, we do have some additions. But I must thank Dr. Leon Thurman one last time for his article on the voice. It is an article I have shared with many musicians and non-musicians alike.

Be sure to check out our Connecticut news section. It is a growing part of our newsletter, with the addition of student chapter reports. But let's not stop there! How about all those ecumenical choir programs coming up for the winter holiday season, and those school concerts for the winter. And let's not forget our university and college choir performances and news. Let's get everyone informed to the wonderful music making across our state. Send in your news, or performance dates, to your Cantabile Editor and he will be sure to get it printed!

Please check the membership corrections in this issue. If there are more, please send me a line.

Did you receive your last newsletter? If not please send me a note. Others have already contacted me, I'm waiting to hear from the rest of you. Late IS better than never.

Anyone who may have a suggested contact for an advertiser please let me know ASAP. I will now be setting up a list of merchants that you and/or others have had good luck with and contacting them for possible advertising. As our newsletter grows, so must our revenues. In this way we may continue to give you a professional and informative publication.

I hope you all have a great end to your year, followed by an even greater summer. While you're on the beach, or mowing that lawn, remember.... anyone can write an article for Cantabile!

Robin T. Aubin  
Editor

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## Music and Worship Chair...

### Consider Honegger...And Joining with a local Treble Choir

1992 is the centennial of the birth of Arthur Honegger (1892-1955). This Swiss born composer gave us much to ponder (and rehearse), and on this anniversary date it would be well if much could be directed toward him!

Our church choir, Cantata Singers, and the CitySingers of Hartford presented his Christmas Cantata ("Une Cantate de Noel") with a treble choir from our church's elementary age, with junior and senior high voices, and a select group from Silas Deane Middle School, Gail Longo, director. This is a marvelous work, about thirty minutes long. The first part with only the "ah", depicts the world before the birth of Christ. Then the children's choir enters, followed by a brief baritone solo (the angel) and then four carols are sung (simultaneously) in their original languages, if so desired. The orchestral part is wonderful...full orchestra, minus percussion. It also works with organ alone, or with organ and harp. However, it is a difficult part to transcribe for organ. One choral difficulty is that the vocal parts are printed as SA parts or TB parts...with no accompaniment printed and no cues. This makes the learning process quite difficult...but it is worth the effort. Since a harp is scored in the instrumentation, this work has been successfully programmed with the "Ceremony of Carols" by Britten.

The same forces joined in March to present Honegger's "King David" ("Le Roi David") which is more widely known. Our school connection this time was a combined Junior and Senior High School select group from Rocky Hill, Claire Burnett, director. "King David" is entitled a "Symphonic Psalm" in three parts and is set after a drama by the Swiss dramatist Rene Morax. The work is about 1 hour and twenty minutes in length. It includes a narrator, soprano, alto, and tenor soloists, SATB choir, and a treble choir (optional) with one section for female narrator (optional acting). We used the 1921 original instrumentation of 17 instrumentalists, but there is also a revised version for full orchestra. Let me add that it also well with a good sized pipe organ, with two organists. The percussion parts add alot to this work, so they could also be used. Unlike the "Christmas Cantata", the full SATB score is offered, and it has ample cues. This is a thrilling work and well worth the effort.

As a train enthusiast and model railroader, I want to encourage you to experience Honegger's "Pacific 231", if you have not done so already... especially in the award winning 1949 film version, with Honegger conducting.

David Spicer is Minister of Music at the First Church of Christ in Wethersfield, Ct., is House Organist at Hartford's Bushnell Memorial, and is on the faculty at Central Connecticut State University.

## From our Student Chapters...

### UConn Choral Notes

In November 1991, the Uconn chapter, the UCONN chapter of the ACDA sponsored its first annual Messiah-Sing. This event featured our own Peter Bagley as well as various conductors, including Connecticut ACDA president Claire Burnett. Soloists were UCONN Grad and Undergrad students. Mark your calenders for next year: tentative dates - November 29 or December 5

On December 7, 1991, the Concert Choir performed Handel's Messiah with the Springfield Symphony and received rave reviews in the Springfield Newspaper

This past February, ten members of the student ACDA chapter made the trip to Boston for the Eastern regional and found it an invaluable experience.

In March, the Concert Choir performed the offstage chorus for UCONN Opera's highly acclaimed performance of Mozart's Magic Flute at Jorgenson Auditorium. This was their first full-scale opera.

The Choral office has announced its first DMA candidate in Choral Conducting: Mr. Michael McCarthy, director of the University Chorale and the Renaissance Revival.

