

PODIUM

Fall 2017

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PRESIDENT'S MESSAGE

Lee Kesselman
President

Greetings! This is my first Podium column as your IL-ACDA president. Thank you for your faith in me – and major thanks to my two predecessors, Karyl Carlson and Dennis Morrissey, who have provided such strong, inclusive and capable leadership for our organization. I feel like I've climbed onto a beautiful moving escalator with hopes of not somehow pulling its plug.

In any case, I am greatly encouraged by the enthusiasm of our IL-ACDA membership, as exhibited at the Summer ReTreat, the Board meetings, and at ILMEC. We have so many young, energetic members --- matched by such a wealth of talent and accomplishment from those who pave the way. In the last 4-5 years, our organization has changed so much and it only bodes well for the future of choral music in Illinois.

The summer ReTreat was so much fun! Sandra Snow was selected by Dennis – and I think she was everything one could hope for in a headliner. Real expertise, a consummate musician and graceful in a way that I think all

of us would hope to emulate. Daniel Afonso was a real treat – such an infectious personality! And incredible familiarity with all matters Latino. I thought his personal honesty and energy were a great bonus.

Looking at the calendar, I see it FULL of ACDA activities over the next year – and not just for leadership, for ALL of us. A quick summary:

October 27-28

IL-ACDA Fall Conference at College of DuPage in Glen Ellyn

Our headliners are Tim Sharp, Emily Ellsworth, Julia Davids and Mark Myers, with children's choir, community/church, and showchoir honors choirs. I've been to divisional conferences that have had less star-power! By the way, Tim Sharp (National ACDA Exec. Director) has written three wonderful books: *Innovation in the Ensemble Arts*, *Mentoring in the Ensemble Arts*, and *Collaboration in the Ensemble Arts*, all of which are poetic, thoughtful, deeply philosophic and even practical. I can recommend his books as inspiring and thought-provoking and have recommended them to my college president! You don't want to miss this event.

REPERTOIRE AND RESOURCES CHAIRS

Children's Choir

Renee DeJager
Timothy Christian Schools
DeJager@timothychristian.com

College /University Choirs

Andrea Solya
University of Illinois, U-C
asolya2@illinois.edu

Community Choirs

Steven Szalaj
McHenry County College and
Voices in Harmony
szjsings@mac.com

Composition Contest

Phil Spencer
Joliet Junior College
philipspencer@sbcglobal.net

Ethnic & Multicultural

Dr. Keith Hampton
Chicago Community Chorus
drkt1407@aol.com

Female Choirs

Aubrey Dunham-Prince
Riverside Brookfield High School
dunhamaubrey@gmail.com

Historian

Bob Boyd
Retired
bealextoo@aol.com

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Rock Ridge High School
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Male Choirs

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Music in Worship

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Music in Worship

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Elk Grove High School
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Show Choirs

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(President's Message continued from page 1)

November 3

2nd annual Join Voices, Chicago at St. Xavier University in Chicago

Last year's event was a huge success, thanks to the inspiring leadership of Karyl Carlson and the enthusiastic participation by so many high schools from the City of Chicago.

January 24-27

ILMEC in Peoria

Always an inspiring weekend of music and camaraderie!

February 1

4th annual Treble Choir Festival at College of DuPage in Glen Ellyn

Over 20 choirs there last year --- a great day of singing! Aubrey Dunham-Prince is the organizer.



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February 14-17**combined Central / North Central
Regional Conference in Chicago**

Right in our backyard, great honor choir conductors, a terrific roster of invited choirs and wonderful concert sites.

June 27-28, 2018**IL-ACDA Summer ReTreat at ISU
in Bloomington/Normal**

Our headliners will be Dr. David Fryling from Hofstra University in NY (Past-president of Eastern Division ACDA) and Kathy Armstrong, founder of the Baobab Tree Drum Dance Community in Ottawa, Canada, and an expert in the singing, drumming, dancing traditions of Ghana.

Wow. 6 major events in 8 months, and I'm sure I'm missing some. Come to them all? (YES)

OK -- changing gears.

As I'm writing this, it is just days after the tragic events and aftermath of Charlottesville, Virginia. And my pre-semester meetings start tomorrow with classes next week. What can I say? I am nearly paralyzed by the violence, the discord, the language, the hate.

