

JANUARY 1964

THE

Choral Journal

Official Publication of the

AMERICAN CHORAL DIRECTORS ASSOCIATION



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PUBLISHERS NEWS

Kennedy Memorial Has World Premiere

Howard Hanson's *Song of Human Rights*, for orchestra and mixed chorus was presented in its world premiere as a memorial to the late President John F. Kennedy. The performing groups were the National Symphony Orchestra, Howard Mitchell, conductor, with the Howard University Choir, Warner Lawson, director, and the Catholic University Chorus, Michael Cordovana, director. Performances took place in Washington, D. C., on December 10 & 11, under the baton of Mr. Mitchell.

The composer stated in his program notes:

"When I was asked by the United States National Commission for UNESCO to write a work commemorating the anniversary of the *Universal Declaration of Human Rights*, I accepted with considerable trepidation, for it involved the setting to music of a document which marks the beginning of a new era in human relationship."

"After considerable thought, I decided to set excerpts from the Declaration itself for chanting chorus and symphony orchestra. From time to time the chorus breaks forth into four—or six part choral singing, and there is interpolated a hymn by the composer set to an ancient verse by Bishop Ambrose of Milan.

"In introducing these excerpts, I have received permission from the President to include these lines from his inaugural address:

'Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world.

"These are noble words and constitute a fitting introduction to the great and universal principles of human rights.

Philosophically, my own belief has al-

ways been that the Fatherhood of God and the brotherhood of man can never be legislated, that the belief in human rights must be born in men's hearts. The eventual motivation of this philosophy must, I believe, come from man's religion since the major faiths of the world are predicated upon the all-embracing Fatherhood of God.

"With the intention of representing all creeds and races, I have chosen my working material from the vast resources

of mankind. Accordingly, fragments from a Catholic chant, a Jewish chant, a Lutheran chorale, a Negro spiritual, and my own setting of the ancient words of Bishop Ambrose of Milan have been introduced into the composition. In the finale, all of these melodies blend together in a manner which will, I hope, some day represent the fusion of the beliefs of all men—that we are all children of one great Father, Creator of the Universe."



EARLY SACRED MUSIC

- ALMIGHTY GOD WHO HAST ME BROUGHT**.....Thomas Ford
SATB (ES24), SAB (ES24A)
- AVE VERA VIRGINITAS (We Worship Thy Virginity)**.....Josquin Des Pres
SATB (ES4)
- CANTATE DOMINO (O Sing unto the Lord)**.....Hans Leo Hassler
SATB (ES18), SSA (ES18A)
- CANTATE DOMINO (O Sing Ye to the Lord)**.....Giuseppe Pitoni
SATB (ES5), SSA (ES5A), TTBB (ES5B), SAB (ES5C)
- DIES SANCTIFICATUS (O Day of Consecration)**.....Giovanni da Palestrina
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SATB (ES70) 30¢
- HIDE NOT THOU THY FACE FROM ME, O LORD**.....Richard Farrant
SATB (ES71)
- JUBILATE DEO (Praise the Lord, Jehovah)**.....Giovanni Gabrieli
double mixed chorus (ES72) 90¢ (opt. brass choir parts 6.00 from publisher)
- PSALITE (Now We Sing)**.....Michael Praetorius
SATB (ES21), SSA (ES21A)
- PUER NATUS EST (A Holy Child Is Born)**.....Cristóbal Morales
SSA (ES73) 30¢

EARLY SECULAR MUSIC

- COME LET US START A JOYFUL SONG (Nun fanget an)**.....Hans Leo Hassler
SATB (ES74), SSA (ES74A)
- GO JEALOUSY! AWAY WITH YOU (Hors envieux! Retirez vous)**.....Nicolas Gombert
SATB (ES7)
- I CANNOT CONCEAL IT (Je ne l'o se dire)**.....Pierre Certon
SATB (ES42), SSA (ES42A)
- I GO BEFORE, MY CHARMER**.....Thomas Morley
SA or TB (ES31)
- I THOUGHT MY LOVE**.....John Farmer
SATB (ES54)
- NOW IS THE MONTH OF MAYING**.....Thomas Morley
SATTB (ES75)
- O HOW LONELY IS MY LIFE (Como está sola mi vida)**.....Juan Ponce
SATB (ES76)
- SING, SING A SONG FOR ME (Fa una Canzone)**.....Orazio Vecchi
SATB (ES53), SSA (ES53A), TTBB (ES53B), SAB (ES53C)

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Divisional News

Oklahoma ACDA Plans State Events; Chooses Chairmen

The American Choral Directors Association met in open meeting during the O.M.E.A. Convention October 25, at Northeast High School in Oklahoma City with about eighty choral directors in attendance. Arthur Harrell, Southwestern Division President of Music Educators National Conference and Supervisor of Music for Wichita, Kansas, was guest speaker. Rose Marie Crowe of Oklahoma City's Classen High School discussed the presentation of musical comedies along with vocal-piano illustrations. Soprano, Vicki Cook Casey, with accompanist Judy Hall, both students at Central State College in Edmond, presented Mascagni's "Voi Lo Sapete."

The newly appointed or reappointed District Chairmen were announced and presented at the meeting by Clarence E. Garder, State Chairman of ACDA, along with members of the newly created Steering Committee. The announced Steering Committee members are: John Kemp, Minister of Music at First Presbyterian Church, Oklahoma City; Russell Mathis, Director of Vocal Music, University of Oklahoma; Fred Mayer, Dean, School of Music, Oklahoma City University.

The District Chairmen for 1963-64 are: *Panhandle District* - Aubrey Pierce, Box 435, Beaver, Okla.; *Northwestern District* - Richard Snell, 1820 19th St., Woodward, Okla.; *Northern District* - Leslie Rardin, Director, Vocal Music, Ponca City High School, Ponca City, Okla.; *Northeastern District* - Boyd Whitworth, 1301 Canary Drive, Pawhuska, Okla.; *Central District* - Jo Ann Carlson, 4001 Thomas Avenue, Oklahoma City 15, Okla.; *Oklahoma City District* - A. C. Ossenkop, Director, Vocal Activities, Capitol Hill High School, Capitol Hill, Okla.; *Eastern District* - Mary Finley, 701 South Muskogee St., Okmulgee, Okla.; *East Central District* - Jane D. Griffith, Vocal Director, Lindsay High, Lindsay, Okla.; and *South-eastern District* - Roland Earsom, Di-

rector, Vocal Music, Sulphur High School, Sulphur, Okla.

The following is a partial list of scheduled ACDA activities:

DECEMBER 14, 1963

An open dinner meeting at noon at the Oklahoma Music Educators Association — Oklahoma State University Clinic Festival in Stillwater.

FEBRUARY

In an open ACDA meeting under the chairmanship of Russell Mathis, Elwood Keister, immediate past National President of ACDA and currently First Vice President, will address the group during the All-State Festival at Oklahoma University.

FEBRUARY

A lecture by Warner Imig, National President of ACDA, during the Oklahoma City All-School Festival, with Al Ossenkop, chairman of the meeting.

The American Choral Directors As-

sociation is now beginning its third year in Oklahoma under the chairmanship of Clarence E. Garder. ACDA was organized February 24, 1959, with Archie Jones as President, and Warner Imig, Wayne Hugoboom, and Harry R. Wilson as Board of Directors. ●

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Divisional News

Diercks Reports On Ohio State University Activities

Louis H. Diercks writes of recent and planned activities at Ohio State University which include a performance of *The Messiah* with the 475-voice University Chorus and University Symphony in the Arena which has a 14,000 seating capacity on December 8th, with Lou directing. Soloists were Mary Ellen Pracht, soprano, '56 O.S.U. music graduate now with the Metropolitan Opera Co.; Grace Reginald, contralto; Clifford Reims, tenor, a recent addition in the opera department at O.S.U., and New York oratorio bass Raymond McAfee.

The Chorus will perform the Honegger *King David* with the Columbus Symphony Orchestra, Evan Whallon conducting, on February 24 with Basil Rathbone as narrator. On May 10, they will again appear with Lou directing the Bruckner *Mass in E Minor* with the

wind orchestra.

The Symphonic Choir presented a Christmas concert for the President's "Tree Lighting" ceremony on December 10. The concert, recorded in late November, will be reduced and adapted to TV on Education TV for circulation as and a 1-hour stereo program is available for FM stereo radio stations. They also presented numerous programs throughout the state culminating in a concert and demonstration session at Music Teachers National Conference at Indianapolis.

On April 25 the Choir will feature

the *Psalms* 140 and 146 by Jean Berger with string orchestra, the Poulenc *Mass in G*, Lockwood *Elegy to a Hero*, and Schutz *Cantiones Sacre*, and will also present the premier performance of a new extended work for band and chorus by Lindholm at this concert.

\$\$\$ FUND RAISING PLANS \$\$\$

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SONNET 18 — satb.....Frederick Silver
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TEAMWORK — 2 pt. tbb, satb.....Cahn & Van Heusen
A lilting novelty from "The Road to Hong Kong"

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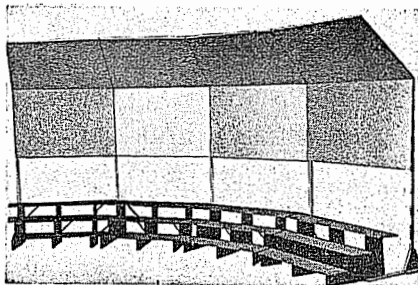
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Divisional News

Roseburg High Sings

Robert E. Robins, Oregon State Chairman, recently sent a copy of his Fall Concert program for the A Cappella Choir and Girls Glee Club. The Glee Club portion of the concert included Cherubini's *Like As a Father*, Michael Haydn *Sing Aloud to God*, arranged by R. G. Pauly; *Three Songs from Sweden*, arr. Hallstram; *In the Still of the Night*, Porter, arr. Hunter; *The White Duck*, arr. Louise Grant; and *Hava Nagila*, "Let Us Rejoice and Be Happy", Israeli tune, arr. Miron. Both the Senior Girls and Boys Trios performed on the program. The A Cappella Choir selections were *Psalm 124*, arr. Parker-Shaw; *Locus Iste*, Bruckner; *From the End of the Earth*, Hovhanness; *The Eyes of the Lord are Upon the Righteous*, D. O. Johnston; *Now Steady, Meg*, Eccard; *Shallow Brown, Walls*, *When Johnny Comes Marching Home*, arr. Fissinger; and *Consider Yourself*, Bart-Leyden.

North Carolina News

In a letter from Paul B. Fry, State and Southern Regional Chairman, Albemarle, N. C., we learn that Paul Peterson of the Music Department, Salem College, Winston-Salem, has published in pad form a really good adjudication form for solo, ensemble, and choir use. To come off the press soon is a book describing his criteria used for judging and evaluation of performances. His book, *Natural Singing and Expressive Conducting*, was published several years ago.

Thane McDonald is happy in a new fine arts building at Wake Forest College in Winston-Salem. James Berry, Myers Park Baptist Church, Charlotte, has included in his activities the past several years an active participation in the planning and directing of the *Charlotte Singing Christmas Tree*. Another project under way for February is *Project Boys* in Rockingham, near Albemarle, where Paul Fry and Mary Phillips are serving as co-chairmen for a day's activities for boys chorus, with participants from about 20 surrounding schools under the direction of a guest clinician and concluding with an evening concert.

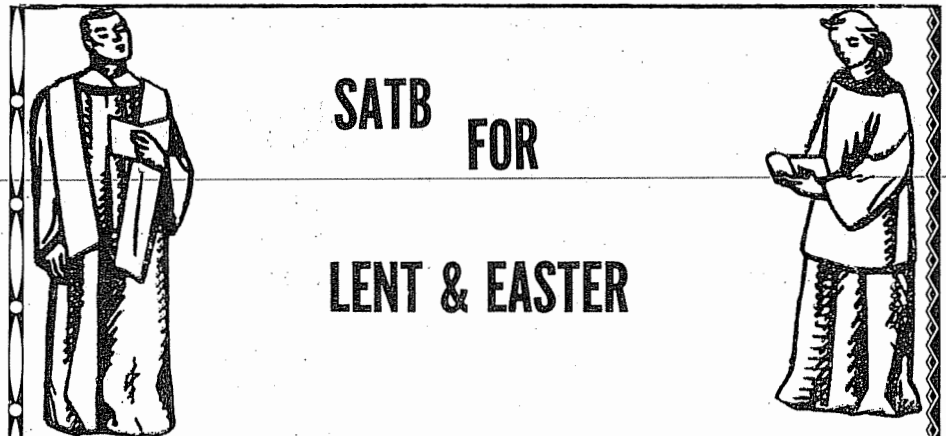
Singers Present Christmas Concert

The Madrigal Singers of Wisconsin State College, Superior, presented their annual Christmas program at the College Auditorium on Dec. 13 which featured a prelude and three groups of special arrangements for the group, with the audience participating in the singing of familiar Christmas carols between the groups of special music. Donald G. Foltz, ACDA State Chairman, is faculty advisor for the group.

Bach-Britten Concert

The Concert Choir of Chadron State College, Nebraska, Alfred R. Blinde, conducting, presented their Christmas concert at the Congregational Church there on December 8 in a performance of the Benjamin Britten *Ceremony of Carols* and the Bach *Magnificat in D Minor*. Al is one of our Choral Reviewers.

ACDA National Conference: March 11-12, 1964.



SATB FOR LENT & EASTER

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DRAW THE TEARS FROM HOPELESS LOVE - Handel, arr. Cramer, SSATB25
NATIVE LAND, GOD KEEP THEE FREE - Haydn, arr. Wilson, SAB20
SEEK YE FIRST THE KINGDOM OF GOD - Reed, SSATBB30
SOUNDING JOY - Morgan, ed. Lowens, Arthur Jordan Choral Series, SATB20
TO US A CHILD IS BORN (from "Cantata No. 142, To Us a Child Is Born") - Bach, arr. Ehret, SATB, SSA or TTBB	ea. .30
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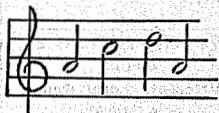
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R. WAYNE HUGOBOOM, Managing Editor

VOL. IV, NO. 3

JANUARY 1964

Toward a Philosophy of Church Music <i>M. Alfred Bichsel</i>	9	Music Distribution and Your Choir <i>David A. Wehr</i>	24
Committee Nominates Slate of Officers	13	St. John's Mens Choir to Tour U. S. . .	25
ACDA Conference Program <i>Don H. Razey</i>	15	Mid-America Chorale Presents New Works	26
Fermatas — Reflections and Hypotheses <i>Ouida Fay Paul</i>	16	Ithaca Choir Founded by Hollis Dann . .	27
Lincoln Boys Choir <i>Hugh T. Rangeler</i>	17	USC Chamber Singers Plan European Tour	28
Proposed Revision of ACDA Constitution and Bylaws	18	Cleveland Heights Choir Boasts Record	29

SHORT SUBJECTS: Publishers' News, 1; Divisional News, 2; Editor's page, 6; President's Message, 7; New Hampshire State Chairman, 27; Iowa State Chairman, 28; Record Review, 29; Sac Community H. S. Choir, 30; Chamber Music, 30; Choral Reviews, 31; New Members, Changes of Address, 32

COVER PICTURE: The beautifully wrought pulpit at the Church of the Saviour, Cleveland Heights, Ohio, gives Bob Walton a chance to try out his oratory on Pat Becker, both members of the Cleveland Heights High School Choir, directed by George F. Strickling. Another article about the choir is found elsewhere in this issue.

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All communications regarding The Choral Journal should be addressed to the Editor, P. O. Box 17736, Tampa, Florida - 33612

From the Editor

This issue is primarily concerned with the Constitution and By-Laws being proposed by the committee and we urge all ACDA members to carefully read the extensive additions and changes that are being necessarily proposed in order to communicate with Secretary Rhodes as soon as possible and be prepared to vote on them at our National Conference March 11-12 at Philadelphia.

Conference Issue

The February-March issue of the CHORAL JOURNAL will be the official National Conference Issue and we urge anyone taking part to forward pictures, both individual and group, and material for the program to us immediately if you haven't already sent them to us or to Don Razey. We want to have complete coverage of the event and need all materials no later than January 20th.

January Deadline Date

All Associate A members have been contacted relative to space in the Conference Issue and to further convenience them, we are extending the final date for contracts and repro-proofs to January 20th. Advertising space in The CHORAL JOURNAL is open to any company interested and we urge all ACDA members to pass the word along to help make this an outstanding magazine.

Pictures Featured

Our print shop is in the process of adding new equipment which will improve the tone and quality of the Journal. They have recently acquired Pro-type equipment which is used for setting headlines, and are in the process of installing another litho press which will be used for more and better halftones (pictures, to you). We are holding the pictures recently sent us by Wesley Har-

ris as well as most of the group and individual shots for the Philadelphia Conference until the new press is installed in time for the Conference issue. So bear with us until then, when we will be able to bring you a better and faster printed magazine.

Publishers

There is a note in the Review Columns this time that since insufficient music furnished the reviewers in time for this issue that some of the column was omitted or held over. We regret not having complete reviewing quota for you (the first time) and trust that more review material will reach our reviewers soon. Know it is difficult for you publishers to time all your releases to fit our needs timewise, but we ask you to keep on sending as much and as often as possible so we can keep ACDA members informed of new and good standard releases. In the meantime, we are looking for lists that can be used to fill in and which may prove valuable to some of our members from time to time.

Publishers, Again

You will find little Publishers news in the January issue, mainly because we haven't received any. Some of you are still sending your releases to our old address which reach us eventually but usually too late for inclusion in the Journal. Will you all please check your mailing lists and Publicity Department to be certain that your news releases are mailed to P. O. Box 11736, Tampa, Florida - 33612?

Articles Deferred

Because of the pressure of work, some articles slated for publication are being deferred until the next issue. J. Clark Rhodes article on "The Poetic Image," the "To The Student Conductor," and Book Reviews will all appear in the February-March issue as well as other interesting and informative articles.

