

PODIUM

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PRESIDENT'S MESSAGE

RESOLUTIONS Lee Kesselman

As I write this, I'm still living in the glow of the ACDA national conference in Kansas City. The conference was home to four terrific honor choir concerts, awards, tributes, and countless concerts, interest sessions, composer events, and exhibits. If I have any complaint about the conference, it is that there was too much to do, too much beauty, too many thoughts provoked and too many friends to see!

Many years ago, I resolved that ACDA was the professional organization which interested me the most --- my *primary* professional organization. For many decades, I have found a way to attend every national and divisional conference, always working out my home concert schedules so they didn't conflict. I made a *resolution* that attending ACDA events was going to be a key way in which I stayed in touch with colleagues, learned new techniques and repertoire, and reminded myself of the highest ideals of our profession. I still feel that way, though increasingly I find our own state chapter has played a more and more important role in keeping my work current and striving.

Some people make New Year's Resolutions on January 1st, some make them at the start of each academic year, some make them on Rosh Hashana. Those all work for me. But after resolving to attend all the ACDA events I could, I also find that at or after every one of these events, I tend to move some things up on my priority list ---- read Andre Thom-

as' book on spirituals from cover to cover, explore more works by some new composer, listen to more recordings by The Aeolians, re-think the ways in which social issues and inclusion should impact my work as a conductor, follow-up with friends about their most successful new pieces, These ACDA events help me to reconsider the ways I move forward as a professional, the projects I should undertake, the ways to re-focus my energies.

BE IT RESOLVED...

...attend the spring IL ACDA events – Treble Choir Festival, Community College Festival, Gospelfest

...attend the IL-ACDA Summer ReTreat at ISU in June --- Joe Miller & Stacy Gibbs!!!! Jeff Wilson has prepared a bountiful banquet of can't-miss events for us all

...clear the calendar for the Central/North Central Division Conference in Milwaukee, March 4-7, 2020

...read the most recent Choral Journal, cover-to-cover

...make a contribution to ACDA Fund for Tomorrow

... study my score for Amy Beach's *Canticle of the Sun*

...make plans to visit at least 5 of my local choral colleagues this spring, hear their groups, encourage them to come to the IL-ACDA Summer ReTreat

Can I just say? It is an honor to serve you as your state president.

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As music teachers we often have an advantage of being able to build relationships over several years with the same students, so we often see warning signs before others, or are the person a student might confide in when they are struggling with anxiety or depression. We all foster a sense of community and family in our ensembles that perhaps offers a safe space or a support network that they might not have in other places in their lives. Based on the programming I am seeing at other people's concerts, as a choral community we are doing our best to show our students that there is hope. We choose themes for our concerts about light, dreams, social justice, equality. The frequency in which we program pieces such as Andrea Ramsey's *A Letter from a Girl to the World* or Jake Runestad's *Please Stay* says to me that we are addressing some important issues head on in our rehearsals. This led me to wonder whether I could do more to explicitly give my students tools to help with these challenging feelings.

Studies show that meditation can be just as effective at relieving anxiety in teenagers as antidepressants.** So, over the summer I decided that I wanted to try to incorporate mindfulness into my rehearsals. Of course I was faced with many questions. How do I implement this? Would my students hate it? Am I taking too much time out of each rehearsal when that next performance is around the corner? I decided the best way was just to start exploring, and what better way than to use what I know.

As a high school student, I participated in workshops for Creative Motion. It is a Dalcroze-related school of thought, but it really explores getting in tune with your body and deep breath. After these week long camps I always felt at peace. Only recently did I make the connection that a lot of what I was learning there were mindfulness practices. I decided to start with some of the tools I learned there.

I decided to begin incorporating mindfulness into my rehearsals using a centering exercise that has students focus on their breath. The following exercise takes about 10 minutes out of class: Have students lay on the floor. You may dim the lights or put on some quiet music in the background if you like. Have the students focus on their breath, taking long deep breaths, in through the nose out through

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(CONTINUED FROM PAGE 2)

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their mouth. Then have students place one hand on their stomach with their pinky on their belly button and their thumb pointing to their chin and have them focus just on breathing into the space of their hand, wrist to fingertips. Ask them to fill up their hand like water in a water balloon-bottom to the top. Once they feel that sensation, have them remove their hand and concentrate on breathing into that same area without their hand. Repeat the exercise with the palm of the hand over the belly button and finally with the thumb over the bellybutton to feel a low sense of breath. Have them connect all three areas, bottom to top without hands. If time allows, you can also have them put their knees up and feel the sensation of breathing into their backs as well since they will feel the resistance of the floor. Once this is completed, have students slowly come to a standing position, carefully since they might be light headed. After they are standing, I have them repeat this exercise in a standing position at their own pace. This allows them to feel this deep breath in a standing position since we will need to be able to do this while singing. I find that it is easier to feel the breath while laying down initially, but you could start this exercise standing if you would prefer. I like to debrief after this exercise to see what the students notice and share with others. They usually connect this deep breath to singing in this discussion before I do.

On the next day I ask them to review these steps in a standing position at their own pace, only taking a minute or two. Eventually we would pair this down to a 15-30 second centering exercise. Once they are comfortable with this, I expand the exercise to give them other things to focus on during this time.

Here is what this exercise looks like in my rehearsal now:

As soon as the rehearsal begins I ask students to close their eyes. This automatically focuses the ensemble. Once the room is still and they taken a few breaths, I ask them to focus on something specific, saying things such as:

- Focus on your rib expansion
- Feel the breath expansion in your back
- Breathe into your shoulders and release any tension you feel
- Yawn and lift your soft palate
- Yawn and feel expansion in your throat
- Set your intention for what kind of rehearsal you'd like to have today (or this week)

Set a goal for yourself on what you'd like to accomplish today (or this week)

I say one or two things each day, based on what I think that ensemble might need. They know it is time to open their eyes when I start playing the first warm up. Since they have already made a connection to their breath, I find that they are more focused on a good breath from the start.

I surveyed my students to see their thoughts on this exercise. This survey occurred after only one week of starting class with the shortened exercise:

- 80% said that they agreed or strongly agreed with the statement that they enjoyed this exercise. Only 3% did not
- 83% said that this exercise helped them be more focused during rehearsal. 5% said that it did not.

(CONTINUED FROM PAGE 3)

- Several students said that it helped them think about breathing to sing better
- Several students said that it helped them feel more connected with the entire group
- “At first I thought it was ridiculous but I don’t have those thoughts about it anymore.”
- “I love this exercise and I feel I can use this outside other than in choir to help with anxiety and to really think hard about my actions.”
- “It’s a nice way to get everyone on the same page before we start rehearsal, I feel it makes everyone prepared to be productive.”

