



Georgia Newsletter

Number 2

June, 1984

FROM THE PRESIDENT

Special "Bravos" for Georgia's ACDA Chapter which hosted the spectacular 1984 Southern Division Convention this past February. Most of us realize that one cannot rest on laurels, and so action has already been initiated on a number of future projects. Next year, for example, we will have a State Convention. This convention will probably coincide with the Atlanta Symphony Orchestra presentation of the Berlioz Requiem conducted by Robert Shaw on November 10. Also, the second Georgia Intercollegiate Choral Festival will be held in February on the lovely campus of Agnes Scott College. In the Spring, ACDA will hold their second High School Invitational Choral Festival. In addition, nominations for state ACDA offices will be received in the Fall (see procedures below), and elections will take place in the Spring of 1985. All in all, we look forward to a rich and rewarding year for our ACDA membership.

A special note of congratulations to Charles Claiborne, who is our State ACDA Secretary Treasurer. Charles has been elected GMEA State Choral Chairman. With Charles' dedication to GMEA and ACDA, we will continue to see a growing sense of communication and fellowship between these two important and vital organizations.

"Bravo" to Judy Pritchett, current GMEA State Choral Chairperson, for her organization of the five choral All-States in Savannah. Judy tells us to get ready for some excellent choral performances and clinics at

next year's GMEA Convention in Columbus.

Don't forget that the National ACDA Convention will be held next year in Salt Lake City on March 6-9. If you felt that our Division Convention was great, imagine a national with about three times the action at the famous and historical Mormon Tabernacle.

You will be delighted to learn that our 1984 Southern Division Convention in Atlanta broke all previous attendance records. We had over 700 registered participants at the convention. Our local committees were extremely efficient in the preparation and execution of their duties. In addition, many other Georgia ACDA members were quick to assist in many ways. A special thank you to Wayne Baughman for facilitating our activities at the Peachtree Christian Church.

As a result of hosting the convention, we had fifty Georgians join ACDA bringing our state membership total to 280 members. A special welcome to you, our new members. The Georgia ACDA will have an active year in 1984-85, and I hope you all will offer to contribute your talents to our state organization. Please take the time to read The Choral Journal, our national magazine. This magazine, by itself, is worth our ACDA dues. With these new members, we are nearing the magic mark of 300 members. Let us keep spreading ACDA news in our quest for choral excellence.

John Haberlen, President

FROM THE PRESIDENT-ELECT

THOUGHTS AND THANK YOUS

The following is an excerpt from a letter received from Colleen J. Kirk, National Vice-President ACDA.

As I write, I am basking in vivid and beautiful memories of our highly successful 1984 Southern Division Convention. What a "high" those three days were for so many Southern Division ACDA members!

I am well aware that such a mountain-top experience was made possible through the concerted efforts of a superior committee which functioned effectively because of the outstanding efforts of each of you! You were super, and your combined efforts resulted in a magical, musical three days for over seven hundred ACDA members and an almost equal number of performers.

The letter from Colleen is a flattering one, but the success of the Southern Division Convention runs far deeper than the surface congratulations. The excellent organization, the quality performances and sessions, and the smoothly-run schedule are only the beginning of what we should look for as a rewarding and meaningful convention.

What turned out to be one of the most rewarding aspects of the convention was the "togetherness" of the Georgia Chapter. Everyone working together toward a common goal...one which we all believe in and struggle for.

However, it seems somewhat discouraging to find out that it takes a major convention in our state to get members to turn out and help support our art form. It is often-times difficult to justify the extra hours spent in a professional organization because the result is not always immediate. Those of us who try to organize meaningful events and fulfilling experiences for the rest,

frequently struggle to get people involved who seem to want to support the profession but are not always truly willing to give of themselves.

We seem to be constantly struggling in this art form for support of one kind or another. If we don't get the support we think we should, perhaps it is because we don't always give ourselves the support we should. If we don't support us, how can we possibly ask students, administrators, and community to support us.

The convention helped demonstrate who would be there to help when it was really needed. We had people come from all over the state to pitch-in and put together one of the most successful conventions ever. People, for the first time in years, were giving of themselves without regard to the distance, hours, or expense. And it payed off! Our colleagues from the rest of the Division and Nation were not only impressed, they were thankful for such an outstanding demonstration of what it can be, given everyone pulling together.

Thank you for getting involved in your profession. You gave what it takes, and it was fun! Now, wouldn't it be nice if our future would follow the precedent set by the convention?