Official Conference Program

The Official ACDA Conference Program will be featured in the Feb.-Mar. issue, although we are carrying the program at its present state of permanence this time. There will, of necessity, be some minor adjustments before plans are finalized and complete performance programs will be carried next time.

Choral Exchange Book

To those of you waiting patiently for the Choral Program Exchange book, we now have the 'go-ahead' from Dr. Keister and your Editor and assistant will start on them as soon as this issue is completed. We are planning to have it ready for the Conference if not before.

See You In Philadelphia

There are many other things we'd like to talk about but lack of space and time prevent it. We have some choice news items we want particularly to run, but they will appear as soon as space permits. We urge as many ACDA members as possible to plan now and make sure that plans materialize to be with us at Philadelphia. Don Razey has done a fine job on lining up the program; response from members and interested parties has been tremendous and we assure you — you are in for a thrilling time.

We hope to meet as many of you personally as possible during the conference and are already looking forward to March 11th and 12th as well as the ensuing MENC conference which gives us a double-starred event this spring. To those of you who, through distance or lack of time, cannot attend, we are planning to bring you a complete coverage of all events and programs in the ensuing issues of the Journal so you will feel at least a part of the meeting. A belated Yuletide greeting to each of you and sincere best wishes for this new 1964.



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- SOUTH CAROLINA
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- SOUTH DAKOTA
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President's Message



All who are in the field of teaching are busy people. Our lives, who are in music, are doubly busy and complicated at times beyond what I am sure is imagined by our colleagues in other fields. Hence, I think that at times we forget some of the small niceties of our lives.

What I am referring to explicitly is expressing our appreciation to our friends in the music industry and the music publishing field. I am reminded of this because as you have noted, industry is now advertising in *The Journal*. I am also reminded of this practically every day of the year by mailings I receive and by assistance we all receive in the way of workshops, assistance to reading clinics, and the warm general interest that the publishers show to us at all times. Hence, I would like to on behalf of ACDA send best wishes and thanks to our friends who help us so much.

Now to a different area of ACDA activities. We have grown at a tremendous rate in the past two years. In practically all the states we have about doubled in size. Our State Chairmen and Divisional Chairmen have contributed much to our growth but I should like to express my thanks before I leave this office to another group of people. These people are the other Officers, the Board of Directors and the Advisory Council of ACDA, and the Editor of *The Journal*, and the Program Chairmen of the National Convention for 1964. Specifically and with some reluctance, because I can't mention all the names of the above, I wish to recognize the fine state organizations set up by Helen Hosmer; the tremendous job that Wayne Hugoboom has done with *The Journal*; I wish to recognize the countless hours that J. Clark Rhodes has devoted to the Secretary's office, and last, the fine organization that Don Razey has accomplished with the National Convention Program Committee. Others on the board and the other officers will excuse me for being personal, but I am sure will second the vote of thanks that we all owe to the above persons. Personally I cannot express my thanks enough to them for their diligence.

Warner Amig

Divisional News

Workshop Choir Sings at NCMEC

A feature of the opening session of the North Carolina Music Educators Fall Conference at the University of North Carolina, Greensboro, on November 10th was the presentation of the Faure *Requiem* by the 1963 Summer Choral Workshop members under the direction of its permanent conductor, Lara Hoggard, who is the regular director of the Midland-Odessa Symphony Orchestra at Midland, Texas. The presentation was characterized by Stanley Chapple, nationally known music educator and guest lecturer for the conference as the finest singing high school groups he had heard anywhere in the United States. Dr. Chapple was formerly at the University of Washington at Seattle.

The 1963 Summer Choral Workshop, held for one week on the University of North Carolina Campus at Chapel Hill, is unique in that it is the only such project undertaken under the auspices of a state MENC organization. This was the 11th annual workshop for high school singers directed by Mr. Hoggard. Mrs. J. R. Blackwell Jr., Kernersville, N. C., newly elected president of NCMEC, is the permanent director of the Summer

Choral Workshop, and Dr. Joel Carter, School of Music, U.N.C., is the coordinator with the University.

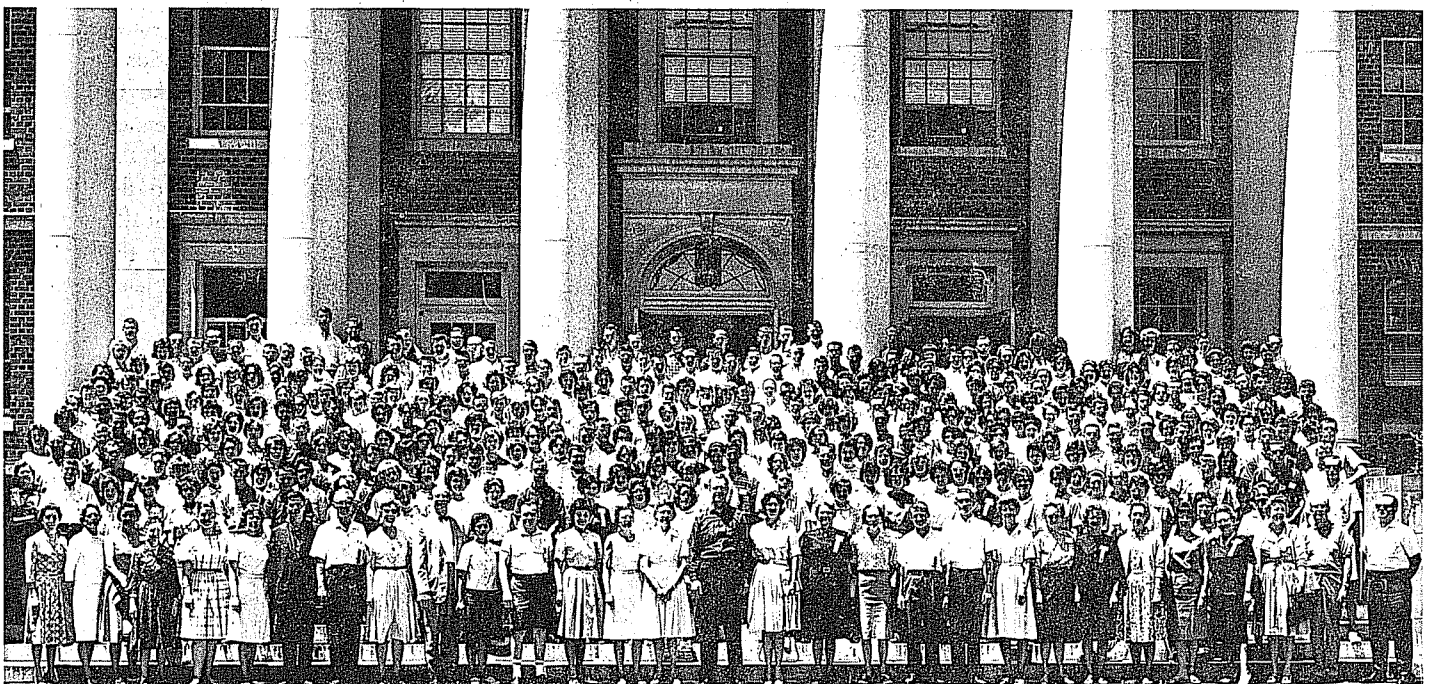
Members of ACDA associated with the operation of the Workshop are Paul B. Fry, Albemarle, permanent registrar and ACDA State and Regional Chairman; Robert H. Ellis, now of Greensboro, head counselor; Miss Ann Royster, Hickory, counselor. ACDA members who have supported the activities in this undertaking with their students and their own presence are Mrs. Margaret Muse, Statesville; Charles Starnes, East Mecklenburg High School, Charlotte; and Donald Smith, New Bern High School. Robert H. Ellis, choral director at Page High School at Greensboro, came there this year from Hickory and is currently serving as chairman of the Choral Section of NCMEC.

Paul, who is currently serving in a double capacity for ACDA, was elected under the terms of the revised NCMEC constitution President-Elect of the North Carolina Music Educators Conference. He will serve a two-year term as vice president, or president-elect, and will proceed to the presidency for a two-year term following that period of time. Our congratulations to Paul and to North Carolinians for their worthwhile venture in upgrading the choral standards of North Carolina. ●

Missouri ACDA Meets

A word from Kent Toalson, Missouri State Chairman, tells of an ACDA Luncheon meeting Friday, Jan. 10, at the Hotel Continental in Kansas City in connection with the Missouri Music Educators Convention being held there January 9, 10, and 11. Guest speaker for the luncheon will be Dr. Archie N. Jones, Dean of the Conservatory, University of Missouri at Kansas City, and member of the National Advisory Board for ACDA. The Heritage Singers from the University of Missouri, under the direction of W. Everett Hendricks, will perform during the luncheon. The meeting, sponsored by ACDA, is open to all members as well as interested music educators.

The 11th Annual Summer Choral Workshop taken on the University of North Carolina campus, Chapel Hill, finds Lara Hoggard, permanent director, in the center of the photo with Mrs. Hoggard to his left. Robert H. Ellis, Head Counselor, in Bermudas is the 4th person to the right of Mr. Hoggard; Dr. Joel Carter, UNC co-ordinator is the 6th person, with Mr. and Mrs. Paul Fry at his right. Mrs. J. R. Blackwell, Director of the Workshop, is standing next to Mrs. Hoggard with Miss Ann Royster at her left.



Toward a PHILOSOPHY of CHURCH MUSIC

M. Alfred Bichsel

One of the most important aspects of worship is public or corporate worship. Among other things, public worship has made use of all the arts in order to give greater glory to Him who is their author, and to edify His people. Possibly the art that has had the most profound influence on religion is the art of music. Because it is an art that is so vast in its scope and so comprehensive in its practice, it is one that, curiously and paradoxically enough, is the most misunderstood and abused as well as one that is the most cherished and fostered.

Whatever prehistoric knowledge we have of the musical activity of man, it was always associated with his religious cult. The evidence is very scant and fragmentary at best, but ethnic musicologists have been able to deduce this from the study of the exotic music of present day aboriginal tribes in various out-of-the-way places in the world—such places as have not have had any cultural and social contact with the rest of the world.

Furthermore, music was used for the exclusive purpose of the cult in all of the great, ancient civilizations of the world. This would seem to indicate that music was not a sudden innovation of the part of these ancient peoples, but a gradual development from pre-historic times. This would also indicate that man at all times in history, seems to regard music as possessing certain spiritual qualities which would please the deities and which would, in turn, lift the spirits of those that practised the art.

The civilization of the present day Christian world is derived from the great Judaeo-Graeco culture of the past. Since Christian worship is based to a great extent on Hebrew concepts, it would be to the point to examine briefly the musical activity of our spiritual ancestors since

numerous references are made to music throughout the scriptures.

First of all, we call to your attention the songs of Moses of which at least two are recorded in the Scriptures. The first is the Song of Deliverance on the occasion of the flight of the Children of Israel from the Egyptians recorded in Exodus 15: 1-19. The climax of this magnificent song is reached in verse eleven when Moses says: "Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders?" His other song may be found in Deuteronomy 32: 1-43, in which he describes the Lord God, Jehovah as the Mighty Rock. Call to mind also the song of Deborah and Barak in Judges 5, on the occasion of the victory of Israel over the Canaanites. Certainly of a different nature is the song of Hannah in the second chapter of the First book of Samuel, where she gives thanks to God on the occasion of the birth of her promised son, Samuel. Certainly not to be forgotten in this brief enumeration is that great singer of Israel, King David, to whom the greatest portion of the Psalter can be ascribed.

Following in this tradition the New Testament Scriptures are certainly not barren in this respect. We mention first of all the song of Zacharias, high priest and father of John the Baptist, who, when his tongue was loosed uttered the words of the canticle which we now call the *Benedictuses* (Luke 1: 67-79). Then there is the song of Simeon at the presentation in the Temple, the *Nunc Dimittis* (Luke 2: 20-32). By no means to be forgotten in this connection is the song of Mary on the occasion of her visit to Elizabeth, the *Magnificat*, (Luke 1: 46-55). We make mention also of the songs of heaven recorded in the



M. ALFRED BICHSEL

Associate Professor of Music
Colgate Rochester Divinity School

Author of this provocative and perceptive article on Church music is Dr. M. Alfred Bichsel who joined the Colgate Rochester faculty in 1960. He is also Professor of Church Music and Chairman of the Department at Eastman School of Music, University of Rochester. Under his leadership, both schools are offering both a masters and doctorate in sacred music. Dr. Bichsel also serves as assistant pastor for the St. Matthews Lutheran Church at Rochester.

A graduate of Concordia Collegiate Institute, Bronxville and recipient of a B.D. from Concordia Theological Seminary, St. Louis in 1937, Bichsel holds a MSM from Union Seminary of Sacred Music and has done graduate study at Juilliard, Eastman, Institute of Musicology at the American Academy of Music in Rome, and in 1948 at University of Strasbourg.

He was instructor in Music and Foreign Languages at Valparaiso University and Assistant pastor at Immanuel Lutheran Church 1943-1960 and organized the Valparaiso Chapel Choir on his return from European studies in 1948. He was lecturer in Medieval Music at the graduate division of Chicago Musical College 1950-52.

He has written numerous articles on church music and liturgy and edited the 17th century composer, Marc-Antoine Charpentier's *Magnificat* for publication. He has also published two Christmas anthems in 1961.

Toward A ---

Book of Revelation and finally, we leave this enumeration with what is perhaps one of the greatest songs of Scripture, the song of the Heavenly Host at the Nativity — the *gloria in excelsis*, (Luke 2: 14).

Modern man, by and large, no longer regards music in the same light as did the ancients. The art is no longer restricted to the cult, nor is it to serve the same lofty ideals as it once did also among the ancient Greeks. This brings us back to the paradox to which we alluded at the beginning of this article. There is no question but that music plays a very great and yet a very unimportant role in the modern world of today especially in our own country. We say that it plays a great role because apparently we cannot do without it, but at the same time we say it plays an unimportant role because we do not listen to it. Its chief function seems merely to be used as a background for noise.

The electronic instrument of the roller skating rink is not meant to be listened to (even though most of the music played on it is hardly worth listening to), but it is used to break the monotonous sound of the incessant roar of thousands of little wheels grating on a hardwood floor and to heighten the excitement of the whirling skaters. The electronic instrument or the record player of the funeral parlor is also meant to furnish a background for sound. Its music is meant to soothe the anguish of the mourners and to produce a temporary feeling of solemnity in the somewhat disinterested but curious visitor. The piano plus solo-vox of the cocktail lounge and bar also has its function of minimizing sound and noise by furnishing an adequate background for it. It must be played loud enough to drown out the indecent stories being exchanged by two men at the bar so that they will not offend the two dowagers at a nearby table, but its music must be soft and saccharine enough to arouse amorous feelings in the young couple at another table. What would soap opera be like without the tremolo theme-signature of romances and the eerie wail and percussive thump of mystery thrillers.

By this time many readers might agree that in the secular world there is no longer the high regard for music that there

once was among the ancients, but what does all this have to do with the church? Just this: whether unconsciously or not, the same pagan use of music has had some rather devastating effect also in the church. We live in this world and our carelessness has allowed these same perverted uses of music to creep into our services of worship.

There is for example, that type of aesthetic thinking which considers the solemnization of holy matrimony much more meaningful and solemn if the entire, or at least part of the rite be accompanied by soft strings with vibrato with an occasional wail from the "unda maris." There is a type of reasoning which believes that the fervor and conviction of the faithful will be strengthened if they speak the Apostles' or Nicene Creed to the accompaniment or a series of ascending, descending and modulating diminished seventh chords.

The ecclesiastic counterpart of the roller rink is not lacking either, for the church organ, too, must furnish a background for noise. The prelude, for example, furnishes an excellent background for two elders or deacons who stand at the back of the church (in the nave, if you please, not in the narthex) and lyingly discuss their vacation fishing trip, or the present status of their golf or business. It likewise furnishes an excellent accompaniment as mother and daughter sitting midway down the center aisle figuratively tear Mrs. Smith's hat and ensemble to shreds as the latter passes them on her way to a seat down in front. A voluntary to be played during the gathering of the offering should be three to three and a half minutes long on ordinary Sundays, but must be from six to ten minutes long on special Sundays and Feasts. It must be sufficiently soft to keep the faithful in a quasi-meditative mood (though most of the whisper), but sufficiently loud to cover the tinkle of dropping coins. At the close of the service it often seems as if the silent prayer is just the lull before the storm. It often seems, too, as if this period of silence is just long enough to give God time to leave His house of respectful silence before we become sinners again and woe be to the hapless organist if he thinks he can play anything on any registration but full organ during this atomic blast.

Earlier in this article we spoke of the music of our spiritual forebears. Let us

for a moment return to antiquity and see whether we cannot recapture something of the aesthetic concept of our cultural ancestors, the Greeks. In classical Greek training, music was one of the disciplines of the *quadriovum*, and as such was to serve in building up an harmonious personality and at least in attempting to stem the tides of human passion, as Plato clearly indicates in *The Republic*. Furthermore, both he and Aristotle indicate that some modes tended to lead to noble thought and effort, while others tended toward frivolity and baser things. In the *Politics*, Aristotle states that the guide to all intellectual pursuit here and according to their educational system this would include music, should be moderation and the consideration of suitability and possibility. It seems to us, therefore, that it is the violation of the principles involved with these three concepts that make of our music such a grotesque monster today.

Today music is generally regarded as entertainment — something that is not to be taken seriously, but something that must please the ear and delight the senses. Since that is so, and since the great portion of humanity considers profound thought too great an effort, the music of our day has, to a large extent, become superficial, stereotyped and monotonously banal. Modern man prefers music that requires no intellectual effort to grasp and comprehend rather than music that would inspire him to deeds and thoughts of nobility. He prefers music that motivates the feet and inflames the senses, and in this respect the church is no less guilty than is the theater.

