

# The Carolina Caroler

Fall 2000  
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Newsletter of the North Carolina Chapter of ACDA

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## ACDA NATIONAL CONVENTION MARCH 14-17, 2001

San Antonio 2001 is coming! It promises to be a wonderful convention, with forty-six auditioned and interest session choirs, four professional choirs and four international choirs in performance. Two ACDA commissioned choral works will be premiered, and a major works concert will be given by the Dallas Symphony Chorus and Chamber Orchestra. The convention will also include a tribute to Robert Shaw.

By now you will have received an information packet in the mail. Register right away, and return your housing form now for the best chance of getting your preference.

San Antonio, here we come!

## President's Message

—Maribeth Yoder-White  
President, NC ACDA

### Conference Musings

What an exciting event! From the inspiring model presented by Weston Noble, to the varied choral performances, to the informative interest sessions, to the enjoyable reading sessions, to the stellar Bel Canto Company performance, it was a conference to remember! Weston taught us about voice placement, about truly making music, and our role in promoting and treasuring the choral art form. The performances stimulated our ears, minds, and hearts, presenting us with real-life examples of choral music making in this state. The reading sessions gave us choral repertoire to ponder, share, and sing, while the interest sessions offered food for thought on important

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## “WHAT WERE YOU THINKING???”

### *Reflections on the Choral Art*

If you are like me, it started at an early age. Maybe it was football in the living room until the lamp crashed over just as you scored the

(imagined) winning touchdown. Maybe it was the discovery of the scissors and your own concept of how your bangs should look. Suddenly you found yourself

—John W. Campbell  
Gardner-Webb University  
and Editor, The Carolina Caroler

the center of your mom's attention, and then you heard those

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Wilmington, NC 28409    Wilmington, NC 28401  
910-392-6783    910-763-5431  
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### Jazz and Show Choirs

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114 Rother Lane    CH #3320, Hill Hall  
Durham, NC 27707    Chapel Hill, NC 27599  
919-493-4877    919-962-4219  
dhuff@email.unc.edu    Fax: 919-962-3327

### Junior High/Middle School Choirs

Tom Shelton    Kernersville Middle Sch.  
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tshelton@aol.com    Fax: 336-996-1966

### Male Choirs

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801 W. McGee St., #16    P. O. Box 26167  
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## NC ACDA Specially Appointed Officers

### 2001 Intercollegiate

#### Choral Festival Hosts

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(see Editor's listing)

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# NC-ACDA CONFERENCE

Comments on the conference:	Excellent format—great clinician—some wonderful concerts	I laughed, I cried, it was better than <i>Cats</i> !
Oooh, he was wonderful! (referring to Weston Noble after only the first session)	Thanks to President Maribeth Yoder-White and the ACDA Officers for a good conference.	Good format. It felt like a real convention.
Weston Noble was great!	<i>Greensboro 2000</i>	I want to do that piece!
Prepare your face!	with <i>Weston Noble</i>	The five tenors!!! Ready for the road!!!
Three rules for consonants: 1) They must occur before the beat. 2) They must be short and correctly formed. 3) They must be at the same pitch as the vowel that follows.	What a room! (referring to the Organ Recital Hall) What a room! (referring to the main Recital Hall)	It was good to be reminded (in the interest sessions) of what we should be doing. Thanks to the choirs. Te- <u>de</u> , not <u>de</u> -te. All music must dance!
Obviously a <i>lot</i> of planning went into the conference. I like having choirs perform. It was a diverse group.	Thanks to UNC-G and faculty for hosting the NC ACDA!!! Best NC ACDA I've attended.	Weston Noble—outstanding!! A BIG thank-you to the corporate sponsors (Hinshaw, Pepper at Duncan, Moore Music)

## *President's Message*

(Continued from page 1)

issues. The Bel Canto Company concert nurtured our need for outstanding choral musical experiences and offered an opportunity to hear new, exciting choral literature. The Friday reception provided a chance to rekindle friendships, make new acquaintances, and relax together as we explored the choral music art. It was indeed a terrific occasion!

This conference could not have happened without the generous support of many companies and individuals.

