



AMERICAN CHORAL DIRECTORS ASSOCIATION

VOLUME III Nov./Dec. 1980

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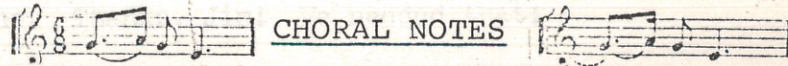
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**NATIONAL CONVENTION:**

March 4, 5, 6, & 7, 1981...Are you making plans? Don't wait too long! It promises to be an excellent convention and will feature Robert Shaw and the Atlanta Symphony Orchestra. Wouldn't it be great to have an excellent showing from Atlanta there in New Orleans. Make your reservations today!!!

PRESIDENT-ELECT:

Are you considering running for President-elect of the Georgia A.C.D.A.? If so, this is your last chance to submit your resume. It must reach Jim Bohart, 3903 Ensign Court, Chamblee, Georgia 30341, by the 25th of December, 1980. We need your leadership!

GEORGIA A.C.D.A.
MINI-CONVENTION WRAP-UP
BY: SUSAN MERRITT

When Jim asked me to jot down a few words about our recent Georgia A.C.D.A. Mini-Convention, I balked. What should I do -- rehash the events of the day for those who were there or try to tell those who weren't there what they missed? Since more of us weren't there, I decided the latter approach would be best. After littering my floor with the better part of a 98¢ package of notebook paper, I gave up. You had to be there friends! Perhaps the most useful thing I could do is to speak my mind about attending this kind of meeting.

Professional organizations serve various purposes for their members. In some cases, the organizations provide form, direction, and incentive for our teaching. Sometimes they provide resources for research and study. A.C.D.A. is unique in that it focuses attention on the concerns and needs of the practicing choral conductor. For that reason alone A.C.D.A. deserves the support of its members. There are even better reasons, though.

We are, by and large, isolated people. We are isolated physically in our rehearsal rooms, and we are usually the only "choral person" in our school, college, or church situation. When we further isolate ourselves from the function of A.C.D.A., we find ourselves cut off from the source most likely to provide for our professional needs.

People in all professions have a fundamental need to communicate with each other about their work. This is the most compelling reason for the very formation of our organizations. Having one's name on the membership list in order to appear more professional is meaningless. It is only through active participation that we reap the real benefits of membership.

Georgia A.C.D.A. has been recently characterized by an attitude of "caring and

sharing." In my opinion, there is no other attitude more conducive to making music. I need the encouragement and concern of my colleagues for what I am doing, just as they need that from me. I need to hear their ideas and problems, just as I need for them to hear mine. I need to raise my eyes and ears from my own work to find perspective and commonality in the work of others.

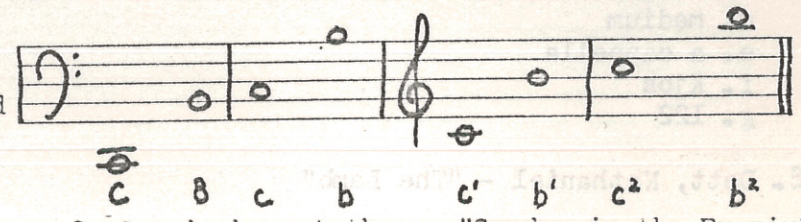
Spending six hours in the company of my colleagues at the first Georgia A.C.D.A. Convention was not a waste of precious time. To explore professional questions and their possible answers in an atmosphere of mutual concern and common goals is stimulating, enriching, and ultimately leads to better, more satisfying music-making. If you missed this one, you missed a good one. Thanks, Jim! We needed that!

COMPOSITIONS OF BLACK COMPOSERS
BY: GLYNN E. HALSEY
CHOIR DIRECTOR
MORRIS BROWN COLLEGE & DECATUR HIGH SCHOOL

The following is a list of 20 outstanding choral selections by Black composers. Each composition listed has been commercially published and is arranged by composers in alphabetical order. Seven items are given for each entry which are as follows:

- a. number of pages
- b. voicing and solo requirements
- c. vocal ranges
- d. range of difficulty
- e. type of accompaniment if needed
- f. publisher
- g. catalogue number

symbols used to indicate vocal ranges



- 1. Burleigh, Harry T. - "Didn't My Lord Deliver Daniel?"
 - a. 8 pages
 - b. SATB
 - c. ranges: women - b^b - g^2 men - G - f^2
 - d. medium
 - e. a cappella (piano optional)
 - f. Colombo
 - g. FC 1660

- 3. Cunningham, Arthur - "Sunday in the Evenin'"
 - a. 6 pages
 - b. SA
 - c. ranges: women - f - a^b2
 - d. medium
 - e. piano
 - f. Presser
 - g. 312 - 40968

