



# The Conductors' Podium

Illinois State Newsletter of the American Choral Directors Association

VOLUME XVII, NUMBER 2

JANUARY 1991

## Convention Forecast for IL-ACDA

Ramona Quinn Wis  
President-Elect, IL-ACDA

If you are still filling in the important events in your new 1991 datebook, you might be interested to know what will be happening in IL-ACDA in the next several months...

**National and Division Conventions:** ACDA National and Division Conventions work on an "alternate-year plan." This year, there will be a National ACDA Convention to be held in Phoenix from March 13-16. Pre-registration materials for this exciting event should reach you by mail. For those who have never attended a national convention, please consider making Phoenix the start of a very good habit! In 1992, each division in ACDA will host its own convention and we are fortunate that for our own Central Division, the '92 Convention will be held in Chicago. Dates for the Central Division Convention are Feb. 19-22, 1992 and the location is the Chicago Hilton and Towers. If you have not seen the Hilton in recent years, you are in for quite a surprise. A year of renovation produced a spectacular hotel and convention facilities and of course, the Michigan Avenue location makes it ideal for seeing the sites of Chicago. We hope to be able to take advantage of some of the best performance locations in the city as well as enjoy the acoustics and splendor of Hilton's Grand Ballroom.

The Convention Committee is presently in the planning stages for Chicago '92 and, as always, we are concerned with meeting the needs of ACDA members through the sessions, concerts and other activities which are part of the convention. We need your input about any or all of these areas

and we need it soon if this input is going to be reflected in any way in the convention program. Please take some time to respond on the form included in this issue and send this to me before February 16. This is the day of our programming meeting, so help send me to the meeting with your ideas. You might also consider contacting a member of the Convention Planning Committee if this is more convenient. Their names and addresses may be found on page 5.

**State Activities:** Because the Central Division Convention will be held in Chicago next year, there will not be an Illinois State Convention in the fall of 1991. Realistically, many choral educators would be unable to attend both a state and division convention in the same academic year. It is our hope that you would use whatever time and travel funds that might be available to you to attend the Chicago '92 event and in the fall, take advantage of the smaller "Interest Area" activities which will be slated around the state. These may be anything from festivals featuring a particular age group (like junior high or collegiate level-or type of choir such as Jazz/Show or treble) to one-day workshops on a topic of interest to choral educators (perhaps vocal techniques for the choral singer or literature for the small church choir). These less formal events provide a unique opportunity to take advantage of the services provided by IL-ACDA and to begin to know the people in your interest are. Watch future issues of the *Podium* or contact your "Interest Area Chair" for information about these activities.

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*And much more!*

## From The President

I can hardly believe it's the week before Christmas; where has the semester gone! DeKalb seems like a year ago, not two short (but very busy) months in the past. Speaking of DeKalb reminds me of what a wonderful and interesting convention that was. I take some measure of pride in the success of the two conventions that have occurred during my tenure as President, although, of course, their success had only a little to do with me individually and a lot to do with the numerous people who organized, implemented, performed and lent whatever expertise was asked of them to make things work. I am particularly indebted to Bob and Lynn Drafall, whose experience with past conventions and willingness to help once again was indispensable. I'm also indebted to my friend and colleague Leonard Van Camp, who challenged us to try a different format in the "honors choirs"; will we ever be able to go back to having just one mixed group after the extremely positive experiences of these past two conventions? We also experimented (successfully to judge from the reaction) with the format of reading sessions--making them longer, asking clinicians to give us long lists of good repertory but limiting them to only that number of pieces that we could really experience and learn something about in the time allowed. Finally, I have been impressed with the variety and quality of the performances which you provided for us; it's probably just the blinders of bias that make me feel that these two conventions had a better balance and broader geographic representation of the incredibly diverse and talented musicians of our state. At this season we are all filled with wonderful memories of the past, so I hope you will not judge me too harshly for sharing this nostalgic remembrance of these high-water marks in my time as your president.