NC-ACDA extends sincere appreciation to:

- ◆ Hinshaw Music, for providing financial contributions that made the performance of David Huff's *Requiem* possible, for offering multiple complimentary copies of music for reading sessions and for Weston Noble's session, for donating appreciation gifts for members who sponsored students, and for providing continuing support for all NC-ACDA endeavors.
- ◆ Pepper at Duncan, for securing and donating music for two of Weston Noble's sessions as well as music for the Friday reading session.
- ◆ Moore Music, for donating the organ used for the concerts in the Recital Hall.
- ◆ Bel Canto Company, for rendering a beautiful performance on Friday night at no cost to NC-ACDA.
- ◆ Tom Shelton, Sandy Holland, David Mayo, John Campbell, and Ann Doyle, for planning and hosting interest sessions.
- ◆ Nine North Carolina choirs and conductors, for performing at the conference: Cary Academy (Jacquie Holcombe), Fayetteville

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## President's Message

(Continued from page 3)

- State University (Marvin Curtis), Greensboro Oratorio (Jay Lambeth), Greensboro College (Jonathan Brotherton), Women's Voices (Mary Lycan), St. Luke's Episcopal Church (Phillip Burgess), UNC-Wilmington (Joe Hickman), North State Chorale (Richard Cook), and Southern Appalachian Chamber Singers (Joel Reed).
- ◆ Jim Williams, Kenney Potter, Bebe Snyder, Tom Shelton, Marvin Curtis, and Marcy Pyrtle, who willingly shared their time, talents, and musical creations during the composers' reading session
  - ◆ Undercurrent Restaurant (Ben Roberts, owner), for donating beverages for the Friday reception.
  - ◆ Harris Teeter, for donating gift certificates for the Friday reception.
  - ◆ Many UNCG students, for their kindness in hosting our guests and for their willingness to assist in any and every way needed .
  - ◆ The UNCG School of Music (Arthur Tollefson, Dean, and James Prodan, Associate Dean) for graciously hosting the conference.
  - ◆ Ginger Wyrick, for her careful attention to registration and finances.
  - ◆ Mary Anne Bolick, Bill Young, and Ann Dunn, for planning and presenting the reading sessions.
  - ◆ Bill Carroll, for accompany-

ing Weston Noble's sessions.

- ◆ Cathy West, for accompanying the reading sessions.
- ◆ Hinshaw Music, Pepper at Duncan, Alfred Music, Merion Music, Shawnee Press, Hope Publishing Company, and Lorenz Company, for donating reading session music.
- ◆ Sir Speedy of Statesville, for printing the Bel Canto Company program.
- ◆ Many NC-ACDA members, for their financial sponsorship of collegiate members to attend the conference.
- ◆ NC-ACDA Board Members, for providing the vision of, and actively participating in, this conference.

We are indeed fortunate to have such supportive friends and colleagues. Deepest gratitude is expressed to all who shared their resources to help ensure an inspiring, fun conference for our membership! I hope that in the near future you will each find some means of expressing your appreciation to those who so graciously supported this conference. Additionally, let us strive to be certain that the positive relationships we currently enjoy between NC-ACDA and various businesses, individuals, and educational institutions continue in the years to come.

### Looking Ahead

With the state conference behind us, it is time to look ahead to what the rest of the year holds. On November 13, the NC-ACDA luncheon will be held at 12:30 p.m. during the

NCMEA Conference in Winston-Salem. This gathering promises to be an enjoyable and entertaining event, and will feature the Surry Chorale (Sandy Beam, conductor) as guest performers.

The National ACDA Conference is slated for March 14-17, 2001, in beautiful San Antonio, Texas. Registration and housing materials are ready now, so send yours in soon and help assure that North Carolina is well-represented in the Lone Star State!

Additional NC-ACDA events planned for Spring 2001 include Intercollegiate Choral Festivals (March 24 and April 7), and the SSA All-State Choir (May 4-5). I hope you will be able to attend one or more of these experiences and further support choral music in our state.

### Final Thoughts

For choral conductors, the upcoming months and holiday events often present unique challenges and opportunities. It is likely the time of year when we are called upon to do the most and be the best in the least amount of time! In hectic times, gain comfort in recognizing that when you embrace opportunities to pass on your musical understanding and skills to others, you enable them to share joy, experience art, and radiate beauty. May you enjoy a blessed, peaceful, and joyous holiday season!

## THINKING REFLECTIONS

(Continued from page 1)

words: "What were you thinking?"

Fast forward to college and the umpteenth night of 1:00 a.m. practice, with exams to study for and music theory yet to be conquered. You asked yourself why you didn't major in something easy—pre-law comes to mind—when the invisible vulture on your shoulder was heard: "What were you thinking?"

Or maybe in the not-too-distant past, when the principal asked for entertainment for yet another program (the 46th this year, and we're not even to Christmas yet), the paperwork was higher than the coatrack, your best singers had suddenly reverted to chewing gum in choir, and you were reminded that you could be making real

money selling insurance instead of fruit. You wondered if your sopranos will *ever* get those sixteenth notes right, or if you'd *ever* have a tenor who doesn't strain to reach an "F" (if only you had a tenor!) or whether it wouldn't be easier to just sing everything in Latin because they'll never master English diction. That's when the voice whispered, "What were you thinking?"

