

Georgia Sings!

Fall Issue

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Georgia Sings is the official publication of the American Choral Directors' Association of Georgia (ACDA). Each year, a Fall, Winter, and Spring/Summer issue is published. Deadlines for submitting materials for the Convention newsletter – Winter issue: January 15, 1998; Spring/Summer: April 15, 1998. Copy received after this date will not be published, and unsigned materials will not be considered. ACDA reserves the right to select and edit any and all materials submitted for publication. Material should be submitted on 3.5" DOS or Mac OS formatted diskettes in any text format.

Letters to the Editor and articles are welcomed and should be sent to:

John Rattledge
Shorter College Box 390
315 Shorter Avenue
Rome, Georgia 30165

PRESIDENTIAL MUSINGS

Dear Georgia Musicians,

I bring you greetings from your Georgia ACDA Executive Board. It is so nice to once again find ourselves in a state of renewal! New students, new or refreshed colleagues, new ideas and new music. I hope that your choirs are feisty and eager to sing the best songs that your never-ending search has brought.

We have two wonderful ACDA events coming soon – the SOUTHERN DIVISION CONVENTION in beautiful and historic Charleston, South Carolina, and in less than a year, our own Georgia State Conference which will again take place at Spivey Hall in Morrow, Georgia. (Dale Warland will be the headliner!!)

You will find more information about the convention elsewhere in this newsletter, but let me now make a pledge and a plea to you. I am determined to invite and financially support

the participation of my college students in our regional and national conventions. I suspect that all of us know several budding young choral students who would surely thrive on the professional inspiration we all glean from our annual conventions. Bring one, two or more students to Charleston!!! I know that some of you already do this, and we are encouraged by you.

Your R and S Chairs will be calling you soon to solicit your ideas and assistance so that the Georgia ACDA can continue to be a vital organization that helps you to be the best.

A continued good year to us all.

Norma Raybon
Georgia President

*Southern Division
Convention
February 25-28
Charleston, S.C.*

SOUTHERN DIVISION CONVENTION: FEBRUARY 25-28, 1998 in Historic CHARLESTON, SOUTH CAROLINA

CHARLESTON

Charleston, South Carolina, a city of proud heritage noted for its many beautifully preserved 18th- and 19th-century homes, will be the site of the 1998 Southern Division Convention. A walk down Charleston's cobblestone streets unveils three centuries of incredible history. Church steeples dwarf office buildings and magnificent antebellum homes stand overlooking a panoramic expanse of the South Atlantic. February 26 through February 28 (Thursday through Saturday), choral enthusiasts will converge for three days marked with fabulous singing and great camaraderie.

CONDUCTORS/CHOIRS

Dennis Shrock, Paul Salamunovich, Lt. Col. Robert A. McCormick, John Dodson, Ken Fulton, John Dickson, Larry Wyatt, Lynne Gackle, and Milburn Price will be among the many outstanding conductors to grace the stages of the 1998 convention. Three foreign choirs have been invited to perform including the *Kammerchor des Instituts für Musikpädagogik der Leipzig*, *Kammerchor der Hochschule für Musik "Franz Liszt" Weimar*, and the *Mats Nilssons Vokalensemble* from Sweden. The convention will open on Thursday morning with a performance of

Howard Hanson's *Song of Democracy*, performed by the United States Army Field Band, Soldiers' Chorus, the Citadel Cadet Chorale, and our own Georgia Southern University. Each evening will feature a very special choral event. Other Thursday performances include the LSU A cappella Choir and orchestra conducted by Dr. Ken Fulton and the *Mats Nilsson Vokalensemble*. Friday night features the two German *Kammerchors* and an event entitled "Together We Sing," focusing on the two hundred and fifty voice South Carolina Intercollegiate Choir and the ACDA membership. Saturday evening will conclude the convention with an All-Bernstein performance featuring the Charleston Symphony Orchestra and a two hundred voice choir conducted by Dr. Dennis Shrock. Under Dr. Shrock's leadership, one of the outstanding conductors in the United States today, this performance will certainly prove to be a highlight of the convention. Special convention guest, Alexander Bernstein, the son of Leonard Bernstein, will be guest speaker, presenting an interesting and unique perspective on the composer and repertoire to be performed.

The convention will present a High School Men's Honor Choir conducted by Milburn Price

(ACDA National President-Elect) and a High School Women's Honor Choir conducted by Lynne Gackle (ACDA Southern Division President-Elect). There will be a total of four newly commissioned works performed at the convention. The Raymond W. Brock Commissioned work is entitled *A Psalm Trilogy* by Samuel Adler. *I Dream of Peace* by Robert Jager is based on a collection of poems, letters, and drawings by children in the former nation of Yugoslavia. This work will be performed by four combined children's choirs: the Cumberland Children's Choir from Tennessee; the Greater Columbia Children's Choir and Children's Choir of Kershaw County from South Carolina; and the Gulf Coast Youth Choir from Florida. Two other commissioned works are being composed by Moses Hogan and Adolphus Hailstork. The Convention will feature fifteen auditioned choirs from the Southern Division, numerous interest sessions, reading sessions, breakfast roundtables and cocktail roundtables.

The 1998 ACDA Southern Division Convention will certainly be a choral experience that we will relish for years to come. I look forward to seeing you in Charleston.

*Don Trott – President
Southern Division*

1998 ACDA SOUTHERN DIVISION CONVENTION

HOTEL RESERVATION INFORMATION

ACDA members desiring to make housing reservations for the 1998 ACDA Southern Division Convention should call one of the hotels listed below. The first concert session will begin at 9:00 a.m. on Thursday, February 26, 1998. The convention will conclude on Saturday, February 28 with the 8:00 p.m. finale concert.

FRANCIS MARION HOTEL

**Convention Hotel in
Historic Charleston**

387 King Street
Charleston

For reservations call 803-433-3733

Cost: \$79 plus tax per night

HAMPTON INN HISTORIC DISTRICT

345 Meeting Street
Charleston

For reservations call 803-723-4000

Cost: \$75 plus tax per night

COURTYARD MARRIOTT RIVERVIEW

35 Lockwood Drive
Charleston

For reservations call

803-722-7229

Cost: \$75 plus tax per night

CHARLESTON HISTORIC DAYS INN

155 Meeting Street
Charleston

For reservations call 803-722-8411

Cost: \$67.50 plus tax per night

QUALITY INN in the HEART OF CHARLESTON

125 Calhoun Street
Charleston

For reservations call 803-722-3391

Cost: \$56.00 plus tax per night

~ CUT-OFF DATE FOR MAKING RESERVATIONS IS JANUARY 24, 1998 ~

YOUTH AND STUDENT ACTIVITIES – *Dr. Rodney Caldwell*

WHAT CAN YOUTH AND STUDENT ACTIVITIES DO FOR YOU?

Having started a new school year, we are looking for ways to add new life and spark to our choral programs. While that may entail any number of exciting ideas, one area that may have been overlooked is an **ACDA STUDENT CHAPTER**.

As most college and university professors are aware, ACDA provides for student membership in order to encourage students to become a part of the largest organization of choral directors in the United States. ACDA offers students discounted rates while providing the same services that active members enjoy. These include subscription to the *Choral Journal*, Divisional and State newsletters, information and registration for all conventions and conferences, and most importantly, an opportunity to develop professional contacts in the field.

What you may or may not know is that student chapters may be created at the high school level as well. As a former high school teacher, I can attest to the difficulty in trying to provide additional opportunities for students wishing to pursue music as a career. Often, students have no real concept of the breadth of the choral music profession. While their high school choral experience may have been excellent, it is (in many cases) their only exposure to the choral art. For these students, a **HIGH SCHOOL ACDA STUDENT CHAPTER** can provide a glimpse into the larger world of choral music.

Just like their college counterparts, high school student chapters are afforded all the benefits of full membership at a fraction of the cost. The administrative time for the teacher is negligible. Even if you do not start a student chapter, consider suggesting student membership to your future choral musicians. (Rod Caldwell, PO Box 8052, Georgia Southern University Statesboro, GA 30460-8052)

SUMMER CONVENTION HIGHLIGHTS – *Dr. Kevin Hibbard*

The 1997 Georgia ACDA Summer Conference, held at Spivey Hall, was a smashing success. By the numbers, seven clinicians led 10 sessions for 83 registered attendees, and over 300 singers in nine choirs performed.

Performing Ensembles

The Spivey Hall Children's Choir, conducted by Marha Shaw, stunned the audience with sterling performances of pieces by Britten, Vaughan Williams, Bach, Schubert, etc. They will perform in Charleston at the 1998 Southern Division Convention. Other performing ensembles included: the Nebraska Children's Chorus, directed by Z. Randall Stroope (Dekalb International Choral Festival – thank you Ted Ashburn and Eric Rock); the Lanier Singers, a community choir directed by Lee Bratton; the Meitenu Koris Riga, a girls' choir from Latvia (Dekalb International Choral Festival); the Atlanta Singers, a professional ensemble directed by David Brensinger (will also perform in

Charleston); Brookwood High School Women's Choir, directed by Susan Patterson Cotton; the Mountain Park Methodist Church Choir of Stone Mountain, William O. Baker, conductor, and the Southern Chorale of Georgia Southern University, Rod Caldwell, conductor (will be performing at Charleston).

Headliner

Our headliner was Weston Noble, who presented four sessions which were humorous, inspirational, and motivating. His sense of caring and integrity that are uniquely his was always evident. His Nordic Choir will perform at the State University of West Georgia on Friday, January 23, 1998. Come to Carrollton to hear this renowned choir.

Guest Composer

Stephen Hatfield, a Canadian composer and arranger of multi-cultural music, demonstrated his approach to getting started on music which appears

forbidding on the page. This session was made possible by Boosey & Hawkes.

Interest Sessions

A series of interest sessions by Georgia's own informed and inspired us. Susan Cotton utilized her Metropolitan Atlanta Young Singers as she presented "Beyond the Printed Page"; Stanley Robert's session, "Jubilate! A Youth Choir Festival That Works ... Really"; Kevin Hibbard – a reading session for school and worship; and Jack Broman – Choral music of Georgia composers.

Robin Yackley and Ellen Whiteen admirably served as accompanists, and Charles Claiborne did his usual great job of handling all the registration duties. We are grateful to Bob Ott and Ellen Fox of Pepper of Atlanta for providing music free of charge. We have been enthusiastically invited back to Spivey Hall next year: July 10-11, 1998. *Put this on your calendar now.*

A Note From Jack – *Dr. John Broman*

Greetings! Please allow me to congratulate Dr. Kevin Hibbard and the State Board of the Georgia ACDA for organizing and implementing this past summer's convention at Clayton College and State University. I thoroughly enjoyed myself and it was a pleasure listening to the performing groups, reacquainting myself with Weston Noble, and meeting many of you throughout the course of the weekend's festivities. Needless to say, I returned to Gainesville rejuvenated and raring to go! I am already looking forward to next summer's event.

Many thanks are to be offered to the Georgia composers featured in the July 12 reading session (Lee Bratton, William Bullock, Joe Chapman, Arlene Clarke, John Haberlen, and John Morgan). I found this session to be both informative and interesting. We hope to offer another reading session "Music by Georgia Composers" next summer, and I hope you will help me "spread the word" throughout the state.

I am convinced that there is a ton of talent in Georgia and in my convention. Please send music copies to me at North Georgia College and State University, Fine Arts Department, Dahlonega 30597. Thank you for your assistance and best wishes for a very pleasant and productive school year. Please be sure to send me copies of any new men's pieces that you think are particularly good. I am always looking for new music.

ADVERTISING RATES

FULL PAGE (7.5" x 10") – \$100.00

THREE QUARTERS OF A PAGE
(7.5" x 7.5") – \$75.00

HALF PAGE (7.5" x 5") – \$50.00

QUARTER PAGE, Half Column
(3.5" x 5") – \$25.00

SMALLER ADS, per column inch
\$10.00 (per inch)

Send materials (preferably on disk) to the Newsletter Editor before the deadline dates.
E-Mail: Henrygrave@aol.com

SUMMER CONVENTION CLINICIAN

WESTON NOBLE RESPONDS

Dear Members of Georgia ACDA:

I am writing to the choral conductors of the State of Georgia to let you know that you teach in a special state with special opportunities!

I have done numerous clinics in my life, including summer ACDA State conventions. Rarely have I enjoyed myself as I did attending your State Convention last July! First of all, the ambiance of your meeting place. No state in the United States can even touch it! Aesthetics are important in our discipline. It prepares receptivity and thus enhances our sensitivity. I sensed this immediately walking into Spivey.

Secondly, what an honor it would be to have a group perform in such a setting! As Shaw said: "Spivey Hall is to music what light is to painting." The number of performing groups at your Convention far exceed any other I have known. Think what

it meant to the performers – a lifetime experience! Only Georgia can offer this opportunity.

Thirdly, when the convention participants performed as a choir, it was a beautiful musical experience. Perhaps we sounded better than we were because of the setting, but who cares. WE FELT GOOD – INSPIRED BY OUR ART – INSPIRED TO GO HOME AND DO BETTER (and that includes myself)!

Yes, you have the unique ingredients for a most wonderful state convention in the state of Georgia. It is off and running. Move it into a gallop!

With admiration –

Weston Noble
Luther College

STATE COMMUNITY CHORUS FESTIVAL BEING ORGANIZED

I am in the process of organizing a community chorus festival for the State of Georgia. So far, forty-one choruses have been identified. Please review the list below. If you are director of or know about any chorus that is not listed, please write to me and send your mailing address so that your chorus may be included in the preliminary plans. The list includes those identified as Community Choruses, Community Chorales, Festival Choruses, Choral Guilds, Gospel Choirs, Barbershop Choruses, Sweet Adelines, and any volunteer choir not associated with a symphony. Youth and Church choruses are not included as they have other opportunities to participate in festivals. I look forward to hearing from you! **Henry L. Hadden**, 2922 Skyland Drive, Atlanta 30341.

The Marietta Chorale, Michael O'Neal Singers, North Georgia Chorale, Opus I, Roswell Barber Shop Chorus, Schola Cantorum Atlanta, Smyrna Commu-

nity Chorus, Song of Atlanta Chorus, Southland Chorus, Stone Mountain Barber Shop Chorus, Tapestry, Tara Choral Guild, Valdosta Choral Guild, West Atlanta/Douglas Choral Society, Cobb County Mass Choir, Cobb Festival Chorus, Collegium Vocale, Columbus Civic Chorale, Covington/Conyers Choral Guild, Decatur Civic Chorus, Dekalb Choral Guild, Gainesville Chorale, Georgia Harmony, Georgia Southwestern Civic Chorus, Gwinnett Choral Guild, Gwinnett Festival Singers, Harmonie Universelle, Macon Civic Chorale, Inc. Albany Chorale, Athens Choral Society, Inc. Atlanta Feminist Women, Atlanta Gay Men's Chorus, Atlanta University Center Community Chorus, Big Chicken Chorus, Cantamos, Carroll County Community Chorus, Cartersville Chorale, Cherokee Chorale, Choral Guild of Atlanta, Choral Society of Atlanta, Cobb Community Chorus.

SHARON L. RADINOFF, Ph.D., is Singing Voice Specialist and Director of the Sound Singing Institute in Texas. Radinoff presents clinics, lectures, seminars, and workshops to performers, music educators, choral directors, and students as well as national seminars at colleges and universities. Topics include: vocal health, the relationship of voice science to pedagogy, current instrumentation for voice analysis, professional voice care, and arts mawdicien. Dr. Radinoff is also a member of the voice care team at the Texas Voice Center as Singing Voice Specialist and Voice Technologist.

VOCAL HEALTH – Sharon L Radinoff, Ph.D.

Warning! Teaching Can Be Hazardous To Your Vocal Health!

Every instrument has a frame. The unique thing about the human vocal instrument is that the frame is the body skeleton. Because of this, singers must pay close attention to the way their “frame” is aligned. Misalignment of body posture can interfere with your “systems balance.”

In order to create a dependable technique, there must be a balance of the respiratory system, the oscillator (vocal folds),

and the resonator (supraglottic vocal tract, or area above the vocal folds – comprised of the supraglottic larynx, tongue, lips, palate, pharynx, and nasal cavity).

When this balance does not exist, the singer will create compensations in order to achieve a desired sound. There are certain areas where problems frequently occur.

The major areas which need to be monitored are: 1. Stance/Posture – feet position, knees (unlocked vs locked), hip position, body weight, upper torso/sternum position, and shoulder position; 2. Head/Neck Position – protusion, elevation, tucking chin, and compression of the neck at the base of the skull; 3. Jaw Position – mandibular restriction and jaw jutting; 4. Oral Cavity – reduced opening and excessive opening; 5. Tongue Position – retraction, elevation, and depression of the tongue. The positioning of the postural elements mentioned above will affect breath flow, breath support, resonance, and voice quality. Misalignment of the “frame” of your instrument will cause a chain of compensations to occur in your “systems balance.” This can cause minor vocal difficulties which may eventually lead to major pathologies.

In the following sections I have outlined some common scenarios which music educators often encounter. These scenarios may be familiar to the music educator from either personal experience or recognition. Each scenario has corresponding sections entitled “red flags” and “problem solvers.” The red flags section refers to potential pitfalls which commonly occur in the given scenario. The problem solvers section may either help resolve existing vocal problems, or avert potential problems. These issues must be monitored in order to sustain vocal health as a music educator.

Scenario 1: You are an elementary school music educator. Perhaps you sit on the floor with your kindergarten and/or first grade class. **Red Flags:** What is your upper torso/sternum position? Are you arching the small of your back? (If so, then your abdominal muscles for active exhalation are already contracted and cannot be used for singing support.) Is your head/neck posture in a neutral position or is it elevated and/or protruded? Is your chin tucked? Is the base of your head/neck at the base of your skull compressed down? **Problem Solvers:** Music educators in this scenario typically create compensations in order to achieve the desired sound. The most common compensation is to use excessive muscular tension in the extrinsic laryngeal muscles (muscles on the outside of your larynx

or neck muscles) in order to compensate for poor breath support or control. Practice your lesson plans while sitting on the floor and monitor your posture, breath flow/support, and resonance.

Scenario 2: You are an elementary music educator and you teach with an upright piano positioned in front of your class (you accompany all of your own classes). You either sit on a regular piano bench or stand. **Red Flags:** In order to see your students over the piano, have you elevated and protruded your head/neck position? Also, is your upper torso/sternum position collapsed and are you arching the small of your back? Are the abdominal muscles that you need for active exhalation already contracted even before breathing for singing? Do you proceed to vocally demonstrate and teach by rote while in this body position? **Problems Solvers:** Sit on a stool. This will put you in a better line of vision with your students. It will also allow you to use a healthy head/neck position and better upper torso/sternum and back position. In turn, you will be able to release and use your abdominal muscles for active breath support. If you have a small enough class, you may wish to have your students come around the piano.

Scenario 3: You are a middle school or high school choir director. **Red Flags:** Are you in the habit of “helping” different sections by singing all of the parts (even if the part is out of your natural range)? Are you continually demonstrating vocally? When you conduct, do you use proper upper torso/sternum position or is your chest collapsed and are your shoulders collapsed and are your shoulders hunched forward? When you cue sections, what is your head and neck position? Are you elevating and protruding your head and neck? Just as in the previous scenario, the question of how you sit at the piano is a key issue. (You may be in luck and have an accompanist other than yourself!) **Problem Solvers:** Singing out of your natural range will cause you to create compensations of your head/neck alignment, tongue, and larynx position. You can help alleviate these problems by using different methods to teach parts. You might choose to use students to demonstrate, play the part on the piano, or have a couple of the musicians with good ears demonstrate while you play the piano.

In order to monitor conducting posture, practice conducting and cueing your music in front of a mirror. Also write postural reminders for yourself such as “upper torso/sternum” on index cards and place them in strategic places. In regard to placement of the rehearsal piano, if you accompany your own ensemble, the same issues apply as in the previous scenario. Many music educators are also involved as church choir directors, paid church soloists or cantors, or performing entertainers, and also direct or participate in community theatre and choruses. Each of these scenarios also has its own set of “red flags” to monitor. On a scale of low- to high-end voice use, a music educator is definitely a high-end voice user. Therefore, it is crucial to vocal health and survival (not to mention enjoyment) to be on guard and monitor for possible “systems balance” pitfalls. This will help to ensure healthy vocal production and allow you to continue using your voice for your livelihood as long as you choose, and not have to stop because your voice won’t allow you to continue.

Application for Membership in the AMERICAN CHORAL DIRECTORS ASSOCIATION

Please accept my application for membership in ACDA as indicated below:

- | | |
|---|---|
| <input type="checkbox"/> NEW | <input type="checkbox"/> RENEWAL |
| <input type="checkbox"/> Active \$45 | <input type="checkbox"/> Associate \$45 |
| <input type="checkbox"/> Student \$20 | <input type="checkbox"/> Retired \$25 |
| <input type="checkbox"/> Life \$1,000 | <input type="checkbox"/> Institutional \$75 |
| <input type="checkbox"/> Industry \$100 | |

FOREIGN ACTIVE

- | | |
|---------------------------------------|--|
| <input type="checkbox"/> Airmail \$75 | <input type="checkbox"/> Surface Mail \$65 |
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Life Memberships payable in annual installments of \$100 or more.

**Canada same as U.S.
Please remit in U.S. funds only**

Make check or money order payable to:
American Choral Directors Association

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Country: _____ Zip + 4: _____

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IMPORTANT – Please complete this section

Please check areas of activity:

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| 1 <input type="checkbox"/> Elementary School (K-6) | 13 <input type="checkbox"/> TTB/TTBB |
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| 10 <input type="checkbox"/> Supervisor/Administrator | 22 <input type="checkbox"/> Other (Please explain) |
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Place of Employment: _____

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Mail completed form to:

Melissa Arasi
1416 Grove Park Drive
Marietta 30062

As an ACDA member, I will comply with the copyright law as of the United States of America. (Compliance with these laws is also a condition of participation by clinicians and performing ensembles that appear on any ACDA-sponsored event or convention.) ACDA is a founding member of the International Federation for Choral Music (IFCM). If you need additional information about IFCM, please check the following box.

Signature and Date

ACDA OF GEORGIA EXECUTIVE BOARD DIRECTORY

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An Arts Advocacy Resolution

Whereas the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts; and Whereas serious cutbacks in funding and support have steadily eroded arts institutions in our country; be it Resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local state, and national levels of education and government, to ensure the survival of arts programs for this and future generations.

American Choral Directors Association approved February 1994.
Please include in all your programs.

Georgia Sings!

Georgia ACDA Newsletter
The American Choral Directors Association
John Ratledge, Editor
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Rome, Georgia 30165

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