Having said that, I must go on to say that as pleased as I have been with the conventions, I have been equally concerned and irritated with the relative lack of activity in the state during the rest of the time. Perhaps we put too much effort into the convention and are then burned out or feel we've done our bit for good old ACDA and now it's somebody else's turn to organize, write letters and get events organized. Oh sure, there is the annual Collegiate Choral Festival(s) or Treble Choir

Invitational, but too many of the R&S Interest Areas go begging for events which could benefit their constituencies. I have told the board that I am committed to making money from the Budget available to fund projects sponsored by the interest chairs, regardless of whether they cater exclusively (I hope not!) to ACDA members. It seems to me that that is what that money is there for; we are made stewards of that money not just to make more of it but to make it work throughout the state to make ACDA more well known, to help us all get better at what we do, to gain exposure for our groups to their peers, and to help insure that choral singing of the very highest calibre is part of our schools, churches and communities in the future as it was for us. Perhaps we don't do more because the model of the state convention with its size and logistical complexity is so daunting. But it doesn't have to be so; we don't have to measure the success of our ventures on body count alone, for whenever we learn a new piece we can use, whenever we hear a performance that inspires us to try something new and challenging, whenever we learn a new warm-up, seating arrangement, fund-raising idea, or motivational technique, not only do we and our groups profit, but the spin off into our communities to our colleagues is assured. This coming Fall when there is no state convention to be planned might be the perfect time for small groups to gather, whether they share the same type of ensemble or the same geographic locale. Talk with one another, spend a day together getting to know one another better and picking each other's brains, bring in a clinician to help you with those conducting problems that have never gotten solved or someone whose work you admire to hear how they go about doing what they do. There is no need to be afraid of doing it wrong, because whatever you do will be beneficial. Like our performances, which are never quite the same way twice or different from how \_\_\_\_\_ did it, so too our interconnections don't have to follow a prescribed pattern to be successful. That's the really good news about this organization and this profession. Give it a try and let me know what I can do to help, either by providing money, moral support or my presence to make your event a success.

--Chester Alwes

## From The Editor

December 19, 1990--Today was the last day of finals here at Eureka College; this afternoon I turned in my grades and went home at 3 o'clock. After the busy holiday season of rehearsals and performances on evenings and weekends, it was certainly a pleasure to be able to clear off my desk and leave at a reasonable hour. I'm sure most of you can relate.

So what am I doing here at my office four hours later writing my column for the *Podium*? I guess I just couldn't stay away.

As you read this January issue, the holiday season is probably little more than a distant memory. Maybe you are already planning ahead to next Christmas. But I hope you are also planning ahead to the exciting conventions that are coming up. Phoenix in March, and then next February, we play host to the Central Division in Chicago. I look forward to seeing many of you at both of these conventions. Mona Quinn, who is Chair for the Chicago convention, has an article beginning on the front page that will fill you in on some of the plans that are in progress. And you will also find a list of the entire convention planning committee on page 5, and a form you can use to send in your ideas on making this a successful convention. If you have any suggestions at all, please send them in. It really is our opportunity to show ACDA how much Illinois is involved and interested in our profession.

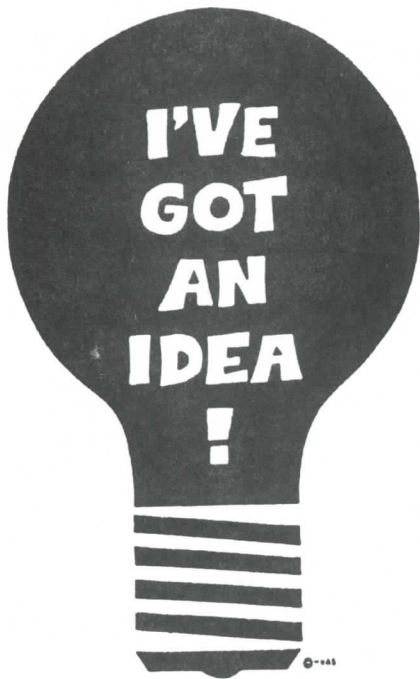
Best wishes for a healthy, productive year.