Two UCONN graduate students will be graduating this year with a masters degree in Choral Conducting: Mr Peter Derse and Ms. Deborah Smith.

A new ensemble has been started on campus. Dr. Mary Ellen Junda is the director of the Women's Choir.

Richard Coffey, director of Connecticut's own CONCORA, joined the UCONN faculty for a semester while Dr. Peter Bagley was on sabbatical. Mr. Coffey took over as director of the Concert Choir.

For more information on what's happening at UCONN, feel free to contact the Office of Choral Activities.

Regina Doyle  
UConn ACDA President

**The Next Cantabile  
Deadline  
for articles, news, and  
information is:**

**August 15, 1992**



# CONNECTICUT NEWS

## The Music Series

The Music Series at South Church, New Britain, Connecticut, will present Marie-Madeleine Durufle, the brilliant French organist, in an organ recital on Sunday afternoon, June 14, 1992, at 4:00 p.m. at South Church, 90 Main Street, New Britain, Connecticut.

Mme Durufle is organist at St. Etienne-du-Mont, Paris, and has concertised internationally throughout Europe, the former USSR, and the United States. This spring, she is Artist-in-Residence at North Texas State University in Denton, Texas, where she will teach private lessons and give master classes in addition to recitals. After leaving Texas, she will perform on a coast to coast tour, of which this recital is a part.

The concert will be followed at 6:00 p.m. by South Church's annual Strawberry Festival. Fees are: adults, \$2.50; under-12, \$1.00; and seconds, \$.1.00

There is no admission fee for the concert; offerings will be received. The church is wheelchair-accessible. Free parking is available in the church lot, and municipal parking garages. For information, call (203) 223-3691.

## Waterbury Chorale

The Waterbury Chorale, under the direction of Ronald Konectchy, along with orchestra and guests will perform the quintessential biblical event of *Elijah* twice at Saint John's On-the-Green in downtown Waterbury--Saturday night, May 16, at 8:00; and Sunday afternoon, May 17, at 4:00. The wonderful Taft Children's Choir will participate in the Sunday performance of Mendelssohn's oratorio that took such a hold on the musical world.

Tickets are \$12.50 per person, with tickets for groups of six (6) or more at \$10.00

The Chorale will perform with the Glenn Miller Orchestra at the Rebild Festival in Denmark on July 4, 1993. Along with other choice stops, this 10-day musical holiday will conclude in Copenhagen. Optional extensions will include nearby Oslo, Stockholm and Amsterdam. This travel opportunity is open to the public and experienced choristers. If you would like more information, send to:

Waterbury Chorale  
Post Office Box 2714  
Waterbury, Ct. 06723

## CONCORA

The fourth and last concert of the 1991-92 subscription series by CONCORA, Connecticut Choral Artists, "Great Music of the English Church," will be presented on Saturday, May 9, at 8:00 p.m., at Imanuel Congregational Church in Hartford. The church is located on Farmington Avenue at Woodland Street, across from the Mark Twain House. The Concert will be preceded by a lecture at 7:15 p.m. by Michael Lankester, Music Director of the Hartford Symphony Orchestra. The lecture is free to all ticket-holders. In addition to the thirty-two voice professional chorus, the twenty-some voices of the Boys and Girls Choirs of Christ Church Cathedral, Hartford, under the direction of Jane Johnston, will be featured in three of the works on the program.

With this concert, Richard Coffey, founder and artistic director of CONCORA, announces the beginning of a new annual series of concerts featuring the great church music of different countries. He has chosen England and the rich choral tradition of the Anglican church for its first year, recognizing its profound influence on American church music. Composers from the 19th and 20th centuries included on the program include C. Hubert H. Parry, John Stainer, Charles Stanford and Sir Edward Elgar. More contemporary composers include Ralph Vaughan Williams, John Gardner, Lennox Berkeley, and William Walton. Earlier periods are represented by Orlando Gibbons, Henry Purcell and William Byrd.

Featured works on the program are of sharp contrast, one being the "Festival Te Deum" by Benjamin Britten with its brilliant organ accompaniment, quickly changing rhythms and somewhat chromatic harmonies. A second is a 40-voice motet, "Spem in Alium Nunquam Habui" by Thomas Tallis. For this piece, the chorus will form eight quintets encircling the audience, creating a remarkable ultra-antiphonal experience.

Organ accompaniments will be played by Larry Allen. Mr Allen has won honors as an organist in this country as well as France, and performed at the Kennedy Center in Washington D.C., the Riverside Church in New York and as guest soloist with the Hartford Symphony.

