MESSAGE FROM THE PRESIDENT
Eric A. Johnson

Celebrate With Us This Summer!

As we sit huddled in our winter finery bracing for another cold wind to sweep over the hills it is difficult to anticipate the warmth of a beautiful summer day. But join me now in a journey of the mind; imagine walking across the tree shaded campus of Illinois Wesleyan on a gorgeous 80 degree sunny day. You have just spent several hours with a gathering of ACDA’s best and brightest, sung new music, been inspired by different ideas and perspectives, made new acquaintances and strengthened bonds with lifelong friends. Although the start of another school year is still weeks away, you are energized and motivated to embrace another year of teaching and music making!

This is no mere dream my friends! This is the Illinois ACDA summer Re-Treat. The theme for our 2006 Re-Treat, July 12-14, is A Celebration of Lifelong Vocal Artistry.

Our headline clinicians represent an amazing array of artistry and talent:

**Tim Brown**, Clare College Choir and Westminster College Choir Interim Director

**Karen Brunssen**, Northwestern University, Mezzo Soprano and coordinator of voice program

**David Brunner**, Composer with Boosey & Hawkes and Director of Choral Activities at the University of Central Florida

Our Directors Chorus will work next summer under the inspired artistry of Tim Brown, conductor of the Clare College Choir, England, and interim director of the Westminster College Choir. Brown’s extensive recording activity with Clare College Choir has earned high accolades for their refinement and vocal beauty. This expertise combined with Brown’s extensive knowledge of choral literature and delightful personality creates a perfect mix for a fantastic choral experience for our members.

Karen Brunssen is returning for a command performance! After her first presentations several conventions back, we are happy to feature her work in multiple sessions on vocal pedagogy and voice building in the classroom. Brunssen’s work is insightful and immediately applicable to our every day work in the classroom.

David Brunner will be sharing his ideas on the creative voice of the composer; how he approaches musical choices and how to make the musical ideas come to life. He will also share ideas for working with children’s choirs.

Our Re-Treat will be rounded out with an emphasis on life long singing and vocal health. Interest sessions to be presented will include:

- Vocal health for teachers
- Working with special education students in the choral rehearsal
- Working with the aging voice, including a performance by Silvertones, a choir comprised of singers from a retirement center.
- Concert performance by Northern Illinois University Chamber Choir.

You will be receiving the Re-Treat brochure in the mail so be sure to sign up early.

Peace,
Eric A. Johnson, Illinois ACDA President
LETTER FROM THE EDITOR

It is so exciting to see the energy of our board resulting in many activities. In this issue you will find information about next summer’s Re-Treat, our fall convention, the composition contest and some interesting articles from our own members.

We also remember two Illinois choral leaders who have left us this year. I am continually grateful for those who have gone before and set such a great example for us.

We are looking for more advertising in the Podium and I would love to have someone to help in the advertising area. If this interests you please contact me (mary.hopper@wheaton.edu).

Mary Hopper

The Conductor’s Podium is the official publication of the Illinois American Choral Director’s Association. It is published three times a year, using the following deadlines.

Fall issue: Copy deadline September 1
Winter issue: Copy deadline January 1
Spring issue: Copy deadline March 15

Send all materials to Mary Hopper (mary.hopper@wheaton.edu).

Advertising rates

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- full page: 7.5” wide x 8.5” high
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- 1/2 page vertical: 3.5” wide x 8.5” high
- 1/4 page: 3.5” wide x 4” high

Format

Best format is a one color (black) high resolution pdf with embedded fonts. It can include grayscale images.
Congratulations to Illinois Choirs and Conductors appearing at the Central Division Convention in Chicago, February 16-18

Young Naperville Singers — Angie Johnson
Glen Ellyn Childrens Chorus — Emily Ellsworth
Wheaton College Concert Choir — Paul Wiens
Millikin University Choir — Brad Holmes
Augustana Choir — Jon Hurty
Wheaton College Women’s Chorale — Mary Hopper
North Park University Concert Choir — Rollo Dilworth
Bradley University Chorale — John Jost
Rochelle High School Concert Choir — David Cannon and Cory Jones

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Chiossal Composition Contest

Win $1,000 for your choral composition!

Illinois composers with a creative voice and clear compositional ability are invited to enter a new choral composition contest — with a $1,000 prize. The winning composition will be premiered by the Director’s Chorus of IL-ACDA, a mixed adult chorus.

>>> Entry Deadline is March 15, 2006

Sponsored by IL-ACDA, Dr. Eric Johnson, President

Who may enter: Illinois composers who are aged 18 or older by March 15, 2006.