--Lane Galloway

## A Word on Style, Historical Authenticity and Performance Chester Alwes

Emboldened by the positive responses I received after my talk on the Mozart Requiem at the DeKalb convention, I offer the following observations on the necessity of knowing something about style not only to perform a piece with "historical authenticity", but even to improve and enhance the choir's awareness of and response to the music.

I conduct a wonderful church choir in Champaign comprised of 20 adults (when everyone is there). There are no paid singers and only one music student in the choir. For this Advent/Christmas season I ventured into a performance of



HERE'S MY IDEA:

LET'S TRY THIS AT OUR  
1992 CENTRAL DIVISION  
CONVENTION  
(FEBRUARY 19-22, 1992 - CHICAGO, IL)

My idea is for a:

- clinic
- special interest session
- workshop
- lecture
- festival/concert
- other \_\_\_\_\_

My recommendation for the person(s) to address this idea is:

Name: \_\_\_\_\_  
Street: \_\_\_\_\_  
City: \_\_\_\_\_ State \_\_\_\_\_  
Zip \_\_\_\_\_ Tele No. \_\_\_\_\_

Submitted by: \_\_\_\_\_  
Street: \_\_\_\_\_  
City: \_\_\_\_\_ State \_\_\_\_\_  
Zip: \_\_\_\_\_ Tele No. \_\_\_\_\_

DEADLINE: JANUARY 31, 1991

Send all IDEAS to:

Mary Alice Stollak, 1019 Southlawn, East Lansing, MI 48823



Marc-Antoine Charpentier's sublime *Messe de Minuit pour Noel*. I had wanted to do this piece for years, but it's impossible to find instrumentalists and singers enough to do it for Midnight Mass on Christmas Eve as Charpentier intended. This year, tiring of the standard Christmas fare, I decided to risk a performance, knowing full well that there were a host of formidable obstacles to overcome. The reason we never hear 17th century French music performed at ACDA conventions is because of the thorny performance practice problems involved, especially ornamentation (not even all the composers of that era could agree on what a given sign meant, let alone modern interpreters) and rhythm. In the latter area, any potential performer has to deal with the well-documented French proclivity to alter the notated rhythm in performance, a practice generally discussed under the heading of *notes inégales*. By now, most of us are aware of the practice of double (or over-) dotting since this became the rage a decade or so ago in performances of the Messiah overture (a "French overture"?), although current fashion seems to have gone 180° in favor of a straight reading of Handel's score). Overdotting is but one of three possible options, the others being snapped (*couler*) and liling (*lower*).

About three weeks into the rehearsal process with my choir I began to think that I had made a serious mistake in taking on this piece. While its tunefulness was attractive (it is largely based on the simple and very attractive melodies of a number of French Christmas carols), the welter of ornaments, rhythmic changes to realize my version of *notes inégales* and the very sectional and texturally diverse nature of the piece had my choir and me thinking "Lessons and Carols". But the good news is we all persevered and did a successful performance of this little-known masterpiece. When it was over the choir felt great about what they had accomplished and knew that they had done the piece well on its own terms, that they had wrestled with new problems and challenges and that taking the hard way through rather than the easy way around had made all the difference in the end. The preceding week as it turns out another choir in town had done the piece without, as one of my flutists, who had also played for that performance, informed, adding a single ornament or changing a single rhythm. The result was a "correct" but rather drab presentation of the piece,

because the music was conceived with these added ornaments and changed rhythms as an *a priori* assumption; without these "graces" the music can be downright plain. One also has to know that even though the text is the Latin Mass Ordinary, this music is more governed by the dance than by the imagined ponderousness of liturgical propriety.

