

# Georgia Sings!

Spring/Summer 1999 Issue

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**Georgia Sings** is the official publication of the American Choral Directors Association of Georgia (ACDA). Each year, a Fall and Spring/Summer issue is published. Deadlines for submitting materials for **Georgia Sings** – Fall issue: **September 15, 1999**; Spring/Summer: **April 15, 2000**. Copy received after this date will not be published, and unsigned materials will not be considered.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 along with a hard copy of the materials presented for consideration.** Letters to the Editor and articles are welcomed and should be sent to:

**John Rattledge**

Shorter College Box 2030  
315 Shorter Avenue  
Rome, Georgia 30165

## PRESIDENTIAL MUSINGS

Dear Georgia Colleagues,



the campus of Clayton College and State University in Morrow.

Our principal clinician will be Paul Salamunovich, nationally renowned conductor and clinician from Los Angeles, who will lead four sessions you won't want to miss. Paul is a gifted and inspirational leader who has given so much to our profession. I know that you will enjoy and learn much!

Other sessions will include many of our fellow colleagues from around the state presenting sessions, including: Kevin Lane, Bryan Black of Embry Hills United Methodist Church, Dr. John Broman from North Georgia College, Lynn Corbin from Valdosta State University, and Dr. Lyn Schenbeck and David D'Ambrosio from Agnes Scott College. Several sensational choirs from around Georgia were selected from a large number of applicants. These choirs include: the Metropolitan Atlanta Young Singers—Susan Cotton, Conductor; the Governor's Honors Choir—David Johnson, Conductor; The Choral Guild of Atlanta—James Bohart, Conductor; Georgia Southern Chorale—Dr. Rodney Caldwell, Conductor; McIntosh High School Women's Chorus—Frank Green, Conductor; and

*Canticum Novum* from Dunwoody United Methodist Church—Rick Smith, Conductor. You will be amazed at the quality of choral music in Georgia! There will also be reading sessions including repertoire for various voicings. Reading session packets can be guaranteed only for those preregistering for the conference. The reading session packets are provided by Music & Arts and J. W. Pepper of Atlanta.

Spivey Hall is a truly remarkable concert hall—probably the best place to hear a choir in the state, if not the nation. It is a comfortable and beautiful venue with unbelievable acoustics. The Friday evening feature concert will be open to the public.

Join us for a southern-style barbecue following the afternoon session on Friday. The dinner is scheduled to allow ample time to change for the 8:15 pm feature concert on Friday evening. It is necessary to purchase barbecue tickets during preregistration. This time is provided for you to network, meet and greet old friends and be sure to make some new ones!

The Hampton Inn—Southlake in Morrow has reserved a block of rooms at a special convention rate of \$64, available on a first-come basis. To reserve a room, call 770-968-8990. You must specify GEORGIA ACDA to receive this special rate. Any rooms not confirmed by June 28th will be released. Deadline for Pre-Registration is July 5th, after which, fees will be an additional \$10. See you at Spivey!

— Susan Patterson Cotton  
President



## A LETTER FROM THE EDITOR – *John Ratledge*

Another year has come and gone, and I hope that you and yours are celebrating a year well-spent. Don't you sometimes feel that we have become so busy that our days on this earth are almost blurred, especially during the academic year?

I am an avid gardener and thoroughly enjoy getting my hands in the dirt. Eastertide is an indication to the farmer and the amateur gardener that it "may" be safe to begin the Spring plantings. "Safe from threat of frost in upper South after Good Friday ..." according to the Farmer's Almanac. By March, I am eager to get my hands in the dirt. I try to "religiously" follow the Almanac's advice, although Mother Nature has occasionally played tricks with an April freeze or snow storm. (Remember the storm of '93?) This year, I did not even begin until the first of June!

After several weeks of **PREPARATION** of the soil, I **DESIGN** each bed. Once in my mind, I **ACT** on my imaginings and purchase the plants. Knowing that the planting is the hardest work, I **ANTICIPATE** how the total effect will be with all the varieties and colors juxtaposed together into the whole. I lovingly make **APPLICATION** of the essentials – water, fertilizer, and TLC. I have on occasion over-watered or overfertilized, which has drastically affected the product.