60% of students said that this was a technique that they could see themselves using outside of choir

I have found a lot of benefits from a conductor perspective as well. Instead of having to explicitly ask my students to focus at the beginning of rehearsal, I just ask them to close their eyes. It puts me in a better mind set encouraging a positive behavior than trying to stop a negative one. Since they are being present in the moment, they are able to let go of what has happened earlier that day more easily and focus for the entire rehearsal is much more improved. In the first week of passing out new music for my

most recent concert, the students were able to get through what I had initially planned for the first two weeks. I’ve also used this to get students prepared for performances. When all of the students arrive prior to a concert, I can now say in a speaking voice “close your eyes,” and the room falls silent and focused.

I still have a lot more exploration to do when it comes to incorporating mindfulness into my rehearsals, but it’s been an encouraging start. I know some directors are doing yoga at the start of rehearsals, so maybe that is my next step. I have always said that if I can make an impact on even one student’s life in a year, then it was a successful year for me. If I can give my students one more way to cope, another way to be present, another tool to help them when they are struggling, then maybe I will have done my part to help a kid who I didn’t even realize was hurting.

*Major Depression: The Impact on Overall Health. (2018, May 10). Retrieved from <http://www.bcbs.com/the-health-of-america>

**Monroe, Jamison. (2015, August 18). *The Adolescent brain on Meditation*. Retrieved from www.psychologytoday.com

CREATIVE SCHEDULING FOR THE CHORAL CLASSROOM

Andy Jeffrey, Men’s R and R chair

Several years ago, I was struggling with the challenge of grouping students with similar musical abilities in the same class period. I often found my beginning men meeting during the same period as a group of advanced women or some other similar situation. This presented many challenges from finding appropriate repertoire, to engaging all students in learning, among others. The structure of our school day did not allow the separation of all groups in the most pedagogically sound way. The desire to meet with groups so I could efficiently deal with voice specific concerns was seemingly always foiled by a scheduling roadblock. The best solution that I have found came from my instrumental colleagues along with the help of our counseling department and some master scheduling magic.

In my particular teaching situation, we have an eight period day where students are required to have a period devoted to lunch. Students may not elect to give up a lunch period to take a class. The beginning men are enrolled in baritone choir and their period is scheduled as a double class period which coincides with their lunch period. My intermediate women’s group meets during the first period of the baritone choir. This allows us to meet together as a large mixed ensemble when we want to, or we can have the women meet during the first period separately, while the men eat lunch, and then have the men come during the second half of their double period. This in effect creates a sectional for treble voices and a separate sec-

tional for baritone voices. This is particularly helpful we are starting new repertoire and need extra work on notes and rhythms or at the beginning of the year when it is helpful to separate treble and bass voices to work on basic vocal skills and just confidence in our individual voices.

Over the course of the last three years, this has had tremendous benefit to my classes. I have found myself programming TB, SA, and SATB music throughout the year for all of our concert cycles. The individual attention I have been able to give to the vocal development of all of my students has provided an environment that has been challenging for all students and allowed me to expose singers to a very broad range of repertoire.

This particular scheduling structure was the result of several years of planning and close collaboration with counselors and colleagues. My instrumental colleagues had already set a precedent for this scheduling format. This has also allowed for sharing of students between instrumental and vocal ensembles. I must confess that I am blessed to work in a situation with supportive and flexible colleagues and I realize this is not always the case. This particular scheduling structure has greatly enhanced the productivity and energy of my program in a way that I never was able to accomplish before. While I realize this particular structure might not work for all situations, I would encourage you to think outside the scheduling box and explore how an alternative scheduling arrangement may work for your teaching situation.

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)



Registration materials for the June 26-27, 2019 Summer ReTreat at Illinois State University are now available on the IL-ACDA website at: <https://www.il-acda.org/il-acda-summer-retreat/>. Highlights include:

- Joe Miller (Westminster Choir College) - Directors Chorus and Conducting Masterclass
- Composer/arranger Stacey Gibbs - Workshops that focus on Spirituals and Rehearsals with a High School/Collegiate Demonstration Choir
- Reading sessions in all of the ACDA Repertoire and Resource areas
- Historic 'Choral Chestnuts' Sing
- PD hours from IL-MEA and Graduate Credit from ISU
- Low introductory registration rates for students, first-year teachers, and first-time attendees
- Special hotel rates for all conference attendees.

Come enjoy a refreshing time of singing together, discovering new repertoire, refining your choral techniques, and experiencing camaraderie with choral musicians from throughout the state!

Jeff Wilson
President-elect, IL-ACDA

Bryan Kunstman, District IX ACDA Representative

I have had the pleasure of serving various roles on the ACDA board for many years. The district representative positions were readjusted to line-up with the ILMEA districts during the time that Dr. John Jost (2007-2009) was the ACDA president. The hope was that by aligning to the ILMEA districts, the ACDA membership across the state would have more opportunities to interact with an ACDA board representative (at district ILMEA events). This would also ensure that each district would be able to advocate for the needs of the directors in that area and highlight the positive things happening in each district.

One way Dr. Jost thought we could spotlight each district was to interview influential choral directors from our district, and share their responses in the Illinois ACDA Podium. In an effort to facilitate this process, he shared some questions that could be asked.

District IX is a district that has a strong choral tradition, and I have learned so much from my interactions with each and every director I have had the pleasure to meet. In 2001, I first met Stephanie Skizas, the subject of this article's interview. I was a first year teacher at Kaneland High School, and I was busy trying to figure out how to stay afloat. It was during our district festival that year that I had an opportunity to talk with her. I was a shy first year teacher who didn't know anyone. Stephanie went out of her way to introduce herself, and strike up a conversation. I was immediately struck by her genuine kindness and energy for choral music. She made me feel welcome and an equal even though I was just getting started as a choral director. Since then I have known I could always count on her smile and positivity each time I saw her. So, as she wraps up her final year directing in public schools, I thought Mrs. Stephanie Skizas would be the perfect person to highlight in this article. Thanks to Stephanie for her willingness to take some time to answer these questions, and for being an example of what it means to be a positive mentor to everyone! I am excited to see her success beyond the high school choral classroom.



How long have you been teaching/directing? How long have you been in your current position (or, if retired, how long were you in your last position)?

I have been at Glenbard South for 30 years and teaching for 33 years.

What other positions have you held?

I started my career teaching at Bloom Trail High School in Chicago Heights.

What was your preparation for your career (schools attended, etc.)?

I graduated from University of Illinois, Champaign-Urbana for my Undergraduate Degree and my Master's.

What gives (gave) you the greatest satisfaction in your position(s)?

I still, after 33 years, get so excited in rehearsals. There are moments in class and on stage that take my breath away. It is a field that no matter how many years you have been teaching there is room to grow and learn. It doubles the joy to be able to celebrate with your students. When some of my a cappella ensembles are performing, I love to watch the reaction of the audience. I can't get enough of watching joy beam as they listen to the singers. Music transcends people to the highest level of joy and beauty. Working together to give life to scores is an adventure. Creating those magical musical moments. Sometimes the rehearsals can be so rewarding!

What have been your greatest challenges?

Work/Life balance. The other challenge is to work through vocal stress. Young teachers, be very careful with your voices!

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What characteristics allow someone to be a successful choral director?

Genuine passion, sense of teamwork, sense of humor, maintain perspective, continue to push standards, take risks, organization.

What are some things you have learned over the years that you wish you had known in the beginning of your career?

Keep your voice healthy. This is such an in mind that we are in the education business, not the performance business. Your music is your text book. Choose literature that is an avenue for teaching specific concepts.

Who are some people who have helped you the most, and how?

My students shaped me into the teacher I am today. My accompanist allowed me to perform music beyond my keyboard skills! My colleagues, Brandon Catt, Andy Jeffrey, Laura Johnson, have all had a great impact. They have given me new ideas for teaching, literature and so much support while trying to balance raising a family and building a program! How fortunate I have been in my life to have them!

Who have been your model choral directors?

Dr. Joe Grant and Mrs. Judy Moe. I have borrowed so many ideas. I'm forever thankful to have had their influence in my life!

How have your teaching/directing strategies changed over the years and why?

Besides incorporating new technology, I have continued to grow into a better teachers. My students inspire me. I am more efficient with my time. I used to over program for my concerts and have learned to be more wise.

What kept you in the choral directing field?

First of all, I am still have a blast! I have not yet perfected the art of teaching! I continue to get better each and every year! I continue to learn new things and I still

get so excited! I could never see doing anything else! This completes me! It brings me so much joy!

Talk about some favorite memories from your career.

Madrigals hired to perform a Concert Series at Orchestra Hall, now known as Chicago Symphony Center, (2 concerts a day, 5 days in a row, excused from school so we could perform). We performed with the Chicago Symphony!! Memories include having 84 guys in Men's Choir, traveling with choirs, specific pieces like Beethoven Mass in C or Mozart Requiem, students returning and telling me they are still singing, meeting former students, now in upper forties and fifties, and so many more memories.

What advice do you have for young choral directors who are dealing with new challenges due to the Danielson evaluation model, PERA (and the evaluation of teachers based on student performance, etc...)?

Our music is our text book. Choose literature wisely that lends itself to a wonderful journey. As for evaluation, the Danielson model, actually, suits our profession beautifully! It's not about a dog and pony show. You are doing it all right! Keep everything in perspective. Never lose sight of the bigger picture.

What role has ACDA played in your career?

ACDA is a great way to bond and support others in the profession. It is a source of new music, new ideas, new techniques and philosophies. It offered exciting new ideas for literature, and created a strong bond among colleagues. It serves as a great way to refresh and rejuvenate.

What are your plans after you retire?

I believe so strongly in the power of music. I am creating a choir at Cook County Jail as part of a rehabilitation program for inmates.

Congratulations, Stephanie Skizas, on your retirement and your 33 wonderful years of Teaching!
~~from your colleagues of Illinois-ACDA

Eric Esparza, D. M. A., Community Choruses

The community chorus can be a powerful vehicle for exposing a wide range of repertoire and culture to its audiences, and for promoting diversity, inclusion, and visibility within the choral profession. Diversity is the condition of having or being composed of differing elements. *What cultures are included in the music we sing?* Inclusion is the act of including, or the state of being included. *Who is a part of our ensembles?* Visibility is the ability to be seen, or the quality or state of being known to the public. *Do all young people see themselves reflected in our choirs and on the podium?* Many choirs make a concerted effort to program repertoire from a variety of cultures, and society has sought to highlight and celebrate the contributions of different cultures throughout the calendar year. What follows is the typical seasonal calendar for most community choruses with some repertoire suggestions for some lesser-known (and some well-known) occasions that can increase the diversity of music being performed. It is always suggested to perform multicultural music as often as possible and not solely during these highlighted calendar times to avoid the appearance of tokenism (the practice of making only a symbolic effort), but with that being said, each month provides a great opportunity to highlight various cultures and engage the cultural dialogue taking place within communities.

September is Hispanic Heritage Month, and *El Chuchumbe* by Son Veracruzano & Jorge Cozatl is a rhythmically exciting piece for tenors and basses (TTBB) that utilizes hand percussion. Ganesh Chaturthi, a Hindu holiday where the elephant-headed Hindu God is praised and given offerings, also falls in September. *Ganesh Mantra* by Jaie Tiefenbrunn for a cappella mixed choir, bells, and drums can be used for this celebration in a concert or worship service. Rosh Hashanah, the Jewish New Year celebration, falls near the end of the month, and *Avinu Malkeinu* by Stephen DeCesare is a moving piece for mixed chorus, solo violin, and piano.

October 4th is the feast day for St. Francis of Assisi, the patron saint of animals and the environment, and *Peace Prayer of St. Francis* by Peter Latona provides a beautiful setting of the "Make Me an Instrument of thy Peace" sentiment. It is scored for mixed chorus, soli (or optional small group), organ, and oboe. October 8th is Dasara in India, marking the end of Durga Puja, remembering goddess Durga's victory to help restore dharma. *Jai Bhavani* for sopranos and altos (SA), arranged by Ethan Sperry, is a rhythmic piece with percussion that uses a Sanskrit text that praises Durga.

Diwali, the Hindu, Jain and Sikh five-day festival of lights, also falls in October. It celebrates new beginnings and the triumph of good over evil. *Aeyaya Balano Sakkad*, arranged by John Higgins & Dean Crocker is another festive piece from India that includes

Andrew Gibb-Clark, District 6

We are all familiar with the busy schedule filled with rehearsals, performances, and administrative duties that come with running a choral program. There are always times where these various duties may begin to feel overwhelming or stressful. When this happens it, can sometimes be easy to lose sight of why we do what we do.

This winter, I was able to attend the National ACDA conference for the first time in my career. Throughout the conference, I met person after person who was kind, helpful, welcoming, and passionate about choral music. It provided a sense of revitalization of my own personal passion for choral music and the influence it has had on my life. I found myself returning to the daily grind with a new spring in my step, a new found energy towards everything I do, and an even stronger desire to help others experience the influence of choral music. I've found that it is very important to find and take opportunities to become revitalized in our passions, so that we as choral directors can share that passion most effectively with those whom we teach.

As a new member of the IL-ACDA Board, I have felt very welcomed and blessed to be surrounded by passionate people who have the same goal of sharing choral music. I am excited to grow with the organization and look forward to providing opportunities for others to revitalize their passion of choral music!

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an alternative English text for greater accessibility.

November is National Native American Heritage Month, celebrating the history and contributions of Native Americans. *Native American Suite* by Brent Michael Davids for mixed chorus with flute and percussion, uses creative articulations and rhythms in an effort to capture the spirit of indigenous music. Also in November is the Día de los Muertos from Mexico, which is a time to remember dead ancestors. *Y Comienzo a Bailar*, by Elizabeth Alexander for soprano solo, mixed choir and piano, creates a portrait of a woman preparing to celebrate Mexico's Day of the Dead.

December 1st is World AIDS Day, commemorating those who have died of AIDS. *Bes Inshafat Bi Jamal*, by Alex Farazza for mixed chorus, piano, and horn, is a difficult but rewarding setting of an Arabic poem about new beginnings and healing. December 8th is the Feast of the Immaculate Conception and any Ave Maria setting is appropriate. *Ave Maria*, by Anna Jacobs for mixed double chorus a cappella, is a Renaissance-inspired work from 2005 providing a good challenge for an advanced ensemble. December 10th is International Human Rights Day, established by the United Nations in 1948 to commemorate the anniversary of the Universal Declaration of Human Rights.

ON HUMAN RIGHTS, by Marilena Zlatanou for mixed chorus and piano, is a dramatic setting of significant texts about human rights from around the world.

On the first full-moon day of January falls the Mahayana New Year, a holiday celebrated by the Mahayana Buddhist branch. *Hymn of Aspiration for Birth in the Pure Land* is the second movement of *Dharma Chant: A Buddhist Oratorio in Three Parts*, by Richard St. Clair for mixed chorus a cappella, and is a fitting work. The entire oratorio is in English and lasts about an hour. Bodhi Day, a holiday observed by Buddhists to commemorate Gautama's enlightenment, also falls in January. *Gate, Gate*, by Brian Tate for mixed chorus and piano, and sings of going from a present state into one of enlightenment. January 20th is World Religion Day, observed by those of the Bahá'í faith to promote interfaith harmony and understanding. *This Is the Day*, by Stanford E. Scriven, for mixed choir a cappella sings of uniting the world together in peace. January 27th is the International Day of Commemoration to remember the victims of the Holocaust. A deeply moving repertoire selection could be *Holocaust Cantata (Songs from the Camps)*, by David McCullough for mixed chorus and cello, with narration.

Since 1976, February has been designated to remember the contributions of people of the African diaspora with Black History Month. While the spiritual genre is often utilized during this time, jazz artists like Duke Ellington changed the course of music with their contributions. *Duke Ellington Choral Suite*, arranged by Hywel Davies for mixed chorus and piano, is a good way to expose audiences to clas-

sics such as *Take the A Train*, *Satin Doll*, *Lush Life*, *Things Ain't What They Used to Be*, and *Perdido*. Also in February falls Setsubun-Sai, the day before the beginning of spring in Japan. A fitting repertoire choice could be *Hisakata*, by Victor C. Johnson for 2-part chorus, piano, and optional flute, wind chimes, and triangle. Also celebrated around this time is the Lunar New Year. *Gong Xi Gong Xi*, by Chen Ge Xin and arranged by Lily Lung Grant for mixed chorus, piano and optional percussion, is a nice offering from the Chinese tradition with a celebratory text that can be used year round.

March 8th is International Women's Day, a global celebration honoring women's economic, political and social achievements. *Song of Perfect Propriety*, by Carol Barnett for piano and SSA chorus, was composed as part of a multi-year commissioning project in which several women composers were commissioned to set texts by women. St. Patrick's Day provides a great occasion to program music from Ireland. *The Fiddler of Doonery*, by Daniel J. Hall for mixed chorus a cappella, sets a William Butler Yeats text to music imitative of lively traditional Irish instrumental music.

April is Celebrate Diversity Month. *Into the Blue: A Choral Prayer*, by Andrea Clearfield for mixed chorus and piano sings of the marvels of life using flower imagery as a metaphor. *Psalms of the Passover*, by Ed Lojeski is a major work for chorus, soloists, and piano quartet or full orchestra, and sets the psalms use in the Passover Seder dinner. April 22nd is Earth Day, which promotes world peace and planetary sustainability. *Missa Gaia*, by Paul Winter for mixed chorus, saxophone, oboe, horn, cello, piano, guitar, bass, and percussion, is a mass in celebration of Mother Earth that uses African, Brazilian, and gospel traditions and is suitable for liturgical or concert settings.

May 1st is May Day, which signifies the beginning of summer in many cultures. *Ce Beau Printemps*, by Mark Sirett for mixed chorus a cappella is a modern setting of an ancient French poem celebrating the vernal equinox and the summer solstice and allude to the beginning of the summer season. Cinco de Mayo, a Mexican holiday commemorating the Mexican army's 1862 victory over France at the Battle of Puebla, and is often commemorated with mariachi music. *Hermandad*, by Dorothy Papadakos for mixed chorus, piano, trumpet, and percussion is an energetic mariachi anthem with text options in both Spanish and English.

These are but just a sample of many holidays and celebrations that recur each year providing ensembles the opportunity to expose audiences to diverse repertoire. The need for more compositions to celebrate and promote diversity, inclusion, and visibility is ongoing and seizing the opportunity to program such literature encourages composers and conductors to grow the cycle of composition and performance.

Darius Polikaitis, Ethnic & Multicultural

At the time of this writing, it has been several weeks since the ACDA National Conference in Kansas City. The conference was an enjoyable and enlightening experience, although as luck would have it, I needed to fly home early for a choral performance (end of February and beginning of March are typically a busy time for our choir, as the Lithuanian community commemorates a number of significant dates during that time). Nonetheless, I returned from the conference refreshed and inspired, filled with new ideas and new information. I'd like to take this opportunity to share two thoughts that were sparked by experiences at the conference.

The conference was certainly a multiculturalism tour de force! Almost all of the wonderful choirs performing at the concert sessions included works from outside of the Western choral canon in their programs. Although I am certainly not an expert in all of the cultures represented, the overwhelming impression was one of faithfulness to performance practices and respect for each culture's choral traditions. As expected, the "Community of the World" concert, featuring the U.S. Air Force Singing Sergeants, the St. Stanislov Girls' Choir from Slovenia, the Ansan City Choir from the Republic of Korea, and the Nairobi Chamber Choir from Kenya, did not disappoint. What a tremendous gift to experience such a variety of choral repertoire in one concert session, performed by outstanding choirs from other cultures. The Ethnic Music reading session, led by Dr. Jose Rivera, the National Repertoire and Resources Chair for Ethnic Music, included music from the Muslim world, Israel, Brazil, Venezuela, Latvia, Indonesia, and ethnic populations in North America. Some of the pieces were presented by representatives of these cultures, and it was quite

interesting to hear their perspectives on the music. I came away from the conference with confidence that although some parts of the world seem to be undergoing a period of isolationist sentiment, the choral community in North America is actively engaged in building a true "community of the world".

The concept of community was further reinforced by Thursday morning's interest session entitled "Developing Community in the Choral Rehearsal" and presented by Randall Bradley and the Baylor University Men's Chorus. What a great session! Afterwards, I found myself thinking about how to apply the presented concepts to my choirs. But I also found myself extending the scope of my thinking to the wider communities our choirs serve. How can we better foster the "sense of community" within our communities? Is it just about pride in our heritage, or our town, or our school – or can we offer more? At a recent ethnic concert, the chorus performed Jake Runestad's "Please Stay", although this choir does not typically sing in English. This was done in recognition of the fact that a number of members in the community, especially recent immigrants, suffer from depression and are at higher risk for suicide. The program booklet included not only the contact information for the National Suicide Lifeline, but also local hot-line numbers whose responders offer assistance in the community's native tongue. What wider problems might be present in the communities your choirs serve? Can the gift of music help bring awareness to these problems?

I look forward to seeing all of you at the Summer Retreat in June!

HELLO FELLOW CHORAL DIRECTORS!

One of the great benefits of being part of District 3 is that we live closest to ISU for the summer ReTreat! My own students and other District 3 kids have had the opportunity to sing in festival workshop choirs at the ReTreat, both with Rick Bjella and David Fryling. This year, we are opening the opportunity for any Illinois high school or college students to sing in a workshop choir with THE Stacey Gibbs!

The event will take place at the ReTreat on Wednesday, June 26. We will rehearse from 1:45-2:45 pm and then will present the clinic from 3:00-4:00 pm. This is a terrific opportunity for our Illinois high school students, especially since Gibbs' "Ezekiel!" is one of our required All-State pieces.

We'd like to have a large choir and would love to see student representation from all across our great state! To register for the event, please fill out the form at https://docs.google.com/forms/d/e/1FAIpQLSddvJRxn-54uXBJ0TaL3i_rvM1mAVhiWUjXU59HJ2LcUhhM_w/viewform (also available on the IL-ACDA website) and we will contact you with more information as the event nears. If you have any questions, please let me know.

I hope you all survived this long winter and are looking forward to a great season of spring concerts! I look forward to seeing you all at the ReTreat this summer!

Sincerely,

Ben Luginbuhl
IL-ACDA District 3 Representative
Normal Community High School
luginbbr@unit5.org
309.336.6109

Jeffrey DeLay, Two-Year Colleges

I recently had the great pleasure of hearing Sweden's Real Group perform their compelling blend of vocal jazz and pop as part of the SMV Real Group Festival at Southwestern Community College in Creston, Iowa. As I listened to the skill and creativity of these musicians, I reflected on the incredible excitement, joy, and personal connection we experience merely through sensing oscillations of pressure in the air around us. Certainly singing is, in a sense, a very narrow, particular skill, as is art of the choral director who leads singers to coordinate the action of their vocal mechanisms so as to vibrate the air in a particular way. But in this narrow pursuit there is something universal and mysteriously powerful – something which urges me to ask myself why it is that I so appreciate and value vocal music and the communal experience of vocal ensembles. I do not necessarily have anything new to offer as I answer this question, and perhaps your answers are already similar to mine (though we may articulate them differently), but the exercise of articulating and sharing what it is that fuels our pursuit has the power to help us press on and engage our art in a way that best achieves our fundamental goals.

Music is feeling.

Perhaps the most obvious virtue of music is its power to communicate feeling, whether an identifiable emotion or simply a sense of movement. This is true in a unique way with the choral endeavor, in which a community of singers expresses and shares the same feeling at the same time, and in which each singer's contribution intensifies the shared experience.

Singing is universal.

Thomas Jefferson could well have written that, "all men are endowed by their Creator with a voice." With rare exception, children sing, and when given appropriate freedom, opportunity, and encouragement, singing continues into our sunset years. Similarly, singing requires no special equipment, and thus can be portable and spontaneous and transcends the distinctions of class and wealth.

Expressive singing is both instinctive and cultivated.

Part of the universality of singing is the instinctive connection between our emotions and our speaking voice, and by extension, our singing voice. While expressiveness in instrumental music is most possible once learned movements have become "natural," expressiveness is an organic part of singing from the very outset. At the same time, "gut instincts" don't

exhaust the technical or expressive possibilities of singing; the vocal art will absorb all the concentration, research, and rehearsal we pour into it.

Singing is a joy at every skill level.

Because of the natural connection between heart and voice, our art is a joy for singers at every level, from the professional oratorio soloist, to the pitch-challenged bass in a non-auditioned choir, to my 2-year-old's wordless rendition of "Twinkle Twinkle." Furthermore, we can foster choral experiences in which absolute beginners sing alongside highly skilled singers and in which this can be a rewarding experience for all. Though this must be skillfully managed, it is a unique possibility in choral music, much more difficult to accomplish in instrumental contexts.

Singing is an exploration of language and poetry.

With the exception of the occasional choral vocalise, choruses do not merely make music – they make poetry. Song becomes an opportunity to experience the power of a text, to analyze it, and to bring it to life – an opportunity of particular value for those participants who do not otherwise think of themselves as poetically inclined.

Choruses have ready access to the music of disparate eras and cultures.

Though we may hope to hire a period instrumental ensemble for a Mozart mass or borrow a didgeridoo for an Australian-themed piece, we generally already have the vocal "instruments" we need. It is left to us to discover the vocal technique, the sound, the aesthetic, and the ethos of the historically and culturally distant music we rehearse and perform. Furthermore, since a cappella singing has an important place across the breadth of western art music and the breadth of worldwide regional music (including community-sung folk melodies), an unaccompanied chorus provides an opportunity to teach music history and appreciation on a practical level. And what better context could there be for such learning than an activity in which students enter into the subject matter by bringing it to life?

May you and your ensemble experience these choral joys and possibilities during a busy season of dress rehearsals and performances.

“Vocal Collections”

Bob Boyd, Historian

When it came time in the school year to finding solos for a wide range of singers in our program, (*particularly in the dark days of winter contests*), I would tend to go to the music I “knew”. However, I was not meeting the needs of ALL students who desired to find an appropriate solo for their vocal development. Thankfully I had accompanied solos over the years for contest, so I started compiling a listing of specific solos. I realized collections were a better value for a department, so this list developed and expanded.

The intent is to give IL ACDA members a starting place in their search of repertoire for solo voices. The list could also be adapted for those who teach a choral methods class. I hope you might find it of use, and smile fondly at a number of the titles!

(see pages 13-17 for the vocal collection)

Upcoming Events for Illinois – ACDA

Lee R. Kesselman, President, IL-ACDA

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 Naper-ville Singers

*Special Guests:

University of Illinois Chamber Singers, Andrew Megill Conductor

*Auditioned Choirs Performances

*Reading and Interest Sessions

VOCAL COLLECTION

Collections/Editions	Publisher	Low	Medium	High
Album of 25 Songs for Girls	G. Schirmer (Leonard)		x	
American Art Songs	G. Schirmer (Leonard)		x	x
American Folk Songs (ed. Stanley & Walters)	H. Leonard	x		x
Anthology of Art Songs by Black Composers	G. Schirmer (Leonard)		x	
Anthology of Italian Song, 17/18 Centuries, Book I	Alfred		x	
Anthology of Italian Song, 17/18 Centuries, Book II	Alfred		x	
Anthology of Modern French Songs	G. Schirmer (Leonard)	x		x
Anthology of Spanish Song (ed. DiPalma/Walters)	H. Leonard	x		x
Art Song Anthology, The (ed. Walters)	H. Leonard	x		x
Art Song in English (ed. Kimball)	Boosey & Hawkes (Leonard)	x		x
Art Song, The	Music Sales (Leonard)		x	
Art Songs for School and Studio-First Year (ed. Glenn)	Presser	x	x	x
Art Songs for School and Studio-Second Year (ed. Glenn)	Presser	x	x	x
Barber: Sixty-Five Songs (ed. Walters)	G. Schirmer (Leonard)	x		x
Baritone Songs-New Imperial Edition (ed. Northcote)	Boosey & Hawkes (Leonard)		Baritone	
Baritone/Bass Classical Contest Solos	H. Leonard	Bass		
Bass Songs-New Imperial Edition (ed. Northcote)	Boosey & Hawkes (Leonard)	Bass		
Bass Songs-Vocal Collection (ed. Mason)	Theodore Presser	Bass		
Bergerettes (ed. Weckerlin)	G. Schirmer (Leonard)		x	
Bernstein: Art Songs and Arias (ed. Walters)	Boosey & Hawkes (Leonard)	x		x
Bernstein: I Hate Music! (ed. Walters)	Boosey & Hawkes (Leonard)		x	x
Best of Pathways of Song - High (ed. LaForge)	Warner Bros.			x
Best of Pathways of Song - Low (ed. LaForge)	Warner Bros.	x		
Boosey & Hawkes 20th-Century Easy Song Collection	Boosey & Hawkes (Leonard)		x	
Bowles: Blue Mountain Ballads	G. Schirmer (Leonard)		x	
Brahms: Fifteen Selected Songs	H. Leonard	x		x
Brahms: Forty-Two Folk Songs, Vol. I	International	x		x
Brahms: Forty-Two Folk Songs, Vol. II	International	x		x
Brahms: Seventy Songs (ed. Kagen)	International	x		x
Brahms: Seventy-Five Songs (ed. Walters, et al)	H. Leonard	x		x
Britten: Collected Songs (ed. Walters)	Boosey & Hawkes (Leonard)		x	x
Britten: Complete Folk Song Arrangements (ed. Walters)	Boosey & Hawkes (Leonard)		x	x
Britten: Folksong Arrangements, British Isles	Boosey & Hawkes (Leonard)		x	x
Britten: Folksong Arrangements, British Isles (#3)	Boosey & Hawkes (Leonard)		x	x
Britten: Folksong Arrangements, British Isles (#5)	Boosey & Hawkes (Leonard)		x	
Britten: Folksong Arrangements, England (w/guitar)	Boosey & Hawkes (Leonard)		x	
Britten: Folksong Arrangements, France	Boosey & Hawkes (Leonard)		x	x
Britten: Folksong Arrangements, Moores Irish	Boosey & Hawkes (Leonard)			x
Burleigh: Album of Negro Spirituals	Belwin	x		x
Christmas Solos for All Ages (ed. Boytim)	H. Leonard	x	x	x
Christmas Song Album Vol. 1	Boosey & Hawkes (Leonard)		x	
Christmas Song Album Vol. 2	Boosey & Hawkes (Leonard)		x	
Classic Songs Italian, French & English	Alfred		x	
Classical Contest Solos - Alto	H. Leonard	Alto		
Classical Contest Solos - Bass	H. Leonard	Bass		
Classical Contest Solos - Soprano	H. Leonard			Soprano

Classical Contest Solos - Tenor	H. Leonard			Tenor
Contemporary American Songs	Alfred		x	
Contemporary Art Songs	G. Schirmer (Leonard)		x	
Contemporary Songs in English	Carl Fischer (Leonard)		x	
Contralto Songs-New Imperial Edition (ed. Northcote)	Boosey & Hawkes (Leonard)	Alto		
Copland: Art Songs and Arias	Boosey & Hawkes (Leonard)		x	x
Copland: Old American Songs -Complete	Boosey & Hawkes (Leonard)	x	x	x
Copland: Twelve Poems of Emily Dickinson	Boosey & Hawkes (Leonard)		x	
Daffodils, Violets, and Snowflakes (ed. Boytim)	H. Leonard	Alto		Soprano
Debussy: Forty-Three Songs (ed. Kagen)	International	Medium/ Low		Med/ High
Donaudy: Thirty-Six Aire de Stile Antico	Ricordi (Leonard)	x		x
Dougherty: 30 Art Songs in Original Keys	G. Schirmer (Leonard)			Med/ High
Dougherty: Folksongs and Chanties	G. Schirmer (Leonard)	x		x
Dowland: 50 Songs Book 1	E. C. Schirmer	x		
Dowland: 50 Songs Book 2	E. C. Schirmer			x
Dowland: First Book of Songs	Stainer & Bell (E. C. Schirmer)		x	
Dvorak: Biblical Songs, Op. 99	G. Schirmer (Leonard)	x		x
Dvorak: Biblical Songs, Op. 99	International	x		x
Easy Classical Duets (ed. Boytim)	H. Leonard	x		x
Easy Songs for Beginning Singers - Baritone/Bass (ed. Boytim)	H. Leonard	Bass	Baritone	
Easy Songs for Beginning Singers - Baritone/Bass - Part II	H. Leonard	Bass	Baritone	
Easy Songs for Beginning Singers - Mezzo-Soprano (ed. Boytim)	H. Leonard		Mezzo	
Easy Songs for Beginning Singers - Mezzo-Soprano - Part II	H. Leonard		Mezzo	
Easy Songs for Beginning Singers - Soprano (ed. Boytim)	H. Leonard			Soprano
Easy Songs for Beginning Singers - Soprano - Part II	H. Leonard			Soprano
Easy Songs for Beginning Singers - Tenor (ed. Boytim)	H. Leonard			Tenor
Easy Songs for Beginning Singers - Tenor - Part II	H. Leonard			Tenor
Easy Songs for Beginning Singers-Soprano (ed. Boytim)	H. Leonard			Soprano
English Songs Renaissance to Baroque (ed. Stolen/Walters)	H. Leonard	x		x
Faure: 15 Selected Songs (ed. Vallet)	H. Leonard	x		x
Faure: Fifteen Selected Songs	H. Leonard	x		x
Faure: Fifty Songs (ed. Ward & Walters)	H. Leonard	x		x
Faure: Thirty Songs (ed. Kagen)	International	x	x	x
Faure: Thirty Songs (ed. Walters)	Boosey & Hawkes (Leonard)	x		x
Favorite French Art Songs	H. Leonard	x		x
Favorite French Art Songs, Vol. 2	H. Leonard	x		x
Favorite German Art Songs	H. Leonard	x		x
Favorite German Art Songs, Vol. 2	H. Leonard	x		x
Favorite Spanish Art Songs	H. Leonard	x		x
Fifteen American Art Songs	G. Schirmer (Leonard)	x		x
Fifteen Art Songs by American Composers	Boosey & Hawkes (Leonard)	x		x
Fifteen Art Songs by British Composers	Boosey & Hawkes (Leonard)	x		x
Fifteen Easy Folksong Arrangements (ed. Walters)	H. Leonard	x		x
Fifteen Recital Songs in English	Boosey & Hawkes (Leonard)	x		x
Fifty Art Songs from the Modern Repertoire	G. Schirmer (Leonard)		x	
Fifty Selected Songs	G. Schirmer (Leonard)		x	

Fifty-Seven Classic Period Songs	Belwin		x	
Fifty-Six Songs You Like to Sing	G. Schirmer (Leonard)		x	
Finzi: Collected Songs	Boosey & Hawkes (Leonard)		x	x
Finzi: Let Us Garlands Bring	Boosey & Hawkes (Leonard)		x	
First Book of Baritone/Bass Solos (Boytim)	G. Schirmer (Leonard)	Bass	Baritone	
First Book of Baritone/Bass Solos-Part II (Boytim)	G. Schirmer (Leonard)	Bass	Baritone	
First Book of Baritone/Bass Solos-Part III (Boytim)	H. Leonard	Bass	Baritone	
First Book of Mezzo-Soprano/Alto Solos (Boytim)	G. Schirmer (Leonard)	Alto	Mezzo	
First Book of Mezzo-Soprano/Alto Solos - Part II (Boytim)	G. Schirmer (Leonard)	Alto	Mezzo	
First Book of Mezzo-Soprano/Alto Solos - Part III (Boytim)	G. Schirmer (Leonard)	Alto	Mezzo	
First Book of Soprano Solos (Boytim)	G. Schirmer (Leonard)			Soprano
First Book of Soprano Solos - Part II (Boytim)	G. Schirmer (Leonard)			Soprano
First Book of Soprano Solos - Part III (Boytim)	G. Schirmer (Leonard)			Soprano
First Book of Tenor Solos (ed. Boytim)	G. Schirmer (Leonard)			Tenor
First Book of Tenor Solos-Part II (ed. Boytim)	G. Schirmer (Leonard)			Tenor
First Book of Tenor Solos-Part III (ed. Boytim)	H. Leonard			Tenor
Folk Songs for Solo Singers, Vol. 1 (arr. Althouse)	Alfred	x	x	x
Folk Songs for Solo Singers, Vol. 2 (arr. Althouse)	Alfred	x	x	x
Forty French Songs, Vol. I (ed. Kagen)	International	x	x	x
Forty French Songs, Vol. II (ed. Kagen)	International	x	x	x
French Song Anthology, The (ed. Kimball/Walters)	H. Leonard	x		x
Gateway to German Lieder (ed. Paton)	Alfred	x		x
Gateway to Italian Art Songs (ed. Paton)	Alfred	x		x
Gilbert & Sullivan for Singers - Baritone/Bass (ed. Walters)	H. Leonard	Bass	Baritone	
Gilbert & Sullivan for Singers - Mezzo-Soprano (ed. Walters)	H. Leonard	Alto	Mezzo	
Gilbert & Sullivan for Singers - Soprano (ed. Walters)	H. Leonard			Soprano
Gilbert & Sullivan for Singers - Tenor (ed. Walters)	H. Leonard			Tenor
Great Art Songs of Three Centuries (ed. Taylor)	G. Schirmer (Leonard)	x		x
Gurney: Five Elizabethan Songs	Masters Music		x	
Heritage of 20th Century British Song, Vol. 1	Boosey & Hawkes (Leonard)		x	
Heritage of 20th Century British Song, Vol. 2	Boosey & Hawkes (Leonard)		x	
Heritage of 20th Century British Song, Vol. 3	Boosey & Hawkes (Leonard)		x	
Heritage of 20th Century British Song, Vol. 4	Boosey & Hawkes (Leonard)		x	
Heroes and Vagabonds (Male Changing Voice) (ed. Patterson)	BirLee Music	Bass	Baritone	Tenor
Hogan: Deep River Collection	H. Leonard	x		x
Humorous Art Songs (ed. Meister)	G. Schirmer (Leonard)		x	
Irish Country Songs (ed. Hughes)	Boosey & Hawkes (Leonard)		x	
Italian Arias of the Baroque and Classic Eras	Alfred	x		x
Italian Songs of the 17th and 18th Centuries, Vol. I	International		x	
Italian Songs of the 17th and 18th Centuries, Vol. II	International		x	
Johnson: Album of Negro Spirituals	H. Leonard		x	
Keel: Three Salt-Water Ballads	H. Leonard		x	
La Flora (ed. Court)	Wilhelm Hansen (Chester)			x
Language of Song (ed. Kemp/Pegler)	Faber Music	x	x	x
Lieder Anthology, The (ed. Saya/Walters)	H. Leonard	x		x
Lovers, Lasses & Spring (ed. Boytim)	H. Leonard		Female	
Mezzo-Soprano Songs-New Imperial Edition (ed. Northcote)	Boosey & Hawkes (Leonard)		Mezzo	
Michael Head Song Album--Vol. III	Boosey & Hawkes (Leonard)	x		x
More Favorite French Art Songs	H. Leonard	x		x
Mozart: Arias for Soprano (ed. Larsen & Walters)	H. Leonard			Soprano