There is very little that can be said. But let me offer this. There is something each and every one of us can do. We can think of our work in choral music as Peacemaking. Every rehearsal, every discussion of text, every collaborative teaching moment is an opportunity to make peace and make friends in a way that few other vocations offer. We can surround ourselves, our

singers, our audiences with Beauty, Meaning, and Artistry – potent antidotes to the hate and violence which have become everyday elements of our national soundtrack. My work with my choirs can demonstrate my best values, include making Peace at each and every rehearsal.

I intend to start each fall first rehearsal with these words of Abraham Lincoln:

"We are not enemies, but friends. We must not be enemies. Though passion may have strained, it must not break our bonds of affection. The mystic chords of memory will swell when again touched, as surely they will be, by the better angels of our nature."

Wishing you the best of all fall seasons.

Shalom / Salaam / Pax,

Lee Kesselman
President, IL-ACDA





SMALL SCHOOL. BIG OPPORTUNITIES.

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► February 17

► March 3

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► February 17

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An Opportunity from Many

Drayton Eggleston
District 8

I am a blessed man. Any of you who know me, probably hear me say this from time to time. I am able to live in the town I grew up in and that same town continues to support me financially as the Director of Choirs at Sycamore High School in Sycamore, Illinois. I went to Northern Illinois University where I had great teachers. Dr. Eric Johnson and Dr. Mary Lynn Doherty helped cultivate this novice into a fun loving music educator. While my path has not always been steady, it has been nothing short of an eventful ride. This story is meant to encourage all of you to try new things and go for opportunities you never knew were possible in your journeys as directors.

I wanted to write about an amazing opportunity that I had singing with Craig Hella Johnson's

group, Conspirare. You might be wondering: how did a guy from Sycamore get a chance to sing with Craig Hella Johnson in Texas? I'm honestly really not sure myself. However, there are quite a few people that I need to thank who helped create this opportunity while I explain the story. It is a little long-winded, so I apologize for that. Anyway, here it goes.

First person to thank, I have a really good friend in Bryan Kuntsman who I have kind of looked up to for a while as an educator, even though he is much, much shorter than me. If any of you ever have the chance to hear his singers from Kaneland High School, do yourself a favor and go hear them sing. They are a choir in District 9 located the farthest west on the district line and they are just absolutely dynamite. He suggested I audition for the St. Charles Singers. I told him I wasn't too sure about that, I hadn't sung in a

while and I wasn't sure about how much time I could give. If any of you know Bryan, you know that he doesn't take no for an answer right away. He told me the group meets on Sunday nights and it is a great place to meet other directors and sing great music. "Fine, Bryan I'll try out."

I auditioned for Jeff Hunt and the St. Charles Singers in the summer of 2014. The last time I had auditioned for a choir was for the NIU Chamber Choir in 2009, so needless to say, I was a little nervous and unsure of how I measured up. Baker Memorial Church has these amazing stone walls and the reverb in there is quite stunning to hear. I was waiting for my turn listening to gorgeous arias prepared to what seemed like perfection. I thought to myself, 'Well, you might not make it, but at least you are going to give it a try.' After hearing many of the people go before me, I went in and

sang Donaudy's "O del mio amato ben." I felt that I did well, but I wasn't going to get my hopes up. Much to my surprise; however, I received an email confirming my acceptance in the group. I was ecstatic, but unfortunately with the way my school calendar was arranged, I could only sing on one concert and that would be the Spring Concert in 2015. While I could only sing for one concert, I was just absolutely thrilled to be able to sing for a professional group and meet new people who love to sing. I never knew that Jeff and the St. Charles Singers would be such an influential part of my life. I truly thank Jeff for allowing me to be a part of his amazingly talented singers.

January came and we received our music from Jeff in the mail to begin rehearsing on our own. I just about had a heart attack when I looked at the music for the first time. One of the pieces on the program was Dominick Argento's *Walden Pond*. If you don't know that piece, get a score and follow along. It is a beast of piece to learn, but so much fun to perform once you and your fellow singers have it down. I was in for quite the 'wake up call.' We rehearsed for a couple of weeks; the group was fantastic and so much fun to be a part of. I even auditioned for a solo in "Bright Morning Stars" arranged by Shawn Kirchner. I was awarded the solo, how cool! Then someone mentioned something about Craig Hella Johnson. I knew he was a famous American composer and my choirs had sung a couple of his pieces. In fact, the St. Charles Singers were singing his piece "Hard Times." But then someone explained to me that he was guest conducting the concert... the first

professional concert I was going to sing on was being conducted by the Craig Hella Johnson.