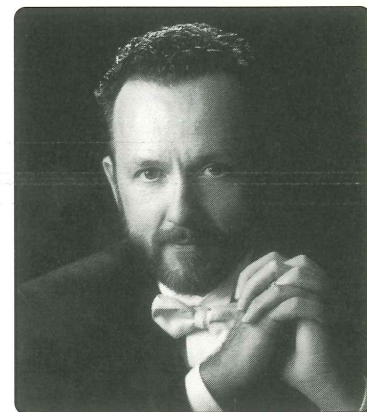
With time and experience, I have learned the importance of simply letting the plants **REST** from constant care. I also need rest from the daily grind, almost as much as the plants do. Returning from a much-needed vacation is often traumatic for me if the interim caretaker doesn't love yard work as much as I do. But what a thrill to see the final product after I have mowed, edged, and swept up the clippings. What **PRIDE** I feel about God's blessings. A vacation from the process, which began months before, enables me to return ready to maintain the pace of mowing the yard two or three times per week. (Yes, two or more times per week. Could be an "aging thing.") I am constantly reminded as to how much joy I receive from 750 caladium bulbs, 200 begonias, geraniums, and as many impatiens.

The Chorale learned over 3 1/2 hours of repertoire this year which was the result of much **PLANNING/PREPARATION** and taking **ACTION** on a daily basis. I always **ANTICIPATE** how they will sound on a new composition or a familiar one. We weekly made **APPLICATION** of those musical concepts which hopefully make choirs sound good (pitch, rhythm, pronunciation, phrasing, and *some* TLC). After nine months of preparing and performing, the group needs a well-deserved respite from the **ROUTINE**. But, oh what a thrill when the ensemble returns in the Fall. I ask myself, "Can I do it again?" Both the conductor and singer's vacation from the daily **ROUTINE** enables us to become refreshed, ready to maintain the pace of a new year.

The parallels between yard work and choral conducting are obvious – both are linked by the common element of **HARD WORK!** *Plan, prepare, anticipate, take action, make application, take pride, work diligently, give a little TLC, and take rest* – And that we all should do during the summer months. In the spirit of the spiritual, "Keep yo' hand on the plow and hold on!" Be willing to get your hands a little dirty, and always save some time for REST. I look forward to seeing you at Spivey!

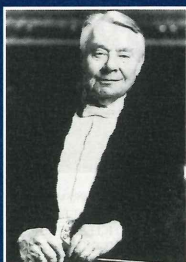
— AIM HIGH

*John R.*



### Robert Shaw

April 30, 1916–January 25, 1999



"In a time when religious and political institutions have denied themselves or lost the capacity to motivate people to mankind's advancement, the arts remain the greatest heritage and stimulus to an advancement of the human species, to further generations of evolution.□

"It is the nature of music, unlike painting and most of literature, that its final creation is not its original creation. Music needs to be heard. In this sense, the composer literally must leave his work to be finished by others. Namely us."



## A TRIBUTE TO WESTON NOBLE – Robert Shaw

*Below is the text of the speech given by Robert Shaw at Orchestra Hall in Minneapolis on March 14, 1998. Robert Shaw's gift of speech is also part of the immense legacy of this national icon. Reprinted from Melisma, North Central ACDA, Volume 17, Number 3, Spring 1999.*

Ladies and gentlemen, Good evening. Surely, almost every person in this room is better qualified than myself to number the thanks we should be giving to Weston Noble. You are, after all, directly of his land and his people, and the most proximate of his inheritors.

My single qualification – if it be such – is of age: a condition, alas, terminal. But it does mean that when Weston Noble was beginning his half-century of service to the musical arts and Luther College, Howard Swan and I already were experiencing what is called the “Middle Years.” We had at last discovered that there were two oceans rather than one bordering our country, and ‘way-back-East there were places called Iowa and Minnesota and American Indians called Christiansen and Noble.

I have called upon what we geriatrics lightly refer to as my “long-term” memory (since I cannot recall what I’ve just said), and find that what Howard and I first noted about this youthful prodigy was that he apparently built his choirs – first by selecting four section leaders and instructing them to determine the voice which was most compatible with his or her own; following which, successively each selected person would choose his or her neighbor until the choir was complete.

It didn’t occur to either of us then that this was an evasion of personal responsibility, or that in time it might even lead to the holding of hands. We had yet to discover the Southern Baptist prohibition against fornication on the grounds that it might lead to dancing.