Requirements: A work for mixed SATB chorus between approximately 3-8 minutes in length.

Entry Materials: Four copies of the full score

Award: $1,000

Entry Forms and Specific Details are available at: www.il-acda.org

Additional Information can be obtained at:
E-mail: particella@sbcglobal.net
or write to:
Paul Laprade
Chair, Illinois ACDA Choral Composition Contest
Rock Valley College
3303 North Mulford Rd.
Rockford, IL 61114-5699

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Decker Award

Send nominations for the Harold A. Decker Award for excellence in choral education to Ron Kiesewetter rkiesewetter@lths.net

Materials should include a nominating letter, two letters of support and vita.
Re-Treat 2006 Headliners

A Celebration of Lifelong Vocal Artistry

Timothy Brown

Timothy Brown received his initial musical training as a chorister at Westminster Abbey, and later as a member of King’s College Choir, Cambridge, where he studied under the renowned Sir David Willcocks. After a year in Oxford as a member of New College Choir, he co-founded The Scholars Vocal Ensemble, with whom he sang for a number of years. In 1979 he succeeded John Rutter as the Director of Music at Clare College, Cambridge, where he also teaches academic music in the Faculty of Music. During the present academic year he is serving as interim Director of Choral Activities at Westminster Choir College, Princeton, New Jersey.

Under his direction, Tim Brown has established Clare College Choir as one of the pre-eminent collegiate choirs in the world, with many broadcasts and recordings to its credit, including best-selling discs of Rutter’s Requiem and Stainer’s Crucifixion. The choir has toured extensively, including five times to the United States, most recently in 2005. The choir often performs with leading European orchestras and conductors, and in December 2005 undertook a major tour of Handel’s Messiah with the Freiburg Baroque Orchestra and René Jacobs, prior to a recording for Harmonia Mundi. It has performed twice in the BBC Promenade Concerts.

For many years Tim Brown conducted the Cambridge University Chamber Choir and is now the director of the London-based professional chamber choir, English Voices. He has been guest chorus-master at the Berlin Staatsoper and at the Flanders Opera, and is a popular conductor at singing weeks, including Europa Cantat and the Berwang Holiday Music Course. In November 2002 he directed a project with the Berlin-based RIAS radio choir, and in 2007 will be chorus master for a production of Tancredi in Paris, directed by René Jacobs. Tim Brown has edited a number of choral volumes for Faber Music and is a contributing editor to the complete edition of music by William Walton, published by Oxford University Press.

Karen Brunssen

Mezzo-soprano Karen Brunssen is Co-chair of the Department of Music at Northwestern University. She has made solo appearances with the Cleveland Orchestra and Chicago, Baltimore, Pittsburgh, Houston, St. Louis, National, San Diego, Seattle, Milwaukee, Netherlands Radio, and Mexico City Symphony Orchestras. In addition, she has appeared with Buffalo Philharmonic, Cincinnati Opera, Music of the Baroque, Blossom Festival, Waterloo Festival, Grant Park Festival, Chicago Opera Theatre, Carmel Bach Festival, Colorado Music Festival, and Prague Autumn Festival. Her recordings include Telemann’s Day of Judgment, Mozart’s Mass in C Minor, and Monteverdi’s Vespers of 1610 with Music of the Baroque.

David Brunner

David L. Brunner is acclaimed as a dynamic conductor, inspired teacher and imaginative composer. His wide and varied expertise embraces all ages in professional, university, public school, community, church and children’s choruses. Dr. Brunner is Professor Music and Director of Choral Activities at the University of Central Florida, where he conducts the University Chorus and Madrigal Singers, teaches courses in conducting and music education, and coaches private composition students. In both 1995 and 2000 he received a College of Arts and Sciences Excellence in Undergraduate Teaching Award and in 1995 the University Excellence in Teaching Award, UCF’s highest teaching honor. He is also the recipient of the College of Arts and Sciences Distinguished Researcher Award (2005), a Research Incentive Award (2002) and three Teaching Incentive Awards (2005, 1996 and 1993). In 1996 he received a National Award for College Teaching.
Brunner is well known for his compelling and imaginative work with singers of all ages and has conducted All-State and regional honor choirs throughout the United States at the elementary, middle, and high school levels. He has appeared in twenty-five states and abroad, as a clinician for the American Choral Directors Association, the Association of British Choral Directors, the Kodaly Society of Canada, the International Cathedral Music Festival at Salisbury and Canterbury, the International Band and Choir Festival at the Hague, the American Schools in London and Paris and the International School in Munich, the Allerton Retreat for Choral Music Education at the University of Illinois, the Hartt School Summer term, the National Association of Pastoral Musicians, the Music Educators National Conference, the American Guild of Organists, the Choristers Guild, the Perspective Choral Workshop in Santa Fe, and the Choral Music Experience International Institute for Choral Teacher Education and is a popular clinician and guest conductor of honor choirs, choral festivals and educational workshops throughout North America and Europe.

