



Georgia Newsletter

Number 4

May, 1983

FROM THE PRESIDENT

THIS YEAR AND NEXT

As the first year of my term of office draws to a close, I would like to take this opportunity to thank all of you for a year of substantial accomplishment. Our State ACDA Convention was attended by some ninety members and 300 choristers. We had over sixty Georgians in attendance at the National ACDA Convention in Nashville. In my opinion, this convention outdid all past nationals with the exception of the first independent held in Kansas City in 1971. The exciting performances, excellent repertoire, and acoustics of a first class concert hall were the ingredients of a convention that was both inspiring and motivational. Our first Invitational Choral Festival for high school, junior high, and middle school was a success. We presented a beautiful plaque to each participating choir recognizing its accomplishments. We owe a special thanks to Frank Boggs who hosted this event at Westminster Schools and to Jim Bohart and Jim Braswell for organizing it.

Next years activities are already on the drawing board. We will have a second Invitational Choral Festival which may be expanded to include children's and church choirs. A committee chair-

ed by John Jennings and Jim Braswell is organizing our first Intercollegiate Festival for the Fall Quarter (see below). GMEA will sponsor the All-College Chorus and the traditional High School District Festivals and All-States.

The major activity of the year will be the 1984 Southern Division ACDA Convention to be held at the Rivera Hotel, Peachtree Christian Church, the Temple, the Colony Square Hotel, Civic Center, and Symphony Hall. We will have five concert halls, each with its own particular acoustic strengths. Appropriate performing areas for certain genres of choral music will be a priority in the scheduling of concerts. Performances of Mahler's Third Symphony by Robert Shaw and the Atlanta Symphony Orchestra and Chorus and of Orff's Carmina Burana produced and danced by the Atlanta Ballet will offer convention participants spectacular concert options. An evening of show choirs will be held in a hotel ballroom.

President Larry Wyatt has made the following appointments for our Southern Division Convention: Larry Wyatt, Steering Committee; John Haberlen, Program Chair; James Bohart, Local Arrangements; Joanna Rainey, Exhibits; Bill Bullock, Program Advertising; Gary Anderson, Publicity; Roger Waters, Local

Transportation; James McRainey, Choir Monitor; Lee Barrow, Hall Monitor; Ted Mathews, Program Layout and Printing; Michael Anderson, Stage Manager; and J. C. Boehm, Hospitality. There will be more responsibilities to be assigned, and many of you will be called to assist as members of particular committees. I know that our members will respond positively and will perform their assigned duties efficiently and promptly. Thank you in advance for your willingness to serve.

John Haberlen, President

FROM THE PRESIDENT-ELECT

THE INVITATIONAL IN REVIEW

Last weekend I had the distinct honor of realizing two goals: one professional and the other personal. For the better part of a year, John Haberlen has been pushing for the creation of an in-state choral festival designed to provide a central focus for groups from all over the state to come together and to perform for one another and also to be heard, criticized, and aided by a renowned choral conductor. On Saturday, April 23, 1983, our first Invitational Choral Festival took place, and Colleen Kirk was there as our clinician. Her input and attention to detail provided a strong part of the success of the festival. However, it should not be said lightly that the long hours of preparation by the groups involved was obvious in their performances. The attitude of the directors toward initiating and providing the work needed to insure the success of the festival made for a day of enjoyable and solid learning experiences for all.

Not only was I fortunate enough to be able to help in the

design of the festival, but also my ensemble had the good fortune to be invited to perform in it. There was genuine benefit gained by students and director alike. The interchange between Dr. Kirk and us, as well as between the other groups and us, provided a stimulating experience. I believe we all hope that this event will be the beginning of a tradition born in ACDA.

Because of my unique two-fold experience, it becomes much easier for me to make a sincere comment encouraging the continuation of the festival as well as the participation by more and more groups from all over Georgia. An event such as this provides us with one of those few times when we can have the opportunity to hear and to share our common goals with one another. The design, although needing refinements, is solid; the time spent is worthwhile; and the feeling of renewed professional excitement is very much there. My thanks to all those who participated and to those who allowed me to participate.

