

Cantabile

The Newsletter of Conn. ACDA

Volume 5

Winter, 1992

No.2

FROM THE PRESIDENT

In the last issue of The Choral Journal, ACDA National President, William Hatcher presented an overview of the Repertoire and Standards (R & S) committee, including the background, sample functions and a description of the appointment process. I agree with him that it is a vital component. He also stated that the system is far from perfect; again, I agree with him on this point and also that the selection process has caused some confusion in the past. Upon taking the office, each incoming state president receives various documents detailing the procedures and a description of the office; these documents contain conflicting statements regarding the R & S committee process.

I believe that ACDA National should clear up contradictory statements in the State President's Handbook and the instructions issued by the National R & S Chair. In addition, the R & S chair selection process should be included in the National Bylaws.

I am pleased to announce that Cathynn Rothermel will be serving as your new executive secretary. Cathynn is well organized, enthusiastic and is also a fine conductor. Mary Ellen Junda has accepted the position of R & S Chair for Women's Choirs. Mary Ellen is an active clinician and conductor and looks forward to serving you over the next two years. Congratulations and welcome to Cathynn and Mary Ellen.

I would like to thank Russell Hammond and Michelle Hammond for their superb coordination and efforts with the Fall Conference and High School Honors Choirs. Both events were well attended and sustained a vital ACDA goal, namely development of choral directors and choir members within our state. It was a privilege to be housed in such a beautiful facility and I thank Stuart Gillespie and his wonderful staff at Mattatuck Community College for their hospitality and service.

The next executive board meeting, on January 4, 1992, will focus on the various R & S activities planned for the remainder of the year and on the areas which have been neglected or need increased support including Music and Worship, and Community College Choirs. The executive board welcomes your ideas and suggestions concerning these and all areas which ACDA serves.

My goal as president is to develop a Connecticut ACDA State Constitution, Bylaws and Procedures document to assist future executive boards with day to day workings of our organization. I will also be calling on past officers to assist with writing of historical perspective of our state organization to be used in establishing our state's future goals and objectives. Any past officers who are willing to assist with this project please give me a call; your assistance would be greatly appreciated.

I look forward to seeing many CT. ACDA members in attendance at the 1992 Eastern Division Convention at the Boston Marriott-Copley Place, February 13-15. Connecticut will be well represented by the outstanding Simsbury High School Concert Choir, under the direction of Stephen Barnicle and the fine singers of the Elementary, Middle, and High School Honors Choirs.

A very Happy and Blessed New Year to you all !

Claire Burnett, CT.
ACDA President

IN THIS ISSUE:

*Tips on keeping you and
your Voice Healthy* p 7

*Ct ACDA Educator of
the Year* p 5

Conference Reflections-
p 8

Connecticut News- p 6

Executive Chair Reports:

President's Message- p 1

From the Editor- p 2

Elementary- p 4

New Chairs- p 4

High School- p 4

Ethnic & Minority- p 5

PLUS:

Chamber Choir Info- p 10

Calendar of Events- p 3

*Membership Listing of
CT. ACDA*

*CT. ACDA Officers &
Chairs*

**and
more!**

From the Editor...

Happy New Year! Have we started on our resolutions yet?

Many people have mentioned that they enjoy Cantabile, but I would be remiss not to mention the wonderful support I get from our Executive Board. So, thanks to all those people who have sent articles, and now advertisements, for our newsletter.

And where are all those advertisements? We must get support from our vendors and merchants- and in turn support them during such hard economic times. The last issue in the spring would be a good test for vendors to see if advertisements in Cantabile would be a good idea. Advertising information for the last issue is included below.

Remember....Cantabile has deadlines that are determined by the dated information the membership needs to receive. There is some flexibility, so if you have a late article or information to add, just call. But the best thing to do is get information ahead of time.

Speaking of dated material, please take note of the very important information included in this issue concerning the Chamber Choir Festival. Lori Cetto should be contacted if you have any questions. Also, our second Children's Honors Choir Festival is scheduled for May 2, 1992. Our Elementary Choir, Kim Quinn, will be taking care of those plans and has an article in the R. & S. Choir section of this issue.

Included in this issue (for real this time) is the listing of all Ct. ACDA members. We want this list to be accurate, so if there is a mistake, please call and let me know so we can make the needed changes.