I have done some very earnest investigation, however, and questing Weston’s present associates, and learned two or three fascinating facts. I was astounded to be informed that the founder-conductor of the Nordic Choir of Luther College was neither Nordic nor Lutheran. For a Southern Baptist, that’s like discovering that Jesus was Jewish.

I was also informed that as an aggressive recruiter for his choir and his college, his only equals in our time have been Bobby Knight of Indiana University and Vince Lombardi of the Green Bay Packers – only one of whom is still living.

There is a gravestone dear to my heart in an Atlanta cemetery with a telephone handset carved in marble on its top, as though on a desk, beneath which is the simple inscription, “Jesus called.”

I have been given to understand that parents at supper-time in this region not infrequently greet their senior-class children with the earth-shaking, mind-boggling, faith-challenging, reverential message, “Dr. Noble called.”

And in the third place, everyone to whom I have talked or written has commented upon our golden-gloved honoree’s compulsive behavior as regards trash on the Luther College campus. His dearest friends and admirers call him a “Neatness Freak.” Neither snow nor ice, wind nor weather can keep him from his appointed rounds of picking up scraps of paper or the litter which disfigure his environment. (Disgorge pockets of litter. *At this point of the speech, Mr. Shaw wiped his brow with two handkerchiefs and emptied them of their contents of scraps of paper. He then turned to Mr. Noble and challenged him to pick up the litter.*)

Now what traits, I ask myself, have empowered this very special person to reach the level of accomplishment for which we now give him thanks? What gifts and earnings does he possess which allow him to bring so many of us with him? I think of three things.

First, he had the wisdom and the modesty to build upon a heritage and a tradition. In his Harvard Norton lectures, published as “A Composer’s World,” Igor Stravinsky laments the passing of a time when Haydn, Mozart, and Cimarosa spoke the same musical language, which each used and enriched in a way uniquely his own. He quotes Rossini, I think, as saying in so touching a way that Mozart was the delight of his youth, the despair of his maturity, but the consolation of his old age. He laments that each of today’s composers is so ego-driven to create a personal language that he ultimately can only speak to himself.

So far as I can tell from his product and his method, Weston Noble has accepted with loving thanks the musical gifts and accomplishments of those who preceded him in his social, ethnic, artistic and religious environment. Shortly before his own life was ended, Martin Luther King, Jr. said, “Lon-

gevity has its merits.” Weston Noble not only has given us a full fifty years, but has passed on to us the decades – and, in terms of repertoire – even the centuries which preceded his full fifty.

In the second place, he has done this within an art, and with artists which and who have been substantially volunteer and amateur—students and teachers of students or voluntary associations of adults in a recreational or religious community. “Amateur” – from *amo, amore*: to love. It is not a dirty word. But neither – necessarily – is “professional.” All of us are acquainted with professionals who never have lost their love of music. (My everlasting saints would be Rudolf Serkin and Pablo Casals.)

Most of us would agree that skilled ensemble singers are – or should be – as worthy of compensation as professional instrumentalists. We are all aware of the contributions to our craft and our repertoire made by the state-supported radio and opera choruses of Europe.

But it is not necessarily a totally bad thing that the choral art in our country has remained substantially amateur. Observing the psychological stains which professionalism puts upon today’s symphonic instrumentalists, I often have felt that it may be as difficult for a professional musician to maintain an amateur’s love for his art as it must be for a professional sexual artist.

Of all human activities which bind people into common endeavor, choral singing may very well be the least tainted by ethical or intellectual compromise. Certainly the voting booth cannot challenge the choir loft for either intellectual dignity or integrity.

And if one were to evaluate the intellectual and ethical substance of American pulpits by the exhibitionistic will that flushes the electronic ether on Sunday mornings, your own high school or college rehearsal hall is indeed a *sanctum sanctorum* – a holy of holies.

The third thing which strikes me about Weston Noble’s career is that – in spite of his own far-ranging travels and services, and the worldwide tours of his performing groups – he has chosen to maintain and to build an institution and a body of work in a place relatively remote from places that are held to be the cultural capitals or nations and populations.

For me it has not yet been proven that the artistic merits of a civilization will be judged in the distant future only by the accomplishments of a few highly skilled professional institutions in areas of great population density, rather than by the hundreds upon thousands of schools, church and community groups which bond together voluntarily as amateurs – that is, as “lovers” – of an art, a literature, a craft and a beauty which cannot be found outside the company of like-minded seekers.

