

Georgia Newsletter

VOL.9 NO.2

FEBRUARY 1991

From the President

Bill Caldwell

Working together for Success

Congratulations to members Michael O'Neal (Michael O'Neal Singers), Kathy Chandler (Newnan Voices), Susan Merritt (Morrow Singers), and Maggie Miller (Fort Junior High Girls), who performed so admirably with their choirs at the GMEA Inservice Conference. Thanks also to President-Elect, Roger Waters for the excellent reading session and to Missy Stamenkovich who made arrangements for the exhibit booth. We appreciate being able to work with GMEA through choral chair Janice Folsom and hope to continue our mutual support of the fine choral music we have in our state.

Savannah in 1992

Thanks to the efforts of Robert Harris, the 1992 Southern Division Convention will be held in Savannah. Please consider sending a tape of your group along with the enclosed application. We would like to have our state well represented.

President-Elect nominations

I am happy to announce that our nominating committee has done an excellent job of nominating two of our most outstanding members to the office of President-Elect. Robert Harris and Millie Turek will be our candidates. Good luck to both and thanks for offering your services to ACDA. The ballot is included in this newsletter. Please vote!

I hope to see you in Phoenix! The national convention promises to be an extraordinary event.

Looking Ahead to a Year of Mozart 1991

If you are not already, you will soon be well aware of the fact that 1991 is a Mozart Year. The 200th anniversary of Mozart's death is being taken as an opportunity for celebrating this creative life in music. Similar to the recent celebration of the music of Bach in 1985 this occasion is being marked throughout the world by concerts, publications of new editions and articles.

Performances of Mozart's music will abound; from church choirs and symphonies we will all hear a great deal of the master's music in the next few months. Additionally, we will also hear how four different people decided to complete the unfinished *Requiem*. The traditional version, published by Peters and completed by Mozart's colleague Süssmayer, has been joined by editions from Beyer, Maunder and H.C. Robbins Landon. There will be many performances of the ubiquitous *Regina Coeli* and *Ave Verum* and the popular Coronation Mass (K. 317) will receive justifiable attention. In programming music for Radford University's choirs for the coming year I have come across four works which may be worthy of your consideration. While not unknown, these works are perhaps lesser-known than others in their respective genres, but in each case they are quintessential examples of Mozart's style during several periods of his development.

Luci Care, Luci Belle (K. 346)
SAB with clarinets
CMS-115 National Music Publishers

Luci Care, Luci Belle (K. 346) is one of a series of vocal chamber works called *Gesellige Lieder* or *Songs of Good Fellowship*. These pieces are for three voices, SSB,

accompanied by corni di bassetto, predecessors of the clarinet. While published in various collections, the six are available from National Music Publishers as separate octavos. Each octavo includes a piano reduction as well as instrumental parts transcribed for two B \flat clarinets and bass clarinet. Even though Mozart specified SSB, the ranges fall comfortably into SAB. An effective English singing translation is included as a complement to the original Italian. A Mozart biographer, Einstein, indicates that the texts for this series of pieces were taken from Metastasio, the popular Viennese librettist of the time. Composed as entertainment for the evening gatherings of a circle of friends which included Mozart and Gottfried von Jacquin, they are works of elegant simplicity. While I have chosen to focus on *Luci Care*, the other five are recommended to the reader.

Each voice part in *Luci Care* moves with a melodic sense of grace typical of Mozart's wind music and yet the largely syllabic text setting is in complete agreement with the stresses inherent in the original Italian. The ranges are moderate and if a junior high school choir contains a number of boys with changed voices these pieces may prove to be a perfect introduction to Mozart for that age group. However, singers of all ages will enjoy the interplay of melody as well as the ensemble color of voices and clarinets. The accompaniment can be modified according to instrumental availability. Various combinations of strings and piano or other winds such as flute, oboe and bassoon will be suitable.