From John Haberlen, Beth Brown, Michael Anderson and James Bohart;
BRAVO to these dedicated professionals:

Assistant Program Chair
Theodore K. Mathews
Hall Management Committee
Peachtree Christian Church
Charles Claiborne
Colony Square Hotel
Jeff Johnson
The Temple
Dennis Stabler
Choir Hosts Chair
Susan Merritt

Hall Monitors Co-Chairs

Ann H. Jones
Debbie Pierce

Local Registration Co-Chair

Irwin Ray

Program Advertising Chair

William Bullock

Transportation Chair

Roger Waters

Exhibits Chair

Joanna Rainey

Hospitality Chair

John C. Boehm

Convention Accompanist

Dennis Stabler

See you at the next State Convention in November.

TAKE PART IN THE ARTS..LIFE IS WORTH IT

Michael Anderson, President-Elect

Jim Bohart, Vice-President

ELECTION PROCEDURES

Our state ACDA has developed an open policy concerning electoral procedures. All members are eligible to submit their names and resumes for consideration by a nominating committee which is appointed by the President. The nominating committee has the task of selecting two candidates for each of the positions of President-Elect and Secretary-Treasurer. The election is held in the Spring, and the new officers assume office on July 1 of the year of the election. Elections are held every two years.

FROM THE EDITOR

THE SINGER VS. THE CONDUCTOR

The following is an article that has appeared in a number of newsletters. I do not know the original source--perhaps the author wishes to remain anonymous--but the thoughts offered give us some insight into the behavior patterns of some singers who seem to be genuinely concerned about a "proper" relationship with their conductor. I

thought you might like to share these thoughts with your choirs.

"The basic training of every singer should, of course, include myriad types of practical and theoretical emphases. One important area which is often neglected, however, is the art of one-upsmanship. The following rules are intended as guides to the development of habits which will promote the proper type of relationship between singer and conductor.

*Never be satisfied with the starting pitch. If the conductor uses a pitchpipe, make it known your preference for the piano, and visa-versa.

*Complain about the temperature of the rehearsal room, the lighting, crowded space, or a draft. It is best to do this when the conductor is under pressure.

*Bury your head in the music just before a cue.

*Ask for a seating change. Ask often. Give the impression you're about to quit. Let the conductor know you're there as a personal favor.

*Loudly clear your throat during pauses (tenors are trained to do this from birth). Quiet instrumental interludes are a good chance to blow your nose.

*Long after a passage has gone by, ask the conductor if your C was in tune. This is especially effective if you had no C or were not singing at the time.

*At dramatic moments in the music (while the conductor is emoting) be busy marking your music so that the climaxes will sound empty and disappointing.

*Wait until well into the rehearsal before letting the conductor know that you don't have any music.

*Look at your watch frequently. Shake it in disbelief occasionally.

*When possible, sing your part either an octave above or below what is written. This is excellent ear-training for the conductor. If he hears the pitch, deny it vehemently and claim that it must have been a combination tone.

*Tell the conductor "I can't find the beat." Conductors are always sensitive about their stick technique, so challenge it frequently.

*If you are singing in a language with which the conductor is the least bit unfamiliar, ask him as many questions as possible about the meaning of individual words. Occasionally say the word twice to him and ask his preference, making certain to say it exactly the same both times. If he remarks on their similarity, give him a look of utter disdain and mumble under your breath about "subtleties

of inflection."

*Ask the conductor if he has listened to the von Karajan recording of the piece. Imply that he could learn a thing or two from it. Also good: "Is this the first time you have conducted this piece?"

*If your articulation differs from that of others singing the same phrase, stick to your guns. Do not ask the conductor which is correct until backstage just before the concert.

*Find an excuse to leave the rehearsal 15 minutes early so that others will become restless. Make every effort to take the attention away from the podium and put it on you, where it belongs."

If you do not want to share these thoughts with your singers, do with them as you wish.

Theodore K. Mathews, Editor

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APPLICATION for MEMBERSHIP in American Choral Directors Association

NOTE: ACTIVE Applicants include brief resume of career, if available, for your Personnel File.

Make check payable to:
American Choral Directors Ass'n

MAIL TO: GENE BROOKS
Executive Secretary, ACDA
P.O. Box 5310, Lawton, OK 73504

Please accept my application for membership in ACDA as checked:

- () ACTIVE — \$25.00 () ASSOCIATE — \$25.00
- () LIFE MEMBERSHIP — \$500 (payable in installments of \$50.00 or more)

APPLICANT'S SIGNATURE _____

Please Indicate Areas of Activity:

- Elem (); Jr HS (); Sr HS (); Coll-U ();
- Comm (); Church ()

APPLICANT'S NAME _____
(Type or Print)

Title and Position _____

Institution _____

Street Address _____
(IMPERATIVE if used as Mailing Address)

City _____ State _____ Zip _____

PREFERRED MAILING ADDRESS _____

City _____ State _____ Zip _____