The lessons to be taken from this are several. First, doing the piece right and according validity to the composer's intentions is essential to an exciting and successful performance. To do this it should be obvious that the conductor must take pains to ferret out what the composer's intentions were, even when the obstacles to this knowledge seem unsurmountable. In some cases, we are fortunate to have the words of the composer himself to guide us in the form of prefaces or other performance information. Failing that, we must look to immediate contemporaries for clues and neither case necessarily means reading primary source materials in foreign languages. Carol MacClintock's excellent book on Performance Practice documents is one of several sources which can be of real value as can the prefaces to well-edited modern editions. Excellent recordings of the work in question or similar works by that composer or his contemporaries can be a wonderful source of inspiration and ideas (In the case of the Charpentier, the recording by Willcocks was somewhat dated in its performance practice, but helpful as a means of helping the choir hear what the piece sounded like.) The danger here, of course, is that the recording available to us may give the wrong model to emulate, or, alternatively, that we as conductors don't recognize the potential value and the limits of these resources. Ultimately, all of us must shape our own performance, guided by our own ears and instincts; we must, however, be what Erich Leinsdorf has rightly called the "composer's advocate" as well, a responsible conduit for conveying to our audience an accurate and informed vision of his piece of music. In the case of the Charpentier Mass, this meant amending the choral scores to incorporate rhythms which reflected the precepts of *notes inégales* and also gave the proper inflexion and weight to the various syllables, deciding that choral ornamentation had to be severely limited (only appoggiaturas, no trills), dealing with tempo relationships between sections (discovering that a cadential hemiola in 3/4 meter

established exactly the right duration for the half-note in C-slash, etc.), giving dynamic shape to phrases and sections, deciding (especially in triple meter) when the rhythm of the notes and not the stress of the text determined where accentuation had to occur, marking the violin and flute parts, making sure that ornaments are understandable and idiomatic, that bowings for the strings produce the desired effect, and that dynamics and articulation are consistent within the various parts, etc.

By now, if you're still reading, many of you are saying, "You've got to be kidding! I don't have the time to do this, even if I knew what to do in the first place. And besides, my choir couldn't do this or understand what all this *notes inégales* stuff is all about. I'll just do what the printed page tells me to do and that will be sufficient." Unfortunately, it's not enough to produce distinctive performances and the good news is that you don't have to do all of this at once. In fact, no one that I have known has ever been able to assimilate all of this information, to make so many informed decisions in one performance. I must confess that a chief frustration of teaching graduate students is the perceived need to impart everything I know about this or that within a limited amount of time, forgetting that I certainly didn't accrue such knowledge that quickly or that unilaterally. But neither does this real limitation provide *carte blanche* for us to ignore the task, to dismiss the effort as unnecessary or unproductive. Like those commercials that give the phone numbers of "real people" who are willing to give testimonials about the validity of the advertiser's claims, I know 20 adults who would gladly testify that my acquisition and application of that kind of knowledge made a discernible difference in their apprehension and appreciation of this piece and of the way in which that performance has impacted their lives and the lives of the congregation they serve. Isn't that what it's really all about?

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**Share this issue  
with a colleague  
and invite them to  
join ACDA.**

# APPLICATION for MEMBERSHIP in the AMERICAN CHORAL DIRECTORS ASSOCIATION

Please Fill Out Completely

Please accept my application for membership in ACDA as indicated below:

- NEW       RENEWAL
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Life membership payable in annual installments of \$100.00 or more. **Canada same as U.S. Please remit in U.S. funds only.**

Make check or money order payable to:  
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Name  
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Send ACDA publications to:

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City \_\_\_\_\_ State \_\_\_\_\_

Phone (\_\_\_\_\_) \_\_\_\_\_ Zip+4 \_\_\_\_\_

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## IMPORTANT — Please Complete This Section

Please check areas of activity:

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- 5  ACDA Student Chapter
- 6  Jr./Community College
- 7  College/University
- 8  Community Choir
- 9  Church Choir
- P  Professional Choir
- S  Supervisor/Administrator

Please check classification of choirs directed:

- Children       Boy       Girl       Men
- Women       SATB/Mixed       Jazz/Showchoir
- Ethnic/Minority

Place of Employment \_\_\_\_\_

Title and/or Position \_\_\_\_\_

Mail to:  
**Gene Brooks**  
**Executive Director, ACDA**  
**P.O. Box 6310**  
**Lawton, OK 73506-0310**

As an ACDA member, I will comply with the copyright laws of the United States of America. (Compliance with these laws is also a condition of participation by clinicians and performing ensembles that appear on any ACDA-sponsored event or convention.)  
ACDA is a founding member of the International Federation for Choral Music (IFCM). If you need additional information about IFCM, please check box.