Finally, a special thanks to Leon Thurman and Carol Klitske's article on keeping you and your voice healthy. After the October Conference, I had the pleasure of speaking to Dr. Thurman and asked for a little closure on the material he had presented. The "brief" article you see in this issue is an example of Leon's generosity and expertise. Part 1 will be in this issue... Part 2 in the Spring.

Now, what did I do with last year's resolutions.....

Robin T. Aubin
Editor

**ACDA Eastern Division
Convention is
Feb. 13-15, 1992
at the Boston
Marriott-Copley Place
Hotel**

**representing Connecticut-
"Simsbury High School
Concert Choir"**

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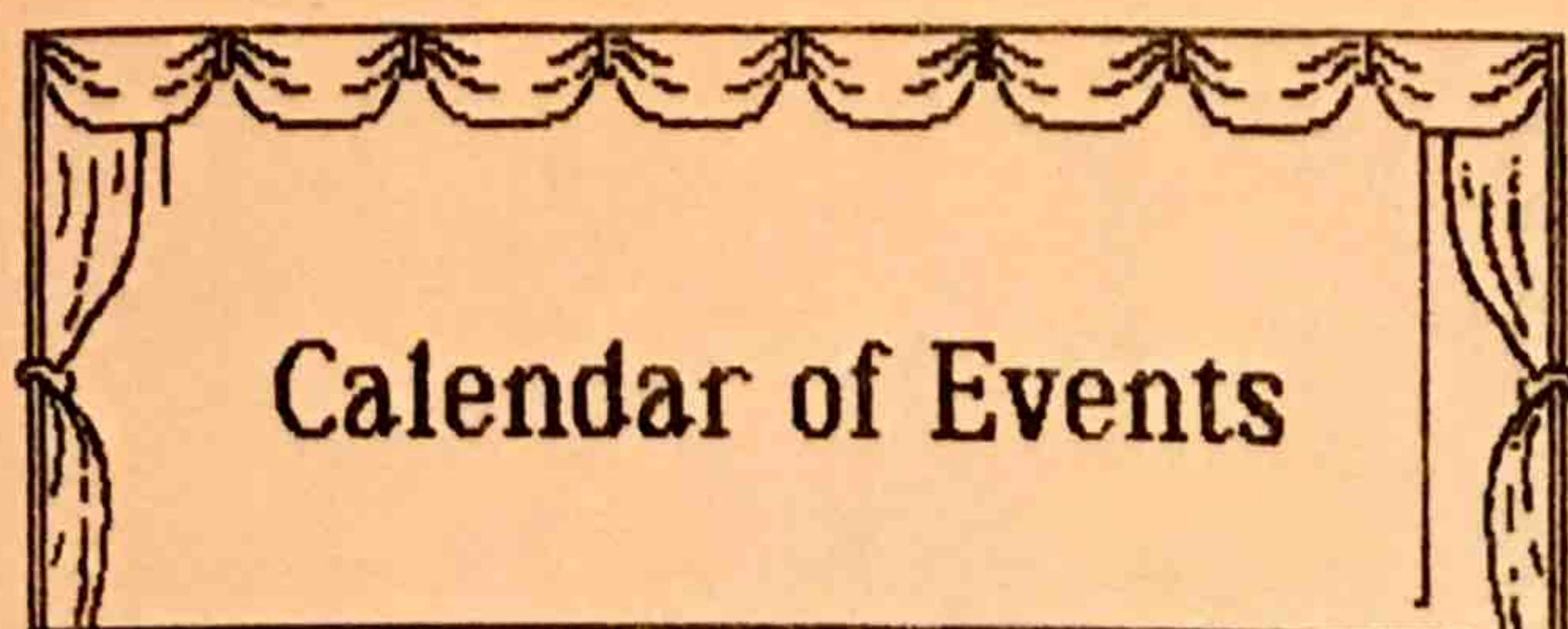
Advertising Information

**Deadline: March 30 for
Spring Newsletter**

**Rates: Full Page...\$30; 1/2
Page...\$20; 1/4 Page...\$10;**

**Terms: No agency commission;
10% discount on all ads
pre-paid or within 30 days of
billing(starting June,1992)**

**Copy and Contract
Regulations: All copy subject
to approval of the publisher.**



Calendar of Events

Festivals

New England Music Festival

Peterborough, N.H. (tentative)

March 12-14, 1992

auditions: December 7, 1991

All-State Music Festival

Sheraton Hotel, Waterbury, Ct.