The late Reverend Canon Charles Winfred Douglas in his *Church Music in History and Practice*, expresses this condition remarkably well when he says:

"A widespread belief, not always wholly conscious, exists in America that music, far from being an essential art of life, is merely surface decoration. People think of music as an escape from silence, of which they are unconsciously afraid: as an excitant whose exaggerated mechanical rhythms take the place of a calm which they cannot attain: as a sensuous pleasure which they can buy, paying the highest prices to the best purveyors of it, and estimating its excellence by the objective delight which it gives: as an emotional intoxicant, a spir-

Toward A ---

itual drug whose emotions lead to no action, and therefore leaves the spirit weakened as by an opiate: as a superior sort of circus, which astonishes them by a display of mechanical or of intellectual dexterity. I have heard everyone of these misuses of music in churches of our Communion. This is perhaps not strange in a civilization but recently out of the pioneer stage, and still in the commercial stage, intensely pre-occupied with material things. But as life becomes more deeply conscious of spiritual values, so the expression of life in religious music must become more real, more sincere; it must become true worship music, in which the ordered tone, whether sung or only heard, will be the veritable voice of the worshipper's prayer. No valid church music was ever made merely to be listened to as a sensuous pleasure."

Moderation

We come back now to the first guide of Aristotle's academic discipline—Moderation. This principle should be observed in music as well as in other aspects of education and life. By moderation we mean moderation within a given form or style — a sort of disciplined restraint as well as an objective evaluation of all styles for the purpose of having a broader outlook. Moderation will, for example, guide a choral director in the performance of a 16th century motet to this extent, that he will realize that the rhythm is there to keep the entire piece together, but that the essential feature of such a motet is its interlocking contrapuntal lines. He will avoid, therefore, exaggerating the rhythm and make the performance as linear as possible. To do any less is to destroy the integrity intended by the composer. It is also this sort of moderation that will prevent the dishonest editorial practices of bygone decades from being repeated today — when it was common for editors of ancient music to insert dominant seventh chords before certain cadences because they thought it sounded better or because they "liked" it better, or putting in Picardy thirds in a final cadence in preference to the perfect cadence because to them it sounded "more complete."

Suitability

Our second guide is the principle of

suitability. In our opinion this guide is a natural outflow of the first one, for a balanced knowledge and a comprehension of all styles and forms will enable a person to discriminate judiciously. The thoughtless violation of this guide is one of the things that makes for chaos especially in the church. For example, the most casual acquaintance with Wagner's "Lohengrin" would make it quite obvious to any clergyman, organist and church member that the bridal chorus sung at the beginning of the third act is sung by the bridesmaids (some certainly harboring feelings of envy and jealousy) as they escort Elsa and Lohengrin to the connubial chamber where they certainly were not going to spend their time reading the prayer book. Now, while this music is well written and is in good style for the purpose for which it was intended, it is hardly a suitable piece of music with which to escort a young couple to the altar of God where they will be first united spiritually in a union that is symbolic of the "mystical union that exists between Christ and His bride, the Church," as the Book of Common Prayer expresses it. Paul Hume in his book on "Catholic Church Music" has expressed his disapproval more vigorously and more humorously, and the reader might do well to read it. One must conclude, therefore, that this piece is just not suitable. The fact that most Americans do not know the opera and are hence unaware of the original setting of the piece is entirely beside the point. Most Europeans are acquainted with the opera and as a result one never hears this choice bit from Lohengrin in church for any purpose whatsoever.

This in no way implies that there exists a specific technique in sacred music. One is compelled to agree with Jacques Maritain when he says "—there is no style peculiar to religious art—there is no religious technique." While Maritain is speaking primarily of the graphic and plastic arts, this principle certainly can be applied to sacred music as well. However, Maritain does qualify his statement by saying that not all styles are alike suited to sacred art, but that sacred art must not isolate itself and should speak the language of men when dealing with men. This quite naturally leads us to an ultimate verity. Music, as it is the case with other arts, is either good or

bad. Certain combinations of sound are either good or bad and even bad combinations in certain cases for which there is a definite purpose can become good. But there is no dichotomy of technique: Bach uses the same technique in the *Peasant Cantata* as he does in the *Michaelmas Cantata Es Erhub Sich*; he uses the same brilliant orchestration in the *Brandenburg Concerto No. 2* in F Major as he does in the *Magnificat* or in the first part of the *Christmas Oratorio*.

However, let us be on our way and not confuse or equivocate technique with suitability. One of the most important factors to be considered in this connection is the requirement of the liturgy. The *Motu Proprio* of Saint Pius X, for example, has declared that certain masterpieces of music of great composers as being unsuitable for the liturgy, among these being Masses by Mozart, Haydn, Schubert, Verdi and others. This in no way classes them as bad music, but merely renders them unsuitable for the Office for numerous reasons. For the Roman Catholic musician the matter is a simple one, on paper at least. According to the principles of church music established in the *Motu Proprio* of 1903 and reiterated from time to time by other 20th Century pontiffs, the congregation of rites either bans or approves new compositions according to its findings. In the Protestant church the problem is much more difficult and, some might even say, grave and acute, since every minister or musician could become a law unto himself in making judgments.

Yet the realm of suitability requires even finer distinction and judgment that the crass example of the bridal chorus mentioned before. Complete discrimination is not always as obvious as all that. It is this distinction that will point out to a church musician that the magnificent hymn "Sine Nomine" of Ralph Vaughn Williams has absolutely nothing in common with a song like "The Old Rugged Cross." It is this lack of distinction that one cannot comprehend in clergymen who preach sermons that are veritable literary masterpieces but who are quite satisfied to have their congregations sing "comic" book variety of hymns. This is akin to putting a perfectly cut diamond in a setting of lead.

Possibility

The last guide takes us into the realm

Toward A ---

of the possible. It is well nigh impossible to have clear judgment in this area without having first learned the disciplines of moderation and suitability, for it is in this final area that the creative mind of man operates. This realm also presents the greatest problem of aesthetics because it is felt that the creative spirit of the composer should have something new to say in order to avoid out and out imitation. Nevertheless, let us say immediately that imitation is good training for learning and acquiring skills especially in music. It is through imitation of existing styles that one acquires the necessary techniques of writing and performing. Even in imitation one may bring to an existing style a new musical idiom, refreshing vigor, and the crystalization of an existing form. Bach certainly is an outstanding example of the latter.

The question naturally arises now: who is to judge what is possible in the creative aspect of music in our day. This is probably the most difficult and controversial problem in musical aesthetics. Yet, if men will but come to the realization that music is an essential art of life and not merely surface decoration, they will approach the entire question with much more open-mindedness; they will be more willing to learn, and they will be more sympathetic to those who practice the art in sincere integrity. It has always struck me as illogical that when a man wants to buy a suit of clothes he goes to a good tailor; when he wants to build a road he engages an engineer; when he wants to build a good house he hires a competent architect; when he is ill he goes to a physician; when he wants to write a will he consults an attorney; when he seeks spiritual comfort he speaks to a clergyman, but through it all a man knows what he likes musically and no composer, artist or critic is going to tell him what he should say, by golly!

The problem in the church is even more difficult for, as Maritain points out, since religious art in part, has the function of instruction and edification, it must be intelligible. The concert hall and the sanctuary are not one and the same place. Thus the sanctuary and the Office are neither the place nor the time to conduct laboratory experiments in sound

Iowa Organizes State Chapter of ACDA

A meeting of members of ACDA with North Central Division Chairman Robert McCowen, and State ACDA Chairman Charles Matheson, during the annual All State Music Festival in Des Moines on May 29, 1963, resulted in the organization of an Iowa Chapter of ACDA.

Dr. Neal Glenn, State President of the Iowa Music Educators' Association, and Jane Ruby and Leo Grether, officers of the Iowa High School Vocal Association, enthusiastically endorsed the establishment of the chapter.

During the Festival, ACDA sponsored a "Vocal Reading Session." Also a program, "Choral Materials with Instruments Suitable for High School Choirs," was presented under the direction of ACDA member, Daniel Moe, State University of Iowa Choral Activities Director.

Five regional districts were set up within the state. Those selected to serve as district chairmen are: Gordon Lamb, Director of Vocal Music, High School, Sac City, Northwest; Alfred Wiser, Director of Vocal Music, High School, Jefferson, Southwest; John Evenson, Director of Vocal Music, High School, Cedar Falls, Northeast; Calvin Hede-gaard, Director of Vocal Music, West High School, Davenport, Southeast; Perry Jones, Director of Vocal Music, High School, Ottumwa, Central.

Future projects are being planned for joint sponsorship by the Music Departments of Iowa State University, State College of Iowa, State University of Iowa and ACDA. ●

What is

GYMMANVA GANU?

Find out at the ACDA Convention
at Philadelphia, March 11-12

nor are they to be used for music appreciation classes.

The author, in conclusion, is not venturing to answer the problems posed by this article — the problems are too complex for that. But he is attempting to get fellow church-musicians to give some serious thought to the problems in order to be able to cope with them in their own sphere of activity. ●

South Carolina ACDA Holds Dutch Luncheon

Starting this school year with only twelve members in ACDA, South Carolina has already doubled that figure and expects to do even better as the year progresses.

On Saturday, November 16, a Dutch Luncheon was held in Columbia for ACDA members, new and prospective members. Thirteen enthusiastic choral directors were present, including guest of honor R. Wayne Hugoboom. Mr. Hugoboom was in town serving as clinician at South Carolina's annual choral clinic, which lasted three days and was attended by over 2500 boys and girls from elementary, junior high and senior high schools.

An interesting and enlightening talk by Mr. Hugoboom told those present how ACDA was first started and of its growth and plans for the future.

From the interest shown in a letter recently sent to all college choral directors in the state and many high school directors, we expect our membership to hit 35 before the end of the school year.

Joe Carroll Holds Office In New Mexico MEA

Joe L. Carroll is another ACDA member who is active in vocal circles and in Music Educators affairs in New Mexico, where he is presently choral vice president of their state organization. Joe received his B.M.E. and M.A. degrees from Eastern New Mexico University with additional work at West Texas State College. He has also studied with Robert E. Page, Temple University, and Houston Bright at West Texas and has participated in workshops with Don Craig, George Krueger, and David Scott. He has taught at Morton, Texas, High School and Portales, N. Mex., High and is presently director of choral activities at Roswell, N. Mex., High School where his choral groups have consistently been awarded Division I ratings in vocal music festivals.

See you at ACDA in Philadelphia March 11-12, and at MENC March 13-17, 1964.

ACDA

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Paul B. Fry, Albemarle Junior-Senior High School, Albemarle, N. C.

Southwestern Division

Theron Kirk, Laredo Junior College, Laredo, Texas

REPRESENTATIVE - AT - LARGE

Jane Skinner, El Camino College, El Camino, California

TRADES ASSOCIATE REPRESENTATIVE

Don Malin, Mills Music, Inc., New York City

Committee Nominates Slate of Officers

The Nominating Committee submits the following report in accordance with the *By-Laws*, Article II - *Nomination and Election of Officers*: "The Board of Directors shall appoint a nominating committee which shall prepare a slate of officers to be presented to the membership at least 30 days prior to the annual convention. Other nominations may be made from the floor. At the final business session the election shall be held by ballot. Election for each office shall be held separately provided there is more than one nomination."

It should be noted by the membership that four positions on the Board of Directors can be voted upon, unless the Constitution and *By-Laws* revisions relative to these positions are approved prior to the election at the Convention on March 11-12. The nominees have been informed of this contingency. (See the Constitution and *By-Laws* Revision elsewhere in this issue of the *Journal*.)

Nominating Committee

Donald G. Foltz, Chairman,

Jane Skinner

Benjamin V. Grasso

David N. Davenport

* * *

BUSCHE MADE PROFESSOR

Henry Busche, Jacksonville, Illinois, was promoted from Associate to full Professor of Music this fall at Mac Murray College. Our congratulations.

* * *

See you in Philadelphia March 11-12



HELEN M. HOSMER



HARVEY E. MAIER



HAROLD A. DECKER

American Choral Directors Association

National Convention Program

● WEDNESDAY - THURSDAY, MARCH 11-12, 1964 ●

WEDNESDAY, MARCH 11, 1964

8:00 Registration. Bellevue-Stratford Hotel Ballroom

9:00 General Session, Warner Imig, ACDA President, presiding

- Introductions and announcements
- Presentation of constitutional revisions
- Demonstration of Choir Training Techniques
Chairman, Clyde R. Dengler, Upper Darby High School (Pennsylvania)
St. Kilian Boychoir, Farmingdale, New York, Arpad Darazs, Director

10:20 Break

10:30 Reading Session: Original Works by Established Contemporary Composers

John Raymond, Lafayette College, Easton, Pennsylvania, presiding

Conductors: Theron Kirk, Laredo, Texas; Byron Greist, Massillon High School, Ohio; Don H. Razey, ACDA Program Chairman, Philadelphia; Warner Lawson, Howard University, Washington, D. C.

12:00 Lunch

1:30 General Session, President Warner Imig, presiding

—Business Meeting

Secretary-Treasurer's Report, J. Clark Rhodes, University of Tenn., Knoxville
Report of Editor of The Choral Journal, R. Wayne Hugoboom, Tampa, Fla.

Nominating Committee Report, Donald G. Foltz, Wisconsin State College, Superior

President's Address

—Symposium: Music in the Church

Chairman, Ivan Trusler, University of Delaware, Newark, Delaware; Allen Lannom, Director of Choral Organizations, Boston University, Massachusetts

3:30 Break

3:50 Concert Time: Helen Hosmer, Potsdam, New York, Second Vice President, presiding

—Greetings from MENC, MIC and MPA

—The Madrigal Singers, University of Texas, Morris J. Beachy, Director

5:00 Dinner

7:30 General Session, Elwood J. Keister, First Vice President, Gainesville, Fla., presiding

—Gymmanva Ganu (Welsh Sing) with audience participation

Conducted by William O. Roberts, Director of Music, Wilkes-Barre, Pa., Public Schools

—Discussion: "Selling Choral Music- to the Community"

Moderator: Emile Serposs, Director of Music, Chicago, Ill., City Schools

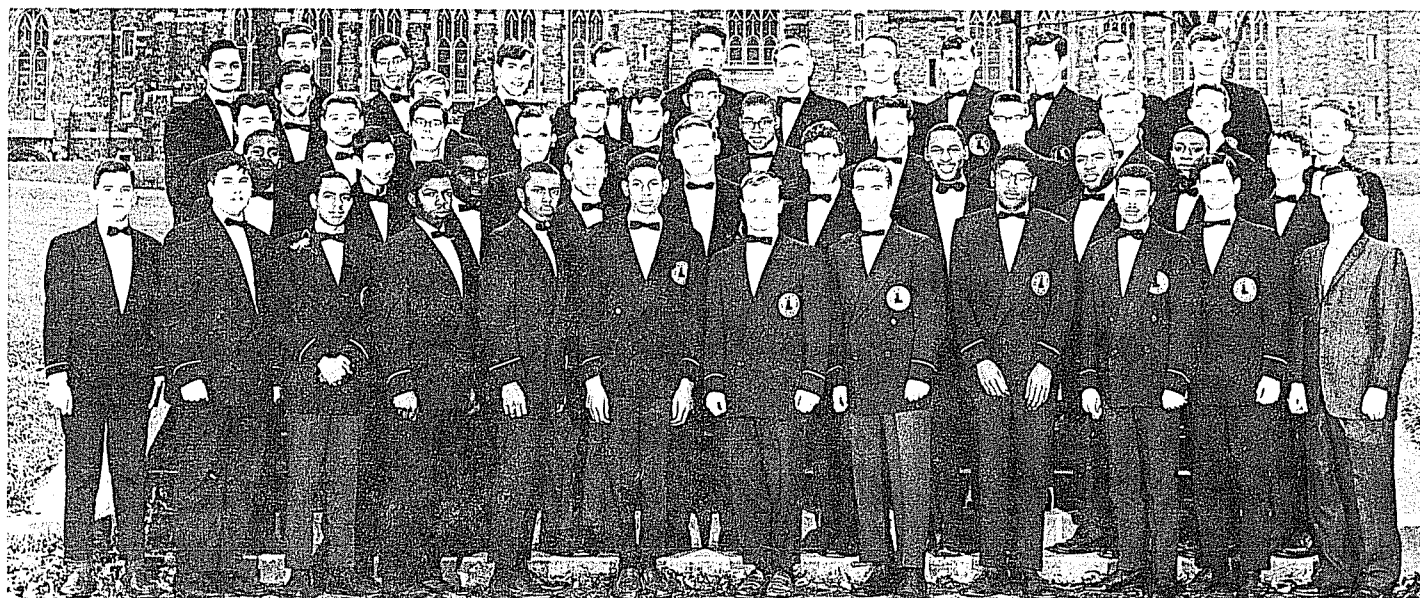
Panelists: William H. Tagg, Highland Presbyterian Church, Dallas, Texas; Wayne S. Hertz, Central Washington State College, Ellensburg, Washington

—Concert: Singing City Choir, Philadelphia
Elaine Brown, Conductor

Concert-Drama: "The Legend of the Unborn Child"

St. Kilian Boychoir, Arpad Darazs, Director





Baltimore City College Glee Club,
Sydney Wechsler, Director

THURSDAY, MARCH 12, 1964

- 8:00 Registration continues (Bellevue-Stratford Hotel)
- 8:30 General Session, J. Clark Rhodes, University of Tennessee, Knoxville, presiding
 —Concert: The Concert Choir of North Dakota State University, Fargo, Robert Godwin, Conductor
 —Discussion period led by Cecil T. Stewart, Mt. Union College, Alliance, Ohio
- 10:00 Break
- 10:15 Concert-Demonstrations
 Chairman, Viola Painter, Wm. Byrd High School, Vinton, Virginia
 —Cranford High School Girls' Chorus, Cranford, New Jersey, James R. Lenny, Conductor
 —Baltimore City College High School Male Glee Club, Baltimore, Md., Sidney Wechsler, Conductor
- 11:55 Lunch
 —Afternoon meetings moved to Irvine Auditorium, University of Pennsylvania
- 1:30 General Session, President Imig, presiding
 —Business Meeting
 —Open Rehearsal: "Music for Multiple Choirs"
 Ralph Hunter, New York City, Guest Conductor
 Selected Singers from Temple University Choir, Philadelphia; The Concert Choir, Glassboro (N. J.) State College, Glassboro College-Community Chorale, and selected singers from Southern New Jersey and the Greater Philadelphia area choirs, prepared by Robert Page, Temple University, and Clarence Miller, Glassboro State College
- 3:40 Kaffeeklatsch: Your host, Philadelphia Chapter, AGO, Charles Allison, Dean
- 4:10 Reading Session: "Music of Classic Composers, Folk Songs, etc."
 Bernard Regier, presiding, Western Washington State College, Bellingham, Washington
 Conductors: John Held, Salida Public Schools, Salida, Colorado; Paul Peterson, Salem College, Winston-Salem, N. C.; John Raymond, Lafayette College, Easton, Pennsylvania; Accompanist: Richard Ringenwald, United Church of Christ, Glenside, Pennsylvania
- 5:30 Dinner
- 7:30 General Session, President Imig, presiding
 —Address: Luther Goodhart, Professor of Education, New York University
 —Concert: Introductions by Robert Page, Temple University, Philadelphia
 Germantown Friends School Choir, Philadelphia. Mary Brewer, Conductor
 Music for Multiple Choirs. Ralph Hunter, New York City, Guest Conductor
- * * * * *
- Members of the Planning Committee for the ACDA National Convention at Philadelphia, March 11 and 12 are: Don H. Razey, Chairman, Philadelphia; Elaine Brown, Philadelphia; Clyde Dengler, Upper Darby, Pa.; George Gansz, Philadelphia; Iva Dee Hiatt, Northampton, Mass.; R. Wayne Hugoboom, Tampa, Fla.; Warner Lawson, Washington, D. C.; Clarence Miller, Glassboro, N. J.; Bruce Montgomery, Camden, N. J.; Robert Page, Philadelphia; John Raymond, Easton, Pa.; J. Clark Rhodes, Knoxville, Tenn.; Richard Ringenwald, Glenside, Pa.; Warren Sprouse, Bel Air, Md.; and Ivan Trusler, Newark, Del.