For finally, culture – as also its nourishing fruit – is not an importable commodity. Today’s visiting artist goes home tomorrow. And the backyard is still out there.

Weston Noble is indeed an environmentalist – in the most exalted meaning of that term. He is an environmentalist and an environ-spiritualist. A guardian and a gardener of minds and spirits – in great measure because he tended and tendered his own backyard.

Within a two-hour drive from our Summer Institute in France stands the Cathedral of Albi, high on the bluff of the River Tarn – not dissimilar to the bluffs which line the Mississippi as it passes through Minneapolis-St. Paul.

As high as a ten-story building, it is made not out of quarried stone, but of handmade brick similar in size and color to that to which we are accustomed. But to accommodate its great height and weight, the walls near its base are sixteen feet thick. Sixteen feet of eight-inch brick. It was built brick by brick by some thirteen to fifteen generations of French peasants. Generally Roman in exterior architecture, its vaulted interior is sustained by Gothic arches and the ceiling itself is decorated by Moorish artist who brought their North African color and geometric designs some centuries later through Spain and over the Pyrenees.

Generation after generation after generation – And brick by brick by brick – To each of us is given only an inch or two of time, but with it the chance to mold, bake and place a specific and personal brick. And it is indeed fitting that we should occasionally pause to recognize one such as Weston Noble who, over two generations, has given to our Cathedral of Music an entire corner pediment of bricks, a sense of wither we should be tending, and a deeper understanding – though still a mystery of the why. Thank you, Weston Noble.



# PAUL SALAMUNOVICH

## 1999 GEORGIA ACDA CONVENTION HEADLINER

PAUL SALAMUNOVICH was appointed Music Director of the Los Angeles Master Chorale in 1991 and is only the third maestro to lead the chorus since its inception. His association with the Chorale dates from its founding. A native Angeleno, he was a charter member of the Los Angeles Concert Youth Chorus in 1946, which evolved into the Roger Wagner Chorus in 1949, eventually becoming the Los Angeles Master Chorale as established in 1964 by Roger Wagner. Salamunovich was appointed Assistant Conductor, serving in that capacity until 1977. An esteemed music educator, Salamunovich began his teaching career at Mount St. Mary's College in 1957, while still a student himself. He also joined the faculty part-time basis, becoming a full-time Mount St. Mary's. He remained on Marymount University for 27 years, He has also served as Conductor in Western Australia in Perth and the in Rome, Italy. He holds honorary Thomas in Minnesota and from Los Angeles, and was the recipient Award presented by MidAmerica summer of 1994 he was named Hon-esses Committee, and in May of gushed Artists Award by Club 100 County along with Placido Dom-shall and Wendy Wasserstein.



Paul Salamunovich

of Loyola University in 1964 on a member in 1973, upon leaving the faculty of what is now Loyola becoming a full professor in 1980. Residence at both the University of Pontifical Institute of Sacred Music doctorates from the University of St. Loyola Marymount University in of the first Lifetime Achievement Production at Carnegie Hall. In the ore of the Hollywood Bowl Patron-1995, was presented with a Distin-of The Music Center of Los Angeles ingo, Judith Jamison, Garry Mar-

During his career, Maestro Salamunovich has guest-conducted more than 700 choral concerts throughout North America, the Caribbean, Europe, Australia and the Far East. He has also conducted choral segments on numerous motion picture soundtracks for such studios as Columbia, Paramount, Twentieth Century Fox, Universal, and Warner Bros. Recent film credits include *My Best Friend's Wedding*, *Air Force One*, and *Devil's Advocate*.

In addition to his work with the Master Chorale, Maestro Salamunovich continues to serve as Director of Music at St. Charles Borromeo Church in North Hollywood, a position he has held since 1949. The St. Charles choir has been privileged to sing for Pope John Paul II on three occasions, most recently in 1988, when they performed the Vaughan Williams' *Mass in G Minor* in St. Peter's Square at an investiture ceremony of new cardinals and archbishops from throughout the world with more than 150,000 people in attendance. In 1969, Paul Salamunovich was honored by the Vatican with the citation "Knight Commander in the Order of St. Gregory" for his outstanding contributions to the field of sacred music.