Well, here's what some of your colleagues are thinking, as published in various state ACDA newsletters:

"I let [my high school students] in on a little secret that their teachers don't want them to know. The truth is, if they just wanted to survive at a basic level in this world, they probably knew everything they needed to know by the end of 8th grade. They could read and write, add and subtract. They could find the grocery store....

"In a few years... they probably won't remember what "morendo" meant at the bottom of page 15 in *Christmas Day*. They might, however, remember what that moment felt like when they performed it....

"Choir is the class that feeds their souls. They already know how to survive. This 'easy' class helps them learn how to live.... I have to laugh when a staff member stops by my room during my planning period to find me playing through a score. They invariably give me one of those 'Gee, must be rough to play the piano on the job' comments. Yeah? Sue me. I picked

## Editor's Nook

—John W. Campbell

*In an effort to bring you all the news that is news in North Carolina choral news, this edition of The Carolina Caroler is being wrapped up within hours of the completion of the annual state conference. Note the several items that feature the conference, including some never tried before: snapshots.*

*Ah, the marvels of technology. Scanners, e-mail correspondence, desktop publishing. Carry the newsletter around on disk, tweak it here, insert fresh news there, even catch a candid photo during lunch, and it's ready to go within minutes—or at least hours—of the event. Of course, newspapers have been doing it for years, but this is a new venture for your humble newsletter. Let's see how well it works.*

*Now if I can just figure out the toaster.*

a fun job. Go play in your math book."

—Joel Johnston in *NCDCA (Nebraska) Short Notes*, Winter 2000; Dan Adolphson, Editor)

"In our own worlds, we choral directors must remember, as we move forward, that in an increasingly 'me-centered' society, the choral music we rehearse on a daily basis may be one of today's most civilizing activities....

"We remind our singers daily that the more they redirect their individual impulses to blending with and working

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## ACDA 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 and their programs throughout 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.*

## NORTH CAROLINA AND LARA HOGGARD: GENESIS OF AN ABIDING RELATIONSHIP

—Robin Garner

*(This is part one of a two-part article about Dr. Lara Hoggard and his contributions to choral music. This article is the result of interviews and written correspondence with Dr. Hoggard over the past several months. The second half of the article will appear in the spring issue of The Carolina Caroler (February, 2001) and will include a more detailed look at Dr. Hoggard's relationship with North Carolina and other states. Through these articles we hope to inform the greater choral community of Dr. Hoggard's accomplishments as a choral music educator.)*

The lifework of Lara Hoggard is synonymous with choral music education, consummate musicianship and inspired performances, not only in North Carolina but throughout the United States and beyond. Hundreds of choral directors (high school, collegiate, church and civic, amateurs and professionals alike) and innumerable singers and instrumentalists have been profoundly influenced by North Carolina's "Choral Legend." We need to remember this man and his invaluable contributions to music and education that have involved thousands of the state's young people at the middle school, high school and college levels. We need to ensure that the influence of his lifework will be preserved—his efforts to share the study and performance of great choral/orchestral music with people and institutions of our state in an endeavor worthy of highest praise and recognition. His unqualified commitment to his students and their well-being will never be forgotten and his legacy should be treasured by subsequent generations of musicians and teachers in North Carolina.

The year was 1951. The place was Shawneeton-Delaware, Pennsylvania. The event was one of the national "Fred Waring Summer Choral Workshops" of which Lara Hoggard was Dean and Principal Instructor. After the conclusion of a morning lecture/demonstration session several members of the class lined up to speak with their instructor. Four members of the class approached with the following request:

"Dr. Hoggard, I am Eula Tuttle from Greensboro, North Carolina, and my three companions are Maxine Blackwell from Kernersville, Charles Taylor from High Point and Paul Fry from Albemarle. All of us are high school choral directors and we come asking for a very special favor. We are well aware of your outstanding reputation as a conductor of festival choruses. And we are aware of your responsibilities as Associate Conductor of *The Pennsylvanians*. We talked with Mr. Waring regarding the possibility of including North Carolina in your schedule of conducting engagements.

Mrs. Blackwell, Mr. Taylor, Mr. Fry and I have made up our minds that we will do everything in our power to have you with us in North Carolina next April to conduct an all-state high school festival chorus, hosted by our Woman's College in Greensboro."