Misericordias Domini (K. 222)
SATB with oboes, horns and strings
MF 137 Mark Foster Music

While on a visit to Munich to write an opera for the annual carnival, Mozart was requested to provide examples of his church music to the Elector of Bavaria. In 1775, anxious to

be released from the constricting employment of the Archbishop of Salzburg, Colloredo, Mozart quickly wrote this offertory, *Misericordias Domini* as an example of his ability to write contrapuntal music in the "old style" of polyphonic church music. Mozart sent the manuscript off to Padre Martini, his Italian master in Bologna, for an opinion. He was somewhat surprised to receive a favorable reply which lauded him for his skillful use of counterpoint in a "modern style." For while fugal/canonic counterpoint was one of the salient features of the old ecclesiastical style, in Mozart's hands, the harmonic and melodic results of such contrapuntal devices became firmly rooted in the 18th century *stile galant* rather than the *stile antico* imitation of Palestrina written by some of his contemporaries. In a few short years, Mozart would once again demonstrate an interest in the use of counterpoint in sacred music. After studying examples of the counterpoint of Bach, Mozart's sacred polyphony took on a new dimension in the great Mass in C minor and the unfinished *Requiem*.

The voice parts are doubled by oboes, horns and violas. The inclusion of viola is in marked contrast to the instrumentation of Mozart's other sacred works of the Salzburg period. Two violin parts occasionally double the upper voices but are mostly independent and are essential. The editor, Harold Decker, indicates that since they double voice parts, the wind and viola parts may be eliminated from a performance. If the size of the choir and balance are not an issue, the wind and viola parts would provide an indistinguishable and contrasting color to the polyphonic texture. The ranges of the voice parts are moderate and the chromaticism is well within the range of difficulty for high school and church choirs. It is a buoyant work, the somber homophonic text of "O Lord have mercy" offset by the exuberant fugal writing on "we sing to thee forever."

Mass in C (K.337)

**Missa for Archbishop Colloredo
SATB and SATB solos and orchestra
Breitkopf and Härtel**

This is Mozart's last completed work in the genre of mass composition. Written in Salzburg in 1780 it is a *missa solennis* or *great mass*. Scored for two trumpets, trombones (doubling the alto, tenor and bass

voices), oboes, bassoons and strings, this work is unlike the many *missa brevii* which he wrote during his previous years in Salzburg except that it, too, lacks a viola part. With regards to the conspicuous absence of viola parts in works for the Salzburg Cathedral, several Mozart scholars propose that violas were included in the instrumentation and that they played the cello line up the octave. In addition to the brass and wind parts, Mozart includes an extended organ *obbligato* in the *Agnus Dei*.

In both *missa brevis* and *missa solennis* Mozart was bound to the Archbishop's dictum that the mass "...with the whole Kyrie, the Gloria, the Credo, the Epistle sonata, the Offertory or motet, the Sanctus and the Agnus Dei must not last longer than three quarters of an hour." (Mozart in a letter to Padre Martini, 4 September 1776). While in a *missa brevis* Mozart relied on the technique of telescoping the text of the Creed to save time, in this *missa solennis* Mozart chose to keep the overall length within the time stipulation by limiting textual repeats, thereby achieving a compact musical structure.

The orchestration is more symphonic than some earlier Mozart masses and it is notable that the Benedictus which is so often sung by soloists in other masses is an "old style" fugue performed by the choir. The Agnus Dei opens with a soprano solo accompanied by *obbligato* organ and winds. A moment of exquisite subtlety, it presages the Porgi Amor of *Le Nozze di Figaro*. If you like the Mass in C "Coronation" (K. 317) then give this mass a good look.

**Veni Sancte Spiritus (K.47)
SATB strings, oboes, trumpets,
horns, timpani and strings
AE 581 Arista**

In the fall of 1768, when Mozart was barely 12 years old, he penned the offertory *Veni Sancte Spiritus*. Although this is clearly the work of a youthful composer, the rhythmic energy and melodic gift which we identify as being Mozartean is already in evidence. The opening allegro in triple meter is followed by a presto setting of "Alleluia" in duple meter. The concluding "Alleluia" is almost equal to the length of the opening section. SATB solos are derived from the choral writing and are non-virtuosic. The instrumental writing is on the whole supportive and directly related in melody and rhythm to

the choral parts. The instrumental phrases which are independent are mostly brief interludes and passing notes. The word stress of the Latin often fails to be aligned with the metric stress. The awkward word stress, disproportionate formal structure and simplistic part writing has led some to call this work primitive. Others may prefer to call the work "child-like" rather than "childish," but whatever the case, it is an exciting and buoyant work, well within the grasp of many choirs and could prove to be an excellent pairing with the Ave Verum Corpus (K.618), one of Mozart's last works.