# CHORAL MUSIC AT SHORTER COLLEGE

1999-2000

All Seating is Reserved: \$7.00 Adults / \$5.00 Students  
For Ticket Information, call 706-233-7286

## FOURTH ANNUAL NORTHWEST GEORGIA CHORAL FESTIVAL

Monday, November 1 – 7:30 pm

## FALL CONCERT: *CHORALE*

Sunday, November 7 – 3:30 pm  
Monday, November 8 – 8:00 pm

## FALL CONCERT: *CHORUS*

Sunday, November 14 – 3:30 pm

## SEVENTH ANNUAL FEASTE OF CAROLES: *CHORALE, CHORUS AND GUEST CHOIRS*

Saturday, December 4 – 8:00 pm  
Sunday, December 5 – 3:30 pm  
Monday, December 6 – 8:00 pm

## SPIVEY HALL: *SOMETHIN' ELSE*

\$15.00/\$7.50 Saturday, February 5 – 8:15 pm

## SPIVEY HALL: *CHORALE*

\$20.00 / \$10.00  
Saturday, March 25 – 8:15 pm

## SPRING CONCERT: *CHORUS*

Sunday, April 2 – 3:30 pm

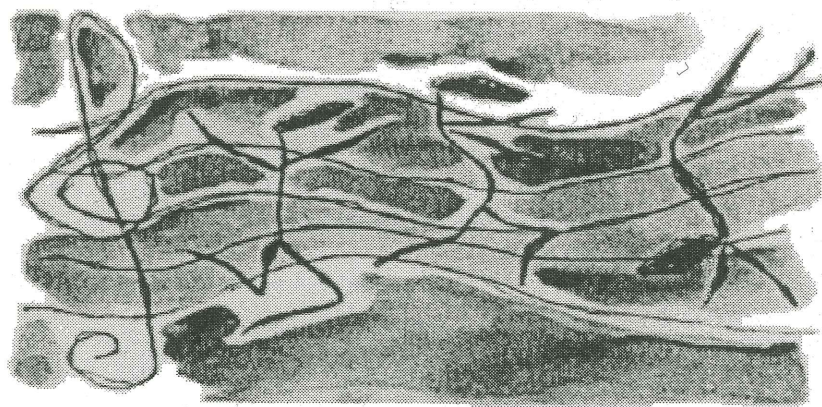
## SPRING CONCERT: *CHORALE*

Sunday, April 16 – 3:30 pm  
Monday, April 17 – 8:00 pm

Dr. John Ratledge  
*Lester Harbin Conducting Chair*  
Box 2030 Shorter College  
315 Shorter Avenue  
Rome, Georgia 30165



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## PAST PRESIDENT'S MESSAGE – *Norma Raybon*



Happy summer to all our great and marvelous Georgia musicians! The latest and best excitement of the moment is our anticipated Summer Conference at Spivey Hall on Friday and Saturday, July 9 and 10. In recent summers, our numbers have grown, a sure indication that we really like convening in Morrow, Georgia for midsummer refreshment.

Paul Salamunovich is eager to share his years of musical wisdom with us. [I am requesting that he bring several photos of himself with Mr. Shaw pushing Roger Wagner around in a wheel chair in France, a few days before Roger Wagner's death. Mr. Salamunovich showed us these photos at the reception at Mr. Shaw's home after the Celebration Memorial Service last January.] All of these bits of memorabilia, along with the myriad of personal stories, help us all smile fondly when we are catapulted into the reality that we must continue to share all that we learned from our dear Robert Shaw.

Life is by definition synonymous with change. The last two years have been a thrilling experience for me in Georgia ACDA. A well-seasoned executive board took such good care of our state business. I am so grateful for their steadfast leadership and friendship. Susan Cotton, as president-elect, has already given so much guidance in our state and the southeastern region. Georgia ACDA is in the best of care! So, as we glean all we can from a fresh, new summer, I would like to leave you with a twofold wish: First, be kind and good to yourselves this summer in order to regroup and continue to be creative; and second, remain steadfast and share time and effort with the young and the old. They seem to need us more than they are able to say. We can do and say so much with music (and don't we all know it). See you in July for a grand new time. – Norma Raybon

## IN HIS OWN WORDS – *Robert Shaw*



One man does not make a wave. We are all carried by the flood of heroism in the human spirit. If we are fortunate in our times, we achieve a few moments of that heroism. All of us here will be nameless in three or four generations. But we have the opportunity to participate in the building of a great musical culture in our city.

1. *I am amazed again and again how the mastery of successive minute technical details releases floods of spiritual understanding.*
2. *Bad rhythm is as bad as bad pitch. No amount of good will can substitute for good sense.*
3. *Singers must play. Instruments must sing.*
4. *Have the sensation that everyone is singing but you.*
5. *Forte singing wipes out the work on detail.*
6. *Get as much sleep, orange juice, and love as you can handle.*
7. *There is no such thing as being 5% flat. You are either right or wrong. It's like a pregnancy test.*
8. *A diminuendo should include a marked increase in psychological tension*
9. *When you see crescendo, begin quietly. Learn to crescendo without change of color. Change the dynamic without changing the tempo.*
10. *The most communicative in music is metrics.*
11. *Make every departure from tempo conscious and unanimous.*
12. *Sing as the beat moves back from the downbeat.*
13. *Crescendo the phrase, not just the note. You must either crescendo or diminuendo; never remain static.*
14. *There is nothing but fundamentals, so we all learn to block and tackle.*
15. *The notes are difficult, but no more so than the ones you are singing.*
16. *Blend is a matter of intonation and dynamic and diction.*
17. *If we can get sensitive to pitch and color, the musical difference is wholly influenced.*
18. *Togetherness begins with listening. Listening begins with quiet singing.*
19. *Be careful of intonation on a descending line.*
20. *For marcato, you must stop the sound between the notes.*
21. *Use the text not in a Shakespearean sense but as units of musical articulation.*
22. *Ritardando never sounds right unless the pulse sounds faster.*
23. *All of a sudden it sounds like you care. You should experience it when it is right. Maybe we will do it right twice.*
24. *The arts, like sex, are too important to leave to the professionals.*



# 1999 SUMMER CONVENTION HIGHLIGHTS

Tentative program (subject to change)

## FRIDAY, July 9

9:00-10:00 am – Conference Registration  
 10:00-10:15 am – Welcome - Norma Raybon and Sherryl Nelson

10:15-10:45 am – Concert: Metropolitan Atlanta Young Singers – Susan Patterson Cotton, *Conductor*

11:00-12:00 noon – HEADLINER:

**PAUL SALAMUNOVICH**  
 “The Golden Age of American Choral Music”

12:00-1:15 pm – Lunch Break

1:15-2:00 pm – Interest Session: Kevin Lane  
 “The History and Significance of the University of Georgia Men’s Glee Club”

2:00-3:15 pm – Reading Session

|           |                             |
|-----------|-----------------------------|
| 2:00-2:15 | Sacred Literature           |
| 2:15-2:30 | Mixed Literature            |
| 2:30-2:45 | Women’s Choir Literature    |
| 2:45-3:00 | Men’s Choir Literature      |
| 3:00-3:15 | Children’s Choir Literature |

3:15-4:00 pm – Interest Session: Lynn Corbin, Valdosta State University

“Getting Beyond Attitude and Attendance: Assessment of Choral Groups”

4:00-4:15 pm – BREAK

4:15-4:45 pm – Interest Session: Bryan Black, Embry Hills United Methodist Church

“Current Practice in Norwegian Church Music: A Survey of Literature and Liturgy”

4:45-5:45pm – HEADLINER:

**PAUL SALAMUNOVICH**  
 “Phrasing, Intonation, and Tonal Development Through Gregorian Chant”

5:45-8:15 pm – Southern Barbecue Dinner at the *Continuing Education Center*  
 (tickets required or dinner on your own)

8:15 pm – Feature Concert at Spivey Hall  
 (tickets included with registration fee)  
**Governor’s Honors Choir** – Dr. David Johnson, *Conductor*; **The Atlanta Choral Guild** – James Bohart, *Conductor*; **The Georgia Southern Chorale** – Dr. Rodney Caldwell, *Conductor*

## SATURDAY, July 10

8:30-9:00 am – Conference Registration

9:00-10:15 am – READING SESSION

10:15-10:30 am – Break

10:30-11:00 am – Concert: McIntosh High School – Frank Green, *Conductor*

11:00-12:00 pm – HEADLINER:

**PAUL SALAMUNOVICH**  
 “Communication in the Rehearsal” PART I

12:00-1:30 pm – Lunch Break

1:30-2:30 pm – Interest Session: Dr. Lyn Schenbeck and Professor David D’Ambrosio, Agnes Scott College

“The Relationship Between Conductor and Accompanist”

2:30-3:00 pm – Concert: Canticum Novum, Dunwoody United Methodist Church – Rick Smith, *Conductor*