For more information and to purchase tickets, write to CONCORA, 90 Main Street, New Britain, Ct. 06051, or telephone (203) 224-7500. Tickets are \$12 for general admission, discounted to \$9 for Seniors (65 and over) and students. Group rates for ten and over may be pre-arranged.

This concert is made possible in part by grants from the National Endowment for the Arts, Connecticut Commission on the Arts, the Greater Hartford Arts Council, the City of New Britain, The Roberts Foundation, Society for Savings, and the Alexander A. Goldfarb Memorial Trust, The Helen M. Saunders Charitable Trust and the Charles J. Parker Public Music Fund.

**DISCLAIMER:** The National Office has requested the accompanying disclaimer on all ACDA publications:

ACDA reserves the right to approve all materials proposed for distribution.



## Handel's "St. John Passion?" ... You Bet.

"Handel's St. John Passion?"

"Yes."

"Are you sure you don't mean Bach?"

"Yes. I'm Sure."

"I've never heard of it; are you sure he wrote one?"

"I'm looking at a copy of the vocal score."

"Oh, alright, I'll check."

Thus began the first of many conversations about this little-known work of Handel. No matter to whom I spoke, everyone's reaction was the same: "Handel's St. John Passion? I didn't know he wrote on..." Their reaction is not surprising. The New Grove Dictionary of Music does not include it in its list of Handel's works. My first thought was that it might not be authentic. Christopher Hogwood, in his wonderful biography, mentions it long enough to say that its authenticity is in doubt, but offers no evidence to support that statement. The Passion is clearly included in the Halle/Handel critical edition, and Paul Henry Lang discusses it at length in his book, *Handel*. Handel's friend, and later enemy, Johann Mattheson, wrote a scathing review of the piece 25 years after its premier, and mentions Handel as the composer.

Then there's the music. The Passion was written for Holy Week in 1704 and performed on Good Friday; it would be the only performance in Handel's lifetime. The composer was 19 and had recently moved to Hamburg. Although Handel stumbles here and there as a young composer, the hand of a master is evident. There are some wonderful moments, some exciting, and some deeply moving. It's not at all hard to believe that this is Handel, albeit a young Handel.

The Passion is written for nine soloists: three "dramatis personae", Pilate indicated as an alto instead of a bass, Jesus (bass), and the Evangelist (tenor). In addition, there are two soprano soloists, one alto, two tenors, and one bass. The chorus is SATTB. The orchestra is comprised of two oboes, continuo (cello, bass, bassoon, and keyboard), and strings. Its full-length duration is about one hour. Because the Passion was written before Handel's trips to Italy and England, the text is in his native tongue, German.

Regarding sources, there are only two: the Handel/Halle (i.e. Barenreiter) hard-bound full score (no vocal scores or parts available), and another German edition, Merseburger, which is the only complete edition currently available. It offers the text in both English and German. Some reference texts list Kalmus and Hinrichsen (Peters) editions, but the listings do not appear in those companies' current catalogs.

Some years ago, the Paterson Publishing Company in England published a four-part, English,

and heavily-edited vocal score. Unfortunately, there are no four-part editions currently available.

I happened upon this piece about four months ago when I rummaging through some dusty vocal scores in the choir loft at South Congregational Church in Middletown, where I am Director of Music. There on the shelf sat 23 copies of a piece most people don't even realize exists. It has been a wonderful discovery.

Leslie Eckstein

Ms. Leslie Eckstein is Director of the Wallingford Ecumenical Choir, and the Connecticut Chamber Symphony. The Wallingford Ecumenical Choir performed Handel's "St. John Passion" on Saturday, May 2nd, at the First Congregational Church of Wallingford. Also on the program were Mozart's "Veni Sancte Spiritus" K.47, and two anthems by William Billings. We apologize for the late publishing of *Cantabile* so our membership could have known of this performance, but we are grateful for such an interesting article to grace our pages.

Thank-you Leslie.

## ACDA Scholarship to be Offered

Ct. ACDA now has a scholarship Fund. An annual award of \$100.00 will be given to a graduating High School student planning a career in choral music.

Your individual donations will gradually enlarge the Scholarship Fund so that this award will eventually become a substantial financial aid for promising choral students. At this time we are still in need of funds to help get this scholarship off the ground for the next school year.

Please send your tax-deductible donation to:

Ct. ACDA Scholarship Fund  
c/o Chris Shepard  
Taft School  
Watertown, Ct. 06795





# Tips on Keeping You and Your Voice Healthy

(part two from Leon Thurman and Carol Klitzke of the VoiceCenter, Minneapolis, Minnesota.)