There is something for almost every choir in the work of Mozart. The one notable exception is that Mozart wrote no works for women's voice; but there are works of every length, level of difficulty and with a wide variety of instrumentation. Many choirs will choose to program some works of Mozart next year. If you are looking for something beyond the most popular works, take a look at these four distinctive compositions.

It is notable that within the 45 minute time limit was an Epistle Sonata. This was usually scored for strings and *obbligato* organ and was performed while the priest read the Epistle (so much for the congregation listening to the scripture reading!) The sonatas usually took less than 5 minutes. The Epistle Sonata for this work is K.336 and should be performed between the Gloria and the Credo.

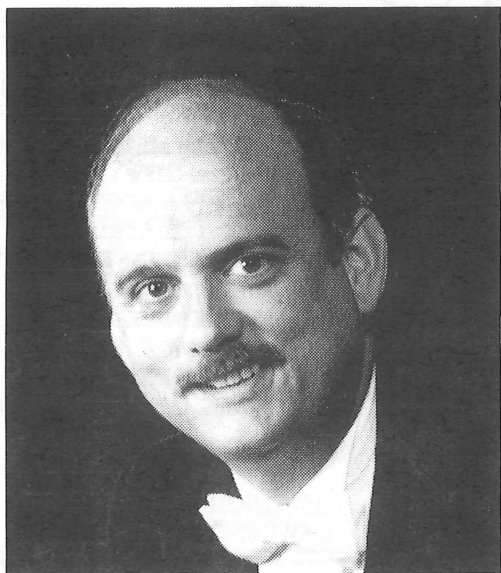
**David Otis Castonguay
Radford University
....reprinted from
Virginia ACDA Newsletter, October 1990**

To insure your receipt of ACDA mailings during the summer and holiday seasons, the Georgia ACDA Executive Board recommends that you use your HOME ADDRESS. Please send address changes or corrections to Suzanne Shull, 60 Forestwood Lane, Atlanta, GA 30328.

ACDA reserves the right to approve any application for appearance and to edit all materials proposed for distribution.

CANDIDATES FOR PRESIDENT-ELECT

ROBERT D. HARRIS



Robert D. Harris earned bachelor and masters degrees from the Conservatory of the University of the Pacific. After teaching public school music for ten years (seven at the junior high

level), he returned to graduate school to take a DMA in conducting from the University of Washington where he studied with Rod Eichenberger and William Hatcher. While in California his school choirs appeared with the local professional symphony orchestra, at the CMEA state convention and at the Spokane World's Fair.

Dr. Harris is currently completing his tenth year at Armstrong State College in Savannah. His ASC groups have made

three European tours, the most recent being the subject of a half-hour documentary on Georgia Public Television. The ASC Vocal Chamber Ensemble has appeared for state gather-

ings of GMEA and NATS and Armstrong choirs have made more than twenty appearances with the Savannah Symphony Orchestra.

A life member of ACDA, Dr. Harris has served for four years as a member of the state board. He currently serves as the College R&S chair. He was responsible for the presentation which resulted in the decision to hold the 1992 Southern Division Convention in Savannah and he has been chosen to be site chairman for the event. He will also be in charge of the coordination of public transportation from hotels to the convention venues for the national convention in Phoenix.

Dr. Harris currently serves GMEA as collegiate representative in District I, organizing this year's college All-State Chorus. He has also served as a conductor for the Georgia All-State Chorus.

MILLIE LANIER TUREK



Millie Lanier Turek is currently in her eleventh year as a choral director in the Clayton County Public School System. She taught choral and gen-

eral music for eight years at Adamson Junior High and is now in her third year as choral director at Point South Middle School in Jonesboro. Her educational background includes a Bachelor of Music Education degree from Florida State University and a Master of Music degree from Georgia State. She is a member of ACDA, GMEA, Professional Association of Georgia Educators, Sigma Alpha Iota, and Arts Clayton.

Millie has served ACDA as the Junior High/Middle Repertoire and Standards Chairman for the Southern Division since 1987. Prior to this she was the Georgia R&S chair for Junior High for two years. During her tenure, she organized the Middle School Honor Chorus for the Southern Division ACDA convention in Winston-Salem in 1988. She also assisted in the auditions for the ACDA National Junior High Choruses in Salt Lake, 1985, and Louisville, 1989.