The week came and Craig was great. Jeff had us very well prepared and the week flew by. It was such a rewarding week and so full of life and memories that I will keep with me for quite some time. It was my first concert season and it completely blew away my expectations. The musicians in the St. Charles Singers are second to none and when they are put in front of an artist of Craig Hella Johnson's caliber it just goes to another level. I was happy to be a part of it and the fact that my first solo went well with the group really helped solidify my belonging in the group. After the concert the group had an after party at a local establishment. I stayed for a little while and said my 'thank yous' and 'goodbyes' to everyone. Craig came up to me and told me how much he enjoyed my solo. I was just in shock. I was looking at him and staring back at my wife and just gushed. Sorry to brag...but, it was awesome. He was so pleased with it he asked me to submit materials to his group Conspirare...CONSPIRARE!?!?! My thoughts were, "Are you kidding me right now?" I was absolutely thrilled. I immediately gathered some materials and sent them down to Texas. A year went by and I didn't hear anything from Craig or his people. Oh well, it was very flattering that he even thought my voice could fit in with his group. Another year went by and still nothing, so I figured the Conspirare ship had sailed. I was wrong. Lying awake late in bed (I'm a bit of an insomniac), I heard my phone vibrate notifying me of an email. I thought it was some

sort of spam so I thought nothing of it. The next morning I woke up, went to the bathroom groggy from sleep. I opened the email at the sink and screamed to my wife from the bathroom, it was a contract offering from Conspirare to sing in their Conspirare Christmas Concert. I was in utter shock and disbelief.

When experiencing something for the first time, if you are anything like me, you might get nervous and you absolutely don't know what to expect. When I got the email in September 2016, I was so excited to be a part of this. But, I didn't know if my district would let me take two weeks off in December, right before finals, err... and also right before our Madrigal Dinners. It was a long shot, but I had to ask. I walked into my principal's office the next day and told him what opportunity had been bestowed upon me. He told me, "You have to go, but let's ask Kathy first." Kathy is the superintendent in District 427. We called Kathy on speakerphone and she also said, "Drayton, you have to go do this." My administration was 100% behind me. It was a fantastic feeling to know they supported me. I spent the better part of the next two months changing dates, planning for a short-term sub, and prepping Madrigals for when I would return to them for tech week of our dinners. Luckily, I have one of the most amazing middle school directors as part of my team at Sycamore. Brian Kowalski gave up so much time after school while I was gone. He kept my different groups ready after school while I was away. I am so happy to have him at Sycamore. He has been an amazing addition to the

Sycamore Choir Program and it has been an absolute pleasure to have his influence on our design for the program's entirety. I am so thankful he is at Sycamore along with my other colleagues.

A week before my trip, I received the music in the mail; so I studied as much of it as I could, even during my Thanksgiving dinner. Before I knew it, it was the Saturday after Thanksgiving and it was time for me to embark on my journey down to Austin. My wife cried a little as she left me at the airport. She was nervous for me and I think a little bit sad that I was going to be gone for two weeks on a choir tour. I love her so much and I am so thankful for her support. Spouses of choir directors do not get the recognition or attention they deserve. They sacrifice just as much for us, if not more than we do. My wife is simply amazing. I was nervous the whole flight down to Austin. All I kept thinking about was "Just don't get sent home early." You know in the back of your mind when your brain tries to psych yourself out a little? I felt this way the whole trip down.

I arrived in Austin, picked up my rental car and did a few laps around the Austin airport waiting for my roommate for the next couple of weeks to land. Jason is the guy that when you look at is bio, you think, 'What has this guy not done?' He's a very nice guy all around; we hit it off really well. I was so grateful to meet someone that immediately calmed my nerves. We arrived that evening at a lovely family's house in the hills of Austin that overlooked the Colorado River. We settled in and took a few notes together on the

repertoire. The next day was our first rehearsal.

Our rehearsal was about ten miles from our place of residence at a Presbyterian church on the east side of town. I walked in with my new buddy, Jason, and the place was magical. I am not sure if it was my adrenaline kicking in from nerves, but the room was like a utopia full of love. Jason and I were the only new members to the group and we were welcomed like old friends. The people involved with Conspirare are nothing short of fantastic. Every person had a beautiful personality to match his or her equally angelic voice. Craig was genuine and kind throughout the entire rehearsal process; he made every individual feel as important as the next. You could sense that his choir followed his lead with the way they treated people. I have had the pleasure of being a part of a few environments that just felt so good to sing in because of the people involved; this was one that will stick with me forever. It was just amazing the way these people took care of each other. I am thankful for the opportunity that Craig and all the people around gave me during my time in Texas.