Mrs. Blackwell stated, "We realize that you must receive many invitations which you cannot accept. But, oh, Dr. Hoggard, we need you in North Carolina! A few of our schools do good choral work, but statewide there is much to be desired. Many of us long for the inspiration we know you can bring to us."

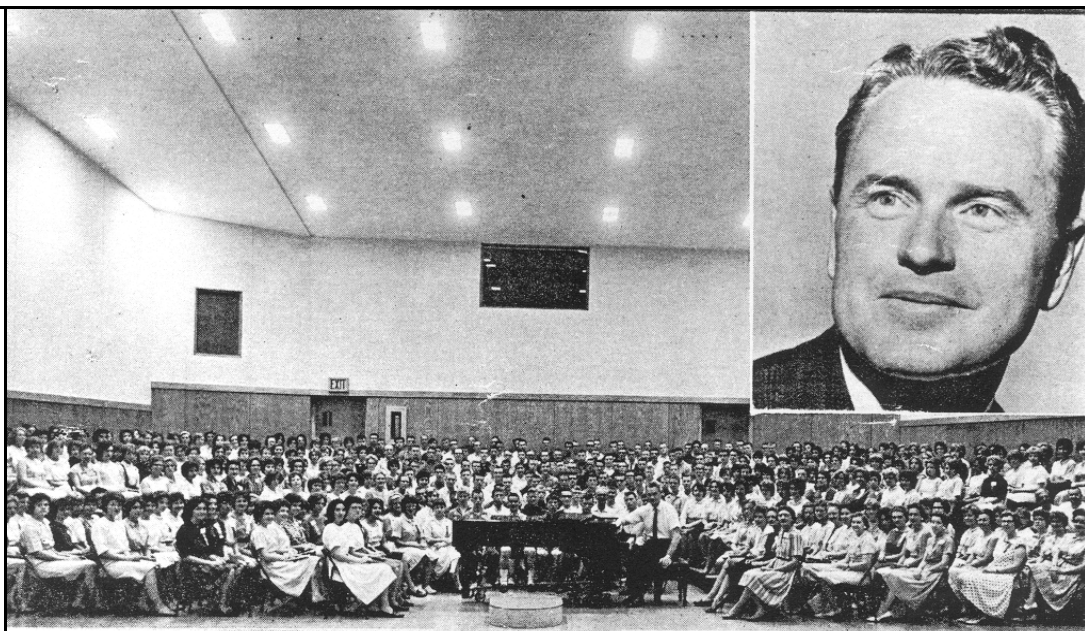
Mr. Fry added, "You've probably heard the term 'sleeping giant.' Well, that may not be appropriate for describing a 500-voice chorus of high school youngsters. But we know what is really there, and we all know that you are the man and musician to wake us up. Please consider our invitation and let us hear from you."<sup>1</sup>

“And that's how it all started.”<sup>2</sup> Later that summer, back in New York, Fred Waring asked Lara about the proposed schedule of away-from-home-base conducting commitments. “I told him that I had not finalized the list, pending confirmation of the dates he would have to be out of town and I would have to take over some of the rehearsals and broadcasts of *The Pennsylvanians*. Then Fred grinned and asked what I felt about ‘that invitation from North Carolina.’ Before I could respond he commented: ‘I don’t see how you can refuse them. I've had phone calls from Miss Tuttle, Mrs. Blackwell, Mr. Taylor and Mr. Fry urging me to support their cause. You've got a powerfully insistent “pep squad” rooting for you, Lara. My calendar for next April can accommodate your schedule. So, you are free to go to “Tarheel Country” and show those kids and their teachers what singing is all about. And I am predicting that they will work their hearts out for you and the music; and those four “pep-squadders” will see to it that North Carolina knows you are coming and will be ready.’

“Well, of course I went (my first visit to North Carolina)—and they were ready!”<sup>3</sup>

Following are excerpts from the review in the Greensboro *Daily News* (Saturday, April 26, 1952) by Burke Davis of the *Daily News* staff:

*A love affair between a choral director and five hundred high school children broke out publicly in Aycock Auditorium last night, and the result was a unique performance which brought a capacity crowd*



CHORAL WORKSHOP CONCERT—1ST GENERAL SESSION  
Aycock Auditorium 4:00 p.m., Sunday, Nov. 10, 1963  
Dr. Lara Hoggard (inset)—Conducting

Photo from *The North Carolina Music Educator* (November 1963)