Fermatas —

REFLECTIONS and HYPOTHESES

By Ouida Fay-Paul

Music Dept., University of Hawaii

Fermatas, by their very nature, seem to invite controversy. The *Harvard Dictionary of Music* (p.262) and the *International Cyclopedia of Music and Musicians* (p.536, 8th Edition) define a fermata simply as an Italian term designating a pause on a note or chord (or simply as "a pause"), but Grove's *Dictionary of Music and Musicians* (Vol. III, p.64) states:

Fermata: Usually understood to be the current Italian term for a pause on a note or chord, which, however, is not *fermata*, but *corona* or, more rarely, *punta coronate*. Fermata, frequently used in the wrong sense, means "pedal point."

In usage, too, differences of opinion regarding interpretation exist. Some teachers and conductors, probably in an effort to simplify and unify performance, insist on doubling the time value of the note, chord, or rest affected by the sign. Others lengthen the time by half the value of the note(s) or rest under the sign. Grove's (VI-599) emphasizes the importance of making the pause a clear and definite deviation from the metric pattern of the music, even suggesting an unusual meter such as five or five and a half.

It is important that a pause should really break the rhythmic motion and that the note or notes marked by it should not be held to the value of some simple multiple of the original duration.

Since the pause should be felt as a break in the metric flow of the music, such controlled variation of meter seems a valid approach to the interpretation of the fermata. It might, on the other hand, become too mechanistic if applied rigidly rather than with sensitivity, which, perhaps, needs no formula.

Harry Robert Wilson (*Artistic Choral Singing*, pp.28,80) delineates two kinds of fermata—the stopped fermata and the moving fermata. Since he is referring specifically to vocal music, he emphasizes

that "the type of *fermata* desired depends upon the text and the sweep of the phrase line." Some other choral directors observe all fermatas equally, breaking after each fermata closing a phrase of a chorale. Organists sometimes interpret the fermata merely as indicating a breath mark—others sometimes vary their interpretation with the character of the music being performed.

Speculation as to the origin of the use of the fermata in particular types of music may throw light upon criteria for artistic interpretation of such music. For example, chorales frequently have a fermata at the end of each phrase; therefore a slavishly uniform treatment of these signs results in a monotonous performance. Eric Blom (writing for *Grove's Dictionary* - VI,599) suggests a possible origin of these fermatas. Recognizing that the chorale came into prominence during the Protestant Reformation as a means of restoring participation by the congregation in the music of worship, he states:

One special use of the pause no doubt had its origin in the practical difficulty of getting a congregation to finish each line of a chorale tune together; the organist had therefore to make a pause at the end of every line.

This writer would like to propose another hypothesis as to the origin of the regularly recurring fermatas in chorales, although based upon the same premise of congregational participation in the music of worship, at the same period of the church's history. Tunes familiar to the people were used in many instances, with the addition of words and harmonies suitable for a religious service. Even had books for the congregation been available, many worshippers still would not have been able to read the words. Hence, it is feasible to suppose a system of "lining out" the words—a system which has continued in many rural areas of our own country until recent years when universal schooling has made it unnecessary. For those unfamiliar with this system, it may be described briefly

as follows: words of the first phrase are read to the congregation and are immediately sung. At the end of this phrase, often while the final note is sustained, the words of the next phrase are read aloud. These are then sung. This procedure continues throughout the entire song. Such a necessity for "lining out" the words might well account for the regular occurrence of fermatas in chorales.

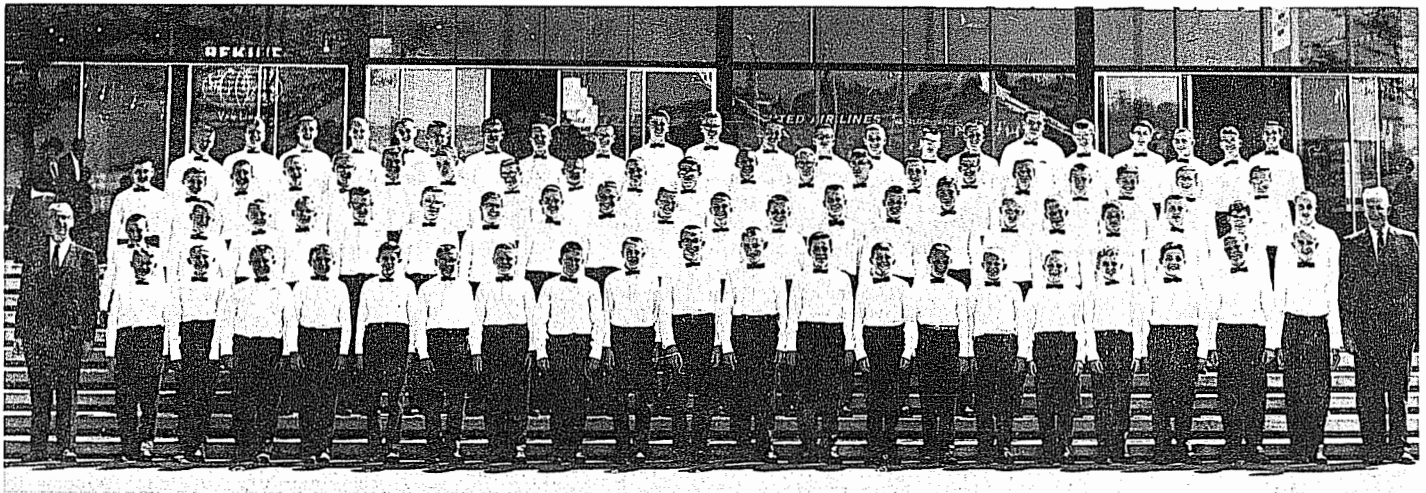
If either of these hypotheses regarding the origin of fermatas in chorales be valid, the choral director should recognize that many fermatas are an expression of a custom based upon a practical solution of a bygone problem rather than of the composer's intent. Therefore, he should feel increased freedom in his approach to and interpretation of these notations. He should be able to observe or ignore them in accordance with his own aesthetic sensitivity rather than being bound to a symbol on the page that has no present necessity and may have no musical significance. Thus his interpretation can be directed to producing an artistic effect, freed from the rigidity inherent in following all fermatas as stylistic dicta. ☉

Kirk Wins Ovation

Texas composer, Theron Kirk, recently completed a commission to write a work in honor of the 25th Anniversary of the San Antonio Symphony, a gift of the Rio Grande Arts Commission with members from South Texas and Northern Mexico.

Mexican Consul-General Angel Cano del Castillo and Lic. Manuel Acosta, Mexican Minister of Culture, were guests of honor at the "Salute to Mexico" concert at which the commissioned composition was presented.

The work, "Baile Frontera," was premiered in San Antonio November 16 and repeated in the border city of Laredo on November 19 and won a standing ovation for the composer who conducted on both occasions.



Lincoln Boys Choir Sings at Seattle

Hugh T. Rangler

Coordinator of Vocal Music,
Secondary Schools, Lincoln, Nebraska

"Enclosed is a picture of the Lincoln Boys Choir taken at the Seattle Worlds Fair where they were singing. This is a Public School group organized as a Saturday morning activity for talented and interested boys. There are 150 members of the choir selected from all the junior and senior high schools in the city. On the Worlds Fair trip and previous trips we cut down to approximately 80 voices. This together with five sponsors fills two railroad coaches or two large buses and is also about the limit that can be handled in normal performance facilities that we encounter.

"The boys are tried out in the junior high schools and once they are admitted to membership they may remain in the choir, as long as they are regular in attendance, until they graduate from senior high. Upon graduation each boy is awarded a certificate making him an Honorary Life Member of the Lincoln Boys Choir. We now have some 90 of these scattered all over the country and nearly every place we go one or more of them turn up to hear the latest version of the choir. We try out both changed and unchanged voices but unless one is very good it is very difficult for a changed voice to make the choir. At the present time there are only four tenors or basses who did not come into the choir as a soprano or alto.

"We use standard SATB choral literature. The one big limiting factor in

our repertoire is rehearsal time. High G's and A's are quite common for the sopranos but we must avoid a high tessitura for the tenors. Perhaps the only other limiting factor is text material. There are some things that a mixed group can sing about that would be rather silly for boys. Boys are not too interested in flower songs and certain types of love songs and it is rather silly for them to try to be a mother singing to her child. But there is plenty of suitable material to keep them busy for years and years.

"We are indebted to Mr. John Cole, a vocal music teacher in one of our senior high schools, who has come out faithfully each Saturday for several years to help organize and train the group.

"The boys have sung for national and district MENC conventions; The Kiwanis International convention; in the Washington Cathedral, Riverside Church, N. Y., and other schools, colleges and churches on the way. The trips are financed by the boys themselves, together with earnings from our concerts. Local service clubs and individual businessmen help take care of those few who cannot afford to pay their share. There is no set time or plan for trips — they happen to have come about every two years — but the boys are urged to get ready so that when the opportunity comes we will be in a position to take advantage of it.

"Last spring was our tenth anniversary program and we had, in addition, a big party for the boys and their parents. Over 400 were in attendance, including a large number of former members, the State Governor and his wife, the Mayor of the city and his wife, and other dignitaries. The business and professional men of our community are wholeheartedly

Ed. Note: Because Mr. Rangler's letter so completely explains the Boys Choir, its aims, purposes, and undertakings, we would like to share it with you.

interested in the boys, and even aside from the educational trips that the members have been permitted to take it has been a fine thing for them and for choral music in our schools and community.

"We are sending you this material and a few former programs in case you might be interested in using it in *The Choral Journal*. We also hope that through this means others might become interested in trying similar organizations."

The Lincoln Boys Choir, sponsored by the Board of Education, Lincoln, Nebraska, in their concert program, with Audun Ravnon, pianist, presented last April at the St. Paul Methodist Church, was as follows:

Salvation Is Created *Tschesnokoff*
The Lord's Prayer . . . *Leroy Robertson*
Be Thou Not Still *Foltz*
Deep River Arr. *H. T. Burlleigh*
Listen to the Lambs *Dett*
Choir

Humoresque—Bagatelles,

Opus 11 *Carl Nielson*
Nocturne in E Minor,

Op. 72, No. 1 *Frederic Chopin*
Polonaise in F-Sharp Minor,

Op. 44 *Frederic Chopin*
Mr. Ravnan

Morning *Oley Speaks*
No Man is an

Island. . *Whitney, Kramer, Ringwald*
There's Something in the

Water and the Air *Klein*
Presentation to Graduating Seniors

Salutation *Gaines*
Choir

Proposed Revisions of ACDA

Constitution & Bylaws

To All ACDA Active Members:

Because of the rapid growth in membership and the consequent need for expanded program and structural change of the ACDA since its organization in 1959, the original Constitution and Bylaws (published in the first issue of *The Choral Journal*, May 1959) and the amendments approved in 1960, 1961, and 1962 need extensive revision. Those needs have been under careful study for several months. President Warner Imig and the Executive Committee appointed the committee named below to prepare a revision for action of the membership at the 1964 Convention on March 11-12, 1964 in Philadelphia. The Chairman and the members of the committee have had person to person discussions of some of the proposed changes. Changes that have been made since 1959 were abstracted from the minutes of the Association and mailed to members of the committee and to the Board of Directors on September 20. Also, a full statement of proposed changes, relating primarily to classifications of membership and governmental structure, was mailed to the committee and to President Imig on October 4 with the request that further changes in this material be sent to the Chairman. Excellent suggestions were received and were included in a draft which was mailed to the committee members, officers and Board members on November 29. Suggestions for further revision received since that time have been included in the following document as of December 12, 1963.

Active members are urged to read this material and to send suggestions and questions regarding the same to the Chairman not later than February 20, 1964. These suggestions will be considered by the Committee and by the Board of Directors at the Board Meetings which will precede the ACDA Convention on March 11-12. The final draft will be presented to the membership at the opening business session of the Convention on March 11. Questions that have been received through the mails will be answered. Motions may be made from the floor for final revisions. Discussion should be held to a minimum, however, as the time will be very limited. A vote by the Active Members present will be called for following the discussion.

According to the original Constitution, Article VIII, "Amendments to the Constitution may be made by a two-thirds vote of the voting members present at any convention, or by a majority vote, provided notification has been made to the membership at least 30 days prior to the convention." According to the original By-Laws, Article V, "The

By-Laws may be amended in the same manner as the Constitution."

December 12, 1963.

Committee: Charles C. Hirt
Harold A. Decker
Archie N. Jones
J. Clark Rhodes
(Chairman)

* * *

CONSTITUTION

ARTICLE I - NAME

Original statement:

This organization is the American Choral Directors Association.

ARTICLE II - PURPOSES

Original statement:

1. To foster and promote choral singing to provide artistic and spiritual experiences for the participants.
2. To foster and promote the finest types of choral music to make these experiences possible.
3. To foster and encourage rehearsal procedures conducive to attaining the highest level possible in musicianship and artistic performance.
4. To foster and promote the organization and development of choral groups of all types in schools, colleges and churches.
5. To foster and promote the organization and development of choral societies in cities and communities.
6. To foster and promote the intelligent understanding of choral music as an important medium of artistic expression.
7. To foster and promote significant research in the field of choral music.
8. To foster and promote composition of superior quality in both music and text for all choral combinations.
9. To cooperate with all organizations dedicated to the development of musical culture in America.
10. To disseminate professional news and information about choral music.

ARTICLE III - MEMBERSHIP

Original Statement from Article III, Constitution.

Section 1. Classifications of membership shall be (a) active, (b) associate, and (c) honorary.

Amendment

Section 1. There shall be seven classifications of members, as follows: (1) Active, (2) Associate, (3) Trades Associate, (4) Institutional, (5) Contributing (6) Life, and (7) Honorary Life.

Section 2. Membership eligibility, methods of admission, privilege, tenure, and dues shall be as prescribed in the By-Laws of the Association.

ARTICLE IV

AUTONOMY AND ORGANIZATION

Amendment

Section 1. This organization shall be constituted as a non-profit, educational association.

Section 2. The fundamental authority and responsibility of the Association shall reside in the corporate active membership and shall be exercised by the free expression and vote of each individual member, by representative legislative powers vested in the Board of Directors, and by executive powers delegated to the Officers.

Section 3. Neither the Board of Directors, nor any member thereof, nor any appointed officer or representative of the Association, nor any member shall be required to accept financial responsibility for duly authorized activities of the Association carried on in good faith and in pursuit of the purposes and activities prescribed or authorized by the Constitution and Bylaws.

Section 4. The membership shall be organized, as a convenience in planning and executing some of the activities and programs of the Association, according to the geographic divisions of states and larger divisions of the United States. The Divisions, as defined in the By-Laws, shall be named: Eastern, North Central, Northwest, Southern, Southwestern, and Western.

ARTICLE V - OFFICERS

Original Statement from Article IV, Constitution.

Officers of the Association shall be the President, Vice President, and Secretary-Treasurer . . . The President, Vice President and Secretary-Treasurer shall hold office for one year.

Amendment — March 15, 1962, Chicago Convention.

Motions made and passed: (1) That ACDA adopt the biennial election system with officers to be elected on the even years at national conventions . . . (2) that the Past-President of ACDA become the First Vice President for the coming biennium.

ARTICLE V - NATIONAL OFFICERS

Section 1. The officers of the Association shall be as follows: President, First Vice-President, Second Vice-President, Secretary-Treasurer, Executive Secretary, Editor, and Convention Chairman.

Section 2. The President, the Second Vice President, and the Secretary-Treasurer shall be elected by ballot during a regular biennial business meeting, or by mail as provided in the Bylaws. These officers shall serve a term of two years, or, in the event circumstances should prevent or delay the next meet-

Constitution ---

ing beyond two years, until the next subsequent business meeting of the Association.

Section 3. The retiring President, at the end of his term following the election of his successor, shall automatically become First Vice-President.

Section 4. The Executive Secretary, the Editor, and the Convention Chairman shall be appointed by the President, with the approval of the Board of Directors, as soon as feasible following the election of the Officers named above. The offices of Executive Secretary and Editor may be assigned to one person at the discretion of the President and Board of Directors. Renumeration for services rendered by the Executive Secretary and Editor may be made according to fiscal policies as provided in the By-Laws.

