



# ACDA NEWSLETTER

Vol. III, No. 3

Bruce Borton, editor

January, February 1975

## COMPOSER, WEED, TO VISIT OGLETHORPE FOR 2-DAY WORKSHOP

Oglethorpe University will be the scene for a two-day workshop, April 17-18, featuring the sacred choral works of Maurice Weed. Dr. Weed will be present for the two day session which will include performances of several of his works by the Oglethorpe choirs and several visiting groups.

Dr. Weed was for many years on the faculty of Northern Illinois University, and served as chairman of the Department of Music there. He received his Ph.D. in composition at Eastman where he studied with Howard Hanson and Bernard Rogers. He has many published works to his credit, and has received many honors including winning the prestigious Kansas Choral Symposium. Presently Weed is in semi-retirement, and doing some teaching at Western Carolina University.

According to Jim Bohart, choral director at Oglethorpe and coordinator of the event, the workshop will consist of individual performances of selected

choral works of Weed by the participating groups. Later the groups will combine to present two numbers including Weed's "Set of Variations on Once to Every Man and Nation" dedicated in 1966 to Martin Luther King, Jr. This will be the premier performance of this work, and it is hoped that Mrs. Coretta King, widow of the late civil rights leader, will be in attendance.

This ACDA-co-sponsored event is part of Oglethorpe's two-year bi-centennial celebration, which will embrace all facets of the arts in America. Participating groups will include the Oglethorpe Choirs, Georgia State University Concert Choir (John Haberlin, cond.), Jonesboro High School Choir (Ada Weaver, cond.), Chamblee High School Choir, (Charles Bryant, cond.), and West Georgia College Concert Choir (Bruce Borton, cond.). All ACDA members are cordially invited to attend.

## MEET ME IN ST LOUIE...

### ...AND OOOEEE! WHAT A "FARE" IT'S GOING TO BE!

The Handel and Haydn Society of Boston,  
Westminster Choir

Howard Swan

Elaine Brown

Olaf Christiansen

William L. Dawson

Charles Hirt

Roger Wagner

Rodney Eichenberger

Harold Decker

Jane Hardester

Brock McElheran

Albert McNeill

Frank Pooler ...

### AND...

a dozen or so of the finest choirs in America and elsewhere. Sounds like heady stuff - and it is. This is what many of us who attended the last ACDA National Convention have waited for for two years. Don't miss this incredible opportunity to see, hear, and absorb the best that choral music has to offer. See President Kicklighter's column for "cheap flight" information.

## PRESIDENT'S CORNER

If you have not read your Choral Journal relative to the National Convention, please do. The schedule of performances is one of the most attractive that could have possibly been arranged. PLEASE, if at all possible attend this convention, for your own inspiration and to show to the ACDA that Georgia is alive and well.

We will be unable to arrange any charter flight or reduced rates, but I have been told by Michael O'Neal, Northwest Region Chairman, of a very attractive flight. You can leave on Eastern Flight 276 on Wednesday night, March 5, at 10:50 p.m. EST, and arrive in St. Louis at 11:27 CST. The return flight is Eastern Flight 97 leaving St. Louis on Saturday night, March 8, at 9:30 CST and arriving in Atlanta at 11:49 EST.

Both of these are non-stop flights, and the fare is only \$84.23. This sounds like a bargain and I plan to be there.

I think it would be a lot of fun for Georgia ACDA members to go out together, and this sounds like a good way.

Incidentally, it will make things much more convenient for you to pre-register for the convention. Use the form in your Choral Journal, and be aware that the deadline is February 20.

The GMEA Convention for 1975 is over, and congratulations go to ACDA member Billy Densmore, who is also GMEA state choral chairman, for his excellent planning and work in providing choral people with excellent performing groups. Of interest

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PRESIDENT (cont.)

Our special thanks go to Jim

Bohart and Ada Weaver for their

work in the ACDA sponsored session of the convention. The interesting and challenging literature presented filled a need for most of those there, and the performance of the Jonesboro High School Concert Choir was superb. It is really a good feeling to see our organization so well represented, and our ideals of choral performance demonstrated in this way.

