

PODIUM

WINTER 2019

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PRESIDENT'S MESSAGE

Lee R. Kesselman

By the time you read this, you will be looking forward to IMEC 2019 -- our annual gathering of music educators in Peoria! If ever an event encompassed all our aspirations as music educators, this is it. There will be an unbeatable collection of performances, interest sessions, and social gatherings. I always enjoy seeing my choral colleagues and getting time to share but I invariably find myself at an instrumental event or two which I find interesting and instructive.

On the choral side of ILMEC, our All-State choruses will be led by Philip Lawson, Kimberly Dunn Adams, Emily Crocker and Tom Shelton -- what a list of all-stars! We'll have a meeting of the Chorus Division and an all-conference sing led by chorus division president Curtis Fischer-Oelschlaeger, an IL-ACDA reading session on Friday, an IL-ACDA Board Meeting, multiple interest sessions and performances by choral ensembles from Alton High School, Lockport Township High School, Maroa-Forsyth High School, McCracken Middle

School, McHenry Middle School, Millikin University, Murphysboro Middle School, Rockford Christian High School, Still Middle School, and Timothy Christian Schools. Congratulations to all the directors -- we can't wait to hear your performances! Check out the entire schedule at www.ilmea.org/. We'll also be hosting an IL-ACDA reception on Thursday night at Obed & Isaac's Microbrewery & Eater --- come see us and enjoy the time together.

A word about 'engagement'. When I talk to former students who are just starting their classroom careers, I find it interesting that so many talk about issues like classroom management, developing a choral culture in their schools, and how they have strong musical ideas but can't always connect to the students in their schools. And those of us who have been teaching for a while often talk about how much each generation of students changes and doesn't always connect to the musical values we hold dear. Aren't those two issues flip sides of the same overriding one? In fact, maybe this has always been the case?

The next time you look out over

REPERTOIRE AND RESOURCES CHAIRS

Children's Choir

Renee DeJager
Timothy Christian Schools
DeJager@timothychristian.com

College/University Choirs

Andrea Solya
University of Illinois at Urbana-Champaign
asolya2@illinois.edu

Community Choirs

Eric Esparza
DePaul University &
Windy City Performing Arts
eesparz7@depaul.edu

Ethnic & MC

Darius Polikaitis
Dainava Lithuanian Chorale
darneviskas@gmail.com

Two-Year Colleges

Jeffrey DeLay
Highland Community College
jeff@ridgelandmusic.com

Middle/Jr. High Choirs

Ron Korbitz
Hill Middle School
ronald_korbitz@ipsd.org

Female Choirs

Aubrey Prince
Riverside Brookfield HS
princea@rbhs208.net

Male Choirs

Andy Jeffrey
Glenbard West HS
andrew_jeffrey@glenbard.org

Senior HS Choirs

Larry Fisher
Bolingbrook High School
fisherle@vvsd.org

Music in Worship

Michele Hecht
First Congregational
Church of Glen Ellyn
michele@fccge.org

Show Choirs

Seth Durbin
Waubonsie Valley HS
seth_durbin@ipsd.org

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philipspencer@sbcglobal.net

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Geneva Community HS
jesspalmisano@gmail.com

ILMEA Choir Chair

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Rockridge High School
choir@rr300.org

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(President's Message Continued from page 1)

your choir, ask yourself this question: how many students seem fully engaged in their singing? If it's everyone all of the time, you could probably stop reading. But if it's not, maybe it's worth thinking about.

The recent NDSU Choral Symposium theme was "Relevance". The keynote performance was Craig Hella Johnson's masterful Conspirare singing *Considering Matthew Shepard*. At the most recent Central/North Central ACDA Conference, almost every single choir sang at least once piece which seemed specifically aimed at exploring one or more issues of social justice. Music about social issues, marginalized populations, social justice has become a staple of our modern choral repertoire.

