



The Conductors' Podium

Illinois State Newsletter of the American Choral Directors Association

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NOVEMBER, 1986

FROM THE PRESIDENT

Many thanks to all who contributed time, energy and expertise to make our state convention a success. As many of you noted, we were some what fewer in number than last year's 300. For those of you who did not attend I'm afraid you missed some outstanding sessions and performances. I am not sure of reasons for the drop in attendance but I hope you will make an effort to take part in the 1987 convention. Plans are underway for October 24, at the University of Illinois in Urbana. As always the Board and officers are open to your suggestions for sessions, headliners, and ways to improve our state meetings.

Having a "downstate" convention has been the subject of discussion for a number of years. The logic of having the convention in the northern third of the state (read Chicago-area) is of course that this is where the majority of our membership resides. However, we do have many loyal members elsewhere in the state and it is only fitting that we have our convention in a more central location occasionally. I trust that after seven or eight years of the downstaters traveling north in October, our loyal Chicago-area members will travel south for next year's state meeting.

As announced at the convention we now have an IL-ACDA Recommended Literature List. Titles were sent by board members and interest area chairs and entered as a data base on an AppleWorks computer program. I edited this list and it is now available either in hard copy (paper) or as a computer diskette. An order form can be found later in this issue. In order to use the diskette you must have an Apple IIc or IIe and the AppleWorks program. Having the disk will allow you to call up the information in a variety of formats: by title, composer, voicing, etc. and add or delete titles as you choose. My intent in compiling this

list is to provide a collection of quality literature for a variety of levels (children, junior high, high school, church, college), and a wide variety of voicings. I so frequently hear complaints regarding the lack of good literature available and this is an attempt to meet that need. I hope that you will find this to be a useful resource.

President-elect Walt Lamble has plans underway for three conducting workshops this summer. They will be located in the northern central and southern sections of the state and run by some of our fine college directors. Look for more information in later issues.

The next board meeting will be in conjunction with the IMEA All-State meeting in Peoria. It will follow the Friday morning reading session in the convention center. The Board meeting will be January 30, at 10:00 a.m. in room 218. If you cannot attend please send a representative and notify me in advance.

Joe Grant

FROM THE EDITOR

This issue contains the return of our recommended repertoire list, this time from the Community/Junior College area. The list is extensive and well annotated, and we hope that it is of use to many of our members.

We are delighted to have a fine feature article in this issue. Thomas J. Stauch, interst chair for Community and Junior Colleges, and conductor at William Rainey Harper College in Palatine, has written a fine article on choosing repertoire. We invite others in our membership to send articles for publication in *The Conductor's Podium*.

We have also begun a performance calendar which we hope will be interesting to you. If you have a performance in the Spring semester, please send dates and pertinent information to the editor.

Deadline for the February issue (mailing date c. Feb. 20) is January 15. Deadline for the April issue (mailing date c. April 20) is March 15.

Carolyn Paulin

WHY JOIN ACDA?

Thoughts from the university conductor.

ACDA membership is a *two-way thoroughfare* for choral conductors in higher education.

TO YOU:

Contact, both personal and professional, with colleagues in our own state, region and nation.

Broad and deep opportunity to experience choral-music-making, and to learn from our colleagues.

Opportunities to read and hear philosophies and techniques of choral music which expand our horizons.

FROM YOU:

Your right and obligation to support our art through financial and personal contribution to its chief professional organization.

Opportunity to share your own choral-music-making with colleagues at all levels and in all arenas.

A forum for presenting your own convictions and dreams for choral music.

Donald Armstrong
Illinois State University
Higher Education Interest Chair

FROM THE INTEREST CHAIRS

Church Choirs

Bruce Perryman, Minister of Music at Peace Memorial Church in Palos Park, reports that the church is celebrating its

100th anniversary in 1986 with several musical events. On May 4th, the annual Choir Fest, with 200 voices composed of choirs of Mission Council 8 performed under the direction of Michael Melton. The choir sang "The Battle Hymn Of The Republic" arr. Wilhousky, "The Old Hundredth" — R. Vaughn Williams, "Day Of Resurrection" — Thomas Matthews, "How Lovely Is Thy Dwelling Place" — Brahms.