As an active member of GMEA she has served in a number of capacities, organizing festivals and All-State choruses and adjudicating large group choral festivals in Georgia and Florida. She has also conducted Junior High district honor choruses in Georgia. Her Adamson Junior High Choir appeared at state and regional ACDA and GMEA conventions and she has sent members of her choirs to two national ACDA honor chorus events.

Millie has worked as music director for Clayton County community theatre groups and in the summer of 1989, she organized the first Arts Clayton Summer Camp for children grades K-6. She is also the choral director for ENCORE Summer Music Camp for junior high students at West Georgia College. In 1990, she authored the Middle School Chorus Curriculum Guide for the Clayton County Public Schools.



Missy Stamenkovič at GMEA



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APPLICATION FOR CHORAL PERFORMANCE
ACDA Souther Division Convention
Savannah, Georgia - March 11-14, 1992

Audition Timetable:

- March 11, 1991 - Audition tapes, application forms, programs must be in the hands of Anne Folsom, Audition Chairman. (Mail to Mr. Anne Folsom 431 Gregory Avenue, Valparaiso, FL 32580)
- March 22, 1991 - Audition tapes received by Southern Division Chairs for evaluation, recommendation to Convention Audition Committee.
- April 22, 1991 - Audition tapes and recommendations back to Anne Folsom, Chairman, for evaluation by Convention Audition Committee; Convention Audition Committee makes recommendations to Program Chair.
- May 3, 1991 - Invitations extended to choirs selected for 1992 Convention.
- May 17, 1991 - Deadline for Choirs to accept invitation.
-

To Auditioning Choirs and Directors:

- ** PLEASE COMPLETE THE AUDITION FORM NEATLY, ACCURATELY**
 - ** PLEASE** review your audition tape **BEFORE** mailing it to insure that the quality of the tape reflects accurately your choir's quality.
 - ** PLEASE** submit complete application materials:
 - follow the "Tape Specifications" exactly
 - include the appropriate printed programs (or xerox copies)
 - if you wish to have your audition materials returned to you, please include in the package return postage and an addressed or labeled container in which the materials might be sent.
-

1992 Southern Division Convention

Savannah Civic Center
located in Savannah's Historic District
superb acoustics, Home of Savannah Symphony and
annual Georgia All State Chorus

Headquarters Hotel: De Soto Hilton Hotel
walking distance of Civic Center

Other Hotels nearby:

Holiday Inn

Days Inn

Howard Johnson

Reservation form to be sent in November of 1991.

Southern Division ACDA

American Choral Directors Association
Application for Choral Performance
Southern Division Convention
 Savannah, Georgia - March 11-14, 1992

General Information (please type or print)

Name of Ensemble _____

Size _____

Voicing: _____ SSA _____ TTB _____ SATB _____ Other _____

Type and/or level _____

(university, community college, junior high, church, etc.)

Name of Institution _____

Mailing Address _____

City _____ State _____ Zip _____

Institution telephone () _____

Name of Director _____

Home Address of Director _____

City _____ State _____ Zip _____

Director's home telephone () _____

Eligibility: Conductors must be current, paid-up members of ACDA. Conductors must have been employed in the same position for the previous two years. No choral ensemble shall appear on successive divisional conventions.

It is understood that ACDA will not assume any financial responsibility for travel, food, and lodging for the performance groups. This application implies that the above-mentioned group is prepared to travel to and perform at the convention if accepted.

Signature of Director _____

Signature of Administrator _____

Tape Specifications

- A. Each application for concert, vocal jazz or show choir performance should be prepared on superior quality stereo cassette tape.
- B. The recording should be 10-15 minutes in length and should include three selections: one from the current year, and one from each of the two preceding (most recent) years of the director's tenure.
- C. Vocal jazz, show choir, and madrigal ensemble performance applications should include both a cassette tape and a video cassette. (1/2" VHS).
- D. Recorded selections submitted on the tape:

Selection #1 Title _____

Composer _____ Year recorded _____

Selection #2 Title _____

Composer _____ Year recorded _____

Selection #3 Title _____

Composer _____ Year recorded _____

Proposed Program For Performance

The total time for your program may not exceed 25 minutes. The use of photocopied or duplicated music is prohibited at ACDA conventions.

Title	Composer Perf. Time
--------------	----------------------------

Programs

All applicants must submit one program (or photocopy) for each of the years represented on the tape.

Mailing Instructions

Mail this completed form together with your audition tape and programs to Anne Folsom, 431 Gregory Avenue, Valparaiso, FL 32580 to be received no later than **March 11, 1991**. Include with your tape return postage and an addressed or labeled container if you wish to have your materials returned.

Audition Timetable

- March 11, 1991 - Audition tapes, application forms, programs must be in the hands of Anne Folsom, audition chairman. (mail to: Anne Folsom, 431 Gregory Avenue, Valparaiso, FL 32580)
- March 22, 1991 - Audition tapes received by Southern Division Chairs for evaluation, recommendation to Convention Audition Committee.
- April 22, 1991 - Audition tapes and recommendations back to Anne Folsom, Chairman, for evaluation by Convention Audition Committee; Convention Audition Committee makes recommendations to Program Chair.
- May 3, 1991 - Invitations extended to choirs selected for 1992 Convention.
- May 17, 1991 - Deadline for Choirs to accept invitation.

Audition Committee's Recommendation

The tape accompanying this application has been selected by the Audition Committee and is hereby forwarded to the 1992 ACDA Southern Division Audition Committee.

Date _____ Signed _____
Signature of Division Chair

Final Recommendation By The ACDA Southern Division Audition Committee

Invite: _____ yes _____ no

Hold for Waiting List _____

Type of Session _____

Date _____ Signed _____
Signature of Audition Chair

Ballot for President-Elect of Georgia ACDA

Please vote and send by April 1st to:

Roger Waters
1966 Gibraltar Way
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Please check the candidate of your choice.

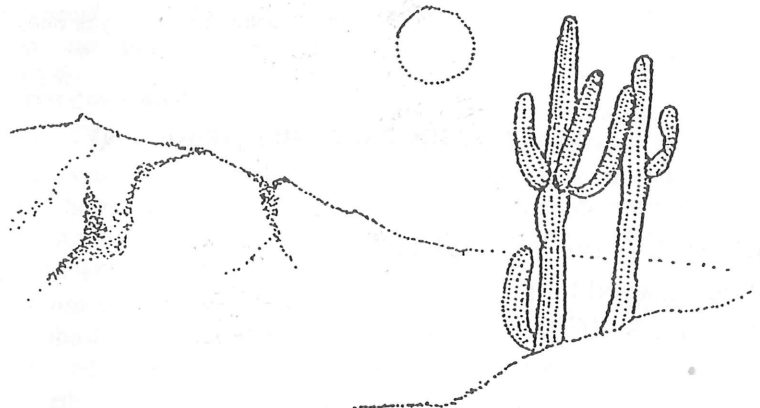
Robert D. Harris

Millie Lanier Turek

Cut here and send this portion to Roger Waters.

It Isn't Too Late!

The National Convention may be the best ever with headliners like Margaret Hawkins, Garrison Kiellor, Helmuth Rilling and the Oregon Bach Choir, Elain Brown on the power of music in the contemporary world, Doug McEwen conducting a National Community College Choir, the Tapiola Children's Choir from Espoo, Finland, the premiere of three commissioned works by Ron Nelson, Conrad Susa and Rene Clausen and much more. All of this in a beautiful historic city with wonderful facilities. Let's meet in Phoenix!



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The score--Helps the conductor to know who's ahead.

Philharmonic---Fancy name for an orchestra. "Concertgebouw" is even fancier.

E.S. Runyon from "Beethoven Lost"

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 ACDA is a founding member of the International Federation for Choral Music (IFCM). If you need additional information about IFCM, please check box.

Mail to:
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 Executive Director, ACDA
 P.O. Box 6310
 Lawton, OK 73506-0310

Title and/or Position _____
 Place of Employment _____
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 Please check classification of choirs directed:

- Please check areas of activity:
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 - 3 Senior H.S.
 - 5 ACDA Student Chapter
 - 6 Jr./Community College
 - 7 College/University
 - 8 Community Choir
 - 9 Church Choir
 - P Professional Choir
 - S Supervisor/Administrator

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NEW RENEWAL
 ACDA as indicated below:
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