March 19-21, 1992

auditions: November 15-16, 1991

Concert: March 21, Bushnell Memorial,
Hartford, Ct.

Ct. ACDA High School Chamber Festival

Church of the Holy Trinity

Middletown, Ct.

Saturday, April 25, 1992

Ct. ACDA Children's Honor Choir Festival

Rocky Hill High School, Rocky Hill, Ct.

Saturday, May 2, 1992

Conferences

ACDA Eastern Division Convention

Marriott/ Copley Plaza; Boston, Mass.

Feb. 13-15, 1992

CMEA In-Service Conference

Sheraton Hotel, Waterbury, Ct.

March 19-21, 1992

Organization of American Kodaly Educators Annual Conference

University of Oklahoma, Norman Ok.

April 2-5, 1992

ACDA Eastern Division to Host Three Honors Choirs

The ACDA Eastern Division will include its first Middle School Honors Choir, as well as an Elementary and High School Honors Choir, at the Boston Conference, February 13-15, 1992. Eleven states and the District of Columbia are represented in the Eastern Division and all will be represented by choral students in each chorus.

The Middle School Choir will be directed by Dr. Lynne Gackle-Huff. Dr. Gackle-Huff, from Odessa, Florida, is an active clinician, conductor, and adjudicator for choral clinics, honors choirs, workshops, and festivals throughout the United States. She has done extensive research concerning middle school voices, focusing special attention on the adolescent female voice.

Barbara Tagg will conduct the Children's Honors Choir. She is the founder and artistic director of the nationally known Syracuse Children's Chorus and is no stranger to honors choirs and conferences throughout the country for MENC, American Guild of Organists, and ACDA, which she serves as Chair of the National Committee on Children's Choirs.

The High School Honors Choir director, Paul Salamunovich, is also director of the Los Angeles Master Chorale. He was guest conductor of the ACDA Eastern Division Honors Choir in Washington D. C. in 1990. The Loyola Marymount University and the St. Charles Choir, under Salamunovich's direction, performed at three consecutive national ACDA conventions.

The scheduled programs are as follows:
(no specific order)

Elementary Honors Choir Program

Let Beauty Awake...R. Vaughan Williams

Oliver Cromwell...Benjamin Britten

Laudate Dominum...W.A. Mozart

Side Show...Charles Ives

Noel des Enfants...Claude Debussy

Siyahamba...Zulu/Rao

Hymn to Freedom...Peterson/Hovi

Boston Trot...

Middle School Honors Choir Program

Psallite...Prestorius

Adnus Dei...Butler

Welcome Sweet Pleasure...Weelkes/Crawford

Dreams...Snyder

The Glory Train...arr. Spevacek

The Turtle Dove...arr. Spevacek

Calypso Serenade...Oliver

(Honors Choir Students from Connecticut are listed
on page 8)

Your Executive Chairs...

Elementary

On Saturday, May 2, 1992, Ct. ACDA will sponsor the 2nd Children's Honors Choir. The festival will be held at Rocky Hill High School, in Rocky Hill, Ct. The guest conductor will be Janet Funderbunk-Galvan.

Janet is Associate Professor of Music at Ithaca College where she conducts the Womens Chorale and teaches conducting. She also directs the Ithaca Children's Choir at the Community College. Janet is presently serving as Eastern Division Chair for the R. & S. Committee for Children's Choirs and is also on the Artist staff of "Choral Music Experience" headed by Doreen Rao.

Applications for our festival will be mailed at a later date. Since it is very difficult to compile an accurate mailing list of elementary and children's directors it would be helpful if Ct. ACDA members checked with their Elementary staff in your own school systems to see if they received an application. Children in grades 4-6 are eligible. Membership in ACDA is not required. Final details are being completed and all pertinent information will be included in the application form. Please contact me if you have any questions.

Kim Quinn
Elementary Chair

High School

A CHORAL REVIEW - "Hatikvah", arr Maurice Goldman (SATB), #L-1185, Ludwig Publishing Co., 551 E.140 St., Cleveland, Ohio 44110.

This arrangement of the Israeli national anthem is a powerful song expressing freedom and hope. This piece contains a hauntingly beautiful tune heard throughout the song. However, I find the arrangement of the opening and closing to be unconnected to the rest of the piece. This is due to the dissonant harmonies that appear only in these sections. In spite this criticism, I still think this piece is worth performing.