Mozart: Arias for Soprano, Vol. I	International			Soprano
Mozart: Arias for Soprano, Vol. II	International			Soprano
Mozart: Arias for Soprano, Vol. III	International			Soprano
Mozart: Arias for Soprano, Vol. IV	International			Soprano
Mozart: Bass 10 Arias	International	Bass		
Mozart: Bass or Baritone 20 Arias, Vol. I	International	Bass	Baritone	
Mozart: Bass or Baritone 20 Arias, Vol. II	International	Bass	Baritone	
New Anthology of American Song	G. Schirmer (Leonard)		x	
Niles: Christmas Songs and Carols	G. Schirmer (Leonard)	x		x
Niles: Songs of John Jacob Niles	Carl Fischer (Leonard)	x		x
Obradors: Classical Spanish Songs	International		x	
Old English Melodies (ed. Wilson)	Boosey & Hawkes (Leonard)		x	
Oxford Solo Songs: Sacred	Oxford University	x		x
Pathways of Song, Vol. 1	Alfred	x		x
Pathways of Song, Vol. 2	Alfred	x		x
Pathways of Song, Vol. 3	Alfred	x		x
Pathways of Song, Vol. 4	Alfred	x		x
Purcell: 12 Selected Songs (Britten)	Boosey & Hawkes (Leonard)	Medium/ Low		x
Purcell: Forty Songs	International	x		x
Purcell: Twelve Selected Songs	Boosey & Hawkes (Leonard)		x	x
Quilter: Arnold Book of Old Songs	Boosey & Hawkes (Leonard)	x	x	x
Quilter: Fifty-Five Songs	G. Schirmer (Leonard)	x		x
Quilter: Five Shakespeare Songs, Set 1	Boosey & Hawkes (Leonard)			x
Quilter: Five Shakespeare Songs, Set 2	Boosey & Hawkes (Leonard)	x		x
Quilter: Four Shakespearean Songs, Set 3	Boosey & Hawkes (Leonard)	x		
Quilter: Seven Elizabethan Lyrics	Boosey & Hawkes (Leonard)	x		x
Quilter: Three Shakespeare Songs, Op. 6	Boosey & Hawkes (Leonard)		x	
Ready to Sing...Folk Songs	Alfred		x	
Reliquary of English Song, Vol. I	G. Schirmer (Leonard)		x	
Rorem: Fifty Collected Songs	Boosey & Hawkes (Leonard)		x	x
Roses, Laughter & Lullabies (ed. Boytim)	H. Leonard	Mezzo		
Rowley: Three Mystical Songs	Boosey & Hawkes (Leonard)			x
Sacred Classics	H. Leonard		x	
Sacred Collection - 70 Songs (ed. Walters)	H. Leonard	x		x
Schubert: 100 Songs (ed. Stolen & Walters)	H. Leonard	x		x
Schubert: 15 Selected Songs (ed. Spiegelman)	H. Leonard	x		x
Schubert: Fifteen Selected Songs (ed. Walters)	H. Leonard			x
Schubert: Fifty Selected Songs	G. Schirmer (Leonard)	x		x
Schubert: First Vocal Album	G. Schirmer (Leonard)	x		x
Schumann: Frauenliebe und Leben, Opus 42 (ed. Kagen)	International	x		x
Second Book of Solos, Part II-Baritone/Bass (ed. Boytim)	G. Schirmer (Leonard)	Bass	Baritone	
Second Book of Solos, Part II-Mezzo Soprano (ed. Boytim)	G. Schirmer (Leonard)	Alto	Mezzo	
Second Book of Solos, Part II-Soprano (ed. Boytim)	G. Schirmer (Leonard)			Soprano
Second Book of Solos, Part II-Tenor (ed. Boytim)	G. Schirmer (Leonard)			Tenor
Second Book of Solos-Baritone/Bass (ed. Boytim)	G. Schirmer (Leonard)	Bass	Baritone	
Second Book of Solos-Mezzo Soprano (ed. Boytim)	G. Schirmer (Leonard)	Alto	Mezzo	
Second Book of Solos-Soprano (ed. Boytim)	G. Schirmer (Leonard)			Soprano
Second Book of Solos-Tenor (ed. Boytim)	G. Schirmer (Leonard)			Tenor
Second Book of Tenor Solos-Part II (ed. Boytim)	H. Leonard			Tenor
Sing Solo Soprano (ed. Case)	Oxford University			Soprano

Solo Singer	Oxford University		x	
Solo Singer (ed. Tkach)	Kjos		x	
Solos for the Church Year (ed. Pfautsch)	Alfred		x	
Songs by 22 Americans	Boosey & Hawkes (Leonard)	x		x
Songs for Bass in a Comfortable Range (ed. Van Camp)	Carl Fischer (Leonard)	Bass		
Songs for Low Voice (ed. Van Camp)	Carl Fischer (Leonard)	x		
Songs of Love and Affection	Boosey & Hawkes (Leonard)		x	
Soprano Songs-New Imperial Edition (ed. Northcote)	Boosey & Hawkes (Leonard)			Soprano
Spanish Songs of the 18th Century	Boosey & Hawkes (Leonard)	x		x
Standard Vocal Literature - Alto (ed. Walters)	H. Leonard	Alto		
Standard Vocal Literature - Baritone (ed. Walters)	H. Leonard		Baritone	
Standard Vocal Literature - Bass (ed. Walters)	H. Leonard	Bass		
Standard Vocal Literature - Mezzo Soprano (ed. Walters)	H. Leonard		Mezzo	
Standard Vocal Literature - Soprano (ed. Walters)	H. Leonard			Soprano
Standard Vocal Repertoire, Vol. 1 (ed. Row)	Carl Fischer (Leonard)	x		x
Student Singer, The (ed. Walters)	H. Leonard	x		x
Ten Folk Songs for Solo Voice (arr. Hayes)	H. Leonard	x		x
Tenor Classical Contest Solos	Alfred			Tenor
Tenor Songs-New Imperial Edition (ed. Northcote)	H. Leonard			Tenor
Thirty-Six More Solos for Young Singers (ed. Boytim)	H. Leonard		x	
Thirty-Six Solos for Young Singers (ed. Boytim)	H. Leonard		x	
Twelve Spanish Songs	Boosey & Hawkes (Leonard)		x	
Twentieth Century Art Songs	G. Schirmer (Leonard)		x	
Twentieth Century Art Songs for Recital/Study	G. Schirmer (Leonard)		x	
Twentieth Century Easy Song Collection (ed. Field)	Boosey & Hawkes (Leonard)		x	
Twenty-Eight Italian Songs & Arias / 17th & 18th Centuries	G. Schirmer (Leonard)	x	x	x
Twenty-Four Italian Songs and Arias	Boosey & Hawkes (Leonard)	x		x
Twenty-Six Italian Songs and Arias	G. Schirmer (Leonard)	x		x
Virgil Thompson: Collected Songs	G. Schirmer (Leonard)	x		x
Vaughan Williams: Five Mystical Songs	Galaxy (E.C. Schirmer)		Baritone	
Vaughan Williams: Seven Songs from the Pilgrim's Progress	Oxford University		x	
Vaughan Williams: Songs of Travel	Boosey & Hawkes (Leonard)	x		x
Vaughan Williams: Song Album, Vol. 1	Boosey & Hawkes (Leonard)	x		x
Vaughan Williams: Song Album, Vol. 2	Boosey & Hawkes (Leonard)		x	
Young Ladies, Shipmates & Journeys (ed. Boytim)	H. Leonard		Male	
Young Singer, The - Alto (ed. Row)	Carl Fischer (Leonard)	Alto		
Young Singer, The - Baritone (ed. Row)	Carl Fischer (Leonard)		Baritone	
Young Singer, The - Soprano (ed. Row)	Carl Fischer (Leonard)			Soprano
Young Singer, The - Tenor (ed. Row)	Carl Fischer (Leonard)			Tenor
Zaninelli: Five Folk Songs	Shawnee (Leonard)		x	x