

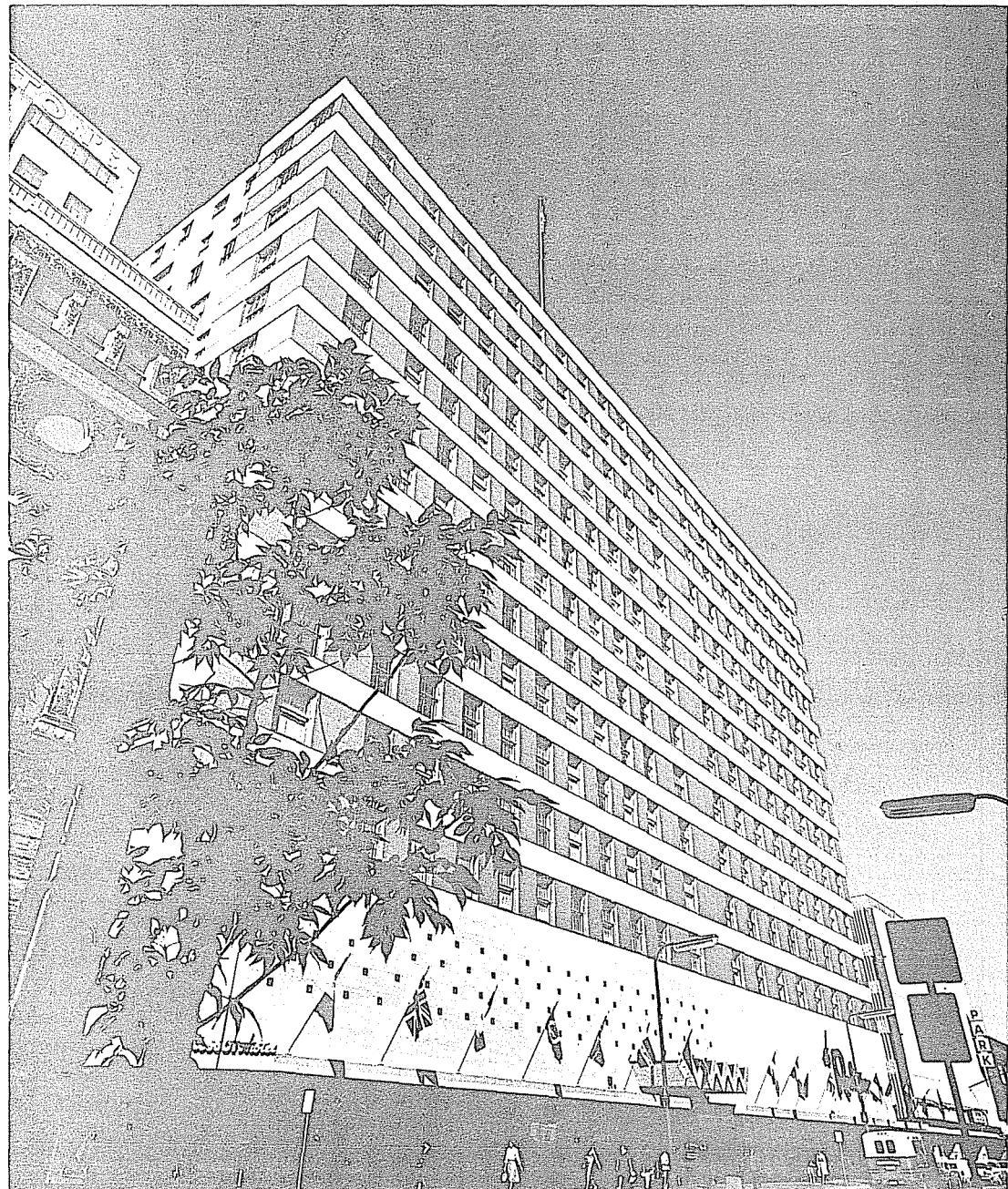
March 1963

THE

Choral Journal

VOLUME THREE
NUMBER FOUR

Official
Publication
of the
AMERICAN
CHORAL
DIRECTORS
ASSOCIATION



*Radisson Hotel,
Minneapolis, Minnesota*

George Miles Ryan Studios

From the Secretary-Treasurer's Desk

ACDA is a GROWING organization. Our total active membership, as of this writing on February 9, stands at 814. 284 of these have joined ACDA since the convention in Chicago last March 15-16. The new Directory of Members lists 744 active members as of December 31. 70 of the 814 have joined since December 31 (21 of these at the Southwestern Convention in St. Louis). Only 61 of last year's active members have not paid their dues for the current year.

It is also important to note that all of last year's 39 Associate "A" members are paid-up for this year and 5 additional firms have joined. The Associate "C" list numbers only 15 and there are no Associate "B" (\$100.00 per year) members.

As of this writing, one Division Convention has been held — the Southwestern at St. Louis. Steve Hobson, Southwestern Chairman, and his committee are to be congratulated for a very excellent meeting. The five remaining conventions should add many fine choral directors to our membership. 386 new members for a total active membership of 1200 is not

an unrealistic goal. We should also enroll at least ten new Associate "A" members.

8000 of the new Bulletin of Information brochures have been mailed since September 1. Every member has been sent two or three copies and the ACDA officers, board members and state chairmen were sent quantities ranging from 10 to 15 to 100. Some have requested additional copies. Although our increase in members has been encouraging, only 184 of the application forms from this brochure have been used by new members since September 1. (A few of the old forms have been used since that date.) What has happened to the 7816 application forms that have not been used?

Another big mailing has been completed — 1,000 copies of the new *Directory of Members*. An examination of the names in this Directory will reveal that many distinguished and nationally recognized choral directors are members of ACDA. We are all in good company in ACDA!

I should like to urge that every member of ACDA examine our membership list and then urge other outstanding choral directors of his acquaintance to join and to attend ACDA state, division, and national meetings. Members who need application forms for nominating new members should write to my office for additional copies.

One last word about the new Directory. Each Active and Associate "C" member has been sent one copy and each Associate "A" member (firm) has been sent three. Additional copies are available at \$2.00 each. Make check payable to American Choral Directors Ass'n. Send orders to J. Clark Rhodes, Secretary-Treasurer, ACDA, 11 Music Annex, University of Tennessee, Knoxville, Tenn.

The Choral Journal

Official Publication of the American Choral Directors Ass'n

Editor R. Wayne Hugoboom
All communications regarding The Journal should be addressed to the Editor, P. O. Box 17736, Tampa 12, Florida

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From the Editor

There are several reminders and new notes of interest we'd like to tell you about this issue so here goes:

Choral Journal now has a P. O. Box of its own! To avoid confusion over school and home addresses and misdirected letters, we are requesting that all incidental or regular correspondence for the Journal, all orders and inquiries, requests and information be sent to your Editor, Choral Journal, P. O. Box 17736, Tampa 12, Fla. from this date on. To remember the number? 1776 should be easy to remember; the other number to insert just before the 6 can be recalled as half the last number or, musically, *tempus perfectus*. Since *tempus perfectus* meant the Trinity and was indicated by a circle, it might be easier for our Western friends to remember 177-circle 6!

To avoid any hard feelings among our distinguished members and contributors or guests the Journal and all ACDA official programs will follow the plan of MENC and list all names without title, using only Mr., Mrs. or Miss where needed to clarify gender. We shall use titles under photos or by-lines to articles submitted for publication when requested, otherwise news articles and programs will carry names only. This is to avoid misuse of titles and help emphasize, perhaps, that we are all brothers in ACDA. Anyone objecting, please let us know!

Anyone whose name is missed in mailing or who has not received all copies of the Choral Journal please notify the Editor indicating missing copies, which will be forwarded to you directly. Be sure you notify BOTH Secretary Rhodes and your Editor as soon as possible of any change of address to save us on postage costs and to keep our files up-to-date.

Again we beg you teachers to request your Libraries to become subscribers to the Choral Journal: they are the only ones permitted as yet to secure subscriptions (\$2.00 per year) since the Journal is published for the Membership of ACDA only.

Activities — Articles. We are still not receiving materials from State and Divisional Chairmen in sufficient numbers to maintain State-Regional News Section.

—Continued on Page 14

At the ACDA Luncheon,
Harry R. Wilson,
Toastmaster



Eastern Conference Declared A Success

Concluding the day with an inspiring lecture by Julius Herford, of the Westminster Choir School, and equally inspired performance of the Bach "Magnificat" by the University of Delaware Choir under the direction of Ivan Trusler, the ACDA Eastern Conference was unanimously declared a success by the packed house in attendance. Beginning at 9 a.m., February 28, in the Chalfonte Music Room, the Atlantic City conference opened with a general session on "Choral Music in the College" with Ivan Trusler, Eastern Regional Chairman; Warner Lawson, Washington, D. C.; Iva Dee Hiatt, Northampton, Mass.; Bruce Montgomery, Philadelphia, Pa.; and Clarence W. Miller, Glassboro, N. J. as panelists. The University of Pennsylvania Men's Chorus performed for the group under the direction of Bruce Montgomery.

The first Reading Session, devoted primarily to original choral works by established composers of the 20th century, was handled by Ward Abusamra, Kingston, R. I., who aided Robert Page, Philadelphia, Pa., and Don Razey, Philadelphia, Pa. in conducting the well chosen repertoire.

Harry R. Wilson, ACDA Advisory Board and Dean of the School of Music at Columbia University, served as toastmaster for the Eastern Luncheon at Haddon Hall Hotel with about 35 members attending. Regional and State Chairmen present included Ivan Trusler, Eastern Division and Delaware Chairman; Gerald Mack, Connecticut; Miss Pauline Mattingly, District of Columbia; W. Warren Sprouse, Maryland; Gilbert T. Vickers, Massachusetts; Clarence W. Miller, New Jersey; Walter Ehret, New York; Robert Page, Temple University, Pennsylvania; Ward Abusamra, Rhode Island. National Officers attending included President Warner Imig, Colora-

do; Vice Presidents Elwood Keister, Florida, and Helen M. Hosmer, New York; Secretary-Treasurer J. Clark Rhodes, Tennessee; Board of Director members Elaine Brown, Pennsylvania, Editor R. Wayne Hugoboom, Florida, and Earl Willhoite, Pennsylvania.

The dinner proved a complete success with Harry's stories and President Imig's classic remark at the close of introductions. To acquaint everyone in the room, Harry asked that each member give his name, school, and exciting choral work of this year. Each seemingly vied with the other to name the most outstanding and difficult work until Warner's turn came. His remark, "I'm President Warner Imig of the University of Colorado and my kids have been having trouble this year with the 'Battle Hymn' and 'The Green Cathedral'", brought down the house.

A second General Session devoted to High School Choral Music was highlighted by the performance of the Anton Webern "Cantata No. 1" and other choral selections by the Princeton, New Jersey, High School Choir with Thomas Hilbisch conducting. The symposium found Walter Ehret, Scarsdale, N. Y.; Gerald Mack, Old Greenwich, Conn.; and W. Warren Sprouse, Bel Air, Md., discussing the problems of the high school choir.

Following a brief recess, a second Reading Session devoted to arrangements and editions of classics, folk songs, spirituals, carols, etc., was presented by Pauline Mattingly, Washington, D. C.; Frank Lidral, Vermont, and Gilbert Vickers, Springfield, Mass.

Mr. Herford's paper on the Bach "Magnificat" will appear either in this Choral Journal or the May issue, depending on time of arrival and available space since this issue must be out in time for upcoming conferences in other areas.

As with the Southwestern meetings, about 20 new ACDA members were added during the conference with Secretary J. Clark Rhodes and your Editor co-managing the Registration Desk. ACDA now boasts two new members and a State Chairman for New Hampshire, leaving only three states in which ACDA is not represented: a situation we hope will be rectified during the upcoming conferences.

New Hampshire Chairman is Walter P. Smith, Chairman of Fine Arts, Plymouth State College, Plymouth, N. H., with Carol A. Belman, also of Plymouth, as our second member. Having grown 200 per cent in one day, New Hampshire is welcomed into ACDA membership and we trust that their increase in the coming year will be equally outstanding.

A great amount of enthusiasm and interest carried over into the larger MENC conference which began March 1st with conversations, requests for membership blanks, and information about ACDA being sought during the following days. Not only did ACDA present an outstanding one-day Conference of concentrated choral activities, but many ACDA members and their groups were also active throughout the MENC program to carry out one of our aims to work closely with MENC and other organizations vitally interested in the development of choral music in the United States. A noticeably close feeling of cooperation, communication, and mutual assistance has been established in these few short years between ACDA and MENC in their affiliation, and all ACDA officers and members are delighted with the opportunities presented for such close cooperation and assistance offered by MENC, its President Alex Zimmerman, Executive Secretary Vanett Lawler, and its National Staff.



View of the Civic Center, Charleston, West Virginia

Southern Regional Conference PROGRAM

Wednesday, March 20, 1963

DANIEL BOONE HOTEL
Charleston, West Virginia

Regional Chairman, Paul B. Fry, Albemarle, North Carolina

8:00 Registration

9:00 First Session (Parlors B and C, Daniel Boone Hotel)
Presiding: Paul B. Fry, Regional ACDA Chairman,
Albemarle, North Carolina

Introductions and Announcements

Choir Demonstration: The Paducah-Tilghman (Kentucky) High School Madrigal Singers; Jack Boyd,
Conductor

Program

Fa Una Canzons	Orazio Vecchi
My Bonnie Lass, She Smileth	Joseph Bottomley
Brightness of Our Noon	Alan Hovhaness
The Grasshopper	Jean Berger
Three Solemn Meditations	Jack Boyd
Adieux A La Jeunesse	arr. Roger Wagner
Jerusalem	William Walker
Susan Lowder	Robert Beckard

10:15 Coffee Hour (Ballroom Foyer, Daniel Boone Hotel)

10:30 Second Session (Parlors B & C, Daniel Boone Hotel)
Joint Meeting: ACDA and NATS

Presiding: Harold Ewing, Music Department, Morris Harvey College, Charleston, West Virginia

Symposium: Chairman, Elwood J. Keister, First Vice President, ACDA, Music Department, University of Florida, Gainesville

Topic: How can the choral director and the private voice teacher complement each other's work?

Speakers for ACDA: J. Clark Rhodes, Secretary-Treasurer, ACDA, Music Department, University of Tennessee, Knoxville; Robert Ellis, Chairman, Choral Section, North Carolina Music Educators Conference, Hickory, N. C.

Speakers for NATS: Geraldine Spinks Cate, Department of Music, St. Mary's School, Raleigh, N. C.; Jane Richards Sterrett, Gainesville, Florida

1:30 Third Session (Parlors B and C, Daniel Boone Hotel)
Presiding: Elwood J. Keister, ACDA First Vice President, Department of Music, University of Florida, Gainesville

Introductions and Announcements

Topic: Literature for women's voices and selection of repertory

Choir Demonstration: Woman's College Chorale, Woman's College, University of North Carolina, Greensboro, N. C., Richard Cox, Conductor

Program

Medieval Carols	(Musica Britannica, Vol. IV)
Bride la primavera	Salomone Rossi
Jesu, Rex admirabilis	Palestrina
From Virgin Pure	William Byrd
Sound the Trumpet	Henry Purcell
Stabat Mater: opening chorus	C. B. Pergolesi
Glorious Apollo	Samuel Webbe
Serenade	Franz Schubert
Laudi alla wergine Maria	Giuseppe Verdi
Mass brevis: Gloria and Agnus Dei movements	Benjamin Britten
Come In	Randall Thompson
All in Green Went My Love Riding	David Diamond
I Wonder When I Shall Be Married	arr. Bartholomew
All Through the Night	arr. R. C. Williams
God Bless the Master	arr. Vaughan Williams

2:30 Fourth Session (Parlors B & C, Daniel Boone Hotel)
Choral Reading Session

Presiding: Glenn Draper, Director of Choral Music, University of Miami, Miami, Florida

Members of ACDA, assisted by the Woman's College Chorale, Woman's College, Greensboro, N. C., and East Carolina College Choir, Greenville, N. C.

will read choral music in varied voice arrangements
Participating conductors: Glenn Draper, Director of
Choral Music, University of Miami, Florida; Harriett Mertz, First Methodist Church, Coral Gables, Florida; Harvey Woodruff, Director of Music, Charlotte College, Charlotte, North Carolina

Accompanist: Charles Wallace, Music Department, Morris Harvey College, Charleston, W. Va.

3:30 Social Half Hour (Ballroom Foyer, D. Boone Hotel)

4:00 Fifth Session (Parlors B & C, Daniel Boone Hotel)

Presiding: J. Clark Rhodes, Knoxville, Tennessee
Choir Demonstration: The East Carolina College
Choir, Greenville, North Carolina, Gordon Johnson, Conductor

Topic: Rehearsal formations utilizing quick position
changes and circles

1. A brief explanation of the theory, purpose, and
benefits
2. Formation of a choir consisting of ACDA members
intermingled with East Carolina College Choir
members
3. A rehearsal of a contemporary choral composition
using various formations.

Program

Sanctus Plainsong, Liber Usualis
Sanctus from Mass: Aeterns Christi munera Palestrina
Sanctus from Seventh Mass Mozart
Three Madrigals Mailman

8:30 Concert Hour (Charleston Civic Center)

Sponsored by Southern Music Educators Conference
and ACDA

Presiding: Earl Beach, Dean, School of Music, East
Carolina College

Madrigal Singers of Paducah-Tilghman High School
Paducah, Kentucky
Jack Boyd, Director

Program

Hark, All Ye Lovely Saints Above Thomas Weelkes
O Man That is Born of Woman J. S. Bach
Groan For A Dejected Suitor Guillaume Costeley
Like as the Culver on the Bared Bough Halsey Stevens
Proverb Vincent Persichetti
Every Home Should Have a Punching Bag Jack Boyd
At the Foot of Yonder Mountain arr. Jack Boyd
The Gallows Tree arr. Lehman Engel
Queen Victoria Samuel Adler

East Carolina College Choir
Greenville, North Carolina
Gordon Johnson, Conductor

Program

Exultate Deo Scarlatti
Plorate Filii Israel Carissimi
Glorious Everlasting Cousins
Nanie Brahms
Stomp Your Foot Copland
Come, Let Us All A-Maying Go Handel
Mayday Carol arr. D. Taylor
Come, Let Us Break Bread Together arr. J. Marshall
Lord, If I Got My Ticket arr. Robert Shaw

7:00 a.m., Thursday, March 21, ACDA Breakfast
(Parlor C, Daniel Boone Hotel)

8:30 a.m. Friday, March 22, Accompanying Session
Joint session sponsored by the Piano Committee,

ACDA and NACWPI (Instrumental)

Presiding: Hazel Carver, Music Director, Russellville, Kentucky, City Schools

Moderator: Dr. Fletcher Moore, Department of Music, Elon, North Carolina, College

Topic: What the piano teacher can do to prepare accompanists for choral and instrumental ensembles

Panel: W. S. Colston, NCWAPI, Director of Instrumental Music, Sunrall, Mississippi, High School; Dr. R. M. Longyear, NCWAPI, Director of Music Education, University of South Mississippi, Hattiesburg; Paul B. Fry, ACDA Regional Chairman, Choral Director, Albemarle, N. C., City Schools; J. Clark Rhodes, National Secretary-Treasurer, ACDA, Dept. of Music, University of Tennessee, Knoxville; Peter Cook, Dept. of Music, Austin Peavy College, Clarksville, Tenn.; Mrs. Wilmot Goodwin, Piano Teacher, Utica, Miss.

1:30 Friday, March 22, Choral Interpretation Session

Sponsored by the Secondary Education Committee of SMENC, and co-sponsored by ACDA

Demonstration of Conducting Techniques by Stanley Chapple, University of Washington

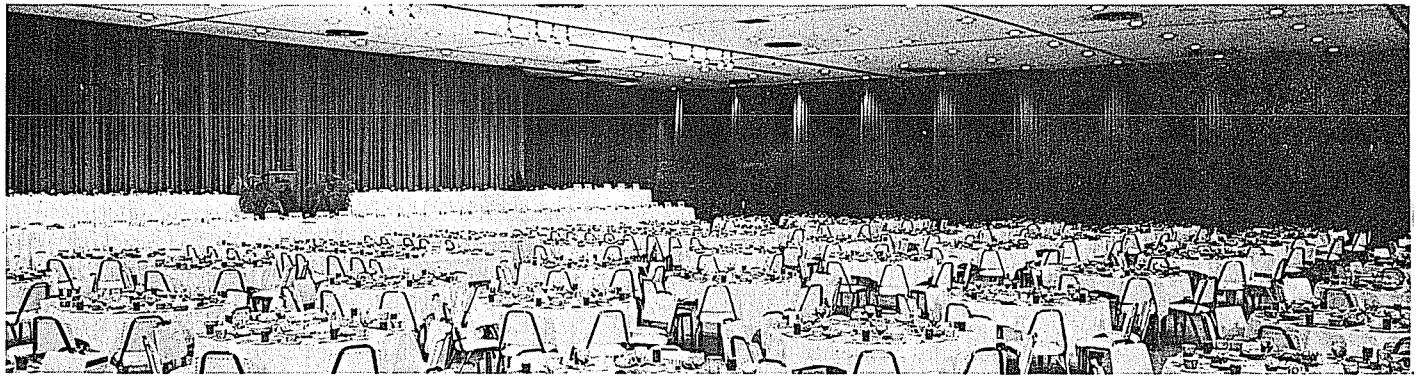
Demonstration Group: Stranahan Singers, Stranahan High School, Fort Lauderdale, Florida. Peggy Joyce Barber, Director

Program

Mass in G Schubert
Crucifixus Lotti
Alleluia Thompson
Paper Reeds by the Brook Thompson
Old Joe Britten
David's Lamentation Billings

Daniel Boone Hotel Lobby, Charleston, W. Va.





Freeman Studios

North Central Regional Conference PROGRAM

Thursday, March 28, 1963

Radisson Hotel, Minneapolis, Minnesota

*Regional Chairman, Robert M. McCowen, Ames, Iowa
Convention Chairman, Harvey R. Waugh, St. Cloud, Minn.
Program Committee: Robert M. McCowen, Harvey R. Waugh, Herald Stark, Helen Huls, Murrae Freng, Curtis Hansen*

All Meetings will be held in Star of the North Hall

8:00 Registration, Radisson Hotel Mezzanine

9:00 First Session. Robert M. McCowen, North Central Chairman, Iowa State University, Ames, Iowa, presiding

Introductions and announcements

St. Cloud, Minnesota, State College Concert Choir
Harvey Waugh, Director
Program

O Give Thanks Unto the Lord Jean Berger
Praise the Lord, Oh My Soul A. Gretchaninoff
How Fair the Church of Christ F. M. Christiansen
Oh Nightingale, So Pleasant and So Gay ... arr. Don Malin
Ex Sion Species Gerhard Track
It is Good to be Merry Jean Berger
American Jazz Mass Frank Tirro
Kyrie
Gloria
Agnus Dei

9:45 "Some Aspects of Vocal Procedures in Choral Work"
Moderator: Mrs. Helen Huls, St. Cloud, Minn., State College

Panel Members: Donald Foltz, Wisconsin State College, Superior; Thomas Abbott, Macalester College, St. Paul, Minn.; Roy Schuessler, University of Minnesota, Minneapolis

10:45 Reading Session I
Curtis Hansen, Brainerd, Minnesota, presiding
Materials provided by Schmitt, Hall and McCreary
Conductors: Mrs. Jane Ruby, Fairfield, Iowa; John Rezatto, Brookings, South Dakota State College;

Radisson Star of the North Convention Hall

Curtis Hansen, Brainerd, Minnesota; Donald G. Foltz, Superior, Wisconsin State College; Ralph Williams, University of Minnesota, Morris

12:00 ACDA Luncheon, Radisson Hotel

The Huron, South Dakota, High School Troubadors, Scott Dexter, director, will perform at the luncheon
Helen Huls, from St. Cloud State College, St. Cloud, Minnesota, will be in charge. All members wishing reservations for the luncheon please drop her a card indicating how many.

1:30 Second Session

Harvey Waugh, St. Cloud, Minnesota, presiding
Central High School Choir, Omaha, Nebraska
Rodney Walker, Director
Program

Vere Languores Victoria
Lasciatemi morire Monteverdi
Befiehl dem Engel, dass er Komm' Buxtehude
Wondrous Cool, Thou Woodland Quiet Brahms
Schaffe in mir Gott, ein rein Herz Brahms
A Cappella Choir

My Bonnie Lass Morley
Coletta Gavaert
Good-day, Dear Heart di Lasso
The Little White Hen Scandello
Madrigal Singers

Mass in G Major Poulenc
Sanctus
Benedictus

Las Agachadas Copland
Listen to the Mocking Bird Kubik
There Is Sweet Music Here White
Jesus Walked This Lonesome Valley Dawson
Ain'a That Good News Dawson
A Cappella Choir

2:25 Address: "The Poetic Image," J. Clark Rhodes, University of Tennessee, Knoxville, Tennessee, National Secretary-treasurer, ACDA

3:00 Reading Session II, Curtis Hansen, presiding

Conductors: Miss Marie Joy Curtiss, Grosse Pointe, Michigan; Robert Godwin, Fargo, North Dakota, State College; Olaf Christiansen, St. Olaf College, Northfield, Minnesota; Clayton Hathaway, Duluth, Minnesota; Murrae Freng, Alexandria, Minnesota; Gerhard Track, St. John's University, Collegeville, Minnesota

7:45 Third Session, Robert M. McCowen, presiding
Greetings from MENC, E. Arthur Hill, North Central President; Gene Morlan, Assistant Executive Secretary, MENC

—Continued on Next Page

New Christmas Oratorio

If you are looking for a new Christmas work to perform on your program next year, consider Paul Creston's ISAIAH'S PROPHECY. This refreshing short oratorio written for chorus, orchestra, and soloists portrays the Christmas message in a new, authentic and stirring manner. The beautiful melodies, exciting rhythms combined with a colorful orchestration make this new work interesting to both performer and listener. It is a meticulous score well worth the attention of the more serious choral directors throughout the country.

Written for chorus and orchestra, Isaiah's Prophecy uses seven soloists with the bulk of the recitative work falling to the Evangelist and Prophet and incidental solos to Mary, a Lullaby for Soprano, and the three Kings, Melchior, Caspar and Balthazar.

The World Premier of the Prophecy was given at the University of South Florida at Tampa December 12 with the U. S. F. Choir and Community Chorus and the University Orchestra. The oratorio is divided into fifteen sections:

- I. Come near, ye nations Chorus and Orchestra
- II. "And there shall come forth a rod" Prophet
- III. O Come, O Come, Emmanuel Chorus
- IV. "And the angel Gabriel" Evangelist
- V. The Salutation Orchestral Interlude and Evangelist
- VI. Magnificat Mary
- VII. "And it came to pass" Evangelist

Mary D. Bradford High School A Cappella Choir
Kenosha, Wisconsin

Richard G. Gaarder, Director
Cornell Runestad, Associate Director

Program

I Am the Resurrection and the True Life .. Heinrich Schutz
Misericordias Domino Francesco Durante
O Freude Uber Freud Johannes Eccard
for Double Choir

Exaltation F. M. Christiansen
As a Flower of the Field Paul Christiansen
Thy Kingdom Come Jean Berger
Hail Thou Gladdening Light A. Gretchaninoff

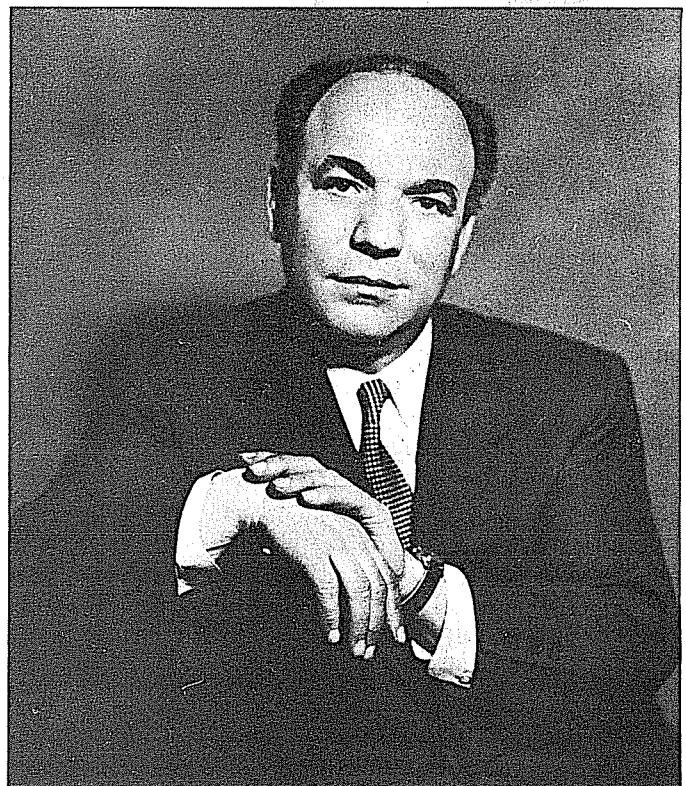
Dixie arr. Norman Luboff
Jig for Voices Alec Rowley
Concert Vocalise Lou Hayward
Madame Jeanette L. Murray

8:45 Panel of ACDA members, Herald Stark, State University of Iowa, Iowa City, Iowa, Chairman

Topic: Developing Style in the Choral Ensemble

Panel Members: Harold Decker, University of Illinois, Urbana, Illinois; Daniel Moe, State University of Iowa, Iowa City; Weston Noble, Luther College, Decorah, Iowa

10:00 Closing Announcements



Blackstone-Stichborne

- VIII. While Shepherds Watched Evangelist and Chorus
- IX. Pastoral Night Orchestral Interlude
- X. "Glory to God in the Highest" Chorus
- XI. Shepherds' Colloquoy Evangelist and Men's Chorus
- XII. Sleep, Holy Babe Soprano and Chorus
- XIII. Star in the East Evangelist, Caspar, Melchior, Balthazar
- XIV. We Three Kings Caspar, Melchior, Balthazar
- XV. Alleluia Chorus

First performance soloists were:

- Evangelist (Tenor) Jack L. Morgan
- Prophet (Baritone) Harry H. Waller Jr.
- Mary (Mezzo-Soprano) Margaret Slater
- Lullaby (Soprano) Jessie Pascual
- Melchior (Baritone) Garry Cope
- Caspar (Tenor) Collier Summers
- Balthazar (Bass) Robert F. Burt

Mr. and Mrs. Creston were guests of the University for the premiere, a Symposium with Dr. Theodore Hoffman as Moderator, and Mr. Creston, Thomas Bricetti, Ford Foundation Composer in residence in Pinellas County, and Stephen Park, composer in residence at the University of Tampa, as well as for the recording session the following evening.

A native New Yorker, Paul Creston is one of America's foremost contemporary composers. A Guggenheim Fellow in 1938, he has been a prolific writer in all idioms of serious music and the recipient of many distinguished citations including awards from the American Academy of Arts and Letters, the New York Music Critics, the Music Library Association, and the National Federation of Music Clubs. In 1956 he was elected President of the National Association of American Composers and Conductors.

Among important commissions coming his way have been those from Columbia Broadcasting System, Andre Kostelanetz, Paul Whiteman, the National Federation of Music Clubs. His *Symphony No. 2*, perhaps the best known of his works, was premiered by the New York Philharmonic in 1945. *Isaiah's Prophecy* is his first oratorio, and is published by Franco Colombo, Inc., New York.

Editor at Conference

A conference is generally considered to be a relaxing affair where everyone goes to have a good time. Contrary to popular conception, the conference for most ACDA officers, editor included, was a continual series of meetings. Arriving at Haddon Hall Tuesday night we ran into one of our first tenors from the Marshall Men's Concert Choir whom we hadn't seen for 9 years. Although he now lives in Florida, we had to go to Atlantic City to meet!

Wednesday's Officers conference began at 9:00 a.m. and lasted until nearly 11:00 p.m. Thursday found us at the Registration Desk during the day, sandwiching in the Eastern luncheon meeting, another officers meeting, and the evening concert and lecture. Friday morning was occupied with the planning session for next year's National Conference. Following that, we were a little more free to get around.

We thoroughly enjoyed meeting with our many friends of long standing in the music publishing business and also had the pleasure of getting acquainted with representatives of all ACDA Associate A members as well as other exhibitors at the MENC conference. Several sessions with Tony Cappadonia, Records Editor for the Journal, and two of his students from Alfred, N. Y., University, brief meetings with Gene Morlan and Jerry Ivey of the Washington MENC office, getting acquainted with all Eastern State Chairmen, a surprise

meeting with a former Marshall student, Don Morgan, tenor soloist with Ivan Trusler's choir, and renewing acquaintance with other old friends from both ACDA and MENC kept us occupied all the time.

In fact, there was so much to do that it wasn't until we were back home and unwound that we realized we'd neglected to obtain information from the conference that we had asked our reporters to cover. Material from the actual conference is skimpy since we were on the desk and Ivan's scheduled reporter was unable to be in attendance, but we trust that the coming issue will bring you more of the content of the program as well as some of the talks presented there.

Our foremost impression of the meeting is that there is an intense interest on the part of choral conductors in furthering the cause of choral music in America, in ACDA as the vehicle to serve that purpose through our combined effort, in pinpointing some of the most flagrant choral problems that face the conductor, and ACDA's gradually increasing power and ability to meet and solve these problems.

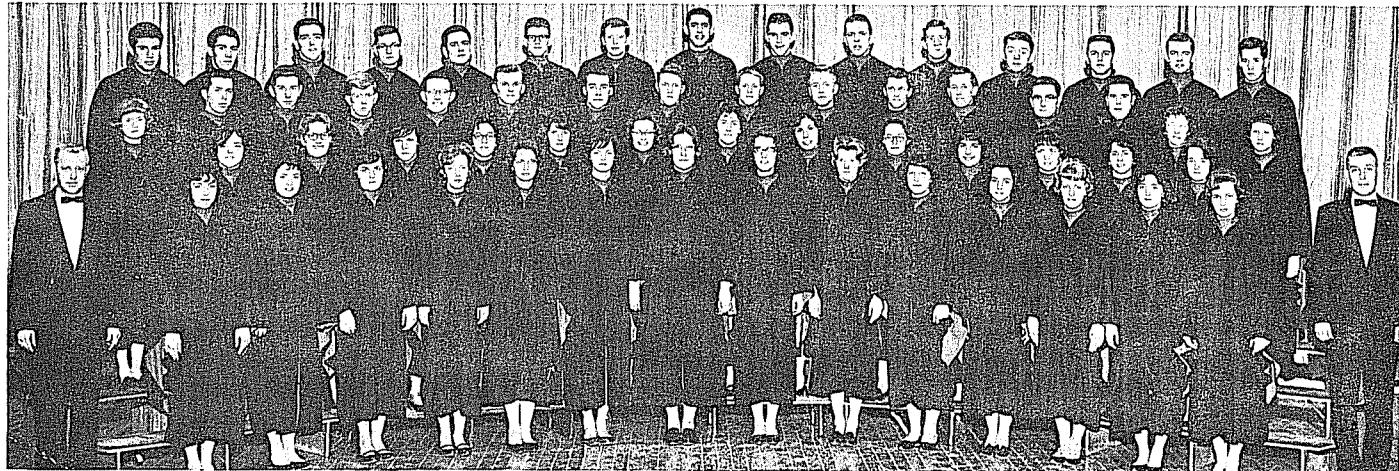
Finally we are happy to help forestall any misconception that may have arisen in other areas as well as in the Eastern Division that ACDA is confined only to College and High School Directors. It should be sufficient to quote from our Bulletin of Information, "The American Choral Directors Association, founded in 1959, is a professional organization of choral directors with active membership composed of directors from secondary schools, colleges, universities, community and industrial organizations, churches, and professional choral groups of radio, television, the concert stage, and the recording industry. Since many high school

conductors work both in Junior and Senior high school, we have members in both areas, and since most Supervisors are either actively engaged in choral conducting or in supervising such activities, many of them are also members of the organization. With this broad a base, no bona fide conductor of a choral organization is excluded.

We offer our regrets to our many friends with whom we had only a few minutes to chat, to those whom we were unable to contact because of lack of time, and to any we may have inadvertently missed or failed to contact again before leaving. Our hats are off to Eastern Division of both ACDA and MENC for an exceptionally fine conference and we feel privileged to have participated in that area's meetings.

ACDA members appearing on the MENC programs include Warren Sprouse, Maryland; Mary E. English, Crane Dept. of Music, State U. College, Potsdam, N. Y.; Peter J. Wilhousky, Director of Music, New York City Public Schools; Harry R. Wilson, Columbia University; Ivan Trusler, Delaware; Clarence Miller, New Jersey; Gerald R. Mack and his Greenwich High School Choir, Conn.; Helen M. Hosmer, guest conductor of All Eastern Division Chorus; Vito E. Mason and the Ithaca, N. Y., High School Concert Choir; new member William O. Roberts, Wilkes-Barre, Pa.; Arpad Darazs and the St. Kilian Boychoir, Farmingdale, N. Y.; Robert Perinchief and the Mahwah, N. J., Elementary School Children's Choir, and Earl Willhoite and the Shawnee Choir, Delaware Water Gap, Pa. ●

Bradford High School Choir, Kenosha, Wis., Richard G. Gaarder, Director; Cornell Runestad, Associate Director, to be at North Central Conference, Minneapolis, Minn., March 28



ACDA Activities Sponsored With MENC Western Conference

Because of the traditional April 7th as starting day for the Western Division of MENC and alternating CMEA falls on Palm Sunday it was felt impractical for ACDA to sponsor a full day's activities on April 6, just prior to the conference since most directors will be occupied with church choir presentations for the following day. With the close cooperation that has become standard procedure throughout the Divisions, Western Division President Max Dalby of the University of Utah at Logan has generously assisted ACDA Western Chairman Lee Kjelson in establishing the following sessions under ACDA sponsorship to fit into the Conference program. The Conference is being held at Bakersfield, California with headquarters at the Civic Auditorium.

April 8, 1963. 1:30 - 2:45 p.m., Mars Room, Civic Auditorium.

"Standards and Quality of Music Performance"

A panel presentation, with Warner Imig, Dean, College of Music, University of Colorado, Boulder, and National President of ACDA representing ACDA; Elizabeth Green, Associate Professor of Music, University of Michigan, representing ASTA; Edwin Kruth, Coordinator of Instrumental Music, San Francisco State College, representing CBDNA.

April 9, 1963. 8:30 - 10:00 a.m., Christian Church Sanctuary.

"Teaching Music Concepts Through Vocal Performance"

A clinic-demonstration session, featuring the Boys Glee Club, Girls Glee Club, and Choir from El Monte (California) High School. These groups are directed by Lois Wells and Paul Mayo.

As the title of the session implies, students can learn about MUSIC in performance groups. The El Monte groups are excellent performers. Their instructors will illustrate just what particular music concepts they've attempted to teach through a specific concert program.

April 19, 1963. 8:45 - 9:45 p.m., Christian Church Sanctuary.

"Renaissance and Baroque Music for School Groups"

This session will be divided into two parts: first, the Mesa (Arizona) High School Choir will present a thirty minute concert, under the direction of James Hendricks. A portion of this program will be directly related to the title of the session, illustrating that there is much music of these periods available, obviously well within the capabilities of high school singers.

Following this, Rudolph Saltzer, Instructor, Department of Music, Los Angeles City College, will discuss the above title, pertaining both to style and recommended literature for various types of

school groups. Mr. Saltzer is both an articulate and enthusiastic speaker. In addition, he is an excellent choral man, with extensive experience with vocal groups.

April 10, 1963. 2:15 - 3:30 p.m., Choral Room, Harvey Auditorium.

"Choral and Instrumental Repertoire"
Clinician: Gerald Lawson, Music Department, San Fernando (California) State College. This session will emphasize in particular the materials and opportunities available for combining vocal and instrumental ensembles.

The audience will serve as a workshop chorus. Instrumental ensembles will be organized from students at San Fernando State College and music teachers attending the convention. A real attempt will be made to cover an extensive amount of literature in this session.



Left to right: R. Wayne Hugoboom, Editor, Choral Journal, First Vice President Elwood Keister, Second Vice President Helen M. Hosmer, President Warner Imig, Secretary-Treasurer J. Clark Rhodes, and Advisory Board Member Earl Willhoite.

NATIONAL OFFICERS MEET

National Officers of ACDA met at Atlantic City on Wednesday, February 27, to review many of the problems and inaugurate new plans and projects for the organization. Officers and Board members attending the sessions from 9:00 a.m. until 11:30 p.m. as well as other called sessions on the 28th, included President Warner Imig, First Vice President Elwood Keister, Second Vice President Helen M. Hosmer, Secretary-Treasurer J. Clark Rhodes, Elaine Brown, Earl Willhoite, Harry R. Wilson, representative of Music Publishers Association Benjamin V. Grasso, and

Editor Hugoboom of the Choral Journal.

Items on the agenda included the appointment of an Election Board for next year's National Conference at Philadelphia March 11-12, a committee to rewrite and update the constitution, investigation into Incorporation, membership drive, Choral Journal progress and plans, vote of appreciation to MENC for their excellent and warm support of ACDA, reports of committees and officers, and other routine business.

More complete reports on the meeting will be forthcoming in the May issue of the Choral Journal.

Troy State Hosts Area Choral Meet

The Alabama Division of the American Choral Directors Association were guests at Troy State College on January 16 where they were welcomed by Dr. Charles V. Farmer, head of the Troy State Music Department and Alabama State Chairman.

Following introduction of members, a general discussion included the aims and purposes of ACDA, the contribution of articles to musical publications, and means of gaining school administration cooperation to develop choral programs, particularly in schools where no full time director is employed. Using the theme of choral music as a communicative force, the Alabama directors discussed means of creating more interest and support for choral music in the state.

After refreshments in the faculty lounge, the group held a general discussion on the problems of choral directors and a special concert was presented by Troy State's Collegiate Singers under the direction of Dr. Farmer. Following a 5:30 dinner, the directors attended a lyceum program at Smith Auditorium featuring the Vienna Boys' Choir.

Alabama directors attending the meeting were Lawrence Rosenbaum, Auburn;

Omaha, Nebraska, Central High School Choir, Rodney Walker, Director, will perform at North Central Conference, Minneapolis, Minn., March 28



Among the choral directors attending the Alabama Chapter of ACDA meeting at Troy State College, Troy, Alabama, were (l. to r.) Dr. Charles V. Farmer, Troy State; Thomas Warren, Jacksonville State College; Mrs. Merle McCorkle, Lanier High School; Herff Applewhite, University of Alabama; Miss Ellen Dudley, Lee High School; Lawrence Rosenbaum, Auburn University; and Roy Watford, Eufaula High School.

Capitol Heights Junior High School, Montgomery; Betty S. Perdue, Bellingrath Junior High School; Mrs. P. J. Morgan, Supervisor of Music, Montgomery County; Mona Harvey, Baldwin Junior High School, and Dr. C. V. Farmer.



NORTHWESTERN Regional Conference

April 17 - 20, 1963

Dean Morgan Junior High School, Casper, Wyoming

Program...

Regional Chairman, Bernard Regier, Bellingham, Washington



1:30 Wednesday, April 17, Room G 40 Dean Morgan Junior High

Chairman: Max D. Risinger, Acting Dean, School of Music, University of Oregon, Eugene

Topic: The Teaching of Choral Music: Its Purpose and Practice

Speaker: A. Lester Roberts, University of Wyoming, Laramie

Music: Boise (Idaho) High School Choir, James Anderson, Director

8:30 Thursday, April 18, Room G 40, Morgan Jr. High

Chairman: Max Risinger

Presiding: Glén Vliet, Director of Choral Music, Dean Morgan Junior High School, Casper

Topic: Junior High School Choral Materials.

Clinician: Ralph Manzo, Director of Choral Activities, Eastern Washington State College, Cheney

A group of students from the Casper junior high schools will serve as the clinic chorus.

10:30 Thursday, April 18, Room G 40, Morgan Jr. High

Chairman: Max Risinger

Topic: A Criteria for Evaluation of the Choral Program

Panel Members: Norman Mikkelsen, Superintendent of Schools, Thermopolis, Wyoming

Topic: The Relationship of the Choral Director to the Total School Program

Blaine Blondquist, Supervisor of Music, Cheyenne

Topic: The Contribution Made to Student Life by Choral Activities

Music: The Laurelaires, Laurel High School, Laurel, Montana, Miss Betty Lou Berland, Director

12:00 Thursday, April 18

Luncheon - ACDA

Presiding: Bernard Regier, ACDA Northwest Regional Chairman; Director of Choral Activities, Western Washington State College, Bellingham

Music: Northern Singers, Northern Montana College, Havre; Wilbur Funk, Conductor

1:30 Thursday, April 18, Concert Hour

University of Wyoming Chorus, George Gunn, Director

Program

Gloria Francis Poulenc

Gloria - Laudamus Te - Domine Deus - Domine Fili Unigenite

Domine Deus, Agnus Dei - Qui Sedes ad Dexteram Patris

Anita Alexander, soprano soloist

Te Deum Zoltan Kodaly

Mae Fern Jay, soprano - Carolyne James, contralto

Donald Tyson, tenor - James Hager, bass

8:30 Saturday, April 20, Room G 66, Morgan Jr. High

Chairman: Max Risinger

Topic: Choral Procedures

Clinician: Warner Imig, President, ACDA; Dean, College of Music, University of Colorado, Boulder

The Cheyenne (Wyoming) Central High School Choir, Clarice J. Shubert, Director, will present program numbers and act as a clinic group for Mr. Imig

1:30 Saturday, April 20, Room G 86, Morgan Jr. High

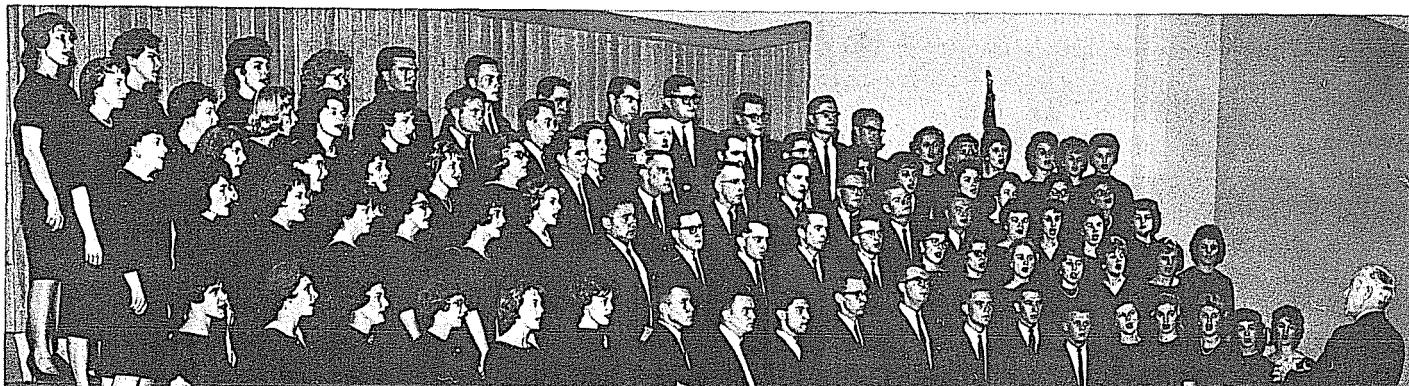
Chairman: Max Risinger

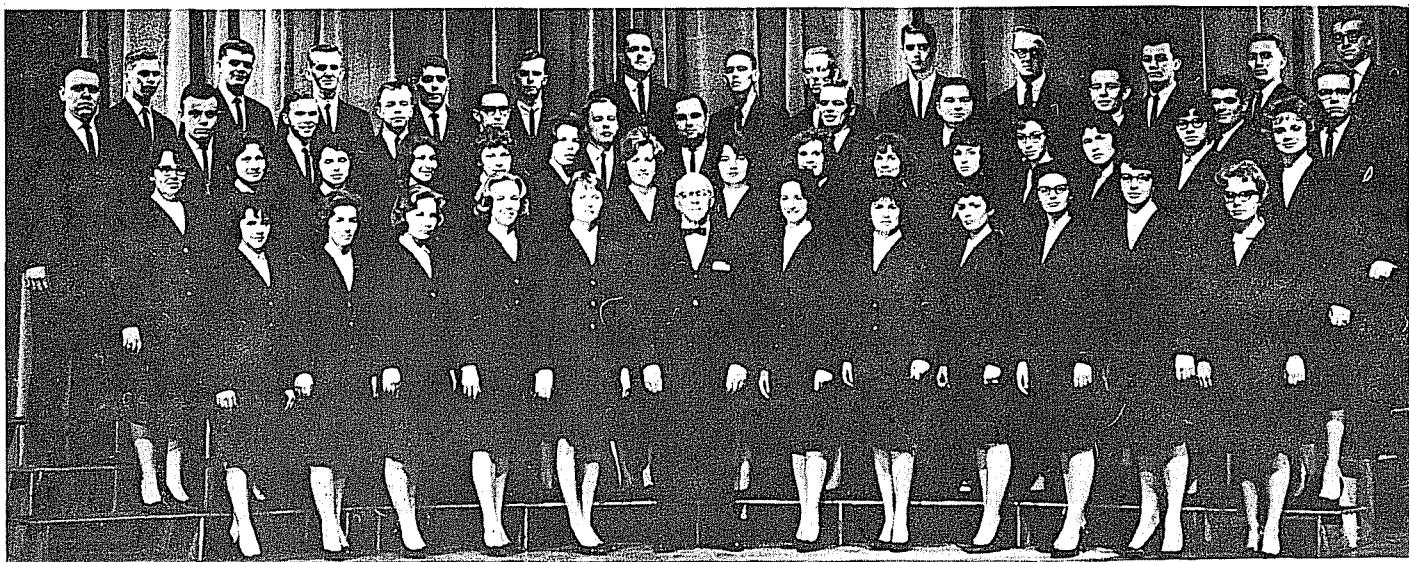
This will be a reading session involving those in attendance

Clinician: George Gunn, Director of Choirs, University of Wyoming, Laramie

Neil Dahlstrom, Missoula, Montana, will be in charge of Lobby Sings for the Division Conference

University of Wyoming Choir
George Gunn, Director





MENC Receives Ford Foundation Grant

The Music Educators National Conference recently announced receipt of a grant of \$1,380,000 from the Ford Foundation to increase the emphasis on the creative aspects of music in the schools over a six-year period. The policy and operational functions of the project will be directed by a joint committee appointed by the Foundation and the MENC. Norman Dello Joio will be chairman of the joint committee.

R. Bernard Fitzgerald, currently Head of the Department of Music at the University of Kentucky, will be director of the project and for this purpose will join the headquarters staff of the MENC in Washington. Chairman of the Contemporary Music Committee at the MENC biennial convention in Chicago in March 1962, Mr. Fitzgerald stated, "The attention to contemporary music which this new project provides will invigorate the whole music curriculum."

Grant Beglarian, composer, will be assistant director of the project. In addition to serving as chairman of the joint committee, Mr. Dello Joio will also take an active part in the specialized activities of the program.

The program will have two main parts. The first will consist of the selection and assignment of young composers to write music for performance by the orchestras, bands, choruses and other ensembles of the public secondary school systems to which they are sent. This part of the program is a continuation of the Young Composers Project initiated in 1958 by the

Ford Foundation. To date 39 composers have spent one or two years in 44 different school systems throughout the country.

The second part will include a variety of activities, such as seminars and workshops on contemporary music in the schools in which senior composers, young composers and music educators will participate; pilot projects for the identification of creative talents among students in elementary and secondary schools; expansion of the repertory of contemporary music of high quality; and a continuing review and evaluation of school music programs in relation to the project.

The Music Educators National Conference has a membership of more than 40,000 music educators in elementary and secondary schools and in colleges and universities. Through its national, regional and state organizations the MENC will be able to carry forward the new program in all parts of the country. Alex Zimmerman, president of the MENC, said, "The MENC welcomes this opportunity to use its full resources in this way as part of its continuing policy to advance music education."

Important among expected outcomes of the project are:

(1) Increased emphasis on the creative aspect of music in the schools.

(2) Creation of a solid foundation and environment in the music education profession for the acceptance, through understanding, of contemporary music and recognition of its importance in music education.

(3) Development of a closer relationship and better understanding between the professions of composition and music

Saint Cloud, Minn., College Concert Choir, Harvey Waugh, Director, to be at North Central Conference, Minneapolis, Minn., March 28

education for the benefit of both composers and music educators.

(4) Cultivation of taste and discrimination on the part of music educators and students regarding the quality of contemporary music used in the schools.

Further information concerning details of the project can be obtained from Miss Vanett Lawler, Executive Secretary of the MENC, at its Washington office. Reports of progress of the project will appear at intervals in the Music Educators Journal and in other publications of the MENC.

Murray State College to Sponsor Christiansen Choral School

Robert K. Baar informs us that Murray, Ky., State College will host the Paul Christiansen Choral School June 9-15 and announcements of the event are being sent directors throughout the area. Director of the famed Concordia Choir, Moorhead, Minn., Mr. Christiansen will be assisted by Carl O. Thompson, State College, Bemidji, Minn., and Richard D. Hoffland, Millikan University and Westminster Presbyterian Church, Decatur, Ill.

Other Christiansen Choral Schools will be held at Thiel College, Greenville, Pa., June 16-22; Bemidji State College, Bemidji, Minn., July 28 - Aug. 3, and Mr. Christiansen and Mr. Hoffland will conduct classes Aug. 5-23 at the University of Arkansas. Inquiries can be addressed to Kurt Wycisk, Manager, Concordia College, Moorhead, Minn., or Prof. Baar at Murray State College.

Brevard Music Center

Nature lovers are attracted to the symphony of natural beauty that surrounds the Brevard Music Center's Transylvania Music Camp, located high in the Blue Ridge Mountains of Western North Carolina.

Music Lovers come by the thousands each summer to hear the concerts presented by the several symphony orchestras at the camp, and this summer a new type of symphony will develop at the Music Center — a "Symphony of Voices."

The "Symphony of Voices" is an advanced division chorus that will be composed of eighty singers that will be carefully selected to stay at the Transylvania Music Camp from August 12th through 15th.

According to James Christian Pfohl,

Scene at Transylvania Music Camp, Brevard Music Center, Brevard, N. C.

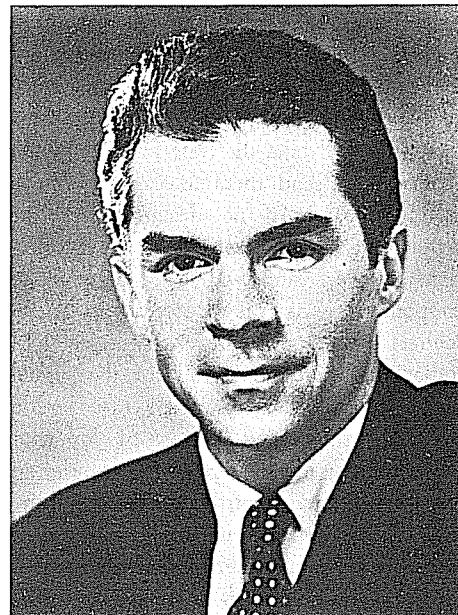


founder and director of the Music Camp, "the group will explore and study great choral works the average college or community chorus would not have the uniformity of talent to approach."

"We plan to have at Brevard this summer singers of high calibre to form a truly exceptional chorl group," added Pfohl.

Directing the "Symphony of Voices" will be David L. Buttolph, conductor and teacher at the Manhattan School of Music. Buttolph was a member of the Juilliard Chorus under Robert Shaw and continued his vocal study under Mlle. Nadia Boulanger of Paris after receiving degrees from Yale and Juilliard.

He was the organizer of the Yale Alumni Chorus which appeared in a concert at Carnegie Hall last December, and has had wide experience as director



David L. Buttolph, Manhattan School of Music conductor and teacher, who will direct the Brevard Music Center's "Symphony of Voices" this summer. The "Symphony of Voices" is a new concept in summer vocal study, exploration and performance.

of musical comedy productions.

Buttolph and a faculty rich in professional experience will be available for conferences and discussions on the problems and challenges of the singer. A special feature of the two-week session will be the opportunity to attend the Brevard Music Center Festival concerts. Participants will attend interesting and informational lecture sessions, meet other singers and musicians, and appear in at least one full choral concert and one concert of a major choral work with orchestra.

Members of the "Symphony of Voices" must be 19 years or older and must have completed one year of college or conservatory, or have had advanced vocal study. Basic requirements include outstanding ability and adequate vocal preparation.

"The 'Symphony of Voices' is truly an exciting new stanza in our summer music program at the Music Center," added director Pfohl.

PLEASE
address all future correspondence for the Choral Journal:

R. WAYNE HUGOBOOM
Editor, Choral Journal
P. O. Box 17736
Tampa 12, Florida

From the Editor--

—Continued from Page 2

We know there are continuous activities that would be of interest to all of us if someone will take the time and trouble to collect and send them to us. If you're all too busy, why not designate one of your state ACDA members who is anxious to work and willing to assume the responsibility as press correspondent to collect and forward items of interest and other publishable material for the Journal? All ACDA members are eligible to write articles and if those of you who have been writing letters of commendation on the continual improvement of the Journal don't mind, we run a few of those in order to incite a Letter Box corner where any of you can blow off steam, send brickbats or bouquets, and ask for needed information.

Last issue carried an article on the Choral Exchange Program. If you have not done so, get your program out to Woody Keister as soon as possible. The nice part of it is you can send it in any legible way you wish: we'll rearrange material to fit the Exchange book for you. Also submit outstanding or unusual program covers. See the ad in this issue as a reminder.

We are now issuing a call for unusual Choir photos for the Journal. We have not developed a set pattern for the Journal cover but have used choirs for the National conferences: Singing City for the Atlantic City conference; U. of Colorado for the Chicago conference. This year we have tried to pinpoint the Divisions by using a nature shot from each of the divisions: Northwest, Southwest, South, and will use North Central, Eastern or Western if we can get some good shots from there. Next year we hope to feature unusual Choir shots for the front page with a special Philadelphia or Pennsylvania shot for our National issue. Those of you having unusual shots or interested in new choir angles, please submit your pictures: we may not be able to run them all on the cover, but will certainly see that they are used. We are in the process of building a photo file for present and future use in the Journal and your help will really be appreciated.

A few of the countless summer workshops to be offered choral directors and singers throughout the country are listed in this issue of the Journal. We hope in

time, with someone on the job full-time to be able to run a more comprehensive list of such events to keep you informed of choral activities during the summer months. This, like other projected plans, will take both time and work to develop.

In surveying ACDA membership, we feel that we need more material in the Journal directed to the Church Choral Director — and we need to explore this vast field for membership as well. We have quite a few Ministers of Music now enrolled as members, but unless they become vocal by submitting articles, questions, pictures, and items of interest we cannot hope to attract these people who need our support and interest to help weld them into an ACDA that is actively interested in developing well balanced church programs with music of superior quality and in aiding those in the field to become better directors and more widely versed musicians because of their contacts with ACDA. We may even resort to appointing or designating one of you as official chairman of Church Music for the Journal to keep us from over-emphasizing either high school or college choral activities. The few Church Music Workshops that are being instigated by State and Regional ACDA chapters throughout the country are a step in the right direction, but we need to make these a concrete and active part of our annual activities in every state before our objectives start being realized and our value to the choral director at all levels becomes evident. Our giving of time, knowledge and assistance will certainly repay us in new, active, and interested members.

Reviews of music covered by George L. Gansz, University of Pennsylvania, are missing from this issue. George had the misfortune to break his right arm the first week of February and the pain, traction cast, and Doctor's prescription combined to make his efforts futile. He'll be back with us in April for the May issue of the C. J., according to his wife, Martha, and we join all ACDA members in wishing George complete and satisfactory recovery, and Martha the strength to bear with the invalid.

At the annual Executive officers meeting at Atlantic City in conjunction with Eastern Regional ACDA and MENC, the Journal will come under discussion for the admission of advertising. To date, the entire burden of publication has been

Imig-Wise to Conduct E. M. U. Seminar

The third annual Seminar in Choral and Vocal Art has recently been announced by Haydn Morgan, Head of the Department of Music at Eastern Michigan University, Ypsilanti, Mich., the week of August 5-9, 1963.

Seminar Choral Conductor will be Warner Imig, ACDA President and Dean of the College of Music, University of Colorado, recognized as one of America's foremost choral conductors. Aside from his arrangements and basic junior high school series, Mr. Imig is known for his outstanding work with the Modern Choir whose repertoire includes serious, contemporary, folk and popular music.

Seminar Voice Clinician will be B. Fred Wise, immediate past president of the National Association of Teachers of Singing, and Dean of the Faculty of the American Conservatory of Music, who enjoys a wide reputation for his performance as an oratorio and concert tenor.

Anyone desiring further information may contact either Mr. Hayden Morgan or Conference Coordinator, Division of Field Services, Eastern Michigan University, Ypsilanti, Mich.

carried by membership dues, and despite the headaches involved, it is felt that sufficient advertising to carry the cost of publication and need for paid help to handle it will relieve our national treasury of a great burden, allow us to develop the Journal into a really fine national magazine for you without drastically changing the basic format that has evolved and allow both the Journal and ACDA much more leeway in sponsored activities which need to be developed as quickly as possible to better serve our present and potential membership throughout the country.

Since the Journal will carry stories on the Eastern Conference, there will in all probability be an announcement of a definite decision on this and other matters. This is written just prior to the conference in a last minute effort to get all materials ready for quick publication of the March issue immediately following the Eastern Regional. Let us hear your opinions and ideas.

Planning Session for 1964 Conference Held

The first pre-Convention Planning Session for the 1964 ACDA National Conference to be held in Philadelphia March 11-12 was convened Friday morning, March 1, at the Chalfonte Hotel by Program Chairman Don Razey. To evade the extreme difficulty of having a steering committee from all parts of the country, it was decided this time to try a committee from the region in which the conference is to be held to facilitate both correspondence and decisions.

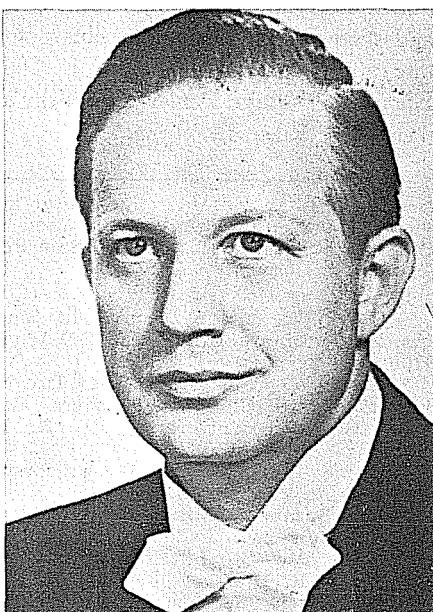
The morning meeting was a lively one with enough suggested materials, groups, lecturers, and guest conductors to fill several conference programs. It was decided that geographical balance would be attained through invitation to participate in the Philadelphia Conference and with such an early start, it is anticipated that the 1964 Conference will equal if not surpass the Chicago meetings of last year and plans are being laid to include the rapid growth in ACDA membership and participation.

Members of the Steering Committee appointed by Chairman Razey are Elaine Brown, Clyde Dengler, R. Wayne Hugoboom, Iva Dee Hiatt, Warner Lawson, Clarence Miller, Robert Page, John Raymond, J. Clark Rhodes, W. Warren Sprouse, and Ivan Trusler.

Women's College of University of North Carolina Chorale, Greensboro, N. C., Richard Cox, Conductor, will appear at Southern Conference, Charleston, W. Va., March 20



Oklahoma State Chairman



DR. CLARENCE E. GARDER

Dr. Clarence E. Garder, Professor of Music at Central State College, is ACDA State Chairman for Oklahoma. He is a native of Missouri, with his B.A. from Baker University, M.A. and Professional Diploma from Teachers College, Columbia University, and his doctorate from the University of Kansas, prior to joining the Central State College faculty in 1953 as director of vocal music. Dr.

Paducah-Tilghman (Ky.) High School Madrigal Singers, Jack Boyd, Conductor, will appear at Southern Conference, Charleston, W. Va., March 20

Garder was director of both vocal and instrumental music at Baldwin, Kansas, Wymore, Nebraska, and Baker University. He is also a member of NATS, Phi Mu Alpha Sinfonia, Phi Delta Kappa, Pi Kappa Lambda and MENC, as well as editor and business manager of the Oklahoma School Music News.

During World War II he was a member of the C.B.I. Theater Headquarters Band and directed the Armed Forces Choir in Shanghai, China. Following this, he sang for a season with the Robert Shaw Collegiate Chorale.

ADDRESS CHANGES

Chesky, Mrs. Doris Lurie, 871 Clairborne Towers, New Orleans 12, La.

Blakley, Duane, 301 N. Anglin, Cleburne, Texas

Byers, Charles A., Route 1, South Boulder Rd., Boulder, Colo.

Herring, William J., 3109 Ft. Miro St., Monroe, La.

Lieberg, Hardy D., 2705 First Ave. S.W., Minot, N. D.

Geller, Mrs. Gilbert (nee Judy Naftulin), 5061 Normandy Blvd., Jacksonville, Fla.

Emile H. Serpiss, Dir. of Music, Chicago Board of Ed., 228 N. LaSalle St., Chicago 1, Ill.



Don't forget to join
ACDA
Program Exchange

DEADLINE — MAY 1, 1963

How to do it:

1. Send your regular program with notes pencilled in: octavo number, publisher, price, comments.

OR

2. Type out program and include same information and comments.

Be sure to include unusual or outstanding formats.

— MAIL IMMEDIATELY TO: —

ELWOOD KEISTER
Bldg. R, Music Dept.
University of Florida
Gainesville, Florida

Record of the Month

Anthony C.
Cappadonia

State University
of New York
Alfred, N. Y.



Cedar Falls High School A Cappella Choir. John L. Evenson, Director. Eclipse EC 4137 (62). 10" 33 1/3 LP.

(ACDA members have responded to this column's request for recordings by their choral groups; however, we encourage more directors to submit discs for review.)

The fifty-seven members of the Cedar Falls, Iowa, Choir deserve much praise for their high-quality performance. Television appearances, music festivals, Broadway musical productions, and local concerts provide a diversified yearly program. Director Evenson holds degrees from Minot State Teachers College and State College of Iowa; he has studied with Paul Christiansen, John F. Williamson, and Robert Shaw.

Side One presents: The Solitary City by Paul Christiansen, Augsburg 1122; There is a Balm in Gilead by Dawson, Music Press 105; Fa Una Canzona by Vecchi, G. Schirmer 556; Echo Song by di Lasso, G. Schirmer 5802; Soon-Ah Will Be Done by Dawson, Music Press 103; Ain'a That Good News by Dawson, Music Press 103.

Side Two includes: Salvation Is Created by Tschesnokoff, J. Fischer 4129; Did Mary Know by R. Averre, Presser 312-40289, and 'Twas the Night Before Christmas arranged by Simeone, Shawnee Press.

This excellent disc is available through Cedar Falls High School, Cedar Falls, Iowa. It cost \$3.00 and is a worthy addition to your choral recording list.

American Colleges Sing Stephen Foster. Request Records. 12". RLP-8028. \$4.95.

Fourteen college choirs are represented on this disc produced by J. J. Lengs-

East Carolina College Choir, Greenville, N. C., Gordon Johnson, Conductor, at Southern Conference, Charleston, W. Va., March 20

The Hirts to Conduct U of Tennessee Workshop

The University of Tennessee is sponsoring a Choral Workshop the week of August 19-23, 1963 which is open to all interested choral conductors. The workshop will be of special interest to ACDA members since Clinicians for the activity-packed week are Board Member Charles C. Hirt and his wife, Lucy Hirt, of the University of Southern California. All directors throughout the East, South and Midwest are invited to obtain further information by writing to J. Clark Rhodes, 11 Music Annex, University of Tennessee, Knoxville, Tenn.

felder; Walter Ehret is the choral advisor. The choral arrangements used in this recording are published by Sam Fox Publishing Company, New York.

Side One:

1. Old Folks at Home. University Singers, Florida State University. Dr. W. L. Housewright.
2. Come Where My Love Lies Dreaming. Male Glee Club of Teachers College, Columbia University. Dr. H. R. Wilson.
3. Some Folks. Howard University Choir. Dean W. Lawson.
4. Oh! Suzanna. Mississippi Southern Vesper Choir. J. L. Lydall.
5. Nelly Bly Mount Holyoke College Glee Club. R. Douglass.
6. Old Black Joe. Occidental College Glee Clubs. H. Swan.
7. Camptown Races. University of Nebraska Madrigal Singers. D. Foltz.

Side Two:

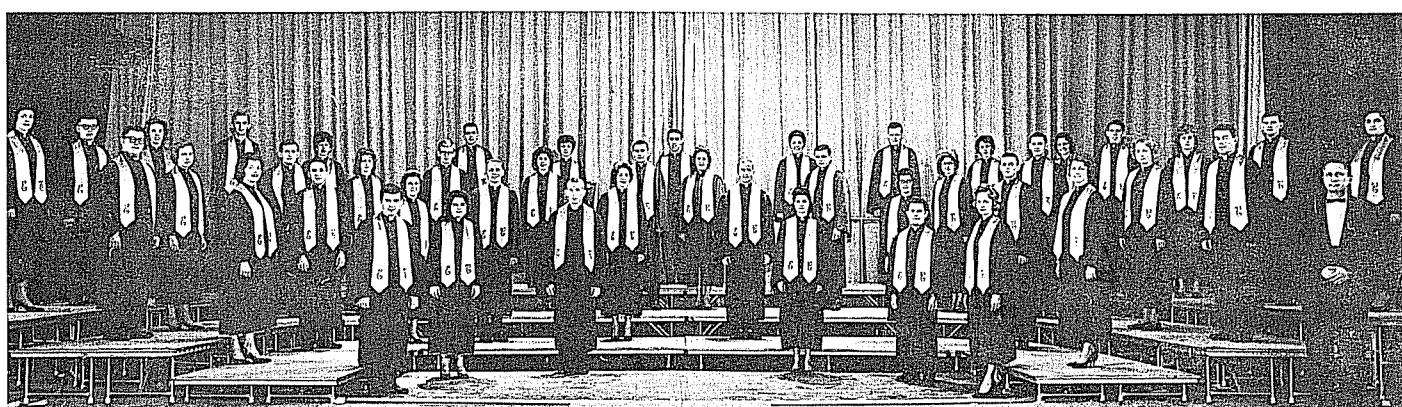
1. Beautiful Dreamer. Concert Choir, Teachers College, Columbia University, H. R. Wilson.
2. Oh! Lemuel. Southern Methodist University Concert Choir. O. J. Borchers.
3. Old Dog Tray. Lafayette College Choir. J. D. Raymond.
4. Open Thy Lattice, Love. Xavier University Concert Choir. J. Yestadt.
5. My Old Kentucky Home. Heidelberg College Concert Choir. Dr. F. Ohl.
6. Uncle Ned. Rutgers University Glee Club. F. A. Walter.
7. Jeanie With the Light Brown Hair. Modern Choir, University of Colorado. Dean W. Imig.

State News

From the pen of Hunter Purdie of Richmond, Va., comes a haunting work that should be a real boon to anyone looking for new and interesting material for Palm Sunday. The rather deceptive title, "The Donkey," serves to obscure the real essence of the work unless one knows G. K. Chesterton and his collection, "The Wild Knight and Other Poems." Set in a modal style, "The Donkey" maintains mood and color throughout with a satisfying close that marks it as a usable and valuable addition to the rather limited Palm Sunday literature. Just published by G. Schirmer, the work is listed under Oct. number 10987 at 25c, and we hope fellow members will look it over. Our congratulations to Hunter and best wishes for a successful career.

— ACDA State News —

Charles V. Farmer, Alabama State Chairman, writes that the Alabama Choral Festival was held at Troy State College February 21-22 with rehearsal of the Clinic Choir from 9-12, with piano and vocal solo contests being held simultaneously. The college acts as host to the choral directors for luncheon with rehearsals resuming at 1:30 and vocal ensembles at 2:00. The Troy State Opera workshop presented *The Medium*, a two-act opera by Menotti in the evening for students and directors attending the festival. Choral organizations appear in contest on Friday with the Clinic Choir rehearsing in the forenoon and the concert being presented at 1:00 p.m. at Smith Hall. Last year's guest conductor was Elwood Keister, Vice President of ACDA; this year's guest director was Herman Gunther of the Florida State University music faculty.



Fred Robertson



Stranahan High School Singers

Book Review

By DR. GALE L. SPERRY

Director Instrumental Music Education
University of South Florida, Tampa

MUSIC ESSENTIALS FOR CLASS-ROOM TEACHERS by Robert Pace. (San Francisco: Wadsworth Publishing Company, Inc.) 1961, 116 pages, spiral-bound, paper cover.

Those who are familiar with Mr. Pace's unique approach to the teaching of piano will see similarities in this book designed "to give classroom teachers and other interested adults an understanding of music fundamentals." In playing and creating melodies and their harmonizations, the student is moved quickly into many keys without the concomitant trauma which he may experience in other more rigid and mechanical methods which often seem to over-emphasize the technical details.

The book progresses smoothly and logically from initial recognition of melodic shapes to the understanding of notational symbols and their use in playing the piano.

Although no attention is given to the principles of singing or to the problems of teaching singing in the elementary classroom, the author has included the words for the more than 75 excellent songs which make up the musical material of the book. This makes it easily adaptable as a basic text for college or university courses in music for the elementary teacher.

The student is not required to develop more than the most rudimentary piano techniques in order to satisfactorily perform the music included. This fact alone may do much to encourage the elementary education major who is a musical novice; he can also function at a musical level high enough to give him the self-confidence needed before he will even try to teach music in his classroom.

This is an excellent book. It accomplishes its stated purpose very well.

SINGING WITH CHILDREN by Robert and Vernice Nye, Neva Aubin, and George Kyme. (Belmont, California: Wadsworth Publishing Company, Inc.), 1962, 264 pages, spiral-bound, paper cover.

The authors have produced a valuable contribution to the elementary classroom teacher. Here are 174 standard songs which are universally appealing and representative for each elementary grade.

Each song includes "Suggestions for Use" which will be especially helpful to the teacher whose background may not include extensive musical experience. Until a teacher finds his/her own favorite songs to use, this book will fill the need for appropriate and tested songs to use for many different occasions.

Chord names are indicated for each song, and specific recordings and bibliography are cited to make possible the selection of related listening and reading experiences for the student.

The book is not intended as a text in music fundamentals. It is assumed that the reader knows the basic rudiments of music or that he is studying them concurrently with the use of this book.

Singing With Children can be used very effectively by the college teacher as a supplement to standard methods textbooks.

BASIC MUSIC FOR CLASSROOM TEACHERS by Robert E. Nye and Bjornar Bergethon. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc.), 1962, 165 pages, spiral-bound, paper cover.

The authors have presented basic musicianship to the prospective classroom teacher in about the same sequence of activities the elementary child might experience them in school. Consequently nearly one-half of the book is covered before the student experiences any singing other than rote or note-to-note singing.

Emphasis is placed primarily upon the enjoyment of music without undue concern for the theoretical details — the "old-time fundamentals". This approach, when used by a skilled teacher, can produce elementary classroom teachers who will feel confidence in their musical ability and who will also enjoy teaching music. Care will need to be taken to avoid spending too much time in the strictly rote activities with resultant neglect of notation. As it may be true that elementary teachers will teach music as a part of their classroom activities only if they enjoy music themselves, it is also true that they will not teach music if they regard their knowledge to be inadequate.

This book is a new edition of the 1954 version and includes many more songs (100 plus) and activities than the original.

It is refreshing to note no planned passivity for the student. He is encouraged to participate and perform in many different areas. Experiences are provided the student in rhythmic-, singing-, playing-, listening-, creative-, and reading-activities.

Stranahan Singers Appear On SMENC Session

Floridians are justly proud of the Stranahan Singers of Fort Lauderdale and their fine record, and join all of us in complimenting ACDA member Peggy Joyce Barber and the Singers in their being selected as one of the performing groups at the Southern Music Educators Conference at Charleston, West Virginia, and as a demonstration group for a jointly sponsored MENC-ACDA session.

For their performance at the opening General Session for SMENC, The Stranahan Singers will present the following program:

Hodie, Christus natus est - Healey Willan; O Magnum Mysterium - Tomas Luis da Vittoria; Now Thank We All Our God - Johann Pachelbel; Six French Chansons: La Biche (The Doe), Un Cygne (A Swan), Puisque tout passe (Since all is passing) - Paul Hindemith; Mary Had a Baby - arr. Dawson, tenor solo by Gary Beckner; Somebody's Coming - Norman Dello Joio; Five Nursery Rhymes - arr. Ralph Hunter.

For their Friday afternoon session, co-sponsored by the MENC Music Committee for Secondary Schools and ACDA, the choir will be used as a demonstration group by Dr. Stanley Chapple, guest conductor of the University of Washington. The following repertoire was chosen to be used for demonstration of choral interpretation:

Mass in G - Schubert; Crucifixus - Bach; Alleluia - Thompson; Paper Reeds by the Brook - Thompson; Old Joe - Britten; David's Lamentations - Billings.

Choral Reviews



Kent A.
Newbury

Harrison Tech
High School
Chicago, Ill.

Recommended for Women's Voices

Alleluia - Emma Lous Diemer, SSA, Carl Fischer, CM 7289, 25c.

A spirited, rhythmical, a cappella work is this original using the one word "Alleluia." It's an interesting number harmonically, and should appeal to high school girls' choirs. M.

Wondrous Love - Arr. by Frank Ahrold, SSA, Presser 312-40537, 25c.

Presser's series of folk music publications continues with this well-written a cappella arrangement of a fine old sacred tune. Starting in unison, the first verse goes to two, then three-parts. The second continues in three parts, and with a few accidentals added, a brief modulation takes the third verse a whole step higher, also in three parts. It's a good, strong number. M.

Two short sacred works from G. Schirmer: **A Choral Prayer** - L. Stanley Glarum, SSA, 11009, 20c.

Text is a 6th century prayer from the Gregorian Sacramentary. Can be done a cappella. Some rather unusual and unexpected chord changes and rhythmic patterns. E-M.

Renew a Right Spirit Within Me - Katherine K. Davis, SA, 11017, 20c.

Text from Psalm 51, verses 9 and 10. E. Written in her usual interestingly creative style.

Two short sacred works from M. Witmark:

Incline Thine Ear, Oh Lord - Arkhangelsky, arr. by Nancy Willet, piano, SA, W3702, 25c.

A nice job of keeping this in the Russian style. It's simple enough, yet the parts have some rhythmic differences. Dynamics are important.

God, My King - Bach, arr. by Nancy Willet, SA, piano, W3703, 25c.

A lovely chorale, again tastefully done in the style. This has a fine, moving alto part. It's difficult to find good two-part writing; these two meet the requirements ably. The accompaniments have much to do with their success, too.

We Praise Thee II - Healy Willan, Concordia 97-7610, \$1.35.

This collection, to quote from the Introduction, "like its predecessor, 'We Praise Thee, I' has been designed for all types of treble choirs — children's choirs, junior choirs, boys' choirs, girls' choirs, school choirs, and choirs of wo-

men's voices. It contains 23 unison, two-part, and three-part anthems and motets for the entire church year. The texts, with one exception, are all from the Bible or from the Liturgy." This should be a worthwhile collection for church choir directors, especially.

'Deb' Delights is a collection of SSA numbers compiled and arranged by Bill Simon. Carl Fischer 04265, \$1.25. There are about 25 varied numbers for use in a training chorus or for performance.

Recommended for Male Voices

Sine Nomine - Ralph Vaughan Williams, arr. by Earl Rosenberg, TTBB, Carl Fischer CM7282, piano or organ, 25c.

This is actually a hymn-anthem, with the first verse in strong unison style, the second in parts with baritone melody, the third for tenors or a descant, the fourth similar to the second, and the last combining the bass-baritone melody and the tenor descant. Should be effective for a virile male choir. The accomp is chordal. E.

Song of Democracy - Howard Hanson, arr. by Maurice E. Ford, TTBB, piano, Carl Fischer 04262, \$1.00.

Howard Hanson's stirring setting to Walt Whitman's text is now available for the male choir that can handle a fairly major work (32 pages) and has the opportunity to deliver an important message. Band and/or orchestra accomp is available on a rental basis. M-D.



Maurice R.
King

2131 Charter
Oak Drive
Tallahassee, Fla.

We are happy to report that Mills has issued choral parts at 60c for **El Sol** (reviewed in January).

From Pro-Art's series of madrigals, edited by Wendell J. Rider, we suggest: **Ballett** (2144, 25c) by Stephani, for SS-ATB, and D; **Hassler's Hail Music Fair** (2139, 25c), for SSATBE (tenor to only F-sharp), M-D; and **Phyllis Virtuous One** (2141, 25c), for SATBE, and D with some tenor high A's.

Ben Jonson's lovely **Have You Seen But a Whyte Lillie Grow** (20c), composer unknown, appears in an acap and E-M edition, and the equally fine but contrasting poem of Whittier's, **O Brother Man** (25c), is in an E and accomp setting by W. Lawrence Curry. **I'm Weary, Lord**, is an original spiritual by Gerhard P. Schroth, (22c), in quasi-modern idiom, including parallel 4ths and major 7ths. All three from Volkwein.

An extended (199 meas.) setting of Psalm 47, **O Clap Your Hands** is by Jean Berger. In full divisi, it moves rapidly, with much dissonance. Acap and difficult (probably for college choirs, certainly only the most capable H. S. choirs), published by Kjos at 75c, it is a splendid and challenging number.

For the Mountains Shall Depart (2201, 20c), by Robert J. Powell, and **I Will Praise Thee** (2196, 20c), by L. Stanley Glarum, are both M and acap, primarily anthems for church, but distinctive and feasible for school.

In calypso style, **Lemon Tree** (Pepamar, P-1003, 30c) has an interesting text and a contagious rhythm, accomp and E-M; a "prison song" arrangement by Jester Hairston, **Long John Done Gone** (Witmark, W-3697, 25c), is M-D and acap; an original "river song", **Shallow Brown** (Remick, R-3421, 25c) is in folk style, nice baritone solo, acap and E-M.



Alfred R.
Blinde

Nebraska State
College
Chadron, Neb.

O Come and Mourn With Me Awhile - Pergolesi-Riedel, Augsburg 1327. A beautiful, simple anthem for Lenten season. A little divisi. Verses three and four are a repetition of one and two in the musical writing. 20c.

O Sing All Ye Lands - Jean Berger, Augsburg 1337. Both the homophonic and contrapuntal setting of this portion of the 100th Psalm are interestingly done. Not difficult. 30c.

Easter Day Carol - Austin Lovelace, Canyon Press, Inc. A unison song from The Young Singer Series. Fast, light and exciting. Easy. The two metric changes are duplet. 26c.

By The Waters of Babylon - Frank Cookson. Educational Music Bureau 981129, good tessitura, a good number and well done particularly for the many choirs that have all too few rehearsals for Sunday service. 25c.

Bleeker Street Market - Ruth Bradley, Henri Elkin Music Publisher, C.P.O. 64. A capella with chimes and soloists. Contemporary program number. 30c.

Abandoned Acres - Robert Manton. Henri Elkin Music Pub., C.P.O. 52. Slow, melancholy, with some good harmonies. Piano duplicates much of the voice work but adds to the effect. 20c.

To Him All Glory Give - Emma Die-

LITERATURE for JUNIOR HIGH

By MAURICE R. KING

Even at state clinics, with so-called imported experts at the helm, an unfortunate lack of understanding of the problem of selecting material for Junior High which will provide the cambiatas (changing voices) with a voice part on which they can sing forth as they can and should. As we see it, the chief problems in this area are (1) discovering the cambiata singers accurately and (2) finding suitable literature.

We suggest some octavo SATB numbers, selected from a vast quantity examined and reviewed during the last three years, which we recommend for Junior High mixed choruses. The range criteria used in selecting have been:

mer, Elkan-Vogel 1162. A festival number. Orchestra score available on rental from Publisher. Suggest study for clinic directors. 35c.

Land of Freedom - Noble Cain, Harold Flammer 81272. Baritone solo and chorus; children's voices optional with orchestra-band. Divisi and ending ranges only real demands. Suggest this as a stirring nationalistic selection for large festival chorus — many would say we need it. 30c.

Do-Don't Touch-a My Garment - Spiritual arr. Walter Ehret, Harold Flammer 81269. A good, easy, rhythmic spiritual.

Bound Upon The Accursed Tree - Dale Wood, Harold Flammer 84733. Contemporary number for Good Friday. Soprano alto unison, followed by tenor bass unison section and finally a full choir unison before one short phrase of four-part singing. Organ accompaniment.

Three excellent numbers for the Lent and Easter Season, published by H. W. Gray Co. **Drop, Drop Slow Tears** - Eugene Butler, 2792, 25c. **Light's Glittering Morn** - Eric Thiman, 2795, 30c. **Polish Easter Carol** - arr. with descant by Mary Caldwell, 2778, 30c.

Clay Warnick has arranged two fine numbers for the musical, "Bye, Bye Birdie", **Put On a Happy Face**, 5653 and **A Lot of Livin' to Do**, 5654, published by Edwin H. Morris Co., 25c.

A number in calypso style **Go Down the Wishin Road** arr. by Hawley Ades published by Shawnee Press A-667, 25c. Will make a good program number.

Five Shakespearean Songs by Theron Kirk, Shawnee Press A-683. I. Marriage Song, II. Spring, III. Over Hill, Over Dale, IV. Funeral Song V. Blow, Blow. These are unaccompanied, 75c.

Elegy for a Hero by Normand Lockwood, Shawnee Press A-681. A cantata for mixed voices, unaccompanied. Text by Walt Whitman. Performance times: Part I - 5:45; Part II - 4:10; Part III - 9:00. Price \$1.75. Interesting but demanding. Many different voice combinations used.

1. Baritones — bass part with a low of B-flat.

2. Cambiata — tenor part with a low of F (below middle C).

3. For girls and unchanged boys — no extremely low tessitura in the alto nor extremely high soprano range.

Three spirituals are **Wide River** (Kjos, 5333, 20c), **Oh Yes** (C. Fischer, CM-7276, 25c) and **Ezekiel Saw the Wheel** (J. Spratt, 134, 30c). Especially for large festival groups, **Fanfare For a Festival** (B & H, 5388, 20c), with 7 brass and tympani, could be used — augment 6 low cambiata tones, pp. 4-5, with baritones, and omit 1st soprano, last 5 measures. **Come All Ye Young and Pretty Maidens** (Skidmore, 2054, 20c), **Pull, Dobbin, Pull** (Boston, 2867, 20c), **Spring Fever** (Ludwig, L-1100, 25c), and **The Flea and the Fly** (Assoc. Mus. Pub., A-331, 25c) are all usable.

In the "G & S Highlights Series", **The Gondoliers** (Chappell, 2253, 40c) requires only a few cambiata shifts to alto in unison passages. Philip Hageman's setting (written for a ninth grade chorus) of Ogden Nash's **Christopher Columbus** (Mercury, MC-415, 30c) is proof that IT CAN BE DONE, as are, of course, Irvin Cooper's **The Arrow and the Song, Young and Old, At Last**, and the very popular and effective **When the Foeman Bares His Steel**, all composed or arranged specifically for Junior High and published by C. Fischer.

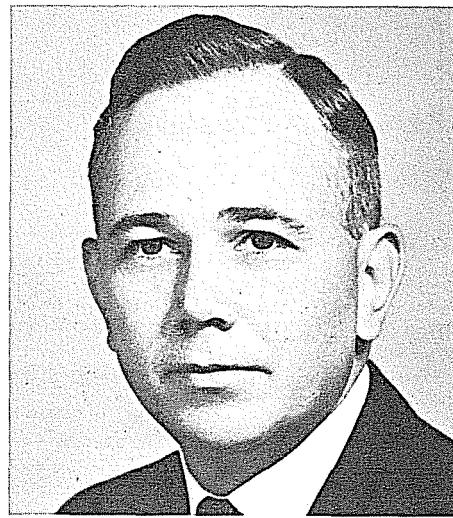
Renaissance and early Baroque music is eminently singable, with its high bass and tenor, although judicious consideration of the text is imperative. Chiefly acappella and contrapuntal, this literature would be a challenge for the sophisticated, discriminating and musically mature Junior High groups. Palestrina's madrigals, such as **These Are My Heartfelt Tears** (Lawson-Gould, 51029, 30c), John Amner's motet, **Sweet are the Thoughts** (Schmitt et al, 1406, 20c), and **Glory to Thee** (Choral Art-Fox, R-165, 30c), by Clemens Non Papa, are excellent for capable groups.

From the early 16th century, Gombert's **Ave Maria** (5499, 25c) is in poly-choral style, with quite easy echoing between SSA and TTB, and Compere's **O Bone Jesu** (5397, 35c) has some slow and sustained contrapuntal passages — SATB. Both have English and Latin, and from Summy-Birchard. In these five suggested early-period numbers, the tenor parts are perfect for cambiata (F below to G above middle C), made to order for Junior High!!

We have in mind the mixed chorus, either including or exclusively ninth graders, but, of course, the selections would be suitable for Senior High choruses, especially for the smaller schools or less experienced larger choruses, the training groups, for example.

For the students (and directors) who have tired of the usual fare in collections, basic series, et cetera, we suggest literature along these lines, and would appreciate your reactions and your sharing with us any others which you use or find.

Kansas State Chairman



LLOYD K. HERREN

State Chairman and representative for ACDA in Kansas, Dr. Lloyd K. Herren is the Chairman of the Division of Music at Fort Hays Kansas State College at Hays, Kansas. Born at Crescent, Oklahoma, Lloyd received his B.S. and M.M. degrees at George Peabody College at Nashville, Tennessee, and his Ed. D. at the University of Texas at Austin.

He served four years in the Infantry during World War II and after combat he organized and conducted soldier choruses which toured the European theatre to sing for American troops.

His teaching experience includes serving as music supervisor and choral director at Northeastern State College, Tahlequah, Oklahoma; director of glee clubs at the University of Texas; Choral Director at Texas College of Arts and Industries, Kingsville, Texas; and presently in his seventh year at Fort Hays Kansas State College.

This year he is not conducting a choral group due to the pressure of planning a new one million dollar music building and other administrative duties. He is active as tenor soloist and clinician and sang the tenor role for **The Creation** by Haydn with the Fort Hays Choral Union and Orchestra on January 13th. On Palm Sunday he will appear as tenor soloist for Handel's **The Messiah** to be performed by the Hutchinson Civic Chorus and Orchestra. He is also busy arranging for meetings of ACDA at various state conferences in building both the strength and reputation of ACDA in Kansas area.

CORRECTION

in the new
DIRECTORY OF MEMBERS

ROBERT E. PAGE has been appointed Pennsylvania State Chairman, following the resignation of **JOHN D. RAYMOND**.

KENT A. NEWBURY is Chairman for Chicago, Illinois.

EARL WILLHOITE, member Advisory Committee, does not have the middle initial "E" as listed on inside front cover and in the **BULLETIN OF INFORMATION** issued last September.

Apologies to these gentlemen for these errors! **JCR**

New Members

ALABAMA

McCorkle, Mrs. H. W., Lanier High School, Montgomery
 Perdue, Mrs. Betty S., Bellingrath Jr. High School, 3488 S. Court St., Montgomery

Watford, Roy W., 631 N. Eufaula Ave., Eufaula

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 Weimer, Ona R., Asst. Prof. of Music, Wesley College, Dover

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* Douglas, Mrs. Vivian C., 1900 Randolph St., N. E., Washington 18

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Walker, Millard C., 922 Avenue E, N.E., Winter Haven

* Webb, Guy B., Dept. of Music, University of Florida, Gainesville

* Willoughby, Dale E., 6501 S.W. 65 Terrace, S. Miami 43

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KANSAS

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 Anderson, Mr. Carol N., 120 Maple, Russell

Johnson, Roger H., Dept. of Music, College of Emporia, Emporia

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* Pauli, Ohm W., 301 Maryland Dr., Bowling Green

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Haley, Mrs. Johnetta A., 5355 Ridge Ave., St. Louis 12

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* Humphreys, Dr. Arthur F., Prof. of Music, Tarkio College, Tarkio

Johnson, Orland W., Asst. Prof., Choral Dir., Washington University, St. Louis 30

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Mayfield, Miss Alpha C., Hannibal-La Grange College, College Heights, Hannibal

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Wurtz, Miss Martha H., 961 S. Shinkes, St. Louis 5

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Smith, Walter P., (State Chm.) Chm. Fine Arts, Plymouth State College, Plymouth

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Oyan, Harold R., 27 Avenue of 2 Rivers, Rumson

Platt, Jack E., 505 Long Hill Road, Gillette

Smith, Richard M., Audubon High School, Edgewood Avenue, Audubon
 White, Robert C. Jr., 55 Linden Avenue, Bloomfield

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LeVan, Miss Shirley E., 18 Wall Street, Farmingdale

Rawson, Miss Edna May, Holland Patent

* Ross, Hugh C. M., 410 E. 57th Street, New York 22

Schankman, Sidney, 418 Central Park West, New York 25

Seibert, Peter C., Cold Spring Harbor High School, Cold Spring Harbor

Shimer, Miss Mary R., 61 W. Main St., Canajoharie

* Vroman, Mrs. Gail, 47 E. Church St., Adams

OHIO

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Halford, Mrs. Julia C., 1704 Kennedy Drive, Camden

TEXAS

Knight, Joe, School of Music, Hardin-Simmons University, Abilene

VIRGINIA

Reynolds, Mrs. Henrietta, Hillsdale

WYOMING

Shuber, Miss Clarice J., 1757 Oxford Dr. No. 3, Cheyenne

* Listed in New Directory but not previously given for Choral Journal listing.

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Rottura, Joseph, 545 Muskingum Place, Pacific Palisades, Calif.

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(Dues received too late for inclusion in Directory)

Andrews, Harry R., 5 Woodcrest Circle, West Chester, Pa.

Byers, Charles A., College of Music, University of Colorado, Boulder, Colo.

Dexter, Scott, 369 14th St., SW, Huron, South Dakota

Dunlap, Mrs. Pat Y., Centerville Hall N., University of Maryland, College Park, Md.

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Opheim, Vernon H., Senior High School, Moorhead, Minn.

Sicheri, Mrs. Esther Kersey, Pa.

Sister Mary Lois, R.S.M., 808 Arch St., Pittsburgh, Pa.

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Whitney, Gerald Jr., 1006 S. E. Quincy, Idabel, Oklahoma