On June 15th, music recognition day, the Chimes of Peace handbell choir played selections at the 9:30 a.m. service. At 4:00 p.m., Peace Memorial Adult Choir presented "The Schubert Mass in G" with professional orchestra, under the direction of Bruce F. Perryman. Mr. Perryman also sang "The Five Mystical Songs" by R. Vaughn Williams. An organ concerto by Handel was performed by Patricia Anne Spencer, organist at Peace.

On Friday, November 7th, at 8:00 p.m., Wolfgang Rubsam, internationally known organist, teacher-performer at Northwestern University, will give an organ recital on the church's recently completed Berghaus pipe organ.

On Sunday, December 21st, at 9:30 a.m. Peace Memorial Choir and professional orchestra will perform Handel's *Messiah* under the direction of Bruce F. Perryman.

Please continue to send news of your church or synagogue to me. I'm eager to hear from you.

Eva Wedel — Church Music

SPARGER APPOINTED

A. Dennis Sparger was recently appointed music director and conductor of The Bach Society of St. Louis. The 100-voice chorus, which performs major works by a variety of composers in addition to those by Bach, is beginning its 46th season this fall.

Dr. Sparger is also founder and conductor of the Masterworks Chorale and the newly-formed Masterworks Children's Chorus. He is a past Illinois president of ACDA and is the founding editor of *The Conductor's Podium*.

PERFORMANCE CALENDAR

November 23 ISU Civic Chorale and Orchestra will present Brahms's *Nanie* and Haydn's *Lord Nelson Mass* at Braden Auditorium on the ISU campus. Performance time is 3:00 p.m. Soloists are Bonnie Pomfret, soprano, Pina Mozzani, mezzo-soprano, Michael Schwarzkopf, tenor, and Donald Armstrong, bass-baritone.

December 7 The annual Carol Concert will be presented at the University of Illinois Foellinger Great Hall in Krannert Center for the Performing Arts at 2:00 and 4:00 p.m. Many choirs from the University Choral Division will be featured. Call the KCPA ticket office, (217) 333-6280, for ticket information.

December 7 The Central Illinois Children's Chorus of the National Academy of Arts will present its annual Winter Holiday Concert at 4:00 p.m. at the First United Methodist Church of Urbana, Race and Green Streets. Carolyn Paulin and Charmian Bulley will conduct the three choirs of CICC. Tickets are available at the door or by calling (217) 356-3212.

December 15 and 16 The Third Annual Community Christmas Carol Candlelight Service will be held at Evelyn Chapel on the Illinois Wesleyan Campus in Bloomington. Featuring two choirs from the community each year, the Choir of the Second Presbyterian Church of Bloomington, Al Zinter, conductor, and the Singing Y'ers, Kevin Hibbard, conductor, will present this year's Service of Lessons and Carols. The service begins each evening at 7:30 p.m.

There are other performances listed throughout the *Podium* this issue. Please support your fellow ACDA members and attend those that you can. Send your information on performances to your district or interest chairpersons, or directly to the editor. Deadline for the February issue is January 15, for the April issue is March 15.

CHICAGO SYMPHONY CHORUS

Margaret Hillis and the Chicago Symphony Chorus Development Committee are excited to announce the establishment of educational programs which will directly involve *YOU*. During the early part of 1987, ACDA members who direct school groups, community ensembles and church choirs will be contacted to gauge their interest in CSC involvement with their groups. This involvement could range from workshops conducted by Miss Hillis and her staff, to small group performances and discussion by CSC members, to lecture/demonstrations — the possibilities are many and are only limited by your need. We will want to know how the CSC can aid its friends and colleagues in the city, the suburbs and downstate (Downstate involvement would be based on CSC members' availability to travel.). For information prior to the mailing please

contact Mary Ann Beatty, 23815 Barnswallow Lane, Wauconda, IL 60084 (312-526-2372).