The ACDA breakfast meeting, to my knowledge the first general membership meeting of the Georgia chapter in several years, was successful in spite of the relatively small attendance. Several items of interest were discussed relative to activities in the future. Much to my disappointment however, I received very little information in answer to the question, "Which way do we want Georgia ACDA to go?" which was raised in the last issue of the Newsletter. Please ... the officers need your ideas if this organization is to function successfully and provide for its members what they need and want.

Hampton Kicklighter

## JESTER HAIRSTON TO CONDUCT IN DECATUR PERFORMANCE

Noted composer-arranger, Jester Hairston, will be guest conductor of the choirs at 1st Baptist Church, Decatur, Georgia on Sunday evening, March 23rd. He will be conducting a concert of his own works.

Mr. Hairston is a graduate of Tufts University, Boston, and did further work at Juliard. For 13 years, he was assistant conductor of the Hall Johnson Negro Choir of New York. He also has trained choirs for radio and Broadway. In 1936, he went to Hollywood where he wrote background music for movies and TV. An actor as well as musician, he played "Leroy" on the Amos and Andy Program for 15 years and currently plays "Wildcat" on That's My Mama. He has traveled to Europe and Africa several times as a "Goodwill Ambassador" from the State Department.

Mr. Hairston's compositions and arrangements of Afro-American music have been popular with music educators for more than two decades.

Hairston's visit has been arranged by Wayne Grinstead, Director of Music at 1st Baptist Church in Decatur. The church is located at 308 Clairmont Avenue, Decatur. Concert time is 7:00 P.M. and admission is free. The public is cordially invited.

**PATRONIZE**

**OUR**

**ADVERTISERS!**

# ACDA NATIONAL CONVENTION -- ST LOUIS

## MARCH 6-8, 1975

# AMERICAN CHORAL MUSIC FOR TENORLESS CHOIRS

-- JAMES A. BOHART

What is American music? Is it all music sung or played in America? Is it just compositions of American-born composers? Or is there a truly unique American compositional style and sound? My purpose is not to discuss the above questions, but these thoughts must be taken into consideration. Because my entire tenor section graduated in the middle of the 1968-69 school year; I have, since that time, been researching original music for SAB choirs. I felt sure there must be some good music written, but found very few good compositions listed. I have now discovered over 500 original compositions for tenorless choirs which encompass all of the musical periods - - although the choral works of the Romantic Period are not, in my opinion, of high quality. When researching early American music in the first published hymn books, I found a few "arrangements" of the standard hymns for SAB; however, the majority are for STB with the melody in the tenor line. (I refer you to an excellent article in the Choral Journal, January, 1973, by Sam Hinton entitled "Shape Note Hymns".) In the 1700's the Moravians brought to America not only their organs, orchestras, and love of trombones, but a tremendous amount of compositions for SSAB. The style of these compositions is very much influenced by that of the Classical Period. Boosey and Hawkes has published a number of compositions by Geisler, Gambold, Gregor and Antes; or you can write the Moravian Music Foundation, Winston-Salem, North Carolina, for information. The most productive period of American Choral Music for tenorless choirs is in this century. In the late 1800's and early 1900's, a number of "arrangers" tried to water-down the "old (new?) chestnuts" to make them singable for the "average thirty years, and, accordingly, ranges from easy to very difficult. This is not just cambiata music for junior high choirs, or "easy music" for church choirs, but rather, some well-written music with a variety of instruments and even electronic tape. You will find some representative compositions in the following list which also includes some good arrangements of American folksongs and hymn tunes. Shortly, I will have available an extensive list of original compositions for tenorless choirs. Anyone interested can write me at Oglethorpe University, 4484 Peachtree Road, N.E., Atlanta, Ga. 30319. It is my hope that some of these works will find their way onto the All-State and Festival lists, and that all choral groups will program some of this excellent music.