I think I used to assume that my choral singers took all the music we sang to heart, made it their own, considered its importance to them as individuals. But now.... I'm not so sure. I think they find it easier when the implications are specifically and directly relevant to their lives. But what about sacred music? Or music which isn't *about* something else? Or music about nature, or beauty, or abstraction? Should those pieces disappear from our choral world leaving us with only music that speaks to today's issues? I don't think that's a great idea. 'Timeless' is one of the many qualities of great art.

So, I am making a more conscious effort these days to connect every piece of music we sing to the lives before me. Of course, I use the most verbal and prescient of my students to help me make those connections clear. My singers often surprise me with their insights. I still pick music which speaks to me on many different levels. I haven't changed my musical standards, though I'm more aware of inclusion, diversity and underrepresented voices than ever before. But I remain convinced that engagement is the key to the classroom, the rehearsal hall and performance. And with it, our other issues have a tendency to fade to pp.

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jmccumber628@gmail.com

District 6

Andrew Gibb-Clark
Highland High School
agibbclark@highlandcusd5.org

District 7

Sean Newman
W. J. Murphy Elementary School
seanjmnewman@gmail.com

District 9

Bryan Kunstman
Kaneland HS
10273@kaneland.org

Announcing the 2019



Choral Composition Contest

Win \$1000 for your choral composition!

Illinois composers with a creative voice and clear compositional ability are invited to submit works for SAB or SATB voices to Illinois-ACDA's annual Choral Composition Contest. The winning composition will be premiered at the Illinois-ACDA Summer Retreat, Summer 2019. In addition, winning composers are invited to display their works at our annual Summer Retreat.

Entries for the 2019 contest will be accepted from now until April 1st, 2019. Details and forms for submitting your work can found at the end of this Podium.

The Importance of Elementary School Choirs

Sean Newman
District 7

As choral directors, most of us might say that choral music is important as a "lifelong" tool. I never strive for my singers to become professional music performers, educators and/or producers (although it's wonderful if they do decide to pursue that!). I want them to appreciate all that is music in a way in which they can stay with it for the rest of their lives. Music appreciation must be an important part of a child's education. Elementary school choirs provide a critical starting point to that.

Elementary choral singing is a topic that is not researched as often as others. The robust inclusion and awareness of elementary-aged children into what we do as professional choral directors has a great impact on the overall development and art of choral music. The emphasis of elementary school choirs as a starting point in a child's singing ability can and will have an impact on the musical trajectory each student has.

Even if an elementary school choir is an extra-curricular activity, it is possible for general music concepts to be incorporated into the rehearsal

process. Basic solfège syllable singing, Kodály methodology and movement can all be important rehearsal techniques within successful elementary choirs. I often repeat quotes and concepts that I use in my general music instruction to further connect the music classroom to the choir classroom. Two examples of these quotes are very generalized ones, such as "music starts from silence" and "it's okay to make a mistake".

It is often more difficult to challenge elementary school choirs when they don't meet as often as a secondary choir would. However, quality is, in many respects, better than quantity. Sticking with small concepts, using limited solfège syllables, and singing warm-ups that connect to their skill set are all ways to get the most out of the rehearsal time. It is a great honor to hear my singers beg for warm-ups that they know are important for a fun and successful rehearsal.

Challenge those elementary school choirs! Make them a big deal, teach them as much as you can within reason, and let them shine! It is planting the earliest of seeds for our youngest choral singers; and that is noble!



Ben Luginbuhl has been named one of 10 finalists for the 2018 Illinois Teacher of the Year award, an annual recognition sponsored by the Illinois State Board of Education (ISBE). Ben was nominated by his high school principal who noted that Ben possesses "powerful teaching methods, a dynamic personality and as much enthusiasm as anyone could ask for." The winner will be announced at the ISBE educator recognition banquet on October 20.

Ben is the choral director at Normal Community High School and is in his 21st year of teaching choral music in Normal-based Unit District 5. You may have heard Ben's choirs perform at an Illinois Music Education Conference or perhaps you've chatted with him at any number of summer Retreats. Ben currently serves District 3 as its representative to the board--but was too humble to submit this information about himself. :-) Congratulations, Ben!