Section 5. The Executive Secretary, the Editor, and the Convention Chairman may be reappointed to these offices for more than one term at the discretion of succeeding administrations.

Section 6. Elections shall be conducted as provided in the By-Laws.

ARTICLE VI

STATE AND DIVISION CHAIRMEN

Section 1. Each state with a total active membership of less than twenty shall have a Chairman appointed by the President and approved by the Board of Directors. The term of service shall be for two years and shall be concurrent with that of the National Officers.

Section 2. Each state with a total active membership of twenty or more shall elect a Chairman. Election procedures shall be specified in the By-Laws. The term of service shall be for two years and shall be concurrent with that of the National Officers.

Section 3. Each Division shall have a Chairman who shall serve as a Representative to the Board of Directors. The method of election and the terms of office to be served by this Chairman (Representative) are described under Article VIII, below. Election procedures shall be specified in the By-Laws.

Section 4. In the event that a Division Chairman or State Chairman moves out of the Division or the State from which he was elected, this shall constitute a vacancy in the office which shall be filled by appointment by the President, with approval of the Board of Directors.

Section 5. The President shall appoint the Chairman for any State or Division not electing such Chairman according to election procedures as specified in the Bylaws. Such appointments shall be approved by the Board of Directors.

ARTICLE VII

EXECUTIVE COMMITTEE

Amendment

Section 1. The Executive Committee shall consist of the President, the First Vice-President, the Second Vice-President, and the Secretary-Treasurer. The Executive Secretary, the Editor, and the Convention Chairman shall serve as ex-officio non-voting members of the Executive Committee.

Section 2. Any vacancy occurring on

the Executive Committee, with the exception of that of President, shall be filled by Executive Committee appointment with the approval of the Board of Directors. The Second Vice-President shall succeed to the office of President following the resignation, disability or death of the President.

ARTICLE VIII BOARD OF DIRECTORS

Original Statement from Article IV, Constitution.

There shall be a Board of Directors consisting of the President, Vice-President, Secretary-Treasurer, outgoing President and three Members-at-large. . . . One Member-at-large shall be elected at each annual convention and shall hold office for three years.

Amendment — March 17, 1960, Atlantic City Convention.

There shall be a Board of Directors consisting of the President, Vice President, Secretary-Treasurer, outgoing President, Editor of the **Choral Journal** and four members-at-large.

. . . The Editor of the **Choral Journal** shall be appointed by the Board of Directors for a term of one year. One member-at-large shall be elected at the 1960 Convention and at each 3rd. annual convention thereafter. Members-at-large shall hold office for three years.

Amendment — March 15, 1962, Chicago Convention.

. . . board members shall be elected on the odd years at regional conventions.

Amendment

Section 1. The Board of Directors shall consist of the four elected members of the Executive Committee, one Representative from each of the Six Divisions of the Association, one Representative-at-large, one Representative of the Trades Associate Membership, one Representative of the Advisory Council, the Convention Chairman, the Executive Secretary, and the Editor. The last four named shall be ex-officio, non-voting members.

Section 2. Each Division Representative shall have the title of Division Chairman.

Section 3. The Representative of the six Divisions, the Representative-at-large, and the Representative of the Trades Associate Membership shall be elected by ballot or by mail as provided in the By-Laws. These Representatives shall be elected for terms as described below.

Section 4. The Representatives of the Eastern, Southwestern, and Northwest Divisions shall be elected at the 1964 Biennial National Convention for one-year terms. For the term beginning in 1965, and for each term thereafter, these Representatives shall be elected for four years by the members of their respective Divisions at the Biennial Conventions of these Divisions.

Section 5. The Representatives of the Southern, North Central, and Western Divisions shall be elected at the 1964 Biennial National Convention for three-year terms. For the term beginning in 1967, and for each term thereafter, these Representatives shall be elected for four

years by the members of their respective Divisions at the Biennial Conventions of these Divisions.

Section 6. Beginning in 1967, no Division Representative shall be elected to succeed himself, but may be returned to the same office after a period of one or more terms have elapsed. Any Representative who has been appointed to fill an unexpired term shall have the right to serve the following term if elected to do so.

Section 7. The Representative-at-large shall be elected at the Biennial National Convention for a two-year term. The method of election shall be by ballot or by mail as provided in the Bylaws. A vacancy in this position during the term will be filled through appointment by the President with the approval of the Board of Directors.

Section 8. The Trades Associate Representative shall be elected at the Biennial National Convention for a two-year term. The method of election shall be by ballot, or by mail as provided in the By-Laws.

Section 9. The National Convention Chairman shall be appointed by the President-elect with approval of the Board of Directors following the Biennial National Convention and not later than June 30 of that year.

ARTICLE IX

ADVISORY COUNCIL

Amendment

Section 1. There shall be an Advisory Council consisting of the Past-Presidents of the Association. This Council may be enlarged, at the discretion of the Council and the Board of Directors, through the appointment of additional members of the Association. The terms of such appointed members shall be of two year duration and shall be concurrent with the terms of the elected officers. These members may be appointed for additional terms at the option of the Past-Presidents with the approval of succeeding Boards of Directors.

Section 2. The Immediate Past-President (First Vice-President) shall not serve as a member of the Advisory Council during his term of office.

Section 3. The Advisory Council shall elect one of the Past-Presidents as Chairman.

Section 4. The Chairman of the Advisory Council shall appoint a member of the Council to the office of Recording Secretary of that group. The Recording Secretary shall serve only during meetings of the Council. A plan for record keeping and for reporting to the Board of Directors shall be developed by the Chairman in consultation with the President and the Executive Secretary.

Section 5. The Chairman of the Advisory Council shall serve as an ex-officio, non-voting member of the Board of Directors.

ARTICLE X

ASSEMBLY OF STATE CHAIRMEN

Amendment

Section 1. There shall be an Assembly of State Chairmen organized as a national group of the Association for a meeting (or meetings) during the Biennial National Conventions, and as divisional groups for meetings during Divisional Conventions.

Constitution ---

ARTICLE XI MEETINGS

Original Statement from Article VII, Constitution

The Association shall hold annual conventions. Time and place shall be determined by the Board of Directors and shall be subject to such limitations as shall be established at the preceding convention.

Amendment

Section 1. National meetings of the Association shall be held biennially at such time and place as shall be determined by the Board of Directors.

Section 2. Special meetings of the Executive Committee may be called by the President, or upon the joint request of the remaining three members of this committee.

Section 3. Special meetings of the Board of Directors may be called by the President, or upon the signed petition of three Division Chairmen and four other members of the Board. The entire membership of the Association shall be notified of the special meeting and the agenda for the meeting not less than thirty days in advance of the meeting.

Section 4. Divisional meetings of the Association shall be held biennially on alternate years with the National meetings at such time and place as shall be determined by the Board of Directors.

Section 5. The call for special meetings must state the business to be transacted and no business shall be transacted except that specified in the call.

Section 6. The Advisory Council shall meet in conjunction with the Executive Committee and/or the Board of Directors, or separately, as authorized by the President.

Section 7. The Assembly of State Chairmen shall meet at the Biennial National Convention, as called by the Chairman (Second Vice President) and approved by the President. This Assembly, at the Divisional levels, shall meet at the Division Conventions, as called by the Division Chairman and approved by the Second Vice President.

ARTICLE VII QUORUM

Amendment

Section 1. The quorum of the Executive Committee shall be three of the four voting members of that committee.

Section 2. The quorum of the Board of Directors shall be seven members of the Board including two members of the Executive Committee, three Division Representatives, and any two of the remaining voting members of the Board.

Section 3. The quorum of the Association for the transaction of business at the biennial national meetings shall consist of the quorum of the Board of Directors, as stated above, plus five per cent of the active membership. At no time shall a lack of a quorum at a nonbusiness session prevent those present from proceeding with the program planned for the meeting.

ARTICLE XIII AMENDMENTS

Original Statement from Article VIII, Constitution.

Amendments to the Constitution may be made by a two-thirds vote of the voting members present at any convention or by a majority vote, provided notification has been made to the membership at least 30 days prior to the convention.

Amendment

Section 1. This Constitution may be altered or amended by an approving vote of two-thirds of the active members present at a National Biennial Business Meeting; or alteration or amendment may be made by an approving vote of two-thirds of the active members who cast ballots by mail in accordance with stipulations of the Bylaws, provided, however, that in any case sixty days notice of such contemplated alteration or amendment shall be given by mail to all active members.

Section 2. Amendments to this Constitution may be initiated by the Executive Committee, the Board of Directors, or by a petition signed by ten per cent of the membership in no less than three of the Divisions of the Association.

* * *

BYLAWS

ARTICLE I MEMBERSHIP

Original Statement from Article III, Section 2, Constitution.

To be eligible for active membership a candidate must be an active director of a college, church, high school, professional, civic or industrial choral organization. Charter members are hereby declared active members, regardless of their professional status, and shall hereafter be entitled to that classification subject only to the provisions of the bylaws.

Active membership requirements presuppose a knowledge of music theory, choral arranging, score reading, recognized ability as a choral director, and a high standard of professional ethics.

Amendment

Section 1. Active. Any person who is engaged in the profession of choral director on a part-time or full-time basis, and who is responsible for choral music in a consultant, supervisory, or administrative basis and who conducts choral music in the line of his professional responsibilities, and who is seriously interested in the improvement of choral music and the profession of the choral director, is eligible for active membership. This membership presupposes a knowledge of music theory, choral arranging, score reading, recognized ability as a choral director and a high standard of professional ethics.

Charter members are hereby declared Active members, regardless of their professional status, and shall hereafter be entitled to that classification subject only to the provisions of the Bylaws pertaining to Active Members.

Original Statement from Article I, Section 1, Bylaws.

Section 1. Proposals and applications for active membership shall be made by an active member of the association and approved by the membership committee.

Amendment

(Continuation of Section 1.)

There shall be two methods for admission to Active Membership: (1) The candidate shall be sponsored by an active member in good standing. A formal application, signed by the sponsor and the candidate, and including a resume of training and experience in the choral field, shall be sent, with payment of dues for one year, to the Secretary of the Association. Such application may be denied, for good reason, by the Membership Committee. (2) Choral Directors of distinguished reputation may be invited to become Active members by action of the Executive Committee, the Board of Directors, or the Membership Committee. Persons who accept this invitation shall be responsible only for the payment of dues and provision of essential information for the membership records.

Active membership shall provide the privileges of participation in the activities of the Association, including the right to vote and to hold office, and admission to meetings upon the Member's compliance with registration requirements. Active members shall receive **The Choral Journal**, official publication of the Association.

Active membership shall be a continuing membership, contingent upon the payment of dues. The member may request Inactive status, valid for one year only, by a letter to the Secretary of the Association prior to November 1 of the membership year. The member who does not make this request and whose dues have not been paid by that date shall be reclassified as a Delinquent Member. This classification may be changed to that of Inactive Member by written request during the year. Reinstatement to Active Membership may be made at any time during the membership by payment of dues. The Inactive or Delinquent Member who does not renew his membership by November 1 of the following year shall be dropped. Reinstatement to Active membership of such member shall be made upon the payment of dues for that year, plus a reinstatement fee of \$2.00 and a written request for reinstatement.

Section 2. Associate.

Original Statement from Article III, Section 3, Constitution; Article I, Section 2, Bylaws.

Associate members may be (a) any publisher of or dealer in choral music or manufacturer of choral accessories; (b) any firm, institution or patron interested in the furtherance of choral music or (c) any individual interested in choral music. Associate members shall not hold office and shall not vote but shall have all other privileges accorded active members.

Applications for associate membership shall be directed to and approved by the membership committee.

Bylaws ---

Amendment

Section 2. **Associate.** Any person who is interested in the objectives of the Association is eligible for Associate Membership. The candidate for this membership will be accepted upon receipt of the application form of the Association filled out by the candidate, and payment of membership dues for the year. Privileges accorded the Associate Members shall be the same as those for the Active Member, except that he may not vote or hold office in the Association. Transfer of the Associate Member to Active Membership may be made only through the procedures required of the candidate for Active Membership. Inactive status shall not be granted to the Associate Member. If the Associate Member's dues are not paid by November 1, and if he has not requested termination of his membership by that date, he will be classified as a Delinquent Associate Member until December 31, after which date he will be dropped. Reinstatement to Associate membership shall be made upon receipt of a written request and payment of dues.

Section 3. **Trades Associate.** The following types of firms may become Trade Associate Members: Music publishers, music dealers (wholesale and retail), firms or studios, music importers, and other of similar qualification in choral music trades. Application for membership shall include an application form provided by the Association and filled out by a representative of the firm, or a letter of application from such representative, and a dues payment for one year sent to the Secretary of the Association. Dues shall be as specified in the Bylaws. Privileges of Associate members shall be extended to three representatives of each Trades Associate Member. Regulations relating to inactive status, delinquent status, termination of membership, and reinstatement of membership of the Trades Associate Member shall be the same as those prescribed for the Associate Member.

Section 4. **Institutional.** The following institutions, or music departments thereof, may become institutional members: Churches, schools, colleges, universities, or conservatories; libraries, other professional associations, professional choruses, choral groups from industry, business, and community organizations. The procedure for application for membership shall be the same as those prescribed for the Trades Associate Member. Privileges of Associate Members shall be extended to one representative of each Institutional Member. Regulations relating to inactive status, delinquent status, termination of membership, and reinstatement of membership of the Institutional Members shall be the same as those prescribed for the Associate Member.

Section 5. **Contributing.** Any individual, firm, foundation, institution, or other organization that has contributed \$50.00 or more to the Association shall be classified as a Contributing Member. Privileges of Associate members shall be extended to the individual Contributing Members, or to a representative of the contributing firm, foundation, institution, or other organizations. Contributing membership will terminate on November 1 of the following year, unless the Con-

tributing Member makes a new contribution for that year.

Section 6. **Life.** Life membership shall be available only to Choral Directors who qualify for Active Membership. Privileges of Life Membership shall be the same as that of Active Members.

Original Statement from Article III, Section 4, Constitution.

Honorary members shall be elected by majority vote at any national convention, shall not hold office nor vote but shall have all other privileges accorded active members.

Amendment (continued)

Section 7. **Honorary Life.** Choral directors sixty years of age, or above, who have made unique and outstanding contributions to choral music and to the profession of choral directing shall be eligible for Honorary Life Membership. This membership shall be bestowed upon such persons by the Board of Directors. Privileges of Honorary Life Memberships shall be the same as that of Active Membership, with the following exception: Honorary Life Members may not vote or hold office unless he chooses to maintain his active membership classification by payment of dues. Otherwise, there shall be no dues for Honorary Life Membership.

ARTICLE II DUES

Original Statement from Article III, Section 1, Bylaws.

... Each member shall pay annual dues according to the following schedule: Active members - \$6.00; Associate members - (a) \$25.00; (b) \$100.00; (c) \$3.00.

Amendment

Section 1. Annual dues for Active Members shall be six dollars (\$6.00), for Associate Members six dollars (\$6.00), for Trade Associate Members twenty-five (\$25.00), and for Institutional Members ten dollars (\$10.00).

Section 2. Membership dues for Life Members shall be one hundred dollars (\$100.00) for members of this classification joining prior to July 1, 1969, and one hundred and fifty dollars (\$150.00) for those joining on or after July 1, 1969. Life Membership dues may be paid by installments of twenty dollars per year (\$20.00).

Section 3. Requirements for Contributing Membership and the annual contribution for which this membership is granted are specified under Article I, Section 5, of the Bylaws, above.

ARTICLE III ADMINISTRATIVE AND FISCAL YEAR

Original Statement from Article III, Section 2, Bylaws.

The fiscal year shall be calendar year.

Amendment - April 6, 1961, Columbus Convention.

The fiscal year shall be academic year September 1 to August 21.

Amendment

Section 1. The administrative and fiscal year shall be from July 1 through

June 30, or such other period as may be determined by the Board of Directors. The regular term of office of all elected and appointed officers shall begin on July 1 following election.

Section 2. The two-month period, July 1 through August 31, may be used by officers responsible for financial affairs of the Association to close the books for the previous year.

ARTICLE IV MEMBERSHIP YEAR

Amendment

Section 1. The annual period for which payment of membership dues shall be applied shall be the same as the period of the administrative and fiscal year, July 1 through June 30.

ARTICLE V FISCAL POLICIES AND PROCEDURES

Original Statement from Article III, Section 1, Bylaws.

Finances of the association shall be controlled by the Board of Directors subject to the provision of the bylaws.

Amendment

Section 1. A certified financial statement shall be prepared by the Treasurer and/or other officers of the Association who have been empowered by the Constitution and bylaws and the Board of Directors to handle Association funds: such statement to be published in **The Choral Journal** or other medium mailed to the membership as soon as feasible following the close of each fiscal year.

Section 2. The certification of the financial statement shall consist of an audit of the financial records of the Association by a Certified Public Accountant, or by a Public Accountant with accompanying affidavit by a Notary Public.

Section 3. The complete financial records of the Association shall be made available for examination by the Board of Directors during each Biennial National Convention, or by the Executive Committee at the meeting of this committee in alternate years.

Section 4. Any fiscal policies and procedures needed in the administration and operation of the Association, and not specified in these Bylaws, shall be formulated by the Executive Committee and approved by the Board of Directors.

ARTICLE VI DUTIES OF OFFICERS

Original Statement from Article V, Constitution.

Duties of the officers shall be those usually consistent with such offices. The Board of Directors shall act for the Association between conventions.

Amendment

Section 1. **The President** shall preside at all National Business Meetings and Conventions of the Association; call and preside at meetings of the Executive Committee and Board of Directors; make appointments as provided in this Constitution and Bylaws; serve as ex-officio member of all committees; be responsible for implementing the over-

Bylaws ---

all program of the Association; and perform other duties pertaining to his office.

Section 2. **The First Vice President** shall serve as adviser to the President, shall assume all duties of the President in case of the disability of both the President and the Second Vice President, shall serve as Chairman of the Activities Committee, and shall have such other duties as may be assigned to him by the President and the Executive Committee.