The piece is scored SATB, but is workable SAB. The octavo comes with a Hebrew pronunciation guide. My students experienced few problems with the pronunciation of the Hebrew after initially learning the text because it simply repeats itself. The tune is presented first in quarter note rhythm, the half note giving an opportunity to teach 2/2 & 4/4. The beautiful minor melody is its strongest characteristic. My Students' response to the melody has been unusually positive. Therefore, I recommend "Hatikvah" as a suitable piece of ethnic music for high school Choirs.

Lorri Cetto
High School

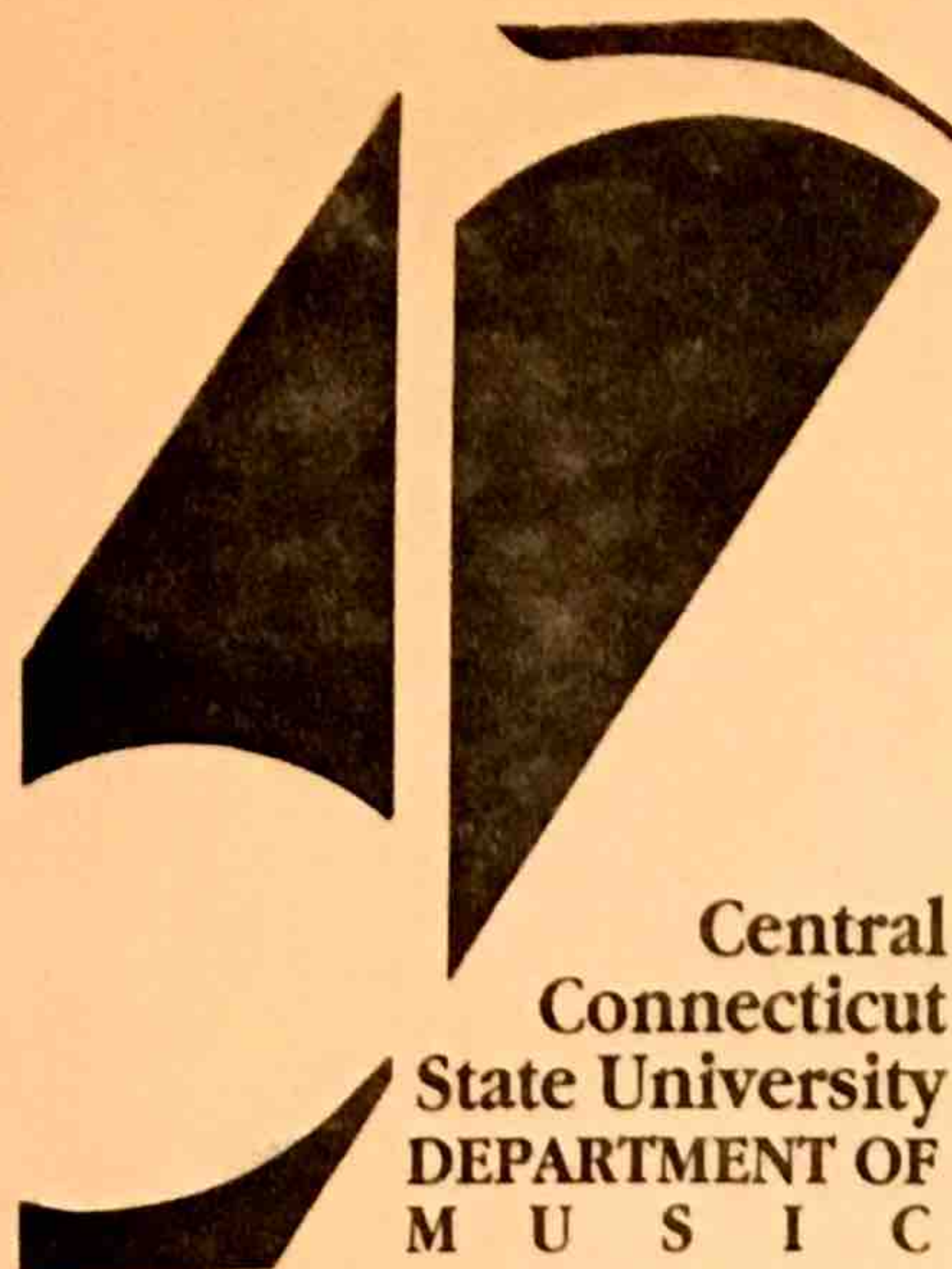


Executive Secretary

Cathyann Rothermal - is a graduate of Long Island University and is completing graduate work at The Hartt School of Music. She is presently teaching at Branford High School, a position she has held for seven years. Prior to that she taught in Hauppauge, New York and Oconee County, South Carolina. At Branford she directs a concert of choir of 125, a girls choir, a select choir and teaches music theory. She initiated a keyboard and guitar program which has necessitated an increase in staff at Branford. In addition, she has been active in musical theatre, acting as director and choreographer for the musicals West Side Story, Fiddler on the Roof, Guys and Dolls, Hello Dolly, Pippin, and South Pacific. Her Choirs have performed many times with the Connecticut Chamber Orchestra, at Disneyland, the 1988 CMEA Convention and are planning to tour England this spring. In 1990 her concert choir premiered John Rutter's Magnificat, along with the Baylor University Choir and the South Arkansas University Singers at Caregie Hall.

Womens Choir Chair

Mary Ellen Junda - is Assistant Professor of Music Education at the University of Connecticut where she teaches elementary and choral music education courses. She is recognized for her expertise in the application of the Kodaly concept of music education to the middle school general music class and choral rehearsal (Grades 4-8). Dr. Junda has taught at Westminster Choir College and Montclair State College, where she was Associate Director of an inservice teacher education program, Collaborative Approach to Music Education, for elementary music specialists. She was conductor of the first Connecticut Children's Honors Choir sponsored by Ct. ACDA. Dr. Junda has presented numerous workshops and conference sessions on musical literacy, children's choirs and inservice teacher education, including a workshop on children's choir rehearsal techniques at our Fall Conference in October.