- The American Choral Directors Association, founded in 1959, is a non-profit professional organization whose active membership is composed of choral musicians from schools, colleges and universities, community, industrial organizations, churches, and professional groups.
- ACDA is one of the largest professional organizations for choral directors in the world with a membership of approximately 15,000 conductors representing one million singers.
- ACDA has as its highest purpose to encourage the finest in choral music and to promote its development in all ways, including performance, composition, publication, and research.
- ACDA is organized in the United States into seven geographical divisions, each with its own activities. In addition, each of the 50 states has its own officers, thereby making it possible for members to be in close proximity to persons actively involved in choral music and ACDA.
- ACDA has numerous national committees engaged in exploring materials, techniques, and standards. Among these are committees representing

children's, junior and senior high school, college and university choirs; choral music in the community and in the church; vocal jazz groups; ethnic music; male and female chorus; and activities for students.

- ACDA sponsors festivals, clinics, and workshops on the state level as well as division and national conventions where ideas are shared and explored, problems discussed, and music is heard. Industry representatives frequently exhibit material at these conventions; members have the opportunity to examine first-hand the latest publications and music-related supplies.
- ACDA publications include **The Choral Journal**, published ten months per year, which contains important articles, reviews of books, records, music, and general information about choral music and musicians throughout the world.
- ACDA has student chapters in many high schools, colleges, and universities whose members are contributing fresh ideas to the thrust of the national organization.

## 1992 Central Division Convention Committee Chairs

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East Lansing, MI 48823  
(517) 351-4791

Ramona Quinn Wis-Convention Chair  
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Warrenville, IL 60555  
(708) 393-9258

Cheryl Frazes Hill-Assistant  
Convention Chair  
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Evanston, IL 60202  
(708) 866-7867

Lane Galloway-Publicity  
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Eureka, IL 61530  
(309) 467-4235

Marian Kuethe Wyatt - Registration  
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(217) 398-2041

Stephanie Bezanis-Facilities  
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(708) 323-0428

Jackie Schutt-Special Rooms & Housing  
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Naperville, IL 60565  
(708) 369-3099

Eva Wedel-Hospitality  
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Crystal Lake, IL 60014  
(815) 459-5124

Tim Heck-Exhibits  
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Chicago, IL 60657  
(312) 281-0199

Tom Stauch-House Control  
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Elgin, IL 60123  
(708) 742-5168

Amy Goodman-Music Reading  
1035 W. Altgeld St.  
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(312) 327-8142

Allen Borton-Secretary  
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Charlotte, MI 48813  
(517) 543-6759

Phillip Carey-Treasurer  
939 W. Argyle, #2E  
Chicago, IL 60640  
(312) 271-6550

## Jazz/Show Choir News Jim Jirak

Allow me to introduce myself because I have recently accepted appointment to serve as Jazz and Show Choir Interests Chair for Illinois ACDA.

My name is Jim Jirak and in August of this year I joined the music faculty at Illinois State University in Normal, where I teach conducting, choral music education, and direct three ensembles.

This past summer I completed coursework toward a Doctor of Arts degree in Choral Conducting and Jazz Pedagogy at the University of Northern Colorado. Prior to that, I taught vocal and instrumental music for 12 years in Teton County, Wyoming.

While at UNC, I directed Vocal Jazz and I sang with the newest small jazz ensemble, Et Cetera. I was also Assistant Director for the Jazz Studies Department in charge of the annual UNC Jazz and Show Choir Festival.