C Praise the Lord

J. Fisher and Bro. #699-4 (unaccom.)  
sop. d' - e<sup>b2</sup> alto a - c<sup>2</sup> bass B<sup>b</sup> - e<sup>b1</sup>

Daniel Moe

Mass for SAB Voices (opt. brass and Timpani)

G.I.A. Publications G-1571  
Sop. d' - f<sup>2</sup> Alto g<sup>#</sup> - d<sup>2</sup> bass G<sup>#</sup> - d<sup>1</sup>

Noel Goemanne

Missa Brevis "Salzburg Mass"

G.I.A. Publications G-1834  
Sop. d' - g<sup>2</sup> alto a - d<sup>2</sup> bass A - d<sup>1</sup>

Gerhard Track

The House on the Hill

Walton 2<sup>o</sup>06  
sop. e<sup>b1</sup> - a<sup>b2</sup> alto b<sup>b</sup> - e<sup>2</sup> bass A<sup>b</sup> - e<sup>1</sup>  
Paritone solo G - a<sup>b1</sup>

Michael Hennagin

Clarhake on the Potomac

Lawson-Gould 51429  
setting of Five American and English Folk Songs for  
soloists, SAB chorus, piano and large battery

John Edmunds

back 1 and 2

David N. Johnson

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-- FROM THE EDITOR --

It was great to see so many of you at the GMEA convention at Jekyll, and may I add my hearty "Bravo" for all those performing choirs who made this GMEA a memorable experience.

My apologies for the problems with the Newsletter mailing list. I know there are many of you who have missed issues (this is the third since September), but we've discovered many of you have moved and we were not aware of your new addresses. We are currently revising the mailing list and putting it on a computer list. Please let us know of any fellow members you know of who are still not receiving their newsletters, and keep us posted of your current address.

Believe it or not, I am still having trouble finding enough copy to make our newsletter the kind of information document it should be. I appreciate those of you who have sent schedules of events, calendars, etc. We'll keep including those dates every issue. However, I'm sure there is much more going on in Georgia than is indicated by what I have received. Please take a minute now and fill in the "Coming Events" form elsewhere in this issue. Also, send us publicity releases, articles of interest, controversial suggestions, good jokes, or anything else which you think might be of interest to your fellow choral directors.

I can only print what I receive, and if this publication appears to be prejudiced toward one viewpoint, area of interest, or geographical location, then it is not the fault of the editor, or contributors, but of the non-contributors whose areas of interest are not represented.

Bruce Borton

by

J. W. PEPPER OF ATLANTA

"The Music People"

4273 Wendell Dr. S.W.  
Atlanta, Georgia

404-691-6500

Let my Cry come before Thee  
G. Schirmer 11392 (Unaccom.)  
sop. b-f<sup>2</sup> alto b-c<sup>2</sup> bass A-d<sup>1</sup>

Vincent Persichetti

Seek the Highest  
Elkan-Vogel #505 (organ)  
sop. c<sup>1</sup>-g<sup>2</sup> alto g-e<sup>b2</sup> bass A<sup>b</sup>-e<sup>1</sup>

Joseph Clokey

To Thee, O Jesu (from "The Word Made Flesh")  
J. Fischer and Bro. 9803 (Organ)  
sop. a<sup>1</sup>-b<sup>1</sup> alto e<sup>1</sup>-g<sup>1</sup> bass c-g<sup>#</sup>  
(baritone solo d-d<sup>1</sup> or alto d<sup>1</sup>-d<sup>2</sup>)

Alan Hovhaness

Glory to Man  
C.F. Peters 6164 (organ)  
sop. c<sup>1</sup>-g<sup>2</sup> alto g-e<sup>2</sup> bass A-e<sup>1</sup>

Ron Nelson

Hosanna  
Augsburg ACL 1510 (organ - SAB - SAB)  
sop. f<sup>#1</sup>-f<sup>#2</sup> alto c<sup>#1</sup>-d<sup>2</sup> bass b-e<sup>1</sup>

Walter Pelz

Who Shall Abide  
Augsburg IS 617 (flute and guitar)  
sop. d<sup>1</sup>-f<sup>2</sup> alto d<sup>1</sup>-c<sup>2</sup> bass d-c<sup>1</sup>

John Russell

Who Has Seen the Wind  
Walton 2602 (unaccom.)  
sop. g<sup>1</sup>-e<sup>2</sup> alto d<sup>1</sup>-a<sup>1</sup> bass a-e<sup>1</sup>

J. Richard Dixon

Here Lies a Rose  
Mark Foster MF 319 (unaccom.)  
sop. e<sup>1</sup>-e<sup>2</sup> alto c<sup>1</sup>-b<sup>1</sup> bass f-e<sup>b1</sup>