A REMINDER!!! Mark your calendars now — the annual Hillis Fellowship Fund Christmas Concert will take place on Wednesday evening, December 17 at 8:00 p.m. The focus of the concert this year will be on the family . . . your own family and your musical family. Bring the kids (of *all* ages) for this joyous yuletide celebration in the splendor of the CSC's own home — Orchestra Hall. Tickets are available by calling the box office (312-435-8113).

SAINT MARY'S COLLEGE CHOIR FESTIVAL

Saint Mary's College, Notre Dame, Indiana, will host its Second Annual High School Women's Choir Festival on Thursday, November 20. The festival will take place in O'Laughlin Auditorium on the college campus, beginning at 9:30 a.m. Admission is free, and the public is invited to attend.

Thirteen choirs from three states will take part in the festival; seven choirs performing in the morning session, and six more singing in the afternoon. The day's choral activities will conclude with a performance by the Saint Mary's College Women's Choir, Nancy Menk, Director.

Commentators for the event are Dr. Earl Rivers, Head of the Division of Ensembles and Conducting at the University of Cincinnati College-Conservatory of Music; Dr. Robert A. Kvam, Director of the School of Music, Illinois Wesleyan University; and Nina Nash-Robertson, Director of Choral Activities, Central Michigan University.

Participating choirs and their directors are:

DeKalb High School, Waterloo, IN; Shelley Johnson, Director
Norwell High School, Ossian, IN; Carole A. Dowden, Director
Rogers High School, Michigan City, IN; Dale Trueax, Director
Kokomo High School, Nappanee, IN; Cathy Gillam, Director
Burriss High School (Ball State University), Muncie, IN; William Wakeland, Director
Notre Dame High School, Chicago, IL; Alice M. Belmont, Director
Elizabeth Seton High School, South Holland, IL; Suzanne Senese, Director
Wheaton North High School, Wheaton, IL; Jeff MacDonald, Director
Paw Paw High School, Paw Paw, MI; Frederic P. Sang, Director

Catholic Central High School, Grand Rapids, MI; Monique Stauffer, Director
Sexton High School, Lansing, MI; Vema Holley, Director

East Kentwood High School, Grand Rapids, MI; Mark Webb, Director

For further information, please contact Dr. Nancy L. Menk at Saint Mary's College, (219-284-4632).

ACDA COMMUNITY COLLEGE RECOMMENDED REPERTOIRE LIST

Wilaert, A., *Chanson on "Dessus le marche d'Arras"*, SATB, a cappella, (Fr.), Associated Music Publishers, NYPM Series, #31. Part of the New York Pro Musica series this octavo also includes a probable monophonic model which can be performed before the chanson. Polyphonic, imitative writing with challenging syncopated rhythms. Ideally done by a small group, the ranges are comfortable and the parts can be freely doubled by instruments.

DiLasso, O., "My heart is offered still to you" (*Mon coeur se recommande a vous*), Randolph (Ed.), SATB, a cappella, (Eng., Fr.), Lawson-Gould, #563. A lyric madrigal in ABA form. The texture is primarily homophonic. Range demands are moderate.

Byrd, W., "Ave verum corpus" (Hail, O hail true body), SATB, a cappella, (Eng.), Oxford University Press, #TCM 3 (revised). Combinations of homophonic and imitative writing. Comfortable ranges. Half step melodic activity demands careful attention to intonation.

Palestrina, G. P., "Sicut cervus" and "Sicut anima mea", Young (Ed.), SATB, a cappella, (Lt. Eng.), Broude Brothers Limited, #MGC 19. Long arching lines in a polyphonic texture. Tenor tessitura is moderately high. The sustained lines and use of a lighter tone quality makes this an excellent teaching piece. Can be done with a small group.

Palestrina, G. P., "Super flumina Babylonis", SATB, a cappella, (Lt.), J Fischer & Bro., #7259. Another polyphonic composition with long arching melodic lines. Male tessitura is high. The piece demands good control of upper range in the soprano, tenor, and bass sections.

Scarlatti, A., "Exultate Deo", SATB, a cappella, (Lt.), Marks Music Corp., #76. Opening D major section is spirited with long polyphonic phrases leading to a buoyant "Alleluia" section. The lyric jubilate section changes to the relative minor and is in triple meter. Tessitura in this

section is higher. The piece concludes with a return to the "Alleluia" section.