from the Center for the Advancement of Teaching and Learning. He has been Artistic Director and Conductor of Gloria Musicae, Florida’s professional chamber chorus; Guest Conductor of the Master Chorale of Tampa Bay, the Principal Chorus of the Florida Orchestra; and Music Director of the Florida Ambassadors of Music, with which he conducted six European concert tours. Other European appearances include performances at the Seminar fur Klassische Musik at the Eisenstädter Sommerakademie in Eisenstadt and Vienna, Austria; in St. Mark’s Basilica, Venice; at St. Martin-in-the-Fields and Wesley’s Chapel, London; and at the Vatican for Pope John Paul II. His choirs have appeared at state and divisional conventions of both the American Choral Directors Association and the Music Educators National Conference. He has, on three occasions, conducted concerts of his works for chorus and orchestra at Carnegie Hall.

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“A History of Western Choral Music”
An interview with Chet Alwes about his forthcoming book

Chester Alwes is Professor of Music at the University of Illinois and the South Central rep for IL-ACDA. Leslie Manfredo is the Choral Director at Mahomet-Seymour High School and the East Central rep for IL-ACDA.

This interview with Chet Alwes took place on Sunday, October 30, 2005 at his home in Mahomet, IL.

L.M. So, Chet, tell me about the book. It’s a History of Western Choral Music?

C.A. It is entitled—A History of Western Choral Music. I wouldn’t call anything THE History of Western Choral Music. That would be a bit presumptuous. You can’t cover everything…so it’s mainly about the European tradition, and the United States.

L.M. And it’s from what date to what date?

C.A. There are 27 chapters in total. The first ten cover Renaissance up to Bach. The remaining 17 chapters cover the development of choral music from about the time of Bach’s death until the latter 20th century.

I want to make a disclaimer that people should not read this book with the expectation that it’s going to help them program choral repertory. This book looks solely at the genres of choral music from an historical point of view.

The biggest challenge was how to organize this history; I organized it chronologically. So, the first part is examines the foundations laid down in the Middle Ages — liturgy, modality, the beginnings of polyphony, cantus firmus, organum, motet, up through Machaut.

Next come a series of chapters devoted to the Renaissance, followed by geographic exploration of the Baroque period — Italy, Germany, French and English music. I connect the history of Purcell’s time directly to Handel, leaving the works of Bach as the last chapter in Part 1.

The challenge in the second part is much larger because there’s so much more repertory…choral music undergoes a geometric explosion. The later you get, the more repertory there is to look at, sift through, organize, and try to put in some kind of rational scheme. I begin the second part of the book with a chapter on Classicism and Romanticism. Then I discuss Mass, Requiem, Oratorio, and part-song. In addition, there is a chapter on choral symphony, another on “dramatic music,” and one devoted to 19th century sacred music.

Starting in the late 19th century, I organize by looking at various movements—the music of Debussy and Ravel and the beginning of what is commonly called the avant-garde in France, and “ism”s”: serialism, nationalism, and neoclassicism. Everything else sort of gets lumped into the final five chapters.

There’s a chapter on choral music in America that goes from Billings through Ives, to the 20th century. I don’t go any further than Persichetti, Rorem, and Pinkham. Many composers are mentioned in passing, but little more than that. This is the problem with the 20th century — how do you do history when you’re so close to it.

There’s one chapter on English choral music in the 20th century, which leaves basically three chapters. One I call the “European mainstream,” which covers the people that plow the straight and narrow. They aren’t writing tonal music, but neither are they writing really weird stuff. On either side of this central group is the avant-garde after World War II. Its role, as I see it, is to propose alternative views of what art is. The opposing force to the Avant-Garde is what I call the “New Simplicity.” These are the people who take a simpler approach — chance music, which originates with Cage, gets picked up by lots of different people, and again comes in simplified versions in 20th century choral music.

LM: So this all has come about through your survey classes.

CA: Yes…I teach two graduate-level classes every semester, one is a two-semester sequence, which is the introductory survey course. And then the doctoral class that I teach is a 4-semester sequence that covers each major historical period.