I feel like I am doing a lot of publicity in this article, and it wasn't really my intention. I guess that is just the way it goes sometimes. With that being said, if you haven't had the chance to see Conspirare or hear a Craig Hella Johnson programmed concert, I strongly encourage you to find a way to do this. He is a mastermind. He takes fragments of pieces and uses them as transitions to large works, something I personally hadn't

experienced before. When you are done listening to the first set of music, you come back craving for more. His programs are accessible to all. We sampled and sang pop-music from Toto's "Africa" to Bach's "Lobet den Herrn in seinen taten." After the Bach, which was the end of the first set, people were going crazy for it! People were literally hooting and hollering. One of my favorite selections was from Johnson's large work *Considering Matthew Shepard*; we sang the selection piece "All of Us." It is a culmination of the entire large work and how love can conquer tragedy and hate. Seriously, check this piece out if you haven't. The tour was comprised of nine concerts in twelve days in six different cities in Texas. This was a lot, but I felt renewed after every concert experience from the tour. I wanted more every night through the entirety of the tour.

I am convinced that this group of people is one of the most unique performing ensembles. While it is based in Austin, Texas, it is comprised of people from all over the world, yet it manages to encapsulate familiar feelings of home. Craig has done a wonderful job of making people feel so important to his cause. His entire board of directors, support staff and musicians understand his vision of love through music. It is amazing to see an entire organization of people completely dedicated to one vision. When I returned to Sycamore High School, I wanted so badly for my choir members to feel the way I felt in Conspirare. If you follow the timeline, you will see that this Conspirare experience was a culmination of opportunities given

by wonderful people. As your year begins, remember that you have an amazing opportunity to touch the lives of your choir members and make them feel special this year.

Think of those moments *you* had in your past and why you decided to be a musician. What inspired you to be better and want to continue to pursue and music? Now,

my challenge to you is to create opportunities for your singers that will allow them to have fantastic experiences of their own.

JOIN VOICES

CHICAGO

Join Voices, Chicago! is a choral festival reflecting IL ACDA's growing commitment to urban education. Held at St. Xavier University in Chicago last October, 12 choirs received a clinic from Raymond Wise (Indiana University) and prepared a mass number. With over 500 participants from the Chicago Public Schools, it was inspiration to see and hear!

Another aspect of Join Voices is to link the spectrum of educators. We brought together teachers for professional development and had choral music education students involved in the festival. Students from Illinois State University and St. Xavier University had the opportunity to interact and work with the students of Join Voices choirs.. Site host, Laura Kempa-

Bogan, and co-directors Grace Jeong (CPS) and Karyl Carlson (ISU) are pleased that IL ACDA and the national ACDA Fund for Tomorrow commits funds to bring together choral musicians together in a non-competitive, positive atmosphere. Again at St. Xavier, this year's Join Voices will be November 3, 2017.



ACDA FUND FOR TOMORROW. GROWING NEW CHORAL SINGERS. DEVELOPING NEW CHORAL CONDUCTORS.



Above: Air Force Academy Choir, Andrew Jones-Holley, cond.; Morgan Park HS Choir, Gabrielyn Watson-Foster, cond.

Join Voices, Chicago: An Urban Initiative

October 28, 2016 at St. Xavier University

Illinois ACDA - **Dr. Karyl Carlson** (Illinois State University) project director

Laura Kempa Bogan (St. Xavier University) **Grace Jeong** (Whitney-Young High School) co-directors

Arising out of a meeting of the Chicago Public Schools, private school music educators, Chicago-area children's choirs, churches, and ACDA leadership, **Join Voices, Chicago!** was born.

The project was a festival day at St. Xavier University that included any school-aged choral ensemble that wanted to participate. A renowned clinician worked with each choir, Illinois State University and St. Xavier music education students participated as facilitators, and teachers received professional development hours. A meal and transportation was provided for the more than 500 students that participated.

"... **Join Voices, Chicago!** helped empower my decision to teach in Chicago Public Schools and made me realize the power of music and choir."

- *Cristian Larios, ISU music education student*

"For a number of years, we in Illinois ACDA have been discussing our painful awareness that access to high-quality choral events and workshops are just not available to most urban choral teachers and students. ... **Join Voices** has the potential to impact a significant number of singers and teachers. ... I found myself getting teary numerous times when I realized how profound the effects could be. ... Over time, events like these can help bridge the gaps of accessibility and force new possibilities that enrich not only our urban population, but all of us in the choral profession.