*to its feet to applaud a dramatic program. . .*

*At the finish of the last number, when a perspiring Lara Hoggard was bowing to the crowd from the podium, behind him his chorus began singing—obviously to him—“Auld Lang Syne.” He gave to them bows and gestures of admiration and affection—and twice told the audience that these youngsters were remarkable singers, willing to tackle—and master—music most difficult and unusual for high school students. . . George Thompson, of the voice faculty at Woman's College School of Music, said: “It's the most thrilling concert I ever heard. It was showmanship, of course, but Lord!—it was music!—it was superb choral art!—and the diction!—the articulation and comprehension of the texts he was able to get from that 500-voice high school chorus! You couldn't miss a word; and you could hear the perfect balancing of poetry and music—a spiritual sharing with both the poet and the composer. Absolutely unforgettable!”<sup>4</sup>*

As Dr. Hoggard stepped from the podium he acknowledged three people standing at the edge of

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## NORTH CAROLINA AND LARA HOGGARD

*(Continued from page 7)*

the stage: Maxine Blackwell, Paul Fry and Charles Taylor. And seated at the piano was Eula Tuttle, providing accompaniment for the impromptu singing of the chorus in a farewell to their conductor. Applause of chorus and audience was especially heartwarming, as if everyone knew that these four teachers had managed to bring Lara Hoggard to North Carolina. Aycock Auditorium had resounded with the voices of 500 of the best high school singers in the state. Eula Tuttle, who was affectionately called "Tuttle" by her students and friends, proposed the idea of singing a "fond farewell" to honor Dr. Hoggard. This kind gesture became a treasured tradition with every closing session of the "North Carolina Summer Institutes in Choral Art" (NCSICA)—established the following year (1953) and directed for thirty-one years by Lara Hoggard. After her retirement and until shortly before her death, "Tuttle" would always preside at the piano to accompany the workshop participants (students, teachers and conductor) joined by parents and other visitors in the singing of "Auld Lang Syne"—singing to and for each other.

A special debt of gratitude is owed Maxine Blackwell and Paul Fry for their subsequent contributions to music education and choral art in North Carolina. Mrs. Blackwell served as President and Mr. Fry as Registrar/Secretary of NCSICA during Dr. Hoggard's tenure as Artistic Director and Conductor of these nationally recognized institutes. Dr. Hoggard on several occasions has publicly stated: "I could never have made my own contributions to North

Carolina choral music education without the devoted, unflinching support of Maxine and Paul. Both were great teachers, leaders and role models, serving the young people whose paths they crossed—and blest. They are no longer with us, except in spirit. Yet, in memory, they shall ever 'rest gentle on our minds' and in our hearts."<sup>5</sup>

In August of 1952 there came to Lara Hoggard a letter from Eula Tuttle which ensured the continuation of a professional/personal relationship of the conductor with thousands of North Carolina young people and their music teachers, extending over the next three decades. "Tuttle's" letter was not only a fond recalling of that recent all-state festival concert of April 25; it offered a powerful challenge "to look now toward a bright future for choral art education and performance in North Carolina." The thrust of her letter was centered on the idea that planning for a summer workshop should be underway immediately "so that the first one could be held in 1953, possibly hosted by Catawba College in Salisbury."<sup>6</sup> Then came a typical "Tuttle" example of a mixture of forthright honesty and practicality (with possibly the faintest tinge of psychological euchring!):<sup>7</sup>

*All of us will be eternally grateful for Mr. Waring's generous subsidy of your expenses in coming to North Carolina last April. We certainly can not expect (nor would we want) a repeat of his financial support. We think, with appropriate planning and soliciting, we can manage to pay for your travel and other expenses plus, hopefully, a reasonable honorarium for your invaluable*

*The term "Choral Legend" could apply to Dr. Hoggard's work in other states as well, particularly Oklahoma, Texas, Alabama, Kansas, Florida, Utah, Kentucky, Pennsylvania and California. He has also been a force for choral music in Austria and the Czech Republic.*

*The national reputation of the NCSICA was already reflected in the applications for the 1961 institute, which received requests from such faraway places as Dallas (35 applicants), Houston (7), Tulsa (5), Okalahoma City (10), Greenville, SC (20), and Birmingham (12).*

*able leadership and inspirational teaching. But it is only fair that I confess, as of this moment, that the choral section of our state association has only seventeen dollars and thirty-five cents in our account! We plan to charge a tuition fee of five dollars for each student participant and ten dollars for teachers and observers. Would you be willing to come work with us if we can guarantee only your travel costs and a minimal honorarium—but with high hopes and expectations that our enrollment would permit us to be much more generous?*<sup>8</sup>

The first NCSICA workshop was held at Catawba College in June, 1953, and was a resounding success with some two hundred singers. Needing more space, the event was moved in 1954 to Appalachian Teachers College in Boone. Soon, applications exceeded the rehearsal space and the workshop was moved to Camp Caswell. Due to the aftermath of Hurricane Hazel and the hordes of mosquitoes the storm left behind, the event was moved to East Carolina Teachers College in Greenville.