- 2. Burleigh, Harry T. - "Nobody Knows the Trouble I've Seen."
 - a. 7 pages
 - b. SATB
 - c. ranges: women - b^b - a^b men - E^b - A^b1
 - d. medium
 - e. a cappella
 - f. Belwin
 - g. FC 406

- 4. Cunningham, Arthur - "Honey Brown"
 - a. 8 pages
 - b. TTBB/ Tenor solo, Baritone solo
 - c. ranges: men - A^b - a^b1
 - d. medium
 - e. a cappella
 - f. Presser
 - g. 312 - 40969

5. Dawson, William L. - "Behold the Star "
- 10 pages
 - SATB/ Soprano Solo
 - ranges: women c^1 - a^2 men F - f^1
 - medium
 - a cappella
 - Kjos
 - T 111
6. Dawson, William L. - "Every Time I Feel the Spirit"
- 8 pages
 - SSAA or TTBB/Baritone solo
 - ranges: women g - a^2 men E - a^1
 - medium
 - a cappella
 - Kjos
 - 126 SSAA or 127 TTBB
7. Dawson, William L. - "In His Care-O"
- 14 pages
 - SATB or TTBB
 - ranges: women b^b - a^2 men B^b - f^1
 - medium
 - a cappella
 - Kjos
 - 122
8. Dett, Nathaniel - "The Lamb"
- 7 pages
 - SSA
 - ranges women e - g^2
 - easy
 - a cappella
 - J. Fischer and Brother
 - 7401
9. James, Willis Lawrence - "Negro Bell Carol"
- 7 pages
 - SATB
 - ranges: women g - g^2 men D - G^1
 - medium
 - a cappella
 - Carl Fischer
 - CM 6683
10. James, Willis Lawrence - "Roun' de Glory Manger"
- 8 pages
 - SATB/ Soprano or Tenor
 - ranges: women b - g^2 men G - g^1
- d. medium
- e. a cappella
- f. G. Schirmer
- g. 37886
11. Johnson, Hall - "I've Been Boked"
- 7 pages
 - SATB
 - ranges: women b^b - f^2 men F - e^b
 - easy
 - a cappella
 - G. Schirmer
 - 9650
12. Kay, Ulysses - "Sing Unto the Lord"
- 8 pages
 - SATB
 - ranges: women b - a^2 men G - g
 - medium
 - a cappella
 - Peters
 - 6136a
13. Kay, Ulysses - "Alleluia"
- 16 pages
 - SATB
 - ranges: women b - a^2 men G - g
 - Difficult
 - Associated
 - A - 497
14. McLin, Lena - "Friendship"
- 8 pages
 - SATB
 - ranges: women b - f^2 men G - e
 - medium
 - piano
 - Kjos
 - EDGC39
15. Moore, Undine - "Daniel, Daniel Servant of the Lord"
- 10 pages
 - SATB
 - ranges women b - f^2 men F - a
 - a cappella
 - medium
 - Warner
 - W 3475
16. Perry, Julia - "Carrillon Heigh-Ho"
- 8 pages
 - SATB

- c. ranges: women b - g² men G - g
 d. medium
 e. a cappella
 f. Carl Fischer
 g. CM 6318
17. Smith, William H. - "Plenty Good Room "
- a. 6 pages
 b. SATB
 c. ranges; Women b-g² men G -f
 d. medium
 e. a cappella
 f. Kjos
 g. 1003
18. Whalum, Wendell - "Roberta Lee"
- a. 7 pages
 b. TTBB
 c. ranges: men E - a
 d. medium
 e. a cappella
 f. Lawson Gould
 g. GS - 51866
19. Work, John III - "How Beautiful Upon the Mountains"
- a. 8 pages
 b. SATB
 c. ranges: women a - g² men F - f
 d. medium
 e. a cappella
 f. Galaxy
 g. GM 633
20. Work, John III - "New Porn"
- a. 22 pages
 b. SATB/Soprano
 c. ranges: women g - f²
 d. medium
 e. a cappella
 f. J. Fischer and Brothers
 g. 8119

JEAN BERGER
 BY: JOHN HABERLEN
 DIRECTOR OF CHORAL ACTIVITIES
 G.S.U.

Jean Berger, noted composer-conductor, was honored by the GSU concert choir in a series of three concerts of his music on Nov. 2, 3, and 4, 1980. During the three days in residence at GSU the seventy-one year old musician shared his philosophies, coaching techniques, and memories with the Georgia State students and faculty.