3:00-3:45 pm – Interest Session: Dr. Michael Braz, Georgia Southern University

“Beyond Theory: Writing for the Developing School/Church Children’s Choir”

3:45-4:30 pm – Interest Session: Dr. John Broman, North Georgia College

“Choral Music by Georgia Composers”

4:30-5:30 pm – HEADLINER:

**PAUL SALAMUNOVICH**  
 “Communication in the Rehearsal” PART II

5:30 pm – Conference Ends

6:30 pm – Board Dinner



# ACDA OF GEORGIA EXECUTIVE BOARD DIRECTORY

## PRESIDENT—Susan Cotton

1615 Holly Lake Circle  
Snellville 30278  
770-972-7983 (h) 770-978-0572 (w)  
FAX: 770-978-0844  
spcotton@aol.com

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### PAST PRESIDENT—Norma Raybon

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770-921-0480 (h) 770-921-8512, ext. 22 (w)  
FAX: 770-381-1739

## BOY CHOIRS—Michael Braz

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Statesboro 30458  
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FAX: 912-764-4610

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Lilburn 30047  
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FAX: 770-381-1739

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1180 Mark Place *219 Ivy Glen Circle*  
Kennesaw 30144 6301 30002  
~~770-424-1570~~ (h) 404-471-6261 (w)  
FAX: 770-919-8657  
lschenbeck@agnesscott.edu  
lynmusic@mindspring.com

## COMMUNITY CHOIRS—Henry Hadden

2922 Skyland Drive  
Atlanta 30341  
770-451-8510 (h) 404-817-1508 (w)  
hhadden@fdic.gov

## ETHNIC and MINORITY

### CONCERNS—Irving Bunton

2800 Autumn Lake Lane  
Decatur 30334-3561  
404-286-3962  
ibunt@mindspring.com

## JAZZ/SHOW CHOIRS—Rhonda Fossum

4200 Courageous Wake  
Alpharetta 30202  
770-740-9323 (h)

## JUNIOR HIGH and

### MIDDLE SCHOOL—Susan Beck

801 Carolina Drive  
Tifton 31794-3801  
912-382-8538 (h) 912-386-6545 (o)

## MALE CHOIRS—John Broman

3777 River North Drive  
Gainesville 30506  
770-531-7962 (h) 706-864-1431 (w)  
FAX: 706-864-1429  
jbroman@nugget.ngc.peachnet.edu

## MEMBERSHIP—Bill Hobbins

2500 Walton Way  
Augusta 30144-6301  
706-860-2095 (h)

## MUSIC and WORSHIP—Stanley Roberts

2920 General Lee Road  
Macon 31204  
912-742-4080 (h) 912-752-2751 (w)  
912-742-6485 (church)  
FAX: 912-742-2112  
roberts\_sl@mercer.edu

## NEWSLETTER—John Ratledge

15 Oakfield Drive SE  
Rome 30161  
706-295-3727 (h) 706-233-7286 (w)  
FAX: 706-233-7359 or 706-236-1515  
henrygrave@aol.com (w)  
JRat62656@aol.com (h)

## SENIOR HIGH CHOIRS—Emily Floyd

604 Kirk Road #28  
Decatur 30030  
404-378-2318

## TREASURER—Charles Claiborne

3127 Wills Street  
Smyrna 30080  
770-433-0561 (h) 770-975-4261 (w)  
FAX: 770-975-4242  
cclaiborne@mindspring.com

## WOMEN'S CHOIRS—Dawn McCord

1215 Chestatee Road  
Gainesville 30501  
770-535-810- (h) 770-534-6189 (w)  
dmccord@lib.brenau.edu

## YOUTH and STUDENT

### CONCERNS—Rodney Caldwell

118B Winding Way  
Statesboro 30461  
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FAX: 912-681-0583  
caldwell@gsvm2.cc.gasou.edu

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**Georgia Sings!**  
Georgia ACDA Newsletter  
The American Choral Directors Association  
John Ratledge, Editor  
Shorter College Box 390  
315 Shorter Avenue  
Rome, Georgia 30165