**2019 IL-ACDA Summer ReTreat
Wed & Thurs, June 26 & 27
Illinois State University**

**You don't want to miss the 2019 IL-ACDA Summer Retreat
June 26-27 at Illinois State University in Normal!**

Our headliners are:

- **Joe Miller** Westminster Choir College (Directors' Chorus)
- **Stacey V. Gibbs** Composer/Arranger (Workshops/Clinics)



Looking ahead to the New Year; School Year, That is!

Ron Korbitz
IL-ACDA Middle/ Jr. High Choirs Chair
IL-ACDA Youth Choral Music R & R Chair

This time of year is very busy with Holiday programs, visits to nursing homes, solo and ensemble preparation and all of the other things that go along with the end of the first semester. It is also a time when we need to be looking ahead to the beginning of the following school year. In District 204, fifth grade students fill out their class choices for "encore" classes and set their schedules for the following school year in January. This is a time when I need to get out and start getting future students to consider making chorus a part of their lives in middle school.

Our district has a program that introduces instrumental and vocal music options to incoming sixth graders called Prelude. It involves collaboration between the elementary general music teachers and the middle school staff. The elementary teachers do a series of lessons on the various instrument families and vocal music. Then, middle school instrumental teachers take instruments to the schools, do demonstrations and allow students to hold each instrument to see if it might be something they would like to further pursue. We have an information meeting for parents in early December and then an instrument sign up night in mid-January. I attend all the meetings to answer questions about chorus. Students then choose their classes and set their schedules before the

end of January and we see them again in September. Students can choose band, chorus, or orchestra or a combo of band/ chorus or orchestra/ chorus.

All of the schools that send students to my middle school have outstanding elementary teachers and well-established choral programs so one would think that I would have an easy time filling my classes each year. I wish that were the case. There are so many opportunities for students in our district that they often look beyond the chorus room as something they “already did” in grade school and want to move past. Students also have the opportunity to start band and orchestra in sixth grade and the thought of a new instrument can often tempt students to look to an exclusive instrumental option even though we have an option that allows students to participate in both instrumental and vocal music concurrently.

This means I have to start forging relationships with students as soon as possible. I do many things to get future students to start thinking about a middle school experience that includes chorus. I wanted to share some of these with you in an effort to help start building bigger and stronger middle school choral programs throughout the state. I’ve had significant success with the programs listed below.

Take your groups to the elementary schools. Every year, I take my two extra-curricular choirs to my elementary partner schools to perform. I take one group to the elementary winter programs and the other group to the elementary spring concerts. My students love going back to their former schools and the younger students really enjoy hearing the older students.

Host a step up concert. The partner schools in my cluster bring their choirs to Hill and perform with my sixth grade choir on a rotating basis. Each of the choirs performs two pieces alone. I conduct one piece with each elementary group so that they can get a sense of working with me. We then finish the concert with two combined numbers in which all choirs sing together. I offer my elementary colleagues the opportunity to conduct these pieces so that my sixth graders can work with their former directors again.

Visit your elementary music classes and/or choir rehearsals. My friends and colleagues at the elementary schools have all been very gra-

cious in allowing me to into their rooms to meet the fifth graders. I’ve spent time answering questions about music in middle school and middle school in general. I’ve also done some singing with the students to give them a feel for what it’s like to sing with me.

Ultimately, getting students interested in choral music is about building relationships. Students want to feel accept-

ed, respected and cared for. Entering middle school is mildly stressful at best and downright terrifying at worst. If we, as choral directors, can give students a safe place to call home where being able to express themselves openly and honestly while being a part of something that is bigger than they are, our programs and our students will thrive.

If you have something that has been successful in bringing students into your program, shoot me an email. I’d love to hear about it and share it. Keep forging new relationships and keep singing!

Ultimately, getting students interested in choral music is about building relationships. Students want to feel accepted, rerespected and respected and cared for.