The following high school choirs and their conductors participated in this festive event: Tucker, Michael Anderson; Towers, Beth Brown; Shamrock, Michael Coulter; Jonesboro, Diane Woodard; Briarwood, Jerry Ulrich; Woodward Academy, Alan McClung; Roswell, Ira Pittman; and Dunwoody, Christina Kliossis.

As a composer Berger has nearly 200 published choral compositions. He studied composition in Paris under the noted French composer, Aubert. Presently he is composing a series of piano compositions. Berger finds this occasional diversion to compose for the piano refreshing and rejuvenation to his choral writing. At this point of his life he is creating three to four new choral compositions per year.

One of the memories Berger shared was about his famous Brasilian Psalm. In 1941 Berger was scheduled to meet with John Finley Williamson of the Westminister Choir College. Berger wanted to have a choral composition to give to Williamson so he composed the Psalm in one day. Williamson was so impressed he asked Schirmer to publish it and they did in the amazing time of four weeks. After three months of rehearsal Williamson set the composition aside due to its difficulty. It was not until the famous St. Olaf choir took the piece on tour in the fifties that it became one of the cornerstones of American Choral repertoire. As a sidenote, the GSU concert choir prepared the work to the composer's delight in three weeks. This accomplishment, which would be possible by many choirs, accounts for the great growth our singers have made in vocal and choral techniques in the past 40 years.

Berger came to GSU on route from a two month lecture tour of Germany, where he lectured on "American Choral Music" and "beat the drum" for the American choral art. He does this by playing tapes of American choral music performed by a variety of choral groups active in the USA. (e.g. university, high school, church, elementary, and community). One can tell that he is very proud of the performance abilities of our American Choirs and the fact that he has played an important part as a composer of many masterpieces in our choral repertoire.

In addition to his guest appearances on both continents Berger finds time to ski and hike in the Colorado mountains. He also writes music critiques and travel articles for the Denver Tribune. Most of his present energies are now directed to his theatre pieces. Birds of a Feather and StoneSoup are two which offer choirs the possibility of dramatic movement and instrumental accompaniment, solo and choral singing. These are total multi-media presentations which brings the singers off the risers and into closer communication with the audience, the instrumentalists, and between choir members. GSU hopes to present one of these pieces in the near future with Jean Berger in the audience. After all, Jean Berger has many new friends in Atlanta and it will be great to spend another visit with him.

APPLICATION for MEMBERSHIP in American Choral Directors Association

NOTE: ACTIVE Applicants include brief resume of career, if available, for your Personnel File.

Make check payable to:
American Choral Directors Ass'n

MAIL TO: GENE BROOKS
Executive Secretary, ACDA
P.O. Box 5310, Lawton, OK 73504

Please accept my application for membership in ACDA as checked:
 ACTIVE — \$25.00 ASSOCIATE — \$25.00
 LIFE MEMBERSHIP — \$500 (payable in installments of \$50.00 or more)

APPLICANT'S SIGNATURE _____

Please Indicate Areas of Activity:
 Elem () ; Jr HS () ; Sr HS () ; Coll-U () ;
 Comm () ; Church ()

APPLICANT'S NAME _____
 (Type or Print)
 Title and Position _____
 Institution _____
 Street Address _____
 (IMPERATIVE if used as Mailing Address)
 City _____ State _____ Zip _____
 PREFERRED MAILING ADDRESS _____
 City _____ State _____ Zip _____

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June 15-18, 1981 for a
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We cordially invite you to join us in New York City
for an educational and exciting musical experience.
The program will include:

Choral Directing Workshop led by
Robert De Cormier, Musical Director of the
New York Choral Society

Vocal Problem Workshop led by a prominent
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Hotel accommodations for three nights, twin or
double room, at the Hotel Edison. All taxes
and baggage handling.

The fee for this program will be \$180.00 per person
based on twin or double room occupancy.

A group airfare from Atlanta to New York will also be
available. The current rate is \$216 per person.

The group will be limited to the first 50 registrants.
This program is available to Choral Directors and their
spouses from anywhere in the United States.

A \$50.00 deposit is due by Jan. 30, 1981. (Make checks
payable to: Fieldstudies-N.Y. Choral Trip.)

For further information, please write or call:

Dr. Alan Wingard, Music Department, Shorter College,
Rome, Georgia, 30161. Telephone: (404) 291-2121

Complete this form and mail with deposit to above address by
Jan. 30, 1981.

I Would like to join you for th New York Choral Workshop:

NAME _____ TEL. NO. () _____

ADDRESS _____

Enclosed is a \$50.00 per person deposit for ____ people.

We will require airline space roundtrip from Atlanta_____.