LM: Who’s publishing it?

CA: Oxford University Press.

LM: When did you actually begin putting it down in the form of a book…thinking about it in book form?

CA: Well, you know, my students have been saying for years, “when’re you going to write the book?” I guess it’s probably been in the last 6 or 7 years that I’ve been serious about it. I don’t remember exactly when I first sent submitted a proposal. I signed a contract with Oxford in January of 04. I had done 4 or 5 chapters at that point. So I have written the majority of the book over the last two summers. Writing it takes a long time, but I have been teaching this material for 20-some odd years, so it’s just a matter of sitting down, thinking through, organizing it, and deciding what I am I going to talk about.
Lm: So this is going to be the “Grout” for the choral world.

CA: Yes...it tries to do the same kinds of things while limiting itself to choral music.

Lm: And how did you go about choosing your examples? Like you said, it’s almost mind-boggling to decide what should be chosen.

CA: Yeah, in some ways the choices derive from material I have used successfully in my class. These are simply good examples that illustrate basic trends and styles. In some points I deliberately have tried to avoid what I consider a trap in writing textbooks—using the same pieces that everybody else uses. Frankly, I discuss the pieces that I like and that I think are really good. In that sense, the book is very biased.

Lm: So this is designed primarily as a text for students?

CA: Absolutely! It’s a textbook. Parts of it, anybody can read. It’s not encyclopedic. It’s trying to give a history in which is asked — what shaped the growth of choral music? Why has it turned out the way it turned out? So, those questions have shaped the organization and what pieces get talked about.

Lm: Well, that sounds great. Everyone is excited about it. Thanks so much. 🎶
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Jon Hurty, director of choral activities
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Walter Rodby (1917-2005)
Walter Rodby, retired choral director at Joliet Township High School and Homewood-Flossmoor High School has passed. A past president of the IMEA (1977-79), Walt was the first editor of Somerset Press, a division of Hope Publishing Company. Mr. Rodby published more than 350 choral works, and was an early member of the Illinois Chapter of ACDA. His wife, Janice, two sons and a daughter, and four grandchildren survive him.

Walter Lamble (1945-2005)
Walter Lamble died December 1, 2005 in Bloomington, Indiana. A native of Indiana, Walt received his undergraduate degree from Indiana University and his PhD from University of Iowa. In 1977 he was hired as the head of the music department at GlenBrook South High School and served in that capacity for 24 years. He was active in ACDA, serving as Illinois State President. In 2004 Indiana University Press published his book “A Handbook for Beginning Choral Educators.”

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Rediscovering Choral “Jewels”  
by Janet McCumber, High School R&S Chair

If you’re at all like me, you find yourself at numerous reading sessions throughout the year, hot in pursuit of new/interesting/appropriate-to-my-ensembles music. However, as many school districts are putting the clamps on spending, we find ourselves having to search our files for good quality usable music. Sometimes, especially if you are new to a position or haven’t cleaned out the files in a while, this is not an easy task.

We can all think of some great choral “jewels”—like “Soon-Ah Will Be Done,” “The Last Words of David,” and “Ain’a That Good News.” But I decided to challenge myself to find some quality pieces that perhaps have been left by the wayside and rediscover what makes them special.

Here is my list. I have put these selections into two categories, sacred and secular, just for simplification’s sake, and I chose more secular titles because in this day and age they may be more useful for the public school setting. All publishers are the originals listed on my copies. I’m sure that I have left off numerous fantastic pieces, and I would challenge you to add to this list on your own.

**Sacred Titles:**

- **Hallelujah**  
  (from Mount of Olives)  
  Ludwig Van Beethoven  
  SATB  
  G. Schirmer
  
  Everyone should have the joy of singing this choral masterpiece. The soprano and tenor lines may be a little high for younger singers, and the piano accompaniment is challenging, but there is nice balance between the homophonic and polyphonic sections. This makes a particularly nice festival piece.

- **Gloria**  
  (from the Heiligmesse)  
  F.J. Haydn, ed. Michael S. Woodman  
  SATB  
  Walton Music Corporation
  
  This is a very accessible example of oratorio literature that could easily be done by smaller, less experienced choirs. The Latin is easy and familiar. There are some short melismatic passages that can present a bit of a challenge, but overall there is nothing daunting about this piece.

- **Domine Filii Unigenite**  
  Antonio Vivaldi, ed. Mason Martens  
  SATB  
  Walton Music Corporation
  
  Not easy, but great fun! This piece has rhythmic bounce and crispness as well as melodic difficulty that keeps students engaged and seems less “boring” to them than many “traditional” pieces of this type. The text is repetitive, which increases ease of learning, and the main motive is also repeated throughout.