Michael Anderson, President-Elect

SPECIAL INTEREST PAPER

SHOW CHOIR VS. TRADITIONAL CHOIR:
A SET OF GUIDELINES

Those of us who believe in the efficacy of the jazz/show choir as a valid vehicle for the teaching of music are often given to making lengthy lists of reasons justifying its inclusion into the music curriculum in response to the criticisms of others. The most persistent critics like to point out two basic reasons for their disapproval: 1) the literature is not "worthy" of

study and 2) it causes the thrust of the music program to be seriously unbalanced.

To the first criticism, most of us would answer that decisions as to "worthiness" will be made on sound musical values just the same as when evaluating music of worth from the classical genre when one really becomes enmeshed in the study of jazz and show music and understands its challenges. The second question, that of overbalancing of the music program, is of primary concern, because we have all heard of situations where this has been allowed to occur. It need not happen if careful planning and clear heads prevail.

When I first decided to include a jazz/show choir in our high school music offerings, I felt I had to respond to those who really believed that the Chorale would lose members and that the quality of the traditional music program would suffer and probably become extinct. I decided to adhere very closely to the following guideline: the two groups would be separate entities with each having a clear sense of identity and function. The identity of each group is preserved by the following set of guidelines: 1) The Chorale performs traditional choral literature; the Jazz/Show Choir performs jazz, show, and madrigal literature. 2) The Chorale wears formal floor length black and white costumes; the Jazz/Show Choir wears dance costumes. 3) The Chorale schedule includes performances at District V Festival, Black History month, invitational concerts with other high school and college groups, and their own special spring and Christmas programs. The Jazz/Show Choir does not attend Festivals, but rather works on shows which they present at other schools, at community events, and in their

own school caberet show. 4) The two groups hardly ever appear on the same concert program. Therefore, comparisons are not made unnecessarily. 5) Each group has its own awards program. Letters, pins, and the National School Choral Award are presented only to members of the Chorale which lends prestige to that group. 6) The successes of the Jazz/Show Choir are not discussed before the Chorale members. Each group, therefore, maintains its own pride and validity. 7) Jazz/Show Choir members are urged to maintain their membership in the Chorale if their schedules permit so that contact and respect can be maintained between the two groups. 8) The ideal of "quality" work is held constantly before both groups. Pride, hard work, and enthusiasm are mutual goals. 9) Specific audition procedures are established for each group. A membership of forty-five to fifty is maintained in the Chorale, and one of eighteen singers with four in the rhythm section for the Jazz/Show Choir. The names of those achieving membership are advertised in the school after each separate audition time. 10) The members of both groups make a commitment to develop sight-reading skills, and both groups attend retreats together for this purpose. This helps to keep alive the idea that both groups include talented members who are willing to work hard to gain musical skills.

Having adhered to these guidelines for almost three years now, we see two strong groups, each with its own special personality, emerging at our school. It has not always been smooth sailing, but we have grown and prospered. Our musical offerings have

been enriched by the addition of our Jazz/Show Choir, and this has provided us with an impetus for growth in that area and in the traditional program as well.

Kathleen Vande Berg, Westwood High School

FROM THE EDITOR

A COMPOSITION CONTEST

Agnes Scott College announces a composition contest for Georgia composers in celebration of the 250th birthday of Georgia as a state. The contest offers a \$300 honorarium to the composer of the winning work and will provide, if possible, a premier performance of the winning composition in the Agnes Scott College Glee Club's 1983 Fall Concert which is an event endorsed by the Georgia Semiquincentenary Commission.