Michele Hecht,
Repertoire & Resources Music in Worship

As a church musician, I have collaborated with other churches many times in the past and have found those special events to be a source of inspiration for myself and my singers. However, working with another entity, whether it is with another music director or a group of directors from different churches, is bound to present challenges. We each have our own tastes, opinions, levels of experience, and perhaps even different levels of dedication to the project which require patience, diplomacy and compromise. Often the idea of collaboration may seem too daunting to tackle in addition to our individual efforts. However, collaboration can provide numerous benefits and surprising outcomes. In his book, *Collaboration in the Ensemble Arts: Working and Playing Well with Others*, ACDA Executive Director Tim Sharp suggests that collaboration often develops out of a special need or a problem. In the paragraphs that follow, I share a summary of the ideas in his book as well as some ideas from my own experience.

A Common Goal

According to Hilary Apfelstadt, Professor and Director of Choral Activities at The University of Toronto, “collaboration in the arts is the way of the future.” In his book, Tim Sharp shares lessons learned from his long history of collaborative efforts in the arts, born out of his natural curiosity and his willingness to solve problems creatively and in conjunction with others. The bibliography reflects his eclectic and diverse interests which serve his collaborative efforts. He cites well-known authorities such as Malcolm Gladwell and Howard Gardner, and references several others on the topics of creativity, flow, teamwork, change and leadership in addition to experts in the field of music and the arts.

He begins by addressing the need for collaboration, which develops from a need to share resources toward a goal that cannot be accomplished any other way. The book is peppered with first-hand examples of his many collaborations, some through his leadership in ACDA, others through his roles as conductor, educator and researcher. Sharp has personally led several collaborative efforts between ACDA and



Debbie Aurelius-Muir and her Olympia High School Concert Choir were recently recognized as the winner of the Honorable Mention category in the school and youth division for the American Prize in Choral Performance, 2017-18. The choir received a Special Judges' Citation noting "Exceptional Commitment to Great Repertoire, Most Improved." The American Prize sponsors national nonprofit competitions in the performing arts. (To learn more about the American Prize and for a picture and biography of the OHS Concert Choir, go to theamericanprize@gmail.com, scroll to *Choruses* and click.)

Deb recently retired from the Olympia Community Unit School District 16 in Stanford (in District 3) where she successfully taught middle and high school choral music for many years. Readers will likely know her through her frequent attendance at summer ReTreats or from her dedicated service on the Board of Directors.

Congratulations, Deb!

other organizations such as NATS (National Association for Teachers of Singing), The Barbershop Harmony Society (BHS), World Choir Games, ChoralNet and the American Guild of Organists (AGO). Each of these collaborations resulted in a new initiative, a new ensemble or a new relationship. “Real Men Sing” was an initiative between ACDA and BHS to recruit more young men in choral ensembles, and a collaboration between ACDA and NATS led to special joint interest sessions at ACDA and NATS conferences. The ACDA National Youth Choir was birthed out of the World Choir Games as a collaboration with a highly experienced travel company, and both ACDA and AGO increased their visibility by inviting AGO musicians to perform at the ACDA conference in Dallas. Sharp also shares his experiences as the director of the Tulsa Oratorio Chorus when he collaborated with the opera, ballet, orchestra and youth opera to present a performance of Carl Orff’s *Carmina Burana*. These exciting examples provide inspiration to directors of all ages and levels of experience to consider collaboration.

The Benefits and Challenges

Most music directors, especially in churches, are stretched to the limit with time restraints, diminishing resources and lack of commitment from volunteers. For those of us who already feel overwhelmed by our regular workload of managing weekly worship and multiple ensembles, the idea of collaborating with another organization may seem like an unnecessary burden best left to those with an abundance of youth and energy. The author recognizes and addresses the skeptic in all of us, listing the surprising benefits of collaboration, backed up by research in business and academic learning. In addition to the accomplishment of a shared goal, according to Sharp, there are two benefits to the individual that provide a strong argument for taking on the challenge of collaborating with another organization: (1) the individual (director) is restored to her original mission with renewed energy and passion, (2) the individual experiences increased self-discipline because she is being held accountable to another entity toward a common purpose.



Tim Beutel sings tenor with the barbershop quartet After Hours. In July Tim’s quartet won the coveted gold medal to become the 2018 International Quartet Champion at the Barbershop Harmony Society’s annual international convention in Orlando, Florida. (To learn more about After Hours, go to www.facebook.com/ahquartet.) Tim serves as the assistant director of the Sound of Illinois (Barbershop) Chorus in Bloomington.

A graduate of both Bradley University and Illinois State University, Tim teaches music in the Morton Unit School District 709 (in District 3). He loves working with his students from kindergarten through grade eight. Perhaps readers may recall having met or sung next to Tim at this past summer’s ReTreat.

Congratulations, Tim!

Moving Forward

Once the idea of collaboration is established, Sharp provides an outline with steps and guidelines for moving forward. He is realistic in the way he addresses the pitfalls and challenges. He offers honest advice that encourages embracing the inevitable tension, arguing that working through points of tension is a critical step toward true growth and innovation. Another key element toward collaboration is diversity; differences in skills and ideas is imperative to the creative process.

At the end of each chapter, Sharp offers questions for further consideration. “Imagine a collaboration you would like to see happen for your ensemble or organization; why would this collaboration be good and relevant to the mission of your work; why would this collaboration be good and relevant to the mission of your potential collaborator?” For church musicians who face ongoing challenges of time, money and people, Sharp encourages us to think outside the box and reach out to other organizations who might have a common interest. Here are a few ideas for collaboration which I have found to be successful:

Collaborate with another church choir for a ‘choir exchange’ to perform works that might be too challenging to sing alone, and to experience worship in different settings.

Join forces with several church choirs to host a concert with a guest conductor and orchestra, something that might be beyond the reach of an individual church music budget.

With other musicians and artists, create an arts festival with singing, folk dancing, visual art and international cuisine to celebrate a specific cultural heritage.

Whether the collaboration be large or small, with

a positive approach and careful planning, the benefits can outweigh the challenges. If there is a common goal, and if the collaborators embrace the diversity of the gifts each person brings to the table, something new and abundant can be created that can re-energize and inspire.

Collaboration in the Ensemble Arts: Working and Playing Well with Others by Tim Sharp

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Tim Sharp (BM, MCM, DMA) is Executive Director of the American Choral Directors Association (ACDA), and represents choral activity in the United States to the International Federation for Choral Music (IFCM). Sharp, himself an active choral conductor, researcher and writer, has varied his career with executive positions in higher education, recording and publishing. Prior to his leadership of ACDA, Sharp was Dean of Fine Arts at Rhodes College (Memphis, TN), and earlier, Director of Choral Activities at Belmont University (Nashville, TN).

Michele Hecht is in her 18th year as Director of Music Ministry at First Congregational Church (UCC) of Glen Ellyn, IL, where she oversees a music program that includes two adult choirs, three children’s choirs, handbell choir, Taizé Ensemble, Recorder Ensemble, song leaders and instrumentalists. Michele earned her MM from Roosevelt University (’95) and BS in Music Education at the University of Illinois (’89). Under her direction, her church choir has performed in a feature concert at Carnegie Hall (2008), and as part of festival choirs at the Kennedy Center (2007), Fourth Presbyterian Church in Chicago (2014, 2016), St. Louis Cathedral in New Orleans (2017) and at the IL-ACDA Fall Conference (2017). Currently, she serves as R & R Chair for Music in Worship for IL-ACDA, and as Vice President for the United Church of Christ Musicians Association (UCCMA), after chairing the national UCCMA conference at Elmhurst College (2015).

Illinois ACDA 2019 Choral Composition Contest
ENTRY SUBMISSION FORM
(please type or print):

Name _____

Address _____

City and State _____ Zip Code _____

Telephone Day _____ Evening _____ Cell _____

E-mail address _____

Composition Information and Declaration:

Composition Title _____

Text Source _____

Is the text under copyright? (check one) Yes ____ No ____

If yes, you must include a copy of written permission from the copyright holder.