# 1999 GEORGIA ACDA SUMMER CONFERENCE

## Pre-Registration Form

**Friday and Saturday, July 9-10, 1999**  
**Spivey Hall at Clayton College and State University**  
**Morrow, Georgia**

Name: \_\_\_\_\_ ACDA Number: \_\_\_\_\_  
 Street Address: \_\_\_\_\_ (from membership card or *Choral Journal* label)  
 City: \_\_\_\_\_ State: \_\_\_\_\_ Zip + 4: \_\_\_\_\_  
 Phone: \_\_\_\_\_  
 Fax: \_\_\_\_\_  
 Name of non-member spouse attending: \_\_\_\_\_

| Pre-registration fees:                               | Amount |
|--|--------|
| ACDA member @ \$75.00                                |        |
| *Non-member @ \$110.00                               |        |
| Non-member spouse attending<br>with member @ \$50.00 |        |
| Retired member @ \$50.00                             |        |
| **Student ACDA members-free                          |        |
| *Non-member student @ \$20.00                        |        |
| Friday evening BBQ @ \$13.50                         |        |
| <b>TOTAL ENCLOSED:</b>                               |        |

**Deadline for  
pre-registration  
is July 5.  
After July 5, add \$10.00  
to registration fees.**

\*Includes ACDA national membership fees. Please fill out application form on opposite page.

\*\*Must be a member of a Georgia college/university ACDA student chapter.

**Please make checks payable to ACDA**

**SDU CREDIT** - For information contact: Susan Cotton at 770-972-7983 or Jerry Hager at Clayton State College at 770-961-3557. Two SDU credits are available. Call for details.

Please mail pre-registration form (membership application if appropriate) and payment to:

Charles Claiborne, Treasurer  
 Georgia ACDA  
 3127 Wills Street  
 Smyrna, Georgia 30080



# 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 \$55    | <input type="checkbox"/> Associate \$55     |
| <input type="checkbox"/> Student \$20   | <input type="checkbox"/> Retired \$25       |
| <input type="checkbox"/> Life \$2,000   | <input type="checkbox"/> Institutional \$75 |
| <input type="checkbox"/> Industry \$100 |   |

### FOREIGN ACTIVE

- |                                       |  |
|---------------------------------------|--|
| <input type="checkbox"/> Airmail \$75 | <input type="checkbox"/> Surface Mail \$65 |
|---------------------------------------|--|

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*

Name: \_\_\_\_\_

Home Address:

Street: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_

Country: \_\_\_\_\_ Zip + 4: \_\_\_\_\_

Phone: \_\_\_\_\_

Fax: \_\_\_\_\_

E-Mail: \_\_\_\_\_

Business Address:

Street: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_

Country: \_\_\_\_\_ Zip + 4: \_\_\_\_\_

Phone: \_\_\_\_\_

Fax: \_\_\_\_\_

E-Mail: \_\_\_\_\_

## IMPORTANT – Please complete this section

Please check areas of activity:

- |  |  |
|--|--|
| 1 <input type="checkbox"/> Elementary School (K-6)         | 13 <input type="checkbox"/> TTB/TTBB               |
| 2 <input type="checkbox"/> Junior High/Middle School (7-8) | 14 <input type="checkbox"/> Children's Choirs      |
| 3 <input type="checkbox"/> Senior High (9-12)              | 15 <input type="checkbox"/> Jazz/Show Choir        |
| 4 <input type="checkbox"/> Junior/Community College        | 16 <input type="checkbox"/> Ethnic/Multi-cultural  |
| 5 <input type="checkbox"/> College/University              | 17 <input type="checkbox"/> Madrigal/Chamber       |
| 6 <input type="checkbox"/> ACDA Student Chapter            | 18 <input type="checkbox"/> Music Therapy          |
| 7 <input type="checkbox"/> Community Chorus                | 19 <input type="checkbox"/> Private Voice          |
| 8 <input type="checkbox"/> Church Choir                    | 20 <input type="checkbox"/> Music Theatre          |
| 9 <input type="checkbox"/> Professional Chorus             | 21 <input type="checkbox"/> Handbell Choirs        |
| 10 <input type="checkbox"/> Supervisor/Administrator       | 22 <input type="checkbox"/> Other (Please explain) |
| 11 <input type="checkbox"/> SATB                           | _____  |
| 12 <input type="checkbox"/> SSA/SSAA                       | _____  |

Place of Employment: \_\_\_\_\_

Title and/or Position: \_\_\_\_\_

**Mail completed form to:**

Bill Hobbins  
2500 Walton Way  
Augusta 30144-6301

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

Date