The conditions of the contest are as follows: 1) The composer must have, or have had, an identifiable relationship with (e.g. born in, lived in, studied in, etc.) the state of Georgia. 2) The work must be for a chorus of treble voices (approximately forty-five singers). 3) The work must be original and unpublished. 4) Accompanying forces may include piano, organ, and/or electronic media. Other solo instruments may be used, but the composition should not be scored for large ensembles of instruments. A cappella works are welcome also. 5) Performance time should not exceed five minutes. 6) The name of the composer should not appear on the manuscript. The composer's name should accompany the score in a separate and sealed envelope which will be opened only after all works are evaluated. If the composer is a non-resident, his or her relationship to the state of Georgia should be stated.

7) The winning work will be submitted for publication in the Agnes Scott College Choral Series by the Hinshaw Music Company. Rights to the text, therefore, should be clear. If published by Hinshaw, or by any other company, the published copy must contain a dedication to the Agnes Scott College Glee Club, Professor Theodore K. Mathews, Director. 8) Manuscripts should be postmarked no later than July 15 of 1983. Self-addressed envelopes with appropriate postage should accompany the manuscript if its return is desired. Every effort will be made to announce a winner before September 15.

The compositions will be evaluated on the basis of aesthetic qualities, craftsmanship, and performability. If none of the entries is judged satisfactory in all three categories, no award will be given. Manuscripts and inquiries should be submitted to Dr. Theodore K. Mathews, Agnes Scott College, Decatur, Georgia 30030.

COMMUNICATIONS

GEORGIA ACDA INTERCOLLEGIATE CHORAL FESTIVAL

The following is excerpted from a letter sent to Georgia College Choral Directors from Dr. James Braswell, College and University Chairman, Georgia Center for Continuing Education:

"This letter is to announce plans for an Intercollegiate Choral Festival next year. A number of our neighboring states currently enjoy a state choral event and several college directors have indicated their interest in participating with-in such a festival in Georgia.

The Intercollegiate Choral Festival would provide: 1) An opportunity for directors and college choral ensembles to hear and perform with other college ensembles within the state. 2) A forum for the exploration of choral repertoire, and diverse choral approaches. 3) Study and exposure to differing choral styles and approaches to blend, balance, tone, and production. 4) Increased public awareness and appreciation for the choral art.

The Intercollegiate Choral Festival has been scheduled for Saturday, November 19, 1983 and will be held on the campus of Wesleyen College in Macon. During the day, a maximum of twelve choirs will perform on a first come, first selected basis. Order of performance will be determined by a "blind draw." All participating college choral groups will close the Festival in a joint performance of Bruckner's "Ecce Sacerdos Magnum" from the Peters Edition of the TWO MOTETS with brass and organ!"

Interested observers as well as participants will, of course, be welcome at the festival. If you would like more information, write to Jim Braswell at the Georgia Center for Continuing Education, University of Georgia, Athens, Georgia 30602.

SCHOLARSHIPS FOR A SYMPOSIUM

The following is excerpted from a letter received by Jim

Bohart, Vice President, Georgia ACDA;

"I am writing to offer your state ACDA Chapter two \$100.00 scholarships to attend the 1983 American Symposium for Choral Music July 17-22. These scholarships will result in a fee reduction for the two persons you or your chapter choose to represent your state at the week-long symposium. Regular tuition is \$250.00 per person.

Symposium clinicians this summer will include John Alldis, London, England and Professor Cliff Bunford, University-College, Cardiff, Wales. Mr. Alldis will present lectures and conduct the symposium chorus and orchestra in a performance of Mendelssohn's ELIJAH while Professor Bunford will direct the High School Honor Chorus. Symposium participants will have the opportunity to observe and work with these two outstanding British choral conductors."

The symposium is for conductors, singers, college and public school teachers, and church musicians. If you wish more information, write to Symposium, c/o Rod Walker, Artistic Director, Music Department, Kansas State University, Manhattan, Kansas 66506. If you wish to register after having received the information, communicate with John Haberlen to inquire into your chances for a scholarship.

Theodore K. Mathews, Editor

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