Section 3. **The Second Vice President** shall assist the President as requested, shall assume the duties of the Presidency during the absence of the President, or following the resignation or death of the President. He shall also serve as adviser for the appointment and/or elections of State Chairmen, shall serve as Chairman of the Membership Committee.

Section 4. **The Secretary-Treasurer** shall keep the minutes of meetings of the Executive Committee, Board of Directors, and of National Meetings of the Association, and shall have charge of the financial affairs of the Association as governed by policies set forth by the Board of Directors. He shall work with the other members of the Executive Committee and the Executive Secretary in the establishment of procedures for the secretarial services, and for the receipt, deposit and disbursement of funds. He shall read, or submit in duplicated form, the minutes of the Association at the biennial business meeting. He shall make a certified financial report to the Association within ninety days after the close of each fiscal year and at the biennial business meeting at the close of his term.

Section 5. **The Executive Secretary** shall work with the Executive Committee in keeping a complete and accurate record of all business meetings of the Association, and all meetings of the Executive Committee and the Board of Directors. He shall conduct the business of the Association in accordance with the Constitution and Bylaws under the direction of the Executive Committee. He shall have the proper records available at all official meetings, shall submit an annual report to the Executive Committee.

Section 6. **The Editor** shall serve as both Editor and Business Manager of **The Choral Journal**, the official publication of the Association, under the supervision of the Executive Committee. He shall also serve as Editor and/or Business Manager of other publications of the Association at the discretion of the Executive Committee. He shall give such bond as may be required by the Executive Committee.

Section 7. **The Convention Chairman** shall be responsible for the planning and management of the Biennial National Convention under the direction of the Executive Committee.

ARTICLE VII

DUTIES OF DIVISION CHAIRMEN

Amendment

Section 1. Each Division Chairman shall serve as Program Chairman and presiding officer for the Divisional Meeting which is held in alternate years

with the Biennial National Meeting. He shall be responsible to the President for matters pertaining to the Divisional Meeting and other programs sponsored by the Association at the Divisional level. He shall also serve as Representative of his Division on the Board of Directors, as provided for in the Constitution. He shall endeavor to work cooperatively with other previously established choral or music education organizations in the Division.

Section 2. The Division Chairman shall appoint a Program Committee and such other committees as may be needed for planning and executing Divisional programs. He shall serve as Chairman of the Assembly of State Chairmen at the Divisional meeting.

ARTICLE VIII

DUTIES OF STATE CHAIRMEN

Amendment

Section 1. Each State Chairman shall serve as a member of the Association Membership Committee under the direction of the Second Vice President. He shall assume the leadership for membership promotion in his state and shall appoint a membership committee if he considers this action necessary.

Section 2. The State Chairman shall serve as Program Chairman and presiding officer for meetings organized at the State level. He shall endeavor to work cooperatively with other choral or music education organizations in the state. He shall appoint such committees as may be needed for planning and executing activities at the state level.

Section 3. The State Chairman shall participate in meetings of the Assembly of State Chairmen at the Divisional and National levels.

ARTICLE IX

BOARD OF DIRECTORS

Amendment

Section 1. The Board of Directors shall serve as the legislative and policy-making body of the Association and shall serve in the government of the Association as specified in the Constitution and Bylaws.

ARTICLE X

EXECUTIVE COMMITTEE

Amendment

Section 1. The Executive Committee, as the administrative branch of the Association, shall have the power to transact the general business of the Association, shall be responsible for the management and control of its funds, and shall be empowered to appoint assistants to any of the officers of the Association. Detailed responsibilities are stated in the Constitution and Bylaws.

ARTICLE XI

ADVISORY COUNCIL

Amendment

Section 1. The Advisory Council shall serve primarily in an advisory capacity to the Executive Committee and the Board of Directors. Unless otherwise directed by the Board of Directors, the following services shall be performed by individuals or committees from this Council appointed by the Chairman: (1) a continuing review and improvement of the Constitution and Bylaws, (2) preparation and preservation of his-

torical and permanent records of the Association, (3) necrology and memorials.

ARTICLE XII COMMITTEES

Original Statement from Article VI, Constitution.

The Board of Directors shall appoint these standing committees:

1. Convention and Program. The President of the Association shall be the committee chairman.

2. Membership. The Vice President of the association shall be the committee chairman.

Additional committees shall be appointed by the President as the need arises.

Amendment

Section 1. There shall be six standing committees: Activities, Executive, Publications, Choral Repertoire and Standards, Membership, Convention and Program. Unless otherwise designated in the Constitution and Bylaws, the President shall appoint the members to these committees and shall name the chairman for each.

Original Statement from Article IV, Bylaws.

Section 1. The Convention and Program Committees shall arrange for the convention program and detail of arrangements.

Section 2. The Membership Committee shall approve the names of prospective members in all membership classifications. The Secretary-Treasurer shall then certify the results to the elected candidates and collect appropriate dues. Candidates will not be considered elected until dues have been received.

Amendment (Continued)

Section 2. The Activities Committee shall be responsible for the following duties under the direction of the Executive Committee: (1) handle awards for convention performances, (2) commission choral works for convention performance, (3) handle original composition competition, (4) recommend members for Honorary Life Membership to Board of Directors, (5) arrange grants for members, (6) handle international exchange activities and materials for publication in **The Choral Journal**, (7) arrange armed forces and State Department contracts, (8) make recommendations concerning potential Foundation assistance.

Section 3. The organization and duties of the Executive Committee have been stated in detail in the Constitution and Bylaws.

Section 4. The Publications Committee shall (1) project and implement future plans for all publications as outlined by the Executive Committee, (2) make a long range study to accommodate eventual growth, (3) supervise publication of **The Choral Journal**.

Section 5. The Choral Repertoire and Standards Committee shall (1) set up liaison with publishers in order to improve the quality of choral music and to achieve more desirable and uniform editing and printing of choral music of standard, contemporary and international-

Bylaws ---

al types, (2) maintain choral standards and taste for all school levels, (4) assist in setting up all types of festival program material, (5) assemble basic lists of more unusual combinations of choral and instrumental ensembles, and (6) improve adjudication standards.

Section 6. The Membership Committee shall (1) stimulate addition of new members, and (2) formulate a national master plan for use of division and state chairmen in all promotional activities at the various levels. Membership Committee leadership has been specified in the Constitution and Bylaws. Personnel of the Committee includes Division Chairmen, State Chairmen, and the active membership at large.

Section 7. The National Convention and Program Committee shall be under the leadership of the Convention Chairman, an ex-officio, non-voting member of the Executive Committee, as specified in the Constitution and Bylaws. He shall have the power to appoint the members of this committee, with the approval of the President and Executive Committee. Program Committees for States and Divisions and the leadership of the same are specified in the Bylaws.

Section 8. The President, with the approval of the Executive Committee, may appoint other committees for which there are special needs.

ARTICLE XIII DIVISIONS

Amendment

Section 1. The Divisions of the Association shall be defined as follows: EASTERN — Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont; NORTH CENTRAL — Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin; NORTHWEST — Alaska, Idaho, Montana, Oregon, Washington, Wyoming; SOUTHERN — Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia; SOUTHWESTERN — Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma, Texas; WESTERN — Arizona, California, Hawaii, Nevada, Utah.

ARTICLE XIV ELECTION PROCEDURES

Original Statement from Article II, Bylaws.

The Board of Directors shall appoint a nominating committee which shall prepare a slate of officers to be presented to the membership at least 30 days prior to the annual convention. Other nominations may be made from the floor. At the final business session the election shall be held by ballot. Election for each office shall be held separately provided there is more than one nomination.

Amendments

Section 1. A Nominating Committee of five members shall be elected by ballot by the Board of Directors as early as feasible at the beginning of the Na-

tional biennium. This Committee shall include one person from the Trades Associate membership of the Association.

Section 2. The Nominating Committee shall prepare a slate of offices and/or representatives to be presented to the membership through publication in *The Choral Journal* or other printed form at least thirty days prior to the election. The slate shall include the name of only one candidate for each office.

Section 3. The Nominating Committee shall make its formal report at the opening business session of the National Convention. Other nominations may be made from the floor. A least twenty-four hours shall elapse between the report of the Committee and the election. Exceptions to this rule may be made by the Nominating Committee as needed in the election of Division Chairmen at Division Conventions.

Section 4. Election shall be by ballot of the active members present. The nominee for each office receiving the majority of votes cast shall be declared elected. In the event of a tie, standard election procedures shall be followed.

Section 5. In the election of Division Representatives (Chairmen) at Division Meetings, the active members of each division shall elect the representative from that division.

Section 6. The Second Vice President and the Assembly of State Chairmen shall recommend election procedures to be used in the States.

ARTICLE XV VOTING BY MAIL

Amendment

Section 1. The Board of Directors may authorize voting by mail for the purpose of conducting a biennial National or Division election, or for any other purposes for which a vote of the membership of the Association shall be required. Mail voting shall be conducted in accordance with the instructions of the Board and Executive Committee, and provision shall be made for all active members to receive ballots and the necessary supporting information in ample time to return their ballots before the date of the close of the voting. Such closing date shall be designated by the Executive Committee and printed on all ballots and other material issued to the members preliminary to the vote by mail. It is expressly stipulated that voting by mail, when duly authorized, shall be conducted instead of voting at the time and place of a meeting at which said voting would normally take place, or during the interim between regular meetings; there shall be no combination of the two voting procedures for an election, or for any other purpose for which balloting by the membership may be required.

Section 2. This Bylaw applies to Division elections as well as National elections. When Division elections by mail are authorized, the Executive Secretary and committees of members representing the Divisions shall conduct the voting in accordance with the procedures prescribed by the Executive Committee.

ARTICLE XVI RELATIONSHIPS WITH OTHER ORGANIZATIONS

Amendment

Section 1. Cooperative relationships,

including conventions and other activities, may be exercised by the Association with other educational associations, as authorized by the Board of Directors. This may include membership of the Association in organizations of national scope, such as the National Music Council, and associated relationships with the Music Educators National Conference.

Section 2. The Association shall work cooperatively with other associations for the improvement of choral music and the standards and practices of the choral director at the state, division, and national levels.

ARTICLE XVII OFFICIAL ORGAN

Amendment

Section 1. The official publication of the Association shall be *The Choral Journal*.

ARTICLE XVIII DISPOSITION OF ASSETS IN CASE OF DISBANDMENT

Amendment

Section 1. It is stipulated that, in the event of liquidation, funds of the American Choral Directors Association remaining in the treasury after all financial obligations have been taken care of, shall be utilized only for the purpose of furtherance of choral music education in the United States.

ARTICLE XIX RULES OF ORDER

Amendment

Robert's Rules of Order Revised shall be the authority for all questions of procedure in business meetings not covered by these Bylaws.

ARTICLE XX AMENDMENTS

Original Statement from Article V, Bylaws.

The Bylaws may be amended in the same manner as the Constitution.

Amendment

The Bylaws may be amended at any session of a Biennial National Meeting by a two-thirds vote of the active members present, the proposed changes having been announced at least twenty-four hours prior to said session.

See you at ACDA in Philadelphia March 11-12, and at MENC March 13-17, 1964.

Advertisers Index

Bourne Co.	1
Chappell and Co., Inc.	3
Columbus Boychoir	2
Educators Music Supply, Inc.	6
H. T. FitzSimons	2
Franco-Colombo	C2
E. B. Marks Music Corp.	4
Rehoboth Products Co.	3
Wenger Music Equipment Co.	3

Music Distribution And Your Choir

By David A. Wehr

A good choir library, most of you will agree, is one of the most valuable assets we have in meeting the challenge of an expanding ministry of high school and adult church choirs. Some of us survive the rigors of planning an intelligent series of anthems which make more meaningful various service themes of the liturgical seasons, special feast days, etc. But some of us are a bit stymied or even a little unconcerned when it comes to the possible improvement of whatever system we use for the mechanical distribution of the printed music itself to our singers during their rehearsals and services.

Some years ago at my present position, we came up with the premise that (a), each and every member of our high school and adult choirs would receive one copy of music for every anthem or oratorio that we presented during the season, and that (b), each individual would receive his same music at each rehearsal or service for that particular choir year. This, frankly, is the least that a choir member may expect from his church if he is willing to give of his time and talent with regularity. There are several ways that this particular kind of music distribution can be arranged, but I would like to share with you now a way which has been particularly successful in our present situation.

The first step would be to set an arbitrary number (say 40) for the membership of your choir. The estimate should be high enough so that at least for several years actual choir membership would not reach that point. From that time on you will want to order 40 copies of every selection that the choir will sing for the coming season. It is wise in most cases to order an additional two or three copies over and above your projected choir membership figure.

The next step then is to map out your music plan for these choirs for the coming season (September through June, or

whatever your particular choir season may be.) One of the valuable by-products of this plan is the necessity generated to "plan ahead." If you do not have the minister's sermon topics too far in advance, then plan your Sunday anthems to at least correspond with the basic liturgical seasons. Your planning this far ahead does not mean that you cannot be pliable throughout the season, making the anthem changes you feel necessary and using selections different than originally planned on certain Sundays.

When you have your basic plan outlined, you will then want to order most of this music probably before the first week in August. Most of the material should arrive at the church then by the end of August and the director and a group of helpers from the choir may assemble it in order for the next step.

All music should first be stamped with a church stamp, then in the upper left hand, corner, number the various copies one through forty. This number is then the member's *choir* number. You would then select the church choir *catalog* number of your own choosing for this particular piece and stamp this number in the upper right hand corner of all copies of that particular anthem. When this has been done we then take forty manila envelopes, large enough to contain a copy of each anthem to be used for the coming season, and stamp these envelopes one through forty (again, the member's *choir* number). Then all the music with the number labeled as number two is placed in envelope two, etc.

When a member joins the choir he is then assigned a particular folder (number one through forty) and that folder contains most of the music he will be singing throughout the current choir season. (It is helpful first to assign a particular robe number and then match it with the same folder number.) He receives the same music each week at rehearsal, and he may make any markings in the music that may be helpful to him. Each choir member is also assigned a "service folder"

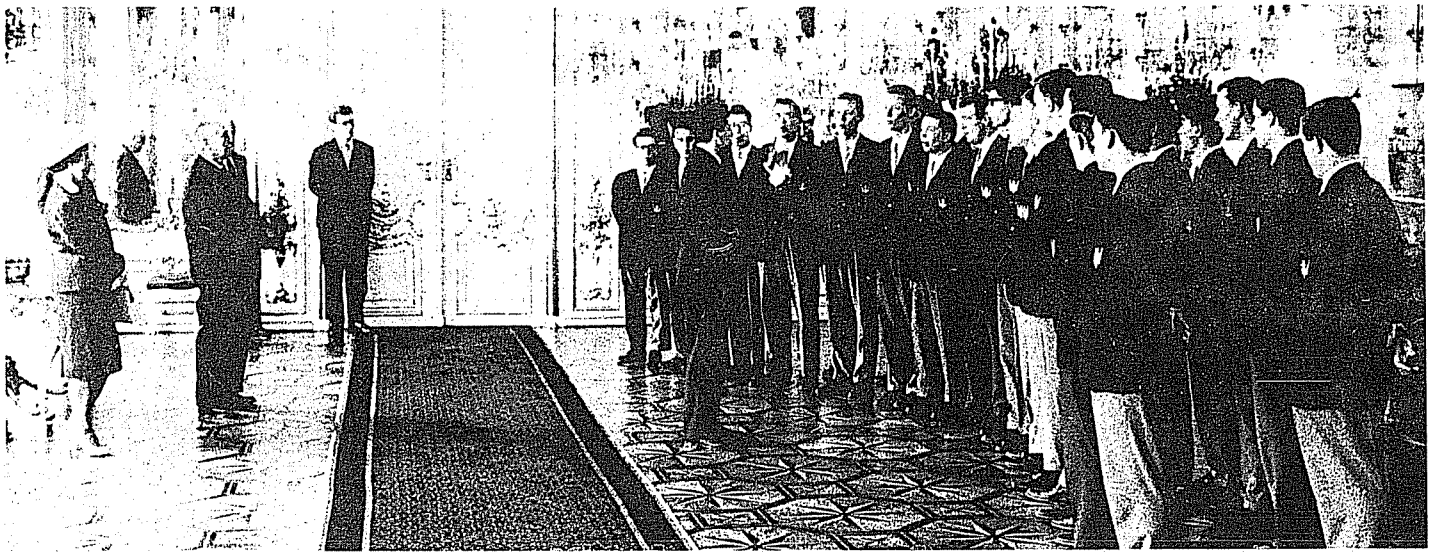


DAVID A. WEHR

David A. Wehr, Minister of Music, Organist, and Carillonneur at the First Methodist Cathedral of the Rockies in Boise, Idaho, holds a Master of Music Degree from the Westminster Choir College in Princeton, New Jersey. He has studied voice with Dr. John Finley Williamson, and organ with Edward G. Mead and Dr. Alexander McCurdy. He has participated with the New York Philharmonic under the baton of the world's great orchestral conductors and composers. Mr. Wehr's published compositions include pieces for various mixed choirs, organ, handbells, carillon, and a recent oratorio "Prophet Unwilling" for chorus and orchestra. He has been on the staff of church music workshops and festivals in Texas, California, Wyoming, Michigan, Oregon, Colorado, Pennsylvania, Ohio and Idaho. Recently finished was his collaboration in the design of the three-manual, fifty-six rank Aeolian-Skinner organ at the Boise Cathedral of the Rockies. In the last three years he has completed approximately 300 programs of organ music heard over various radio stations in the Greater Northwest. The Cathedral Bell Choir, founded and directed by Mr. Wehr, recently concluded a Northwest tour and will appear at the New York World's Fair in 1964. David, with his wife Nancy, administers and directs the music program at the Boise First Methodist Cathedral of the Rockies which numbers more than 650 participants in a church of 2000 members.

of the same number as the rehearsal manila folder, and every four or five weeks music is transferred between the service and rehearsal folders. Every member is also requested to be at rehearsal at least five minutes in advance of the time when we begin to sing, and we have listed on the blackboard in the front of the room, the choir *catalog* numbers of the seven or eight anthems that we will be doing that particular rehearsal evening. Choir members then go through their rehearsal folders and pick out the various numbers to be rehearsed that eve-

—Continued on page 32



St. John's Choir Serenades Austrian President, Dr. Adolph Schaerf in his Palace

St. John's Men's Chorus Tour U.S. in February

The international award winning St. John's University Men's Chorus from Collegeville, Minnesota, under the direction of Mr. Gerhard Track, will make its 17th annual concert tour of the United States beginning February 8 and ending February 26th, 1964.