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Music for Children with Special Needs:
"Mainstreaming Exceptional Learners in Music"
This course is designed to provide practicing music educators they need to become more effective teachers of classes which include exceptional learners.

1206, MUS 520 2 SH, \$248
July 20-24; 1:15-5:45 pm & Thur 7-9:30pm
Instructor: Betty Atterbury

CLASSROOM/VOCAL

Topics in Music: Perspectives in Music Education An examination of Orff, Kodaly, Dalcroze, and Gordon methods and their implications for the music classroom.

3669, MUS 501, sec01 2SH, \$248
June 29-July 3; 8-12:30 pm & Tues 7-9:30
Instructors: Pam Perry, Coordinator; Sally Anyan, Orff; Patricia Donohoe, Kodaly; Janet Kessenich, Dalcroze; James Gordon, Gordon Learning Techniques

Kodaly Pedagogy: Principles of Kodaly and their applications to the K-6 music curriculum.
9310, MUS 553 2SH, \$248
July 27-31 8am-12:30pm & Tue 7-9:30pm
Instructor: Laudella Bodolay

Music Theater for the Elementary Music Teacher: A study of musicals, play production techniques, rehearsal techniques, and methods of coordination with classroom teachers. Emphasis: 4-6.
4923, MUS 555 2 SH, \$248
June 29-July 3 1:15-5:45 pm & Thur 7-9:30pm
Instructor: Lois Fital

Topics in Music Education: The Secondary Choral Program: A study of the comprehensive choral program in the Middle School and High School. The Primary focus will be on developing musicianship of students within the choral program.
6406, MUS 502 2SH, \$248
July 6-10 8 am-12:30pm & Tues 7-9:30 pm
Instructor: Pamela Perry

Middle School Classroom Techniques: A study of activities and creative ideas for use in the music classroom grades 6-9 including movement, electronic music, pop-country-folk-rock, aleatoric music and music theatre and drama.
0587, MUS 557 2SH, \$248
June 29-July 3 8am-12:30pm & Tues 7-9:30pm
Instructor: Lois Fital

MULTICULTURAL

Topics in Choral Literature: Junior High and Elementary: Readings of over 150 complimentary copies of carefully selected new two-part and SAB choral arrangements.
0949, MUS 558 2SH, \$248
July 27-31 1:15-5:45pm & Thur 7-9:30pm
Instructor: Dan Schwartz

Group Vocal Techniques: This course will address the training of amateur voices, grades 4-12, including adult and community choirs. Developed by Frauke Hausemann, Group Vocal Techniques provides conductors and teachers of amateur singers effective techniques for teaching.
3621, MUS 570 2SH, \$248
July 20-24 8am-12:20pm & Tues 7-9:30
Instructor: James Jordan