It is exciting to be here in Illinois, and I look forward to helping in any way I can to further choral music. Obviously, the state is much larger than I am used to and it will take some time to know my way around. Even so, here are some events that I have "discovered":

VOCAL JAZZ/SHOW CHOIR DAY,  
Millikin University, February 8, 1991  
Special guest: ANN MARIE MOSS  
Contact: Steve Widenhofer - 217-424-6300

SHOWSTOPPERS, National Show Choir  
Invitational, March 14-17, 1991  
Chicago, Ronald D. Hellems,  
Artistic Director  
Contact: James E. Dash - 800-522-2213

COLLEGIATE SHOWCASE, Chicago,  
April 4-7, 1991  
Special guests: THE HI-LO'S and  
GOLD COMPANY  
Contact: James E. Dash - 800-522-2213

1991 ISU VOCAL JAZZ FESTIVAL,  
Normal, Illinois, April 20, 1991  
Special guest: GENE PUERLING  
Contact: Jim Jirak - 309-438-5289

Please notify me of other exciting events in the area as well as your ideas for future workshops or similar gatherings that will help ACDA help our students enjoy choral singing. It is good to be here.

## Chicago News Lynne Aronson

Hello to Chicago ACDA, truly the "sleeping giant" of our state chapter!!

As you may or may not know, the Central Division Convention is being

held in Chicago in February, 1992. As a result, there will be no state gathering in October, 1991. What an opportunity this would be for us to get together in Chicago (good news, you don't have to travel or take a hotel room, but, you can take professional leave, such a deal!!)

Here's the catch. I know I'm talented, but even I would need input, suggestions, thoughts, programming ideas, idea ideas, more suggestions, further input, advice, questions, answers, notions, and, most of all, HELP!!

This would be a terrific opportunity for us in Chicago to strut our stuff, show off, revel in our talent, impress the nation, gather rosebuds while we may, showcase our students, freak the neighbors and in general feel really good about our accomplishments.

Hello, hello, are you listening? Are you willing to put your money, make that your chorus, where your mouth is?

I need you, Chicago needs you--let's do it!!

Don't sit there, get up, walk to your telephone and "call me, don't be afraid, you can call me," 312-743-5516.



It's not too late to begin planning to attend the 1991 National Convention, March 13-16. The convention will be held in the Phoenix Civic Plaza. Churches in the area will be utilized for some of the concerts and special sessions. The convention hotels are all within easy walking distance of the Plaza and churches as well as tourist attractions in downtown Phoenix.

Highlights of the convention include Margaret Hawkins as keynote speaker and Garrison Keillor speaking on "Choral Music in Lake Wobegon." The Oregon Bach Choir and Orchestra, conducted by Helmuth Rilling, will present a complete performance of the Bach Mass in B Minor as well as a lecture of the work. A National Community College Honor Choir will be conducted by Douglas McEwen while a "Consortium of Choirs" will feature a performance by four American children's choirs.

If you have not received your registration packet, please contact Gene Brooks, Executive Director, ACDA, P.O. Box 6310, Lawton, OK 73506.

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Vacant

**High School**

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**Junior High School**

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708-215-1829 (h)

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Sandra Prodan  
Glen Ellyn Children's Chorus  
586 Duane Street, Suite 102  
Glen Ellyn, IL 60137  
708-858-2471 (w)

**Community Choir**

Barth Dowling  
208 Regal Lane  
East Peoria, IL 61611  
309-699-9035 (h)

**Male Choir**

John Wahlquist  
5220 Welsh Road  
Rockford, IL 61107  
815-874-9536 (w)  
815-633-5859 (h)

**Treble Choir**

Alice Brockway  
7326 N. Harlem #2W  
Chicago, IL 60648  
312-774-9322 (h)  
708-634-4000 (w)

**Music in Worship**

Thomas Goetze  
First Presbyterian Church  
302 North Dunton  
Arlington Heights, IL 60004  
708-255-5900 (w)

**Youth and Student Activities**

Vince Rock  
230 Glen Ellyn Road, #106  
Bloomington, IL 60108  
708-307-7374 (h)

**Jazz/Show Choir**

Jim Jirak  
Illinois State University  
Department of Music  
Bloomington, IL 61701  
309-438-5289 (w)  
309-452-2013 (h)

**Choral Composition Competition**

Fr. Dennis Schafer  
1107 E. Florida, #22B  
Urbana, IL 61801  
217-328-2866 (h)

**Ethnic and Minority Concerns**

Janet Underwood  
8316 South Ada  
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312-723-0263 (h)

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## THE CONDUCTOR'S PODIUM

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