- **With A Voice Of Singing**  
  Martin Shaw  
  SATB  
  G. Schirmer, Inc.
  
  Another nice festival piece, this selection is spirited and joyful. The accompaniment is written for organ; piano works in a pinch. This song is not particularly remarkable but for the fact that it is not difficult to put together and has some nice melodic and dynamic contrasts. It comes across as an impressive statement of how we should receive all of God’s benefits.

- **The Last Words of David**  
  SATB  
  G. Schirmer
  
  This madrigal is more difficult than the holiday songs above, but is well worth the learning. All of these pieces are a cappella. Again, care must be taken to enunciate the text so that the clever wordplay is not lost. If your choir has a quirky sense of humor at all, they will love this piece!

**Secular Titles:**

- **Blow, Blow, Thou Winter Wind**  
  (from “When Icicles Hang”)  
  John Rutter  
  SATB  
  Oxford University Press
  
  This is a great, rich-sounding piece of medium difficulty that is accompanied by a flowing piano part. The most difficult sections of the song are when all parts but one are singing on “ah” (your students have to be able to count!). This works very well with a smaller group (my section leaders (8) sang it for contest), but is also nice with a full choir.

- **Three Madrigals**  
  Emma Lou Diemer  
  SATB  
  Boosey & Hawkes
  
  Aside from some occasional rough spots, these short contemporary madrigals sound much more difficult than they actually are. They present an excellent opportunity to discuss (and translate!) the Shakespearean texts. The songs are great fun, and the piano accompaniment complements the vocals quite well.

- **My Bonnie Lass She Smellet**  
  (from Two Madrigals from The Triumphs of Thunselda)  
  P.D.Q. Bach  
  Edited with feeling by Professor Peter Schickele  
  SSATB  
  Theodore Presser Company
  
  This madrigal is more difficult than the holiday songs above, but is well worth the learning. All of these pieces are a cappella. Again, care must be taken to enunciate the text so that the clever wordplay is not lost. If your choir has a quirky sense of humor at all, they will love this piece!

- **A Consort of Choral Christmas Carols:**
  1. **Throw the Yule Log On,** Uncle John  
  2. **O Little Town Of Hackensack**  
  3. **Good King Kong Looked Out,** P.D.Q. Bach  
  (reverently edited by Professor Peter Schickele)  
  SATB  
  Theodore Presser Company
  
  Care must be taken with diction and enunciation in any of PDQ’s music in order for the audience to get in on the joke. That said, these songs, as well as the madrigal listed below, are just so much fun! “Good King Kong” allows the singers to show off their talent on the kazoo, which adds another layer of fun to the piece. Schickele’s harmonic sequences can be deceptively difficult, but once figured out, they make sense-almost.
**ACDA-Illinois Fall Convention**

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**ACDA Illinois Fall Convention**

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Enclose or attach a summary of the proposed presentation.

Send application form and summary by April 1 to:
Ron Kiesewetter
Choir Director
Lyons Township High School
100 S. Brainard Ave.
LaGrange, Illinois 60525

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**ACDA Illinois Fall Convention**

**APPLICATION FOR CHORAL PERFORMANCE**

Name of ensemble ___________________ # of singers ______
Voicing (circle one) SSA TTB(B) SATB Other ______
Name of institution ___________________ phone _____________
Street address ________________________________
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Name of director ________________________________
Director's home phone ________________________________
Director's e-mail ________________________________

Audition tape/cd specifications

a. Each of the three recorded selections for this performance application should be prepared on superior quality cassette tape or cd (preferred). No accompaniment recordings may be used.

b. The total length of the audition recording should be 10-12 minutes. The recording should include three selections. One each from the last three school years.

c. Selections recorded on the audition tape/cd:

Selection # 1
Title _________________________________________
Composer _________________________________________

Selection # 2
Title _________________________________________
Composer _________________________________________

Selection # 3
Title _________________________________________
Composer _________________________________________

Programs

Applicants must submit one program or photocopy for each of the years represented on the recording.

Mailing Instructions

Mail this form with audition tape, and programs to:
Ron Kiesewetter, Lyons Township High School, 100 S Brainard Ave, LaGrange, Illinois, 60525
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COMING EVENT

Headliners at the Summer Re-Treat 2006 — July 12-14

Tim Brown
Karen Brunssen
David Brunner

Check out our IL-ACDA website www.il-acda.org