Please sign this declaration:

This is an original composition that has not been previously published or commissioned. I hereby give permission to IL-ACDA to reproduce this composition for the purposes of contest evaluation and, if this work is chosen as the contest winner, grant IL-ACDA the right to both reproduce and perform this composition at the summer IL-ACDA Retreat conference.

Signature: _____

Date: _____

Submission Requirements: a) A clearly legible pdf of the score; b) One Entry Submission Form for each submitted score. **Submissions must be received no later than April 1, 2019.**

Please e-mail pdf scores and forms to:

Illinois-ACDA Choral Competition Contest
Philip Spencer, Chair
Fine Arts Department
Joliet Junior College
at pspencer@jjc.edu

IL-ACDA Choral Composition Contest

Entry Requirements and Guidelines

All composers with an Illinois connection – i.e. residency, education, employment - are invited to submit works to Illinois-ACDA's annual Choral Composition Contest to earn a \$1000 prize!

The winning composition will be premiered at the Illinois-ACDA Retreat in Summer 2019.

Entry Deadline is April 1, 2019.

WHO IS ELIGIBLE TO ENTER?

- a) All composers with an Illinois connection (see above) who are age 18 or older by the entry deadline.
- b) Anyone who is not currently an officer of IL-ACDA.
- c) Anyone who has not previously won the IL-ACDA composition contest within five preceding years.

WHAT ARE THE COMPOSITION CATEGORIES AND PRIZES?

- a) A \$1,000 prize will be awarded to the winning composer. Only one prize will be awarded.
- b) The winning composition will be premiered at the IL-ACDA 2019 Summer Convention/Retreat.
- c) Composers may submit as many compositions as they wish. Each composition must be treated as a separate entry, accompanied by the required entry materials.

WHAT ARE THE COMPOSITION REQUIREMENTS?

- a) Duration: approximately 3-8 minutes.
- b) Voicing for 2019 Contest: SAB or SATB voicing, divisi acceptable
- c) Accompaniment options: 1. Unaccompanied/a cappella 2. Piano
- d) Text may be secular or sacred and may be in any language. An English translation must be provided for any text not in English.
- e) If the composer is not the author and copyright holder of the lyrics submitted or the lyrics are not in the public domain, the composer must enclose a written statement of permission signed by the copyright holder.
- f) Composers are at liberty to choose the composition's style and form.

WHAT ARE THE ADDITIONAL ELIGIBILITY AND ENTRY REQUIREMENTS?

In addition to meeting the composition requirements above, submitted works:

- a) Must be original, not an arrangement of another composer's work.
- b) Must not be a commissioned work.
- c) Must currently be unpublished and must not be published prior to July 1, 2019, including self-published.
- d) Must not be performed publicly prior to July 1, 2019.
- e) Must not be recorded or broadcast prior to July 1, 2019.
- f) May not have won or placed (second, third, honorable mention, etc.) in any prior composition contest.
- g) Must not be entered in other contests between entry to IL-ACDA and July 1, 2019.

WHAT IS THE PROCEDURE FOR SUBMISSION OF MATERIALS?

- a) The following items must be submitted with each composition:
 - 1. Electronic submission in pdf format via e-mail
 - 2. A legibly completed entry form.
 - 3. Additional documentation (if applicable):
 - a) English translation for any text not in English.
 - b) Written statement of permission signed by the copyright holder, if the text is under copyright protection. Entries printed using music notation software are encouraged. Legibly handwritten entries are also acceptable. A manuscript size of 8-1/2"x 11" is preferred.
 - c) The composer's name and any other identifying information must not anywhere on the music.
 - d) The composer's name, address, telephone number, and e-mail address should appear only on the entry form. The judge will not have access to the entry forms until the final decisions have been made. No recordings will be accepted.
- e) Compositions must be e-mailed. Faxed applications will not be accepted.
- f) Each composer will be notified by e-mail of receipt of the entry.
- g) The following will be considered ineligible: 1. Late entries 2. Incomplete entries 3. Illegible copies 4. Any entries with composer identification on the scores 5. Entries which do not follow submission requirements.
- h) All decisions of the contest committee are final and may not be discussed with the applicants.