- *Lee Kesselman, IL ACDA president-elect*

Manageable Masterworks for Church Choirs

Michele Hecht
R & R Music in Worship

Not quite ready to have your church choir take on Verdi's Requiem, but still want to tackle a larger piece, perhaps with a small chamber group of instrumentalists? Included here is a list of masterworks, along with some newer, extended sacred choral works with orchestra, that are accessible to volunteer church choirs with adequate preparation time, careful music selection and adaptability.

There are definite challenges and obstacles to performing these large works with volunteer choirs. Rehearsal attendance is inconsistent, the choir size might be small, and the budget size even smaller. The music is more demanding, often with higher tessituras, polyphonic structure and more athletic, melismatic phrases. However, the benefits of working on this challenging music far outweigh the costs. Singing in Latin improves intonation through pure vowels. Since many masses use the same basic text, singers can acquire a foundational vocabulary that accelerates the learning process for future works. Singers adapt to a more rigorous rehearsal style, and many of the strides made in expanding vocal technique and musicianship transfer to regular anthems. Singing polyphony builds confidence and independence, and putting it all together with the orchestra can be a hugely rewarding, spiritual experience.

But I don't have enough money in my budget! Purchasing new scores can be pricey (up to \$10 apiece), but first, try the Choral Public Domain Library (CPDL) catalog,

or consider borrowing these classic chestnuts from other churches and schools. Many editions offer voicing for chamber ensemble, in addition to full orchestra. Some scores can be purchased, but others can only be rented, which will need to be secured several months in advance by contacting the publisher directly. Selectively use the organ to cover missing instrument parts. Hire a concertmaster to help recruit and manage the players, as well as make bowing markings for the strings. If necessary, rewrite or re-assign critical parts (i.e. have the organ cover a horn solo, or give the oboe solo to the first violin, etc.) This requires some score study and listening to recordings, as well as a gifted organist and concertmaster. If budgets are constrained, use only one player on each part. This also provides a better balance to a smaller choir.

It is possible to meet the challenge of learning more difficult music by increasing the amount of rehearsal time, but a preparation period of more than eight weeks increases fatigue and becomes counterproductive. Part-predominant learning track recordings are available through services like www.PartPredominant.com, www.learningtracks.com (Matthew Curtis) and learning tracks posted on YouTube that sometimes even have sheet music scrolling by. Sectional rehearsals are most valuable in the early weeks, and section leaders can also provide a much-needed boost of confidence to the choir in the final stretch. To increase choir size, smaller choirs can collaborate to perform jointly at each church on separate occasions. Choirs can

also participate in festivals with a massed choir led by a respected guest conductor, which can have a lasting impact on both the choir and the director. Several tours are offered for this purpose, which also allows singers to perform in grand, historic venues.

There are many viable options for performance in church. In non-liturgical churches, performance can occur during regular worship as a replacement to the sermon. In more liturgical settings, the choir might perform the movements of the mass separately, as they would more naturally occur in the order of worship. Most masses have a running time of 40 minutes or less. When using oratorios like Handel's *Messiah* and Mendelssohn's *Elijah*, the choir may perform excerpts, with or without soloists. Alternatively, some church choirs offer these larger works in a concert setting outside of worship, where there are fewer restraints, but the added burden of attracting an audience. A concert setting might be more conducive to collaboration with other churches, since most church choirs are busy on Sunday mornings.

Start small and modify. Get investment from the choir and the church by involving them in the process as much as possible. Invite individuals to write program notes and provide background info that can be shared with the choir before rehearsals begin. Enlist the help of singers or church members with expertise in various areas like language instruction and accounting for budget preparation. Choose a respected recording that matches your vision for tempi and overall expression, and have your choir start listening well in advance. In order to make the

piece more manageable and fit into time restraints for performance, don't be afraid to cut a movement. Conversely, if it is just not feasible to execute the entire work, extract a movement to use as an anthem in worship. Most importantly, do a

lot of study and listening on your own to choose a piece that hits the Goldilocks spot of challenge and accessibility. These masterful works of art give us music that transcends our daily lives and sustains us with soaring melodies,

lush harmonies, intricate rhythms and beautiful texts that remind us of our source of strength and our need for community with one another.