Martini, G. G., "Lord, my God assist me now" (*Domine, ad adiuvandum me festina*), SATB, SATB soli, Keyboard or strings and organ. (Lt., Eng.), Concordia Publishing House, #97-6304. The opening polyphonic Largo gives way to a rhythmic allegro e spiccato in a more homophonic style. Solo passages are moderate in their demands. The piece concludes with a delightful fugue. Keyboard part requires a good accompanist.

Viadana, L., "Sing, ye righteous" (*Exultate, justi*), SATB, SATB soli, a cappella, (Lt., Eng.), Concordia Publishing House, #98-1527. Opening and closing homophonic sections move in a buoyant one. The middle section in a moderate two is more imitative in style. Passages which may be performed by soloists or a small group are marked in the score. Vocal demands are moderate. A good opening number.

Haydn, F. J., "Abendlied zu Gott" in *Three and four part songs*, SATB, Keyboard, (Gr.), Kalmus Vocal Series, #6235. One of Haydn's part songs. Highly lyrical writing with each voice sharing the graceful melodic lines. Soprano lines especially requires a delicate touch. At \$4.00 a copy for the entire set this is a bargain.

Mozart, W. A., "Misericordias Domini" K.V. 222 (205a), SATB, Strings and Organ, (Lt.), Baerenreiter-Verlag, Kassel, #BA 4789. Homophonic and polyphonic ideas alternate back and forth eleven times. The counterpoint is challenging especially at the brisk allegro tempo.

Mozart, W. A., "Alma Dei creatoris" K. 277, SATB, SAT soli, Strings and organ, (Lt.), Kalmus Vocal Scores, #6343. Homophonic choral textures and lyric solo passages. Ranges are moderate and the rhythms, though active, are relatively easy.

Mozart, W. A., "Ave verum corpus", K. 618, SATB, Strings and organ, (Lt., Eng.), Broude Brothers Limited, #BB75. One of Mozart's finest pieces. Can be done by any size group with either keyboard or string orchestra. Longer phrases demand good control and linear growth.

Schumann, R., "Zigeunerleben" (*Gypsy Life*), SATB, SATB soli, Piano, (Gr., Eng.), Walton Music Corp., #2706. A very spirited and animated piece with a dramatic changing dynamic levels. Homophonic and imitative sections appear in this piece. Solos are easy. The piece demands a good accompanist.

Schumann, R., "Das Schiffelein" (*A Lonely boat drifts slowly*), SATB, S solo, Flute,

Horn, (Eng., Gr.), Broude Brothers Limited, #BB 135. Colorful chromaticism in the vocal lines and harmonic structure. The horn solo requires a good player. The soprano solo, while not long, requires a controlled lyrical voice.

Brahms, J., "O süßer Mai" (*O Lovely May*), Greyson (Ed.), SATB, a cappella, (Eng., Gr.), Bourne, #R 14. Harmonies keep shifting from major to minor as is typical of this composer. Vocal lines are moderate in their demands. Bass part divides near the end of the piece. Phrase shaping within the longer line requires special attention.

Brahms, J., "Der gang zum Liebchen" (*The trysting place*), SATB, Piano, (Eng., Gr.), E. C. Schirmer, #391. One of the vocal quartets of Brahms. It is a very expressive piece. The broad dynamic range needs a full, resonant choral tone and the accompaniment demands great sensitivity.

Tschesnokoff, P., "Salvation is created", Ehret (Ed.), SATB, a cappella, (Eng.), Bourne, #B21184-358. A short, simple sonority piece. The dynamic range is large and the phrases require powerful crescendos and diminuendos to be effective.

Holst, G., "I love my love", SSATTBB, a cappella, (Eng.), G. Schirmer, #S-003-08117-00. A lyrical setting of a Cornish folksong. Some divisi sections and the vocal ranges are large. The dialogue between the two characters is divided between the men and women. Several changes in tempo and places for rubato. Large dynamic range.