HOW WILL THE ENTRIES BE JUDGED?

- a) Entries will be judged by the Choral Composition Contest Committee of IL-ACDA.
- b) If, in the opinion of the judges, no composition meets the expected standards, no award will be given.
- c) Criteria for selection include evidence of a unique creative voice and of choral compositional ability, as well as suitability for performance.
- d) The decision of the contest committee will be final and no correspondence may be entered into regarding the award.

HOW WILL THE APPLICANTS BE NOTIFIED OF RESULTS?

- a) All applicants will be notified of contest results by mail no later than June 1st, 2019.
- b) A public announcement of the winning composers will be made at the IL-ACDA Summer Retreat/Conference in June 2019. Winners also will be announced after July 1st, 2019 on the IL-ACDA website.
- c) Each winning composer will be contacted by IL-ACDA to follow through on details about:
 - 1. Distribution of prize money. A check will be awarded upon completion of items b and c below, at the IL-ACDA Summer Retreat/Conference.
 - 2. Agreement of rights. The composer will be required to sign a form confirming the items stated in sections 8) and 9) below.
 - 3. Final version of score and parts. The composer must provide a new score bearing the composer's name and appropriate dedication. (see section 8a)

WHAT RIGHTS ARE GRANTED TO ACDA-ILLINOIS?

a) The following dedication must be included in all subsequent manuscript and published editions of the winning compositions:

Winner of the 2019 ACDA Illinois Choral Composition Contest

b) IL-ACDA will have the right to make copies for distribution to the members of the summer 2017 IL- ACDA performing chorus, its conductor, and accompanist. Use of the winning composition will be strictly limited to the Retreat/Conference, unless permission of the composer is granted.

c) The winning composer will be asked to provide biographical information for publicity purposes. IL-ACDA will have the right to use the composer's name and composition title in the future IL-ACDA communications.

d) The winning composer will be asked to be present for the award in person, if possible, at his/her own expense.

WHAT RIGHTS ARE GRANTED TO THE COMPOSER?

a) Copyright ownership will be retained by the composer.

b) Publication rights will be retained by the composer.

c) The composer will be given the privilege to display/advertise other compositions at the IL-ACDA Retreat.

WHAT IS THE CONTEST CONTACT INFORMATION?

E-mail: pspencer@jjc.edu

Phone: (815) 280-2225

Philip Spencer, Chair, Illinois-ACDA Choral Composition Contest
Fine Arts Department
Joliet Junior College

Upcoming Events for Illinois – ACDA

Lee R. Kesselman, President, IL-ACDA

Illinois Music Educators Conference, January 23-26

IL-ACDA Reception- Thursday 1/24 9pm-11pm at Obed & Isaac's Microbrewery & Eatery

IL-ACDA Reading Session- Friday 1/25 2:15pm-3:15pm at the Scottish Rite Cathedral

6th Annual Treble Choir Festival at College of DuPage , January 31

Aubrey Prince, Treble Choir Chair

2019 ACDA National Conference, Kansas City, Missouri, Feb. 27 – March 2, 2019

Community College Choral Festival at Harper College, April 6

Jeff DeLay, Two-Year College Chair

Summer ReTreat at Illinois State University, June 26, 27

Joe Miller, Westminster Choir College (Directors' Chorus)

Stacey Gibbs, Composer/Arranger (Workshops/Clinics)

Jeff Wilson, President-Elect, IL-ACDA

IL-ACDA Fall Convention at Wheaton College, October 25, 26, 2019

*Mona Wis-Headliner will speak on Servant Leadership and Self-Care for the Choral Conductor

*High School Honor Mixed Choir with Mary Hopper from Wheaton College

*Junior High Treble Honor Choir (grades 6-8) with Angie Johnson, Artistic Director of Young Naperville Singers

*Special Guests:

University of Illinois Chamber Singers, Andrew Megill Conductor

*Auditioned Choirs Performances

*Reading and Interest Sessions