## TIPS ON PREVENTING VOICE DISEASES

### 1. Maintain a strong immune system:

a. Excessive stress in your life depresses the effectiveness of your immune system. Stress is defined as any demand placed on your body. Distress is unwanted, unpleasant stress. Ue stress is wanted, pleasant stress, but there's too much of it with too many deadlines. You may be able to regulate your stress reaction by avoiding excessive responsibilities; taking the lead in resolving family, school, or personal conflicts; talking out problem with family and /or friends or a professional counselor; exercising regularly; learning how to induce your body's relaxation response.

b. Eat a balanced diet including vegetables; fruits and whole grain foods. Eat at relatively regular times each day of the week, and eat relatively small or adequate amounts at each meal.

c. Maintain your body's water level. The mucus that coats your body's breathing network is where the viral and bacterial "bad guys" can gang up on you and attack. That mucus contains the white blood cells that can seek out and destroy the bad guys before or after they "zap" you. An abundant, thin mucus flow provides a good place for your good guys to multiply and work for you. A thick, gluey glop mucous flow provides a good place for bad guys to grow. Therefore:

Drink 7-10 glasses of water per day and breathe wet air; buy a humidity gauge so you know; in motels fill the tub with hot water, soak towels in the hot water and hang them around the room so the water evaporates into the air for you to breathe.

d. Wash your hands with reasonable frequency. Viruses and bacteria are transmitted through the air, but mostly they are transmitted when you touch objects or people on which they have landed, then touch eyes, nose, or mouth. When you do touch eyes, nose, etc., do so with the back of your hands, fingers.

e. Avoid smoking anything--dehydrates and irritates the vocal folds by depositing toxins thereon. Of course, that's an occupational hazard for anyone working in clubs, bars, etc.

f. Avoid drastic or prolonged body temperature changes. Over 50% of the body's heat is lost from the neck up, so dress appropriately for temperature changes.

g. Maintain regular sleeping and sleeping times and get enough sleep/rest each day.

## TIPS for WHEN YOUR IMMUNE SYSTEM TRIED REAL HARD but JUST COULDN'T STOP THEM BAD GUYS

Bacterial infections can be treated with antibiotics (take every pill in the prescription), but viral infections cannot. Only a throat culture can determine the difference, and they take about 48 hours. Some physicians recommend antibiotics regardless, on order to avoid the possibility of a secondary bacterial infection after the viral one has run its course--a precautionary measure. The body's natural defenses must conquer viruse, but the "infected" can help:

1. Rest, relax and sleep as much as possible; avoid using energy, seeing people, worrying, etc. Devote your body's energy to fighting the infection.

2. Increase water intake a bit beyond 7-10 glasses per day to assist in flushing your respiratory system; avoid any medication with the word "antihistamine" on the label unless there is a specific medical reason to do so.

3. Raise the temperature of your body to some extent by: a) Soaking in hot water, or taking a long hot shower. Cool down very slowly, in fact, getting in bed for a nap or night's sleep would be helpful. b) Drink warm/hot liquids such as soups, herbal teas, etc.

4. Some physicians recommend an increase of vitamins A, B-complex, D, and C foods, or food supplements, to aid the immune system.

5. Maintain air humidity, perhaps at about 60%. About five times a day, breathe in moist air by taking a shower or soaking a washcloth in hot water, wringing it out, laying it over your nose and mouth and breathing in through it. Repeat the breathing and soaking several times.

6. Limit voice use as much as possible to avoid irritation to already infected tissues. What would happen to a sore that was on your arm or leg if you beat it 500,000 times a day?

7. Ear-Nose-Throat doctors recommend that athletes avoid the use of aspirin whether you have an infection or not, unless it is prescribed for special medical circumstances, or it is being taken when you know you will not be doing athletic voicing for hours--such as before a night's sleep. Never with alcohol. Aspirin may increase the possibility of vocal fold bruising when you use your voice athletically. Use aspirin substitutes.

8. Avoid over-the-counter spray or lozenge products that have the word "anesthetic" on the label. They decrease pain sensitivity, and if you have pain in your throat, your body is giving you a very important message. Listen to it!

9. The major season changes make physical demand on bodies which can effect your immune system and make a cold, flu, or sore throat more possible. Redouble your commitment to hydration, rest, regular sleeping/waking times and meal times, healthy diet and exercise, appropriate dress, etc.

## "PREVENTION" IS THE NAME OF THE SONG.

For more information, write to: Dr. Leon Thurman at: The VoiceCenter, Riverside Park Plaza, Suite 7, 701 25th Avenue south, Minneapolis, MN 55454