Wallingford Riegger

A Shakespeare Sonnet (No. 130)  
AMP A-276 (SAB and Bar. solo, piano, or fl., ob., cl.,  
bsn., timp., strings)  
sop. d<sup>1</sup>-a<sup>2</sup> alto a-e<sup>b2</sup> bass B-e<sup>1</sup> bar. solo d-e<sup>b1</sup>

Robert Graham

Two Songs from the Jade Flute  
Canyon 7004 (piano, or flute, strings and percussion)  
sop. c<sup>1</sup>-f<sup>2</sup> alto a-c<sup>2</sup> bass A-c<sup>1</sup>

Sven Lekberg

She Walks in Beauty  
G. Schirmer 11914 (unaccom.)  
sop. d<sup>1</sup>-g<sup>2</sup> alto a-c<sup>#2</sup> bass B-f<sup>1</sup>

William Schuman

Caution  
Merion 342-40002 (unaccom.)  
sop. c<sup>1</sup>-e<sup>2</sup> alto c<sup>1</sup>-e<sup>2</sup> bass c-e<sup>1</sup>

Andrew Imbrie

The Serpent  
Shawnee D-110 (piano; some divisi women)  
sop. b-a<sup>2</sup> alto g<sup>#</sup>-d<sup>2</sup> bass G-e<sup>1</sup>

Andrew Imbrie

A Wind has Blown the Rain Away  
Shawnee D-111 (piano; some divisi women)  
sop. c<sup>1</sup>-a<sup>2</sup> alto g-e<sup>2</sup> bass A-f<sup>1</sup>

Robert Graham

In the Bamboo Wood  
Theodore Fresser 312-40697 (piano)  
sop. d<sup>1</sup>-f<sup>#2</sup> alto g-b<sup>1</sup> bass B-d<sup>1</sup>

Robert Graham

# COMING EVENTS:

- February 14 - American Choral Music Festival \* Columbus College, Fine Arts Hall, all day.
- February 20 - Atlanta Symphony Orchestra Chorus (Janacek - Slavonic Mass, Barber - The Lovers), Symphony Hall, Atlanta, 8:15 p.m. (Shaw, cond.)
- February 20 - DEADLINE for Newsletter Articles, Dates, etc. for inclusion in March issue. (March-April events)
- February 24 - Carrollton City Schools Concert \* Carrollton Junior High School, 8:00 p.m. (Hampton Kicklighter, cond.)
- February 28 - "Concert '75," Emory Glee Club and Womens Chorale \* Glenn Memorial Auditorium, Atlanta, 8:15 p.m. (William Lemonds, cond.)
- March 2 - Columbus College Choir & Chamber Choir Concert \* Columbus College, Fine Arts Hall, 3 p.m.
- March 6 - 8 - ACDA National Convention \* St. Louis, Mo.
- March 11 - West Georgia College Chamber Singers - (Madrigals of 3 centuries) Cashen Recital Hall, W.G.C., Carrollton, 8 p.m. (Bruce Borton, cond.)
- March 16 - Bach: St. Matthew Passion \* Emory Collegium Musicum and Atlanta-Emory Orchestra, Glenn Memorial Auditorium, Atlanta, 4 p.m., (Wm. Lemonds, cond.)
- March 23 - Jester Hairston Guest Conductor\* First Baptist Church, Decatur (308 Clairmont Ave.), 7 p.m.
- March 25 - West Georgia College Concert Choir \* (Spring tour home concert), College Auditorium, W.G.C., Carrollton, 8 p.m. (Bruce Borton, cond.)
- March 27 - Carrollton High School Womens Chorus Concert \* (Pergolesi-Stabat Mater) 1st Methodist Church, Carrollton, 8 p.m. (Hampton Kicklighter, Cond.)

ARE YOUR CONCERT DATES INCLUDED ABOVE? THEN FILL IN BELOW.

## "COMING EVENTS" FORM - ACDA NEWSLETTER

Fill out and mail to the indicated address.

DATE OF EVENT	NAME OF EVENT	LOCATION (city, bld., & rm.)	TIME
1. _____	_____	_____	_____
2. _____	_____	_____	_____
3. _____	_____	_____	_____

MAIL TO: BRUCE BORTON, DEPT. OF FINE ARTS, WEST GEORGIA COLLEGE, CARROLLTON, GA. 30117