During this season's tour the St. John's University Men's Chorus will have concerts in Minnesota, Iowa, Wisconsin, Ohio, Pennsylvania, New Jersey and New York City.

In March the chorus will combine with the choruses from two other Minnesota colleges, the St. Cloud College Choir (Harvey Waugh, director) and the Choir of the College of St. Benedict (Sister Nathan Super, O.S.B., director) and the St. John's Symphony Orchestra, (Gerhard Track, director) in a performance of Handel's "St. John's Passion." In May the St. John's University Men's Chorus will join four other men's choruses from Minnesota in the "Intercollegiate Male Chorale-Minnesota" concert in Minneapolis - St. Paul.

The chorus made its first European concert tour in 1960, singing a total of thirty concerts in Germany, Austria and Switzerland. After a highly successful tour the chorus was invited to return to Europe. It made its second tour during the summer of 1962. The highlight of this tour was a concert in the famed Vienna Brahms-Hall during the Vienna Music Festival. A full house called the chorus back for seven encores.

In Llangollen, Wales, the chorus won

a first prize in the Youth Choir Competition, a third prize in the Folksong Competition and a fifth place in the Men's chorus competition at the 16th International Musical Eisteddfod. As a result the chorus was named the "most successful choir" at the festival.

President John F. Kennedy sent a congratulatory telegram to the chorus and it was invited to sing in front of a crowd of 6,000 persons at the annual "Pageant of Peace" ceremony on the White House lawn. The highlight of the program was the lighting of the National Christmas Tree by President Kennedy. ABC, NBC and CBS-TV along with radio brought the program into the homes of millions of Americans. The program was also carried to South America and Europe over the "Voice of America" broadcast.

The chorus will return to Europe in



GERHARD TRACK

June 1965 for a thirty concert tour of Sweden, Germany, Austria and England.

Gerhard Track, the 28-year-old director of the chorus and one time director of the Vienna Boys Choir, will spend from August 17th, 1964 to August 29th, 1964 as guest choir director in the "International Summer School of Liturgy and Church Music" at the University of Windsor, Canada. This summer school is sponsored by the Gregorian Institute of America. Last summer Mr. Track directed the "Tonkuenstler Orchestra" in a symphony concert at the Arcade-Court of the Vienna Town Hall.

The choral program of the St. John's University Men's Chorus for its 1964 concert tour will be:

ST. JOHN'S UNIVERSITY MEN'S CHORUS

Gerhard Track, Director
James Callahan - Thomas Koerber
Pianists

I

Festival Prologue *Gerhard Track*

II

Religious Music of the
16th -18th Century

Duo seraphim *Ludovico da Vittoria*
Jesu, Joy of Man's

Desiring *Johann Sebastian Bach*
Exultate Deo *Allesandro Scarlatti*

III

Religious Music of the
20th Century

This is the Day *Flor Peeters*
In Heaven Doth a

House Rise *Max Reger*

—Continued on page 26



Mid-America Chorale Presents New Works

The Mid-America Chorale presented its premiere concert on Sunday, November 24, 1963, under the direction of John Dexter, organist and choirmaster of Plymouth Congregational Church, Des Moines, Iowa. This was the first of six concerts to be performed over a three year period to fulfill a \$10,000 grant awarded to Dexter by the Ford Foundation. Dexter is one of 11 directors in this country selected to receive a grant from the 218 nominated by conductors, composers, singers, critics, and others professionally engaged in music.

"Choral music is involving more and more singers, composers, and conductors at the professional level," said W. McNeil Lowry, director of the Foundation's program in Humanities and the Arts. "These grants are intended to open up opportunities that will further stimulate the choral medium in the American musical culture."

Dexter's grant is intended to extend such opportunities in the midwest by the organization of a professional group of singers and instrumentalists for concert performances, and to commission choral works to be performed at these concerts. The 32-voice chorus and 22-member orchestra comprising Dexter's Mid-America Chorale will include a religious oratorio which was commissioned specifically to be part of the first concert: "Confrontation from the Book of Job," by William Bergsma.

Mr. Bergsma was Associate Dean of Juilliard School of Music from 1960 until September, 1963, when he became

Director of the School of Music at the University of Washington. He has received awards from the National Institute of Arts and Letters, two Guggenheim Fellowships, Columbia Records Chamber Music Award, Bearn's Prize from Columbia University, Citation from the Music Library Association and the James D. Phelan Award.

Bergsma's compositions have been performed and broadcast by major musical organizations here and abroad, including a work performed by the Juilliard orchestra during the inaugural week of Philharmonic Hall in the Lincoln Center for Performing Arts.

He cites, "Confrontation from the Book of Job" as his most important work since his 1956 opera, "The Wife of Martin Guerre." Of "Confrontation" he says, "So far as I know, I am the first artist in this century, dealing with the book of Job, to let the Lord have his say. Job suffers, and we suffer with him. He is resilient, and resists; but when his complaint comes, the Lord answers in magnificent imagery, outlining the wonders of the Creation, and asks: 'Where was't thou when I laid the foundations of the earth?'"

In addition to Mr. Bergsma's oratorio, the first concert by the Mid-America Chorale will include the premiere performance in this country of the 1750 "Missa Pro Defunctis," or Requiem Mass, by Pierre Certon. Also included in the concert will be "Three Harvest Homes Chorales" by Charles Ives, "Deutsches Magnificat" by Heinrich

Schutz, "Wachet Auf" by Hugo Distler, and "Friede Auf Erden" by Arnold Schonberg.

St. John's Choir ---

—Continued from page 25

O salutaris hostia *Andre Caplet*
Eripe Domine *James Callahan*

IV

Spirituals

There is a Balm

In Gilead . . *arr. by W. L. Dawson*
Where You There . . *arr. by B. Drewes*
Rock-a my Soul . . *arr. by Noble Cain*

Intermission

V

The Madrigal Singers Sing Works

By Thomas Morley

arr. by Archibald T. Davidson

Now is the Month of Maying
Fire, Fire My Heart

Dainty, Fine Sweet Nymph

IV

"The Season" - Contemporary Works

Stopping by Woods on a

Snowy Evening . . *Randall Thompson*

Evening Walk in Spring . . *Max Reger*

The Demon of the

Gibbet *Paul Hindemith*

Herbstlaub (Leaves of

Fall) *Gerhard Track*

VII

James Callahan - Thomas Korber

Play on Two Pianos:

Polka and Fugue from the Opera

"Schwanda"

by Weinberger, arr. by the composer

VIII

International Folksongs:

From Europe and America



New Hampshire State Chairman



WALTER P. SMITH

Walter P. Smith, Chairman, Fine Arts Department, Plymouth State College, Plymouth, is ACDA State Chairman for New Hampshire. Receiving his B.S. and M.S. degrees from the University of Idaho, he did graduate study at the Universities of Washington and Oregon. He has had 20 years experience as director of choirs and orchestra in public schools in Idaho, Washington, Oregon and Connecticut and was Assistant Professor of Music at Central Washington College until he accepted his present post at Plymouth 6 years ago.

At Plymouth he is director of the "Polyphonic Choir" and small choral ensembles and teaches Theory and History of Music as well as his administrative duties. Listed in "Who's Who in American Education," Smith is a member of Phi Mu Alpha, Kappa Delta Pi, Phi Delta Kappa, MENC, NHMEA, CBDNA, and the Masonic Lodge. The New Hampshire Legislature recently adopted his "New Hampshire, My New Hampshire" as the official state song. Walt tells us he has written several col-

Ithaca Choir Dates From Hollis Dann

The Ithaca High School Concert Choir has a history that dates back to 1898 when Dr. Hollis Dann first organized the Boys Glee Club. Miss Laura Bryant, who was Supervisor of Vocal Music until 1948, started the Girls Choral Club in 1913. Miss Bryant passed away in March of 1961.

The present day choir is very active in carrying on the tradition of choral music in the Ithaca Schools. They performed for the MENC in Washington, D. C. in January of 1961 and again in Atlantic City last year. They have traveled throughout New York State presenting concerts in many schools. They have sung at Cornell University and Ithaca College and perform regularly on radio and TV. In June of 1962 they sang for the International Congress of Ornithologists. They received invitations to perform at the Seattle World's Fair and the World Music Festival in Wales. Each year the Choir performs a master-

lege songs, including the University of Idaho Alma Mater. His hobby is golf (handicap 10).

Of his school, Walt says, "Our music department has grown from a one-man operation five years ago to four staff members at present. An addition to the present structure is in the works from 1/4 million. The instrumental division has grown from 6 students to a band of 60, Pep Band, Dance Band, and several small ensembles. We have three choirs and two small vocal ensembles. We now offer a major in music (in the 3rd year of the program) and the future looks great!"

work and has sung the Cherubini *Requiem*, the Vivaldi *Gloria*, Schubert's *Mass in G*, Haydn's *Imperial (Nelson) Mass* and the *Mozart Requiem*. The Mozart and Haydn were done with the Cornell Chamber Orchestra at Bailey Hall with professional soloists. Roger Wagner, Don Craig and Karel Husa have been guest conductors of the Choir.

The group rehearses every day; the members of the Choir are offered class voice lessons once a week on a rotating schedule. Each member of this Choir, is auditioned and chosen on the basis of tone quality, ear, music reading, and the ability to hold a part in a quartet.

Along with the Concert Choir (90), there is a Junior Choir (125) and a Girls Choir (50) to provide a singing experience for all ages of development on the high school level.

Vito E. Mason has been director of Choral Music at Ithaca High School since 1953 and in 1962 was appointed Supervisor of Music for the Ithaca City School District. Mr. Mason received his B.S. degree at New York University in 1952 and received his Masters Degree from Ithaca College, Ithaca, N. Y.

He is presently on the adjudicating staff of the New York State School Music Association and has been guest conductor for numerous county and All-State Choirs. He has presented a choral techniques demonstration for the Virginia Music Educators Association and has conducted the Virginia All-State Chorus in Norfolk. He teaches a choral workshop at Appalachian State Teachers College in North Carolina and is a lecturer at Ithaca College.

Hirt's USC Chamber Singers Plan Europe - Mid-East Tour

The University of Southern California Chamber Singers, under the direction of Charles C. Hirt, have received wide acclaim both for their choral excellence and for the authentic manner in which they present a wide variety of chamber literature. An ensemble of 16 highly-trained singers who are also students of the choral art, they perform music from all periods and styles. Most unusual is their ability to adapt vocally and interpretively to the varying demands of a repertoire ranging from the fragile Elizabethan madrigal to contemporary song, and from the disciplined Baroque cantata to the informal folk songs of many lands. They sing each song in its original language, either unaccompanied or with lute, recorder or other instruments according to the accompaniment originally prescribed.

Dr. Hirt believes uncompromisingly in the communicative power of choral music and demonstrates it convincingly through the performances of the University of Southern California Chamber Singers. Indeed, the recent wave of interest in madrigal and choral chamber music in schools and college throughout the nation can be attributed in substantial measure to the influence of their group. The sixteen gifted young singers and one instrumentalist, all students in the University of Southern California School of Music, have been chosen to participate in the USC Chamber Singers concert

tour of seven European countries and Israel early next year.

The dedication which Dr. Charles Hirt holds for the choral art is strongly reflected in the performances of the Chamber Singers; and it is this dedication which will be carried to Europe and Israel in the forthcoming tour. For in the words of Dr. Hirt, "choral music is an incomparable medium for communication among men, conveying along its power-lines both the persuasion of the word and the feelings of the heart. It is a prism which refracts the white light of Truth into a spectrum of meanings and emotions. It creates an environment of understanding wherein the mind of man is quickened into an awareness of the needs and dreams of all peoples of the earth."

The four months tour will be made at the request of the U. S. Department of State. The USC students will sing in Germany, The Netherlands, Belgium, France, Switzerland, Austria, Italy and Israel.

Leaving Los Angeles on January 21, the 16 students singers and an instrumentalist will present concerts in important cultural centers, conservatories of music, colleges and universities.

Plan now for the ACDA National Conference March 11-12, 1964 and for MENC March 13-17 in Philadelphia.

Iowa State Chairman



CHARLES MATHESON

Charles Matheson, Iowa State Chairman of American Choral Directors Association, is currently Assistant Professor of Music at State College of Iowa, Cedar Falls, Iowa. Mr. Matheson received his undergraduate and Master's degrees at University of Michigan, then was Head of Music Department at Gordon College, Boston, Mass. While in Boston, he did advance study at New England Conservatory, Berkshire Music Center and New England Opera Company, with Boris Goldovsky. He also served as tenor soloist at Church of the Advent (Anglican), St. Paul's Cathedral and Trinity Church.

Since joining the faculty at State College of Iowa in 1955, Mr. Matheson has served as Festival director, clinician and adjudicator in most of the mid-western states. He is director of choral activities at S.C.I. and is conductor of Waterloo Choral Group, and organist and choir-master at Christ Church, Episcopal, Waterloo, Iowa.



Record of the Month

Anthony C.
Cappadonia

State University
of New York
Alfred, N. Y.



Mozart. *Requiem*. Ithaca High School Concert Choir. Vito Mason, Director; Cornell Chamber Orchestra, Karel Husa, Director. Produced by University Recording Service, Inc. Box 212, Ithaca, N. Y. Monaural, P 4RM 7128. Price \$5.00.

The writers' first impression upon hearing this recording involved a quick second glance at the record jacket and be sure this group of well-trained singers is a high school group and not an adult choir. The mature voices (particularly the deep, covered alto sound) is indeed rare for high school voices.

The recording is a "live" performance at Cornell University in the hugh Bailey Hall auditorium. The engineers did a creditable job placing the microphones although one detects an over-balance of orchestral accompaniment in some of the forte passages. This may be the result of the acoustical properties of the hall, or possibly the performance set-up itself. Nevertheless, the inner parts are not always clear due to the over-balance of the instrumental accompaniment.

The soloists performed with good taste, interpretation and with good tonal quality. Barbara Troxell, soprano; Marie Gast, alto; John Charles Burns, tenor and Paul Gibbons, bass deserve much praise for their efforts.

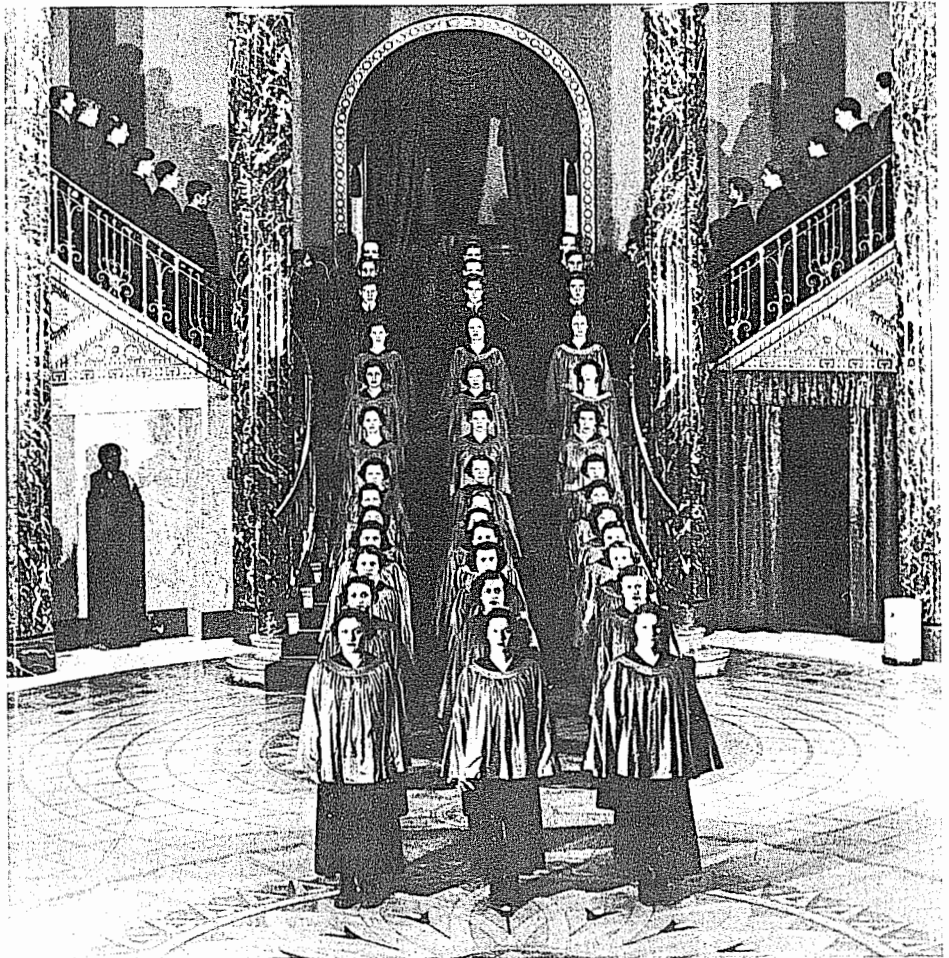
The directors, the student singers and players demonstrate their ability to present a first-class interpretation of this great work. ACDA members interested in high-quality work by high school students should add this valuable record to their collection. Please write to Mr. Mason for your copy.

Vivaldi. *Gloria in D Major*. Pro Musica Choir and Orchestra, Stuttgart. Marcel Couraud, Conductor. Vox Records: Stereophonic (STPL 510.390) and also monaural, (PL 10.390).

Vox Recording Company continues to present "hard-to-get" recordings for their listening public and one must be impressed with the high quality presentations of their long list of larger choral work recordings including the Vivaldi *Gloria* which is demanding more attention from choral directors. The work is a masterpiece and the musical events which take place include strong choral numbers and very lyrical arias. There is polyphonic texture and then sections of glowing simplicity as well as dramatic passages. These events are captured by the Pro Musica Choir.

Also available on this disc is Vivaldi's *Stabat Mater* and *Motetto A Canto*.

Choral directors interested in performing this great score should investigate the publication of the *Gloria* by Walton Music Corporation (12069 Ventura Place, N. Hollywood, California, 91604). The score is edited by Mason Martens and costs \$1.75. The printing is clear and



Cleveland Heights Choir Boasts Record

The Cleveland Heights, Ohio, High School Choir under the direction of George F. Strickling for the past three decades has piled up an amazing and interesting record of events. It has undertaken sixteen American and Canadian tours and, in 1958, at the invitation of UNESCO, seventy members of the choir raised \$75,000.00 and sang in France, Luxembourg, Belgium, Holland, Germany, Denmark, Sweden, Norway, Scotland, and England as the first American high school group to make such a trip.

The choir has been heard throughout the Western Hemisphere on Canadian, Mexican and American networks and tapes were made in each European country visited, as well as a program for Radio Free Europe. Their recordings are in demand as gifts to foreign countries as well as for personal collections.

Perhaps the choir is the only school

easy to read. Walton deserves high praise for this deluxe edition at a reasonable cost.

This may bring back memories to many of our members, for this picture of the Cleveland Heights High School Choir, directed by George F. Strickling, was made in 1938 and has appeared in text books, magazine covers, and was used to strike choral medals. Taken at a concert in Severance Hall, home of the Cleveland Symphony Orchestra, the picture still sets a pace for present day photographers.

group to sing in regular concerts with a major symphony orchestra. Under Eric Leinsdorf the group appeared in three concerts and again with Howard Barlow. Appearances have been made with Jan Peerce, Gladys Swarthout, Victor Borge, Kate Smith, Deems Taylor, Mary Van Kirk, and was conducted by Roy Harris for an MENC conference.

The choir is known for its excellence both in choice of material and performance. Many of their selections have been arranged, written, or edited by their director and are published. Recently adopted as a music appreciation textbook by Indiana, George's 104-page *Music Literature* is becoming widely known as an extremely practical course for junior and senior high schools. The work is published by Mr. Strickling. ●



Sac Community High School Choir

The Sac Community High School Concert Choir is composed of 70 members from grades 10-12 with a Madrigal Group chosen from the choir to perform works for small ensembles. Aside from their annual Christmas program, the choir has an annual TV appearance, radio broadcast, exchange concert with another area high school, Christmas performances for civic groups, and spring concerts.

Their Christmas program includes Lockwood's *Psalm 134*, Britten's *Welcome Yole!*, *Hodie Christus Natus Est* by Willan, *Lost in the Night* by Christiansen, *The Three Kings* by Willan and *O Magnum Mysterium* of Victoria. The Madrigal Singers present *Deck the Halls*, *My Dancing Day*, Shaw-Parker, and *Ya Viene la Vieja*, a Spanish carol, and the Concert Choir conclude the program with the Shaw-Parker arrangement of *Go Tell it on the Mountain*, *Averre's Did Mary Know?*, *Christ Was Born on Christmas Day*, Shaw-Parker, *Carol of the Bells*, *Leontovich-Wilhousky*, and *Anderson's Sleigh Ride*.

Their director, Gordon H. Lamb, is author of the recent article on Britten's *Ceremony of Carols* in the September-October issue of *The Choral Journal*.

Make plans now to attend both the ACDA National Convention, March 11-12, and the MENC Conference which continues until March 17, 1964, in Philadelphia.

Chamber Music



JACK BOYD

U. of Colorado
Boulder, Colo.

It may or may not be a compliment to the choral directors of America, but the following numbers were refused by a European publisher (for whom they were originally written) because they were too difficult! It is the composer's (and this reviewer's) opinion that they are quite simple, and deserve to be used by choruses not quite up to more high-powered contemporary material. The set is called **DEVOTIONAL SONGS** with the words from traditional Pennsylvania German sources and both the music and the English translation are by Jean Berger, which is an obvious advantage. Of the four works in the set, No. 3 (*A Rose Touched By The Sun's Warm Rays*) has been selling like ice cubes in India, but all of them are applicable to a chamber choir. No. 1 (*Thy Word With Me Shall Always Stay*) has a great deal of unison and will require careful dynamic and phrase working. (Augsburg Publishing House, No. 951, No. 952, No. 953, No. 954).

Plymouth Music has a new edition of a little known composer from the 16th century, Thomas Crecquillon. It is an SSATB madrigal called **WHAT GREATER GRIEF CAN COME** (DC-116). A note on the front of the octavo suggests supplementing or substituting instruments for one or more of the voice parts. For those with not-too-able chor-

Iowans Give Concerts

Two prominent ACDA officers, Charles Matheson and Robert McCowen, participated in the annual presentation of Handel's "The Messiah" at West High School Auditorium, Waterloo, Iowa, on December 1, 1963. Mr. Matheson, who is the State ACDA Chairman, conducted the 75 voice Waterloo Choral Association, assisted by members of the Waterloo Symphony Orchestra. Robert McCowen, Chairman of the North Central Division of ACDA was bass soloist. Mr. Matheson is director of choral activities and voice instructor at the State College of Iowa at Cedar Falls. Mr. McCowen holds a similar position at Iowa State University at Ames.

The Waterloo Choral Association was organized in 1956 to enable vocalists of the northeastern Iowa area to participate in choral works beyond the scope of existing groups. Additional works performed by this group in the last five years under Mr. Matheson's direction are: "Requiem" Gabriel Faure, "Dettingen Te Deum" Handel, "Springtide" Rachmaninoff, "Coffee Cantata" Bach, "The Lonesome Train" Robinson. ●

isters, and because of which a chamber choir has not been started, how about using voices (2 or 3) on the I soprano, alto and bass, and then putting an oboe or clarinet (with proper transposition) on the II soprano or tenor? That would nicely solve the usual tenor problem and still allow the students to perform decent material.

What director has not taken in hand a piece of Renaissance or early Baroque vocal material and flinched at the outrageous ranges of the voices. This procedure of substituting instruments for a

—Continued on page 32

Choral Reviews

(Critical evaluations of the worth of the numbers are usually absent, since only those considered worthy by the Reviewers are mentioned at all.)

* * *



George L. Gansz

University of Pennsylvania
Philadelphia, Pa.

Recommended for Female Voices

Boundless Mercy - American Folk Hymn, arr. Lara Hoggard, SSA, Shawnee Press, B60, 25c.

A simple yet effective setting of the folk hymn. Words adapted by Jay Johnson. Unaccompanied. Comfortable ranges. Not a new publication.

He's Gone Away - American Folk Song, arr. Leslie Bell, SSAA, Shawnee Press, B75, 25c.

Optional piano accompaniment. Easy to sing. Published first in 1950.

He's Got the Whole World in His Hand - Negro Spiritual, arr. Roy Ringwald, SSA, Shawnee Press, B172, 25c.

Published in the Waring Contemporary Series. A rhythmic setting with piano accompaniment. Some divisi and a soprano solo.

Three Choruses from Cantata No. 142 - Bach, arr. Ehret, SSA, Marks Music, 25c each.

Unto His Holy Name Sing Praises (4269); To Us a Child is Born (4268); Alleluia (4267). With piano accompaniment. These are the only choruses in the cantata. By adding the solo portions the complete cantata may be performed.

Recommended for Male Voices

How Happy The Soldier - Revolutionary War Song, arr. Oliver, TTBB, Hal Leonard, R4-15, 25c.

Not difficult. With piano accompaniment.

Two Choruses from Cantata No. 142 - Bach, arr. Ehret, TTBB, Marks - 4265, To Us a Child is Born, 30c; 4266, Unto His Holy Name Sing Praises, 25c.

See description under female voices.

Recommended for Beginning Choirs Unison and SA

Now Thank We All Our God - Kauffmann, arr. Pasque, Unison, Augsburg, 1363, 25c.

An easy setting of the familiar chorale. With piano accompaniment.

The Angels' Song - Pasquet, SA, Augsburg, 1360, 22c.

Piano accompaniment duplicates voices. Easy.

He is Risen - Pelz, Unison, Augsburg, 1358, 22c.

Independent piano accompaniment. Unison with descant (optional). Easy. ●



Alfred R. Blinde

Nebraska State College
Chadron, Neb.

Hymn, Oh God of Love - A702 Luigi Zaninelli - Shawnee Press, 25c. For mixed voices and organ or band. The band publication may also be performed without voices. Full band \$6.00, symphonic \$8.00. Unison and four part in verse form.

In Heavenly Love Abiding - 812 Mendelssohn-Coggin - The B. F. Wood Co., 20c. An SAB arrangement. The organ accompaniment duplicates much of the vocal line.

In Thee, O God, Do I Put My Trust - 84751 R. Evan Copley - Harold Flammer Co., 30c. Song of praise with many metric changes and much divisi optional accompaniment.

Hear The Voices of Love and Mercy - D3-43 Cherubini-Williamson - Hal Leonard, 25c. For Good Friday or Lent. Interest in the sustained phrase.

Day By Day I Seek Thee - 1183 Jean Pasquet - Elkan Vogel, 25c.

Create In Me A Clean Heart - 2797 Richard Yardumian - H. W. Gray, 30c. With mezzo-soprano and baritone solo, many tempi changes.

I Will Life Up Mine Eyes - 12986 C. Russell Henderson.

Hear My Cry, O God - 12987 C. Russell Henderson. Both from the Boston Music Co., 25c. Two interesting sacred numbers - chromatic writing.

Walton Music Corporation has two fine publications in *Pueri Hebraeorum Zorita* - Martens 2100 for 30c and the more extended edition, *The Magnificat* - Pergolesi edited by Stroh and Red \$1.75. Orchestra material available on rental.

He Endured The Cross - 1351 Graun-

Wetzler - Augsburg Publishing Co., 30c. Chromatic, interesting lines.

Be Joyful, O Earth - 1348 Dale Worland - Augsburg Publishing Co., 22c. A spirited number with interesting use of voice lines.

The Passion According to St. Mark - 11-9338 Ronald Nelson - Augsburg Publishing House, \$1.35. For mezzo-soprano, alto, tenor and bass soloists; mixed choir; narrator; congregation; organ and/or piano; optional orchestra. The instrumental score calls for two flutes, two clarinets, one trumpet, and strings. Twenty-one selections included.

Two excellent numbers published by Augsburg and both written by Jean Berger **Preserve Me, O God** - P5606, 50c and **How Lovely Are Thy Tabernacles** - 11-9359. This latter number is divided into three parts, each 50c. An extended composition, unaccompanied for two choirs and soloists. Each part, published separately, can be performed as a unit or in sequence with the other units.

O Lord, Forgive Our Frailty - TR112 Lotti - Trusler, Plymouth Music Co., 25c. This anthem may be used as an anti-phone when sung by a church choir in a double chancel. Have one side sing the tutti passages, the other side, the solo sections.

Day of Mourning - TR113 Mozart-Trusler - Plymouth Music Co., 25c. From the Requiem. Anthem for Septuagesima. Both English and Latin text. Guide for Latin pronunciation.

Deep Are The Roots - A705 Kadish Millet - Shawnee Press, 25c. From unison line to seven parts for patriotic program.

How Merrily We Live - 88083 Este-Harris - Harold Flammer, 25c. A madrigal for SAB.

Fare You Well, O Honey - 81283 arr. F. Kinsman - Harold Flammer, 25c. SSATB, American folk song.

Lord, Lord, Lord - It is interesting to note the difference in the two publications of this same title. Both good arrangements of the Negro spiritual. Belwin 2000 arr. by Leonard Stone, 20c, in four parts. Plymouth Music Co. arr. by Peggy Hoffman in two parts, 25c.

My Shining Hour - 5658 Mercer Allen - Edwin H. Morris, 25c. Arranged by Luboff. Music divisi in voice parts.

CHORAL JOURNAL 1963-64 DEADLINES

for

ADVERTISERS, REVIEWERS, ARTICLES, ANNOUNCEMENTS

Issue	Mailing Date	Advertisers		Reviews - Articles	
		Space Reservation; Cancellation Date	Final Repro Proofs	Final Copy Date	
Sept. - Oct.	Sept. 15	Aug. 15	Aug. 20	Aug. 25	
Nov. - Dec.	Nov. 15	Oct. 1	Oct. 10	Oct. 15	
January	Jan. 5	Dec. 1	Dec. 10	Dec. 10	
Feb. - Mar.	Feb. 15	Jan. 1	Jan. 10	Jan. 15	
Apr. - May	Apr. 15	Mar. 1	Mar. 10	Mar. 15	
June - July	June 15	May 1	May 10	May 15	

Cut out or copy above schedule of closing dates to remind yourself and help us keep the Choral Journal coming to you on time.

Music Distribution ---

—Continued from page 24

ning and put them in the proper rehearsal order that is listed on the board. It saves all the wasted time, energy, and conversation that ensues when an anthem has to be passed out or passed in.

Anytime an individual member wishes to take his rehearsal folder home, he may do so without the ceremony of "checking it out." To all intents and purposes, a choir member receives his music for the entire choir season when he enters the choir, and he is fully responsible for that same music throughout the year. At the end of the year, when the folders are turned in and the music is sorted, if a particular number from a given folder is missing, then the choir member responsible for that folder is asked to pay the 25c or whatever the cost may be to replace the lost item. Very little, if any, music is ever lost!

The week following the Christmas holidays may find the librarians going through all of the folders and taking out all music that will not be used again for the remainder of the season, thus making the rehearsal folder a bit lighter and a little neater. Certainly this particular music library system means work for the director and his choir librarians, but the advantages more than offset the time, energy, and planning involved. *Your* choir may offer a vote of thanks, too. ●

Chamber Music ---

—Continued from page 30

vocal line is quite legitimate, and it would solve a multitude of problems. Watch it in larger choirs, however! The delicate lines might become too ponderous.

If you want a piece to go with such material as mentioned in the previous two paragraphs, try Rely Raffman's *THE PASSIONATE PILGRIM* (Associated Music A-369). For an accompaniment four instruments are suggested, and it should be excellent. There is some unaccompanied writing to contrast with the instrumental interludes. It's not easy, but well worth it.

March 11-17 are the dates for ACDA and MENC in Philadelphia in 1964.

PROFESSIONAL CARDS

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Tampa, Florida - 33612 935-9381

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Jr. H. S., 116 Federal Drive, Mont-
gomery
Harvey, Mrs. Mona, P. O. Box 1991,
Montgomery

ARIZONA

Iveson, William, 5458 E. 9th St., Tucson
85711
Justus, Lane D., 6072 E. 27th St., Tucson
Laney, Mrs. Edith, 2 N. Montego Drive,
Tucson
Poore, Miss Kathleen Gayle, 7101 N. 36th
Avenue, Apt. 5, Phoenix
White, Mrs. Elizabeth, 945 W. 8th St.,
Mesa

CALIFORNIA

Hairston, Jester, 5047 Valley Ridge, Los
Angeles
Lawrence, Russell T., 213 Longview Ct.,
Antioch
Mabin, Mrs. Barbara, 27236 Eastvale Rd.,
Palos Verdes Peninsula, 90274
Sheppard, James E., 3401 A. West 82nd
Place, Inglewood

CONNECTICUT

Sherman, Miss Majoria, 54 Midway Dr.,
Bethel

DELAWARE

Shiffert, Mrs. Beatrice, 113 Robert Lane,
Monroe Park, Wilmington 7

FLORIDA

Glenn, Miss Carolyn Love, 2310 Don
Andres Avenue, Tallahassee
Simons, Gene, Florida State University,
School of Music, Tallahassee

IDAHO

Gabbard, James H., 1909 Montana St.,
Caldwell

ILLINOIS

McKay, Martin D., 423 E. Lincoln, On-
arga
Misik, William J., 314 Brown St., Wau-
conda
Partridge, James A., Moline High
School, Moline
Sister M. Lawrence O.S.F., 157 N. Root
Street, Aurora 60505
Wanninger, Robert, Western Illinois
University, Macomb

IOWA

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port
Curry, Jerry, M. F. L. Community
Schools, Monroe
Eaton, Mrs. Beverly, Box 1105, George
Ensrud, Owen P., Box 285, Paulina
Gentry, H. B., Box 2, Bloomfield
Johnston, Dennis A., Box 371, Holstein
Kelley, Marvin, 901 W. Jackson, Knox-
ville 50138
McKinley, J. Eugene, 514 Fifth Avenue
SE, Independence
Mann, Russell K., 412 Sherman, Cherokee
Moe, Daniel, Director of Choral Activi-
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City
Nellis, Mrs. Robert C., 303 West Sec-
ond, Early
Renz, Curt, 301 Third, Ida Grove
Rosenberger, Tom, Lemars Community
Schools, Lemars

Schenck, Larry, 114 Poplar, West Branch
Swenson, Mrs. Margaret, 209 S. Carroll
St., Rock Rapids

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Robert K. Baar Directs Quad-State Festival

MURRAY, KY. — 300 high school singers representing 46 schools from Kentucky, Tennessee, Missouri, and Illinois participated in the sixteenth annual Quad-State Choral Festival, November 4, at Murray, Ky., State College.

This begins a series of three annual Quad-State Music Festivals co-sponsored by Murray State College and the First District Kentucky Music Educators Association. Others are the Quad-State Band Festival, December 2, and Quad-State String Orchestra Festival, February 3.

The Choral Festival included a full day of rehearsals, recreation, and an evening concert and broadcast at 7:00 in the Waterfield Student Union Building. The chorus was directed by Professor Robert K. Baar, Dept. of Fine Arts, Murray State College, with Edward Heenan as accompanist. Josiah Darnall, Murray State College, is chairman of the Quad-State Music Festivals.



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