Composer	Title	Edition	Style	Length	Language	Suggested Chamber Ensemble	Relative Difficulty
Fauré, Gabriel	Requiem	Hinshaw Music, edited by John Rutter	19th c. Romantic	36 min	Latin	SATB, soprano & baritone soloists, 2 hn, hp, strings, organ	Easier
Haydn, Franz Joseph	Te Deum No. 2 in C Major (for the Empress Marie Therese)	Doblinger	18th c. Classical	12 min	Latin	SATB, timp, strings, continuo	Easier
Haydn, Franz Joseph	Missa Brevis Sancti Joannis de Deo (Orgelsolomesse)	Carus-Verlag	18th c. Classical	15 min	Latin	SATB, soprano solo, strings, organ	Easier
Hayes, Mark	Magnificat	Lorenz	21st century	12 min	Latin	SATB, perc, hp, strings, organ	Easier
Leavitt, John	What Child Is This?	Concordia Publishing House	Christmas traditional & new carols	30 min	English & Latin	SATB, soloists, strings, organ	Easier
Pergolesi (spurious Durante)	Magnificat in Bb Major	Kalmus	18th c. Late Baroque	12 min	Latin	SSATB, soloists, strings, continuo	Easier
Schubert, Franz	Mass in G Major	G. Schirmer, edited by Alice Parker and Robert Shaw	18th c. Classical	25 min	Latin	SATB, soloists, strings, organ	Easier
Vivaldi, Antonio	Gloria	Ricordi	18th c. Late Baroque	30 min	Latin	SATB, soloists, ob, tpt, strings, organ	Easier
Britten, Benjamin	A Ceremony of Carols	Boosey Hawkes, SSA version or SATB version adapted by Julius Hereford	20th century	25 min	Latin and Middle English	Harp, SA soloists and choir	Moderate
Forrest, Dan	Requiem for the Living	Hinshaw	21st c. Neo-Romantic	40 min	Latin & English (or other local language)	SATB, boy soprano, soloists, perc, hn, strings, organ	Moderate
Mozart, W.A.	Coronation Mass in C Major, K. 317	Barenreiter or G. Schirmer	18th c. Classical	26 min	Latin	SATB, solo quartet, ob, tpt, strings, continuo	Moderate
Mozart, W.A.	Missa Brevis, K. 194	Barenreiter or G. Schirmer	18th c. Classical		Latin	SATB, 2 vlins, continuo	Moderate
Rutter, John	Requiem	Oxford University Press, Hinshaw	20th century	45 min	English & Latin	SATB, sop solo, fl, ob, cello, perc, hp, organ	Moderate
Vaughan Williams, Ralph	Fantasia on Christmas Carols	ECS publishers	20th century	15 min	English	Strings, organ, Baritone solo and choir	Moderate
Bach, J.S.	Magnificat	Many good editions	Baroque	30 min	Latin	3 tpt, timp, 2 ob, 2 fl, strings and continuo. SATB soloists and choir	More Difficult
Bernstein, Leonard	Chichester Psalms	Boosey & Hawkes	20th century	20 min	Hebrew	SATB, solo quartet, boy soprano, tpt, hp, perc, organ	More Difficult
Chilcott, Bob	A Little Jazz Mass	Oxford University Press	Jazz	18 min	Latin	SATB divisi, piano, bass, drums	More Difficult
Durufé, Maurice	Requiem	Durand, Theodore Presser Company	20th c. Neo-Romantic	38 min	Latin	SATB, soloists, organ	More Difficult
Handel, Georg Frideric	Messiah (selections)	Schirmer or Novello	18th c. Late Baroque	various	English	SATB, soloists, ob, tpt, timp, strings, organ	More Difficult
Mendelssohn - Bartholdy, Felix	Elijah oratorio (selections)	G. Schirmer	19th c. Romantic	various	German or English	SATB, soloists, strings, organ	More Difficult
Respighi, Ottorino	Laud to the Nativity	Ricordi	19th c. Romantic	25 min	Italian	2 flutes, oboe, english horn, 2 bassoons triangle and 1 piano- 4 hands	More Difficult

SAVE THE DATE - Friday & Saturday - October 27 & 28, 2017

IL-ACDA Fall Conference

"Come to the MAC"

McAninch Arts Center - Belushi Performance Hall
College of DuPage - Glen Ellyn, Illinois

HEADLINERS

TIM SHARP - Executive Director - National ACDA

EMILY ELLSWORTH - Artistic Director of Anima - Glen Ellen Children's Chorus

Grades 4-6 Honor Chorus (Saturday only)

High School Honor Show Choir (Thursday PM - Saturday)

Adult Church and Community Choir (Friday PM - Saturday)

Performing Choirs, Interest Sessions and Reading Sessions



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Send all written materials to Monica Bertrand at mbertrand331@gmail.com

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