Hindemith, P. "A Swan" (*Un Cygne*), From *Six Chansons*, SATB, a cappella, (Eng., Fr.), Associated Music, #A-505. This contemporary piece has chromatic vocal lines which tend to be difficult to keep in tune. Considerable breath support is required to traverse the long, slow phrases.

Hindemith, P. "In Winter" (*En Hiver*), From *Six Chansons*, SATB, a cappella, (Eng., Fr.), Associated Music, #A-508. Contemporary harmonies require very accurate intonation to be effective. The piece contains a lot of chromatic part writing.

Recommended by Max Guinnup, Lee Kellelman, Ron Pexton, Jon Warfel and Thomas J. Stauch.

Members of IL-ACDA can purchase copies of the *Recommended Choral Music List* for \$1.50. Diskette copies are \$5.00.

Please send me _____ copies of the *Recommended Choral Music List*.

Please send me _____ copy(ies) of the *IL-ACDA Recommended Choral Music List* in diskette form to use with my Apple IIe/IIc computer. I own a copy of AppleWorks (published by Apple Computer, Inc.) and understand that the diskette is a data disk which must be used with AppleWorks.

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REPERTOIRE: QUESTIONS, THOUGHTS DECISIONS

Thomas J. Stauch

One sure sign that Fall has arrived is the sound of voices raised together in song as choral music comes alive once more in our churches, schools, and communities. Thousands of people come together to share choral experiences which will touch them, nourish them, and enrich their lives. The quality of the choral experiences these people will have is determined to a great degree by the repertoire the choral director selects. It is this selection process which is the subject of this article.

The study and selection of repertoire can be divided into three interlocking areas: text, structure, and appropriateness. Composers, particularly contemporary ones, have indicated that choral composition begins with the text (Swan, 1970). Many hours, weeks, or months are often spent examining and searching for appropriate texts. In fact, many musical ideas come from what the composer senses is the essence of the text (Thompson, 1976). It seems therefore, that time must be taken to thoroughly examine the text of a choral composition in order to identify and understand the ideas contained therein.

The study of text includes various factors. For instance: Is the text narrative or repetitive? Does the text contain symbolism? What historical events may have affected the composer? Is the text sacred? If so, then what was the nature of the composer's theology? Finally, what is the intensity, the depth or superficiality of the text? These questions have to be answered if we are to comprehend, even slightly, the composer's intent.

The second major area is structure. Musical structure encompasses the aspects of musical craftsmanship: melody, rhythm, harmony, texture, form, dynamics, line, and so forth. It is beyond the scope of this article to address all of these elements. However, the various musical elements should dovetail and integrate with each other to enhance the text. Several questions can help clarify how effectively a composer has achieved this integration. For example: Does the music illustrate the text? Do musical repetitions have any relationship to textual repetitions? If so, how does this affect phrasing and dynamics? Do the musical climaxes correspond to those of the text? If the musical structure is well constructed and exhibits high levels of craftsmanship enhancing the text then the composition is one of quality.

The third and final area is appropriateness. A director must determine whether a piece is appropriate for the choir. Here the emphasis shifts from evaluating the composer to evaluating the skills and abilities of the choir. More specifically, this means can the choir grasp the intricacies of the piece both musical and textual? This again suggests several questions. Can the ensemble grasp the meaning of the text? Do the singers have the technical skills to perform the work? If not, can the skills be developed by working on this piece? Is the choir the right size for the work? Will the singers experience musical and aesthetic growth as a result of their contact with this piece? What musical skills can be taught by utilizing this piece?

Reimer (1970) has stated: "The more fully the performers grasp the musical content of a piece — melody, harmony, rhythm, texture, etc. — the more fully can they share its musical meaning and the more musical they can make it sound" (p. 137). Quality repertoire can make this happen at a deeper, richer level. Yes searching for quality literature does take a considerable amount of time and effort. This is our duty and responsibility. We owe it to those people in our choral ensembles. They come to be inspired, to grow, and to touch each other through choral music. They come to rehearsals expecting our very best and our best must begin with quality repertoire.

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- Thompson, R. (1976). Comments made during a discussion with the composer at the College of DuPage. Glen Ellyn, IL.

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