Multicultural Music for Class and Chorus: "Let your Voice be Heard" Exploration of music of the African, Native American, Israeli, Latin American, and African American cultures.
4011, MUS 589 2SH, \$248
July 13-17 1:15-5:45pm & Thur 7-9:30pm
Instructor: Judith Cook-Tucker

MUSIC HISTORY AND THEORY

Perspectives in Music History: Choral Literature: A study of selected choral literature from the Renaissance to the present.
3325, MUS 509 3SH, \$372
June 29-July 10 1:15-5:15pm
Instructor: Henley Denmead

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REPORT OF INDUSTRY REPRESENTATIVE

Earlier this year, I completed a series of business trips during which I visited thirty-five music retailers in some thirty major cities - representing twenty different states.

Major concerns about the present state and the future of music education were expressed everywhere I went. The music retailer is obviously in the advantageous position of knowing what is being bought - the type of music and the quantity. The following is a summary of these facts and viewpoints.

1. Music Educators are under substantial pressures in terms of time. Generally, the schedules they have to work within do not allow them to follow what they consider to be an appropriate program of music instruction.

2. The majority of newly graduated music educators are handicapped because they have not been prepared for teaching in the public school system. Particularly, they have little or no knowledge of the literature available to them to do their jobs.

When they attempt to use the literature familiar to them from college training, they usually find that it doesn't work in the classroom and so they turn to the nearest glossy audio promotion that comes to hand - and the content is usually "pop" music or "quasi-pop" with little or no musical content.

Those programs which are excessive in the amount of "pop" and "quasi pop" music used inevitably begin to lose the better students. These students are seeking further musical training and development, and since this is being denied them, they drop out and turn to other courses which are worthwhile and substantive such as languages and computer science, etc. Attracting students to a music program from the outset is increasingly difficult because of the other attractive alternative programs and keeping them in the music program remains a challenge.

Across the country the indications are that standards are falling and one got the impression that standards

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Virginia Waring

are expected to continue to fall. Instrumental programs appear to face significant problems. An over emphasis on marching bands is identified as a major drain on budgets, students and quality music education often bringing about the dropout of the most talented students at both high school and college levels. The growth in string programs was explained in part as a result of the imbalanced band programs.

Frequent reference was made to the Show Choir as being the equivalent of the marching band and which will eventually threaten good choral programs. The contest of Education versus Entertainment is not new, however the administrator who commented, "I visit a number of schools each month, I walk down corridors and hear math being taught, I see science being taught and then I come to the Music Department and too often music is not being taught - it's entertainment! We object to our students being denied an education in music!" could be pointing to a major part of the problem. When music programs are attacked is it really the "musical element" or is it the "entertainment aspect" that is under attack? This administrator has seen the number of students in music programs decline and is prepared to believe that through new leadership and a solid program of quality music education, the current trend can be reversed. Hopefully, the progress of this new program will be documented and recorded.

Music retailers made frequent reference to students selecting what music they will perform and to the fact that in general, larger and larger portions of budgets for printed music are spent on "pop" or entertainment type music. The question naturally arises here as to how many parents associate school music programs first and foremost with entertainment? Should revenues from school taxes go to entertainment - no matter who is entertaining who? To quote one music retailer, "the director who gives over his programming to the kids or who sings or plays only one type of music is writing his own pink slip - it is just a matter of time!"

On a positive note, many retailers had experienced significant growth in the demand for quality music for elementary choral groups and children's choirs. The number of general music teachers introducing quality choral music and seeking to increase their knowledge and skills continues to increase. "Three years ago if you had told me that I would have kids in our school

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Music Publishers' Association of the United States

yard singing Bach, Handel and Mozart - I would have said you were crazy - but they are and obviously they love it!"

I think that three important concerns which music retailers have raised above need to be addressed.

1. The need for the re-establishment of practical literature courses at college levels.
2. The promulgation of the significance and importance of "balanced musical programs"
3. The perceived value of music education by both school administrators and parents.

These are not easy matters to address and perhaps the Association should establish three task forces to address these and other relevant concerns - preliminary reports to be requested for the Phoenix meeting.

Respectfully submitted,



Michael Murray
ACDA Industry
Representative

September, 1990

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