“Our three years at East Carolina Teachers College were pleasant and rewarding, although an increase in enrollment applications each year meant turning away many disappointed would-be registrants. In 1959 we were invited to come to UNC-Chapel Hill with expectations of there being available a new air-conditioned rehearsal room which would accommodate 400 singers, chamber orchestra and organ console. We were sorry to have to disappoint our East Carolina friends by moving to another location. But then we learned that the new rehearsal room in Hill Hall had suffered a delay in completion and would not be ready for us that first summer. We had no choice but to use Memorial Hall—with no air-conditioning, but with several large fans. Even so, we had to shorten (or cancel) the afternoon sessions because of the heat and the noise of the fans.”<sup>9</sup> Dr. Hoggard later admitted that he had never before dealt with such discouraging cir-

cumstances and had begun to fear that he could not hold the attention and sustain the desirable energy output of the participants. These fears were put to rest when the number of applications for the next summer passed the one thousand mark.

To accommodate as many participants as possible, Dr. Hoggard agreed to conduct three one-week sessions: high school and college, middle school mixed, and an all-treble group. To ensure that North Carolina students and teachers would not be turned away, it was agreed that out-of-state students could not be admitted; however, teachers from other states were accepted.

In the new facility at UNC-Chapel Hill, Dr. Hoggard was able to schedule a greater variety of repertory with the use of instrumental accompaniments. Some of the most memorable repertory studied and performed at the NCSICA included: Vivaldi’s *Gloria*, Schubert’s *Mass in G*, Bach’s *Magnificat*, Fauré’s *Requiem*, Mendelssohn’s *Elijah* (choruses only) and numerous works employing antiphonal brass (e.g., Pinkham’s *Christmas Cantata*). Through the years Dr. Hoggard conducted the North Carolina All-State Chorus five times; twice was “headliner” for the National Presbyterian Church Music Conference at Montreat; and was guest conductor for the Mars Hill College Festival, the Greensboro Church Choir Festival, and many other church and school choral workshops. It is estimated that he has taught at least fifty thousand people in North Carolina since he first came here to help a determined group of teachers raise the standard of choral art and musicianship in this state.

*Robin M. Garner is an Instructor of Music at Mars Hill College in Mars Hill, North Carolina, and a doctoral student at Teachers College, Columbia University in New York City, New York.*

<sup>1</sup> Taped interview with Dr. Hoggard.

<sup>2</sup> Taped interview with Dr. Hoggard.

<sup>3</sup> Taped interview with Dr. Hoggard.

<sup>4</sup> Greensboro *Daily News* (April 26, 1952).

<sup>5</sup> Taped interview with Dr. Hoggard.

<sup>6</sup> Personal letter from Eula Tuttle.

<sup>7</sup> Taped interview with Dr. Hoggard.

<sup>8</sup> Personal letter from Eula Tuttle.

<sup>9</sup> Taped interview with Dr. Hoggard.

## PROFANE COMMANDMENTS FOR THE SACRED PROCESS: REHEARSING

—William Dehning  
*University of Southern California*

*Known as the "Twelve Commandments of St. Cecilia" as revealed to the Apostle William by several mentors and numerous years of experience.*

*Known also as "Dehning's Dozen" by clusters of conducting students who gather annually about the Apostle and listen with eyes clouded by bemusement, awe, or incomprehension, the which is rarely discernible:*

**I. THOU SHALT KNOW AND LOVE THY SCORE WITH ALL THY SOUL AND ALL THY MIND.** You "know" it by playing it, singing it, and staring at it for hours, thereby learning it from the inside out. Recordings teach it to you from the outside in and are not the shortcut they appear to be. They are the devil in attractive packages offering an easy deal that is difficult to refuse. There is no easy path to full comprehension of a score. (Sorry.) As to "love"—if you don't love it, why are you doing it?

**II. THOU SHALT KNOW EXACTLY WHAT THOU WANTEST TO ACCOMPLISH IN EACH REHEARSAL:** how long it will take and how it can be done. It helps to communicate these objectives to the ensemble so they have the opportunity to come along with you.

**III. THOU SHALT GIVE A REASON FOR STOPPING.** And speak to the point. Away with "Let's do that again," "One more time," and the like. You should know what you want to say before you stop. If you don't know, don't stop.

**IV. THOU SHALT TALK ONLY WHEN NECESSARY.** Your title is "conductor." So conduct. If you think you want to talk about the "cloud-like buoyancy" of a rhythm, try singing it for them—or show it. You should speak the "language of the baton" so fluently that you could conduct a rehearsal with laryngitis (yes, I have done it). If you have tried both of the above without results, then you may try "cloud-like buoyancy."

**V. THOU SHALT MAKE CERTAIN THAT THE "SECOND TIME AROUND" IS REALLY DIFFERENT** (applicable also to marriage and jobs). You have made a suggestion or a correction and they are doing it again. Did they take your suggestion or did you think you heard it because you wanted to (optimist that you must be)?

**VI. THOU SHALT ADMIT THINE OWN MISTAKES.** Do not use words to smoke screen them or blame the ensemble for them. We are not gods, but many of us find it easy to forget our own mortality. Remember also: Conducting is essentially a parasitic profession. Ensembles can exist without conductors; the converse it not true.

**VII. THOU SHALT NOT CREATE PROBLEMS.** Wait for them to happen. Get these behind thee: 1. Okay, let's start and see how far we get; 2. This piece (or page or line) is rough—I hope we can do it (they can if you can).

**VIII. THOU SHALT NOT WASTE TIME ON MINUTE DETAILS WHICH ARE IN INVERSE PROPORTION TO THE TOTAL EFFECT.** Scene at a conducting workshop of college choral conductors working with a chorus and orchestra under the tutelage of a mentor: Music plays, conductor conducts, things are generally okay, but altos sang an F instead of and F-sharp, basses were late on an entrance, articulation of the winds was long instead of short, and the violins were virtually swimming a difficult thirty-second notes passage. Music stops. Mentor to supplicant: "Did you like it?" Supplicant (after some pause): "Yes, well, the chorus could have exploded the final 't' a bit more..." Even the gods wept.

**IX. THOU SHALT SPEAK LOUDLY, SLOWLY, CLEARLY...**and almost never while they are singing. This is usually futile and, to them, often maddening.

**X. THOU SHALT BE SCHIZOPHRENIC.** With gesture, inspire, with ears, correct. One function tends to cancel out the other, so beware. In fact, avoid doing anything in rehearsal (except praising them) which you cannot do in performance: singing, snapping, clapping, stomping, yelling "shh" and such. If it were not for this com-

mandment, your job would be much easier than theirs.

**XI. THOU SHALT MAKE MUSIC AT LEAST ONCE IN EVERY REHEARSAL.** You owe it to them. Let them know you are going to “go through it” and let mistakes happen. Their attention is greater and so is yours. We all make music so that we may have a “glimpse of the tragic stars” (Thomas Wolfe).

**XII. THOU SHALT KNOW WHEN TO QUIT.** Sense the point of diminishing returns on an interval, a mood, a difficult section, a particular tone quality. Try it again at the next rehearsal. Or go stare at a big tree for a while. Better yet, let them stare at a big tree for a while. Or drop it altogether. Admitting defeat is not wrong. “Plodding on in the face of certain doom” (Garrison Keillor) is wrong.

*Thus ends the epistle.*

*It is not the intent of this scribe that these mundane laws should aspire to the immortality or import of the Beatitudes nor to that of another set of laws delivered to a grumpy leader on yet another Mount. Rather they are intended as reminders to me—and to others who would listen—that I am but a conduit for energy which is far greater than mine. No matter how great my craft or artistry becomes I will always merely serve. So will we all.*

*Finally, too, they are reminders that our corporate sacred process of rehearsing great musical ideas is accomplished through us by other people. (Stravinsky: “Something will always be left to the performer, bless him.”) These people are at the same time intelligent, vain, kind, impatient, loving, petulant, gracious, and ignored by time, yet beloved of the gods.*

*As are we.*

### Advertising Rates

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## WHAT WERE YOU THINKING?

(Continued from page 5)

with their fellows, the better and more harmonious will be the result. It is one of our daily miracles that the sound of the whole is more beautiful and profound than that of its individual voices.

“It is still true that in singing together, we feel a sharing, an enabling and ennobling spirit that makes the weakest singer a part of something greater and more significant than him- or herself, and, strangely enough, further empowers him or her as an individual.

“As we look forward to new beginnings and adventures in music—and in life—let us remember daily that there is something greater than ourselves: the music that continues to inspire and bind us together.”

—Frederic H. Ford, from his President’s Address to the Eastern Division ACDA convention, February 18, 2000; printed in *The ACDA Eastern Division Troubadour*, April 1, 2000; Richard Kegerreis, Editor

“‘Happiness is not a goal, it’s a by-product.’ Eyebrows raise and body language tends to stiffen every time I speak that sentence to my students....Our culture’s constant emphasis on doing whatever it takes to make ourselves happy has created generations of Americans who’ll tell you that their main goal in life is to be happy. Our economy and culture are based largely on getting, having, doing whatever we think will assist us in that uniquely American pursuit of happiness. As generous people, we want not only to be happy ourselves, but we want to make others happy too.

“But if I were to wish family members or friends well, I would wish them joy. Happiness is fleeting and based on more superficial stimuli. Joy is a core emotion and, once earned, remains, even in the face of difficulty and sorrow.

“Last fall I began the Drake Choir’s year by discussing the difference between happiness and joy. We talked about what makes us happy in choir and what it would take to experience true joy. We decided that a key component in experiencing joy is the degree of investment, intellectu-

ally, physically, and emotionally, in a piece of music, an organization, a relationship. We talked about the kind of music and the sort of music-making relationships that can elicit joy. We concluded that time is a factor, too, sensing that joy cannot be experienced until trust has been developed, knowledge has been gained, skills have been acquired....

“... at [Iowa CDA’s] recent summer convention ... I listened [as] Dr. Marva Dawn... talked about aspects of American culture that cry out for music. She mentioned that one reason for the death of our culture is the result of the death of genuine art. She discussed art as a transcendent experience, not merely a means of self-expression. When happiness is the goal, self-expression is a means to that end. And self-expression requires no particular discipline. When transcendence is the goal, we must go beyond ourselves in understanding and experience. And joy is the result.

“Choral music is uniquely positioned to help us achieve transcendence because, as it connects us to others striving toward musical and extramusical goals in the present, so too it connects us with people in other eras and cultures who shared human experiences that are as meaningful now as they were when the words and music were first given voice. Excellent music (and excellent rehearsals of it) takes us beyond ourselves to the realm of truth, beauty, and goodness occupied by those who are willing to sacrifice intellectually, emotionally, and physically in order to achieve understanding.”

—Aimee Beckmann-Collier, in *Sounding Board* (September 2000); Janiece Bergland, Editor.

What were you thinking? That choral directing is only about notes and rhythms? That car-washes and paperwork define what we do?

No. We point our singers (of whatever age) to the transcendent. We provide them a safe place in which to discover who they are and who they want to be. We may be a solo voice of sanity crying out in a wilderness of kitsch, but our singers know which is which. And they keep coming back for more.

## Choral Events Calendar

### November 1, 2000, to February 15, 2001

*(Each issue of The Carolina Caroler includes a calendar of choral events. The Fall issue will include events from February 15 to August 15, 2001. Please send information about major choral events at your school, church or community to the editor. Include date, time, place, choir (including sponsoring institution if appropriate), conductor, major works or other special information, admission cost if any, and a contact person and phone number. And plan to hear choral music happening near you!)*

<u>Date, Time, Place</u>	<u>Performing Ensemble(s)</u>	<u>Director(s)</u>	<u>Concert Information</u>
Nov. 3, 7:30 p.m. Elon College, Whitney Auditorium Elon College	Elon College Chorale and Alumni	Stephen A. Futrell	Selections from Fanshawe, <i>African Sanctus</i> ; free admis- sion; 336-278-5681, or sfutrell@elon.edu
Nov. 4, 10:30 a.m. Queens College, Belk Chapel Charlotte	Queens College Chamber Singers	Ginger Wyrick	Parents' Weekend Opening Concert; free admission; 704- 337-2269, or ggw@hwaci. com
Nov. 5, 4:00 p.m. Corinth Reformed United Church of Christ Hickory	Lenoir-Rhyne College A Cappella Choir, Youth Chorus, Handbell and Brass Ensembles	Paul Weber, Florence Jowers, Christopher Nigrelli	"For All the Saints" Hymn Festival; new works, Parry's "I Was Glad," movements from Fauré <i>Requiem</i> ; 828- 328-7149, weber_pd@lrc.edu
Nov. 11, 7:00 p.m. Trinity Evangelical Covenant Church Greensboro	The Continentals		Free admission; contact Sara Pozil at the church, 336-299- 9402
Nov. 17, 7:30 p.m. Greensboro College, Huggins Auditorium Greensboro	Greensboro Youth Chorus	Ann Doyle, Tom Shelton	Celebration of Art and Music featuring paintings of Wende Wallace; ticketed event; 336- 373-2549
Nov. 18, 7:30 p.m. Greensboro College, Huggins Auditorium Greensboro	Greensboro Youth Chorus	Ann Doyle, