

THE CHORAL WORKS OF

PHILLIP

BARNETT

MCINTYRE

by Roy L. Belfield Jr.

The choral music of black composers continues to be a staple among many college, church, and community choirs. Choral directors are constantly seeking well-crafted choral music suitable for concerts and various religious services. In this regard, the name Phillip Barnette McIntyre (1951-91) has been noticeably absent, and his choral works have been unjustly neglected. A published composer of anthems, spiritual arrangements, and gospel music, McIntyre and his works deserve rediscovery and documentation.

Phillip Barnette McIntyre was born February 2, 1951 in Portsmouth, Virginia to Willie and Louise McIntyre. At age six, his early interest in music began with piano lessons from Corrine Sawyer. He attended public schools in Portsmouth and graduated from Israel Charles Norcum High School in 1969. At Norcum High, McIntyre served as accompanist for the concert choir under the direction of Melvin Lewis.

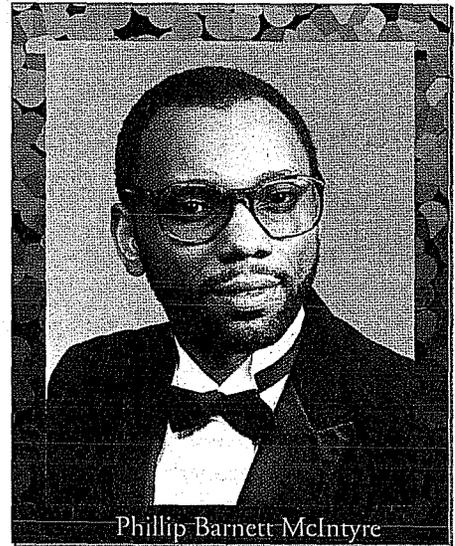
After graduation, McIntyre enrolled as a music major at Virginia Union University in Richmond, Virginia. Levy Armwood, a mentor of McIntyre, recently observed that "Phillip always wanted to go to Virginia Union University. He admired this institution."¹ While at Virginia Union, Phillip McIntyre served as chapel choir director and accompanist for the Virginia Union University Concert Choir under the direction of Odell Hobbs. During his senior year, McIntyre transferred to Catholic University in Washington, D.C., where he earned his Bachelor of Music degree in music education in 1975 and his Master of Music degree in organ performance in 1976. He did post-graduate work at Catholic University, the University of the District of Columbia, and Westminster Choir College.

McIntyre taught music and humanities in the District of Columbia public schools from 1975-1980. Later, he became an adjunct associate professor of music at the University of the District of Columbia, where he taught choral conducting from 1986 to 1990. During this time, McIntyre also served as accompanist for the University of the District of Columbia Chorus under the direction of William H. Moore.

As an organist/choirmaster, Phillip McIntyre served six churches, all of which are large, well-established urban congregations known for their rich legacies of church music. These churches include Mount Carmel Baptist Church, Portsmouth, Virginia (1964-69), Ebenezer Baptist Church, Richmond, Virginia (1969-74), the Episcopal Church of Our Savior, Washington, D.C., (1976-77), Metropolitan African Methodist Episcopal Church, Washington, D.C., (1977-83), Grace Presbyterian Church, Baltimore, Maryland (1984-87), and Lincoln Congregational Temple, Washington, D.C. (1989-91). Some of these churches have maintained their strong and versatile music traditions that include hymn singing, anthems, spirituals, and gospel music.

Roy L. Belfield, Jr. is a native of Petersburg, Virginia. He earned his degrees from Morehouse College, Florida State University, and the University of Missouri—Kansas City Conservatory of Music. He is assistant professor of music and college organist at Stillman College in Tuscaloosa, Alabama. <rbelfield@stillman.edu>

Doris Overton-Venable met Phillip McIntyre when he became organist/choir master at her church, Mount Carmel Baptist Church in Portsmouth, Virginia in 1964. At that time, they were classmates at Steven H. Clarke Junior High School, also in Portsmouth. Venable recalled, "It did not take long to know that



Phillip Barnett McIntyre

even though he was young, Phillip was in charge. He directed the Youth and Senior Choirs, and commanded instant respect by his disciplined demeanor and no-nonsense attitude about music." She characterized McIntyre as a perfectionist in many ways. Venable observed:

By the age of thirteen, Phillip was teaching four-part harmonies for anthems and traditional gospel music. He did it with a style and dignity that built a reputation and standard for music at our church. He became well-known for his ability to take choir members without formal musical training and transform them into well-trained church choirs. He did it all well, from playing hymns, conducting anthems, spirituals, and gospel music. He only strove to augment the worship service with music. A person of spirit would know that Phillip McIntyre expressed his soul through his music and the way he did it revealed his deep spiritual connection to a higher source. He was truly a gifted individual.²

McIntyre was an accomplished concert organist, having studied with Jeannie Little of Virginia Union University, Robert Grogan of Catholic University, and Daniel Roth of St. Sulpice in Paris, France. He gave recitals in the Washington, D.C. area at the National Cathedral, the National Shrine of the Immaculate Conception, National Presbyterian Church, and National City Christian Church. He also performed recitals at Morehouse College in Atlanta, Georgia, and Knoxville College in Knoxville, Tennessee.

A trained composer, McIntyre studied with renowned teacher Undine Smith Moore (1904-89) at Virginia Union University from 1972-73. With Undine Moore's guidance, he embraced the art of choral music. McIntyre shared Undine Moore's zeal for documenting African-American spirituals through unaccompanied arrangements.

McIntyre's musical output includes choral, instrumental, vocal solo piano, and organ music. His choral compositions, mostly SATB, are published by Augsburg Fortress, Harold Flammer, Shawnee Press, Mark Foster, and Mar-Vel Music. McIntyre was a featured composer for the Washington, D.C.



chapter of the American Guild of Organists' Ninetieth Anniversary Program in 1986, celebrating twentieth-century choral composers, and at the 1988 Conference of Chorus America held in Washington, D.C. Phillip McIntyre's choral works are listed in the side bar on page 25.

Anthems and Hymn Settings

McIntyre's published anthems include: *Bless the Lord, O My Soul; Hear My Cry, O Lord; That's How Good God Is*; and *Three Hymn Settings*. All are relatively short, accessible, and effective for church choirs.

Bless the Lord, O My Soul, for unaccompanied voices, is a setting of Psalm 103. This brief composition is in ABA form with a coda. It is mostly homophonic with some short, canonic phrase structures, and possesses a beautifully shaped melody and warm flowing harmonies.

Hear My Cry, O Lord is another unaccompanied Psalm setting. Like the previ-

ous composition, it is a two-page work and in ABA form with a coda. McIntyre's setting of Psalm 102 employs gentle chromaticisms and the occasional German augmented-sixth chord, creating an atmosphere of pathos and humility. *Bless the Lord, O My Soul* and *Hear My Cry, O Lord* may be used independently or as

companion anthems.

That's How Good God Is, in AAB form with a coda, is perhaps McIntyre's most frequently sung work. It is distinguished by its rich and chromatic harmonies and subtle dissonances. McIntyre marks this composition with suspensions and ninth chords that provide harmonic enhance-

Three Hymn Settings includes: "My Jesus, I Love Thee," "O Love, That Will Not Let Me Go," and "Hallelujah! I'm Going There." Roland Carter, professor of music at the University of Tennessee at Chattanooga and colleague and friend of McIntyre, edited and published these pieces after McIntyre's death. The first two hymns are set for voices and keyboard (piano or organ), while the third can be performed equally successfully with or without keyboard accompaniment.

"My Jesus, I Love Thee" begins with unison singing and traditional four-part harmonies with slight harmonic changes from the traditional hymn in the accompanying keyboard. Stanza two continues with four-part writing, while stanza three is scored for tenors and basses in unison with a fluid accompaniment. This work climaxes in the fourth stanza with unison full choir and richer harmonies that are

With Undine Moore's guidance, he embraced the art of choral music.

ments to the text. This piece is equally effective sung with piano or organ accompaniment or by unaccompanied voices. Featuring an original text by the composer, the anthem expresses the essence and goodness of God and the promise of hope and love.

expanded to four and, ultimately, seven-part writing. "O Love, That Will Not Let Me Go" is similar to the first piece with unison singing found in the first and second stanzas. McIntyre uses homophonic trio writing for tenors and basses in the first phrase of the third stanza. Soprano and alto voices then become prominent at the end of the stanza. An interlude and modulation lead into a grand pronouncement of the last stanza with full choir and unison singing, ultimately expanding to seven-part writing at its conclusion. "Hallelujah! I'm Going There," arranged by Phillip McIntyre, differs from the previous two settings in that it is a SATB setting of a historic gospel hymn with words by William E. Shackelford and music by Mandonia Porter Owens. It evokes the spirit of traditional gospel luminaries such as Charles A. Tindley, Lucie E. Campbell, and Thomas A. Dorsey. McIntyre's setting of "Hallelujah! I'm Going There" includes three homophonic stanzas for all voices or soloist. The refrain features the melody in the soprano line and repeated homophonic phrases in the alto, tenor and bass parts. This scor-

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Phillip McIntyre's Choral Works

Anthems and Hymn Settings

**Bless the Lord, O My Soul* (1987)
Chorus (SATB) unaccompanied. Harold Flammer Music.

Hear My Cry, O Lord (1987)
Chorus (SATB) unaccompanied. Harold Flammer Music.

That's How Good God Is (1988)
Chorus (SATB) unaccompanied. Harold Flammer Music.

Three Hymn Settings (1996)
Chorus (SATB) and piano or organ. Mar-Vel Music.

Spiritual Arrangements

**Two Spirituals* (1985)
Chorus (SATB) unaccompanied. Augsburg Fortress.

Don't You Let Nobody Turn You 'Round (1987)
Chorus (SATB) unaccompanied. Mark Foster Music.

Spiritual Set (1988)
Chorus (SATB) unaccompanied. Mark Foster Music.

Lord, I Don't Feel No-Ways Tired (1989)
Chorus (SATB) unaccompanied. Mark Foster Music.

My Soul Is A Witness For My Lord (1989)
Chorus (SATB) unaccompanied. Shawnee Press.

**Three Spirituals* (1990)
Chorus (SATB) unaccompanied. Augsburg Fortress.

Gospel Works

I Am So Glad That Jesus Loves Me (1973)
Chorus (SATB) and piano or organ. Unpublished.

Just Have Faith In God (1981)
Chorus (SATB) and piano or organ. Mar-Vel Music.

Gospel Works cont.

He Cares (1982)
Chorus (SATB) and piano or organ. Unpublished.

Where Is Your Faith In God (1987)
Chorus (SATB) and piano or organ. Unpublished.

O I Love Him (1993)
Chorus (SATB) and piano or organ. *Lift Every Voice and Sing II* Hymnal.

Liturgical Music

Passion Trilogy (1980)
Chorus (SATB) and piano or organ. Unpublished.

Fare Ye Well (1986)
Chorus (SATB) unaccompanied. Unpublished choral benediction based on the spiritual.

Requiem (1987)
Chorus (SATB), alto clarinet and organ. Unpublished setting.

Dear Father, Hear Our Prayer (unknown)
Chorus (SATB) and organ. Unpublished choral response.

God Is A Spirit (unknown)
Chorus (SATB) and organ. Unpublished choral introit.

Non-Liturgical Music

Freedom Trilogy (1990)
Chorus (TTBB) and piano. Unpublished setting.

*Out of print

ing heightens the emotional impact of the text, which focuses on eternal hope.

Spiritual Arrangements

McIntyre's published spiritual arrangements include: *Two Spirituals*; *Don't You Let Nobody Turn You 'Round*; *Spiritual Set*; *Lord, I Don't Feel No-Ways Tired*; *My Soul Is A Witness For My Lord*; and *Three Spirituals*.

The African-American spiritual is distinguished by the use of syncopated rhythms, biblical stories, major, minor, pentatonic, and mixed or modal scales with some flatted pitches, call-and-response, sustained melodies, and coded messages with double meanings. McIntyre's skillfully structured arrangements to preserve the authenticity and appeal of the spiritual.

Two Spirituals includes settings of

"Hear the Lambs a-Cryin" and "O Lord, Let Me Ride." McIntyre maintains the essence of "Hear the Lambs a-Cryin" with functional harmonies and recurring motives with subtle rhythmic changes. This arrangement includes a haunting melody, gently syncopated rhythms, and a soprano solo singing above repetitions of the word "crying." McIntyre creates an astonishing echo effect by alternating bass voices and upper voices with the same word. "O

Lord, Let Me Ride,” in an AABBA form, has a lilting pulse, syncopated rhythms, and bluesy harmonies. Triadic harmonies for sopranos and altos answered by all voices, including sopranos and altos, in a typical call-and-response style highlight the two stanzas of this arrangement. For contrast, McIntyre slightly varies the har-

uses traditional harmonies with mild dissonances to provide harmonic interest. Imitative voices and a female trio are featured in this arrangement. The texture increases from four-part to six-part writing at the conclusion.

Spiritual Set includes two numbers: “The Downward Road Is Crowded” and

creating contrast with the rest of the arrangement. This setting concludes with the text, “full of unbelieving souls,” which McIntyre sets first in unison, expanding to four parts. “My Lord Is So High” begins with the sopranos proclaiming the title of this spiritual. The other three voices answer immediately and homophonically. McIntyre uses gently syncopated rhythms, strong dynamic contrasts, and chromatic harmonies in this arrangement. He also uses a different harmonic treatment and a soprano obbligato for the last chorus. Also, for this final chorus, McIntyre adds a walking bass line representing the “shout” or the announcement of a repeated refrain.

McIntyre’s arrangement of *Lord, I Don’t Feel No-Ways Tired* is an energetic setting of this traditional call-and-response spiritual. He begins with a declamatory statement for tenor solo. He uses subtle dissonances, strong dynamic contrasts, soprano divisi, and an expansion of the choral texture to sustain interest throughout the spiritual’s three stanzas.

My Soul Is A Witness For My Lord, one of McIntyre’s most frequently performed

McIntyre’s skillfully structured arrangements to preserve the authenticity and appeal of the spiritual.

monies in the last refrain. A fragment of the refrain serves as a coda with noticeable attention given to the basses. The work concludes with a section in which note values are doubled, creating an intense effect.

Don’t You Let Nobody Turn You ‘Round utilizes strong, syncopated rhythms and heavy accents characteristic of the African-American spiritual style. McIntyre

“My Lord Is So High.” A lesser-known spiritual, “The Downward Road Is Crowded,” requires a baritone or contralto solo. McIntyre’s compositional style reflects the strong influence of Undine Smith Moore with its rich and chromatic harmonies, well-marked rhythms, and a repeated theme with a slight variant. McIntyre calls for a female trio answered by tenors and basses during the last stanza,



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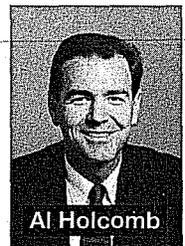
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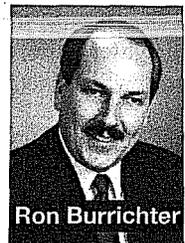
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compositions, begins with solo tenor or soprano solo answered by the full chorus. He uses jazz harmonies, syncopated rhythms, and strong accents in this traditionally stirring call-and-response spiritual. The third and final stanza is given a different harmonic treatment and an increased number of parts intensifying the effect of the conclusion.

Three Spirituals was McIntyre's last published work. The first spiritual in this set of unaccompanied choral arrangements is "You May Bury Me In the East," dedicated to the memory of Undine Smith Moore. Featuring a sustained melody of beautiful simplicity, the composer's mournful setting is held together by its introduction and coda, which are noticeably different harmonically, but it employs the same text, "Oh judgment, Oh judgment, Oh judgment day." However, the harmonies are contradictory. A soprano or tenor soloist for both stanzas is accompanied by SATB voices humming with sustained soprano and bass notes and alto and tenor voices moving parallel and occasionally chromatically. He uses subtle dissonances, a few jazz harmonies, and a glissando effect to highlight the richness of this slow, long-phrased spiritual. The second arrangement, "Have You Got Good Religion," combines two familiar spirituals: "Certainly Lord" and "Give Me That Old Time Religion." After the stanzas of "Certainly Lord," sung by a tenor or soprano soloist, the tune then becomes a descant over "Give Me That Old Time Religion." "Done Found My Lost Sheep," the final arrangement in

Three Spirituals, is in ABBA form. Much like the first of the *Three Spirituals*, this setting is slow and sustained. McIntyre calls for an alto or bass solo for both stanzas over SATB voices humming. McIntyre adds variety by expanding four-

ators of gospel works have all influenced Phillip McIntyre's gospel music writing style.

Both of McIntyre's published gospel works, *Just Have Faith In God* and *O I Love Him* are modeled on the early pio-

He effectively uses mild dissonances, warm harmonies, and chromatic passing tones to capture the beauty of [the] spiritual.

part writing to five and six voices towards the end of the composition. He effectively uses mild dissonances, warm harmonies, and chromatic passing tones to capture the beauty of this spiritual.

Gospel Works

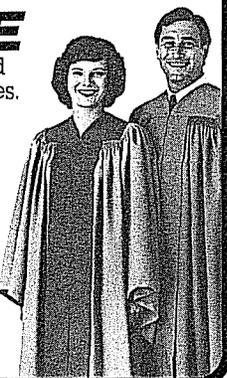
In the early 1950s, traditional gospel music was in its heyday. The most celebrated gospel figures during this time came out of the Chicago tradition, a style established by Thomas A. Dorsey, Sallie Martin, and Roberta Martin. Others who helped lay the foundation for this tradition include Mahalia Jackson, Clara Ward, James Cleveland, and later, Andrea Crouch and Edwin Hawkins. These cre-

ators of gospel music. *Just Have Faith In God* was McIntyre's first published composition. He wrote the text and the music. He uses ABCA form, traditional four-part writing, and a soloist in this traditional gospel music composition. There is ample opportunity within the solo part for improvisation, a true characteristic of this genre. The final refrain provides another opportunity for the soloist to improvise above the choir. There is also flexibility throughout for piano or organ improvisation. McIntyre has combined some of the elements of historic gospel music with his refined theory and compositional skills to create a wonderful

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connection to the past.

O I Love Him was written for Levy Armwood and the Senior Choir of Ebenezer Baptist Church in Richmond,

Virginia. McIntyre composed at least two works for this choir. *O I Love Him* is another demonstration of McIntyre's gift for composing original gospel music in a

traditional style. In ABA form, this work has standard gospel harmonies (I, IV, V, I) with stylistic repetition of short phrases. The stanzas may be sung by a soloist or trio of treble voices. However, there is more freedom to improvise if a soloist is chosen. Like the previous work, there is opportunity for piano or organ improvisation. *O I Love Him* was published in the Episcopal hymnal *Lift Every Voice and Sing II* (1993) after McIntyre's death. Other original gospel works include *I Am So Glad That Jesus Loves Me*, the first work written by McIntyre for the Senior Choir of Ebenezer Baptist Church, *He Cares*, and *Where Is Your Faith in God*. These last three works remain unpublished at the time of this writing (2004).

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Liturgical Music

Other works by McIntyre include *God Is A Spirit*, a choral introit, *Dear Father, Hear Our Prayer*, a choral response, *Fare Ye Well*, a choral benediction based on the spiritual, *Passion Trilogy* and *Requiem*. *Passion Trilogy* is a short work for Holy Week centering on the love, sacrifice, and

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crucifixion of Christ. *Requiem*, in seven movements, is scored for SATB chorus, alto solo, clarinet, and organ. In his most extended composition, McIntyre uses biblical texts to include Psalm 39, John 11: 25-26, and Thessalonians 4: 15-16, and translates texts from *Missa pro defunctus*. Movement six is a lamenting setting for clarinet and organ. McIntyre begins and concludes the work with a traditional spiritual "In Bright Mansions Above."

Non-Liturgical Music

Freedom Trilogy is McIntyre's only choral work not intended for religious services. However, he maintains his passion for the African-American spiritual by quoting "Sometimes I Feel Like a Motherless Child" at the end of the work. It is also his only known composition for TTBB voices.

In conclusion, the choral compositions of Phillip McIntyre are worthy of performance by college and university choirs, church choirs, and community choruses. Many of his compositions document the gamut of musical styles and traditions found in the African-American religious experience. Governed by theoretical principles, form, and sensitive choral writing, McIntyre's music ranks him among some of the most revered African-American choral composers such as William Dawson, Undine Smith Moore, Wendell Whalum, and Moses Hogan. It is hoped that this survey of Phillip McIntyre's choral music will encourage choral composers, singers, and students to bring his music into the general choral repertory, where it certainly belongs.

NOTES

¹ Levy Armwood, interview by author, Tape recording, Richmond, Virginia, December 30, 2002.

² Doris Overton-Venable, e-mail to author, Richmond, Virginia, February 26, 2003.

For more information regarding the choral music of Phillip Barnette McIntyre, please contact Roy L. Belfield, Jr. at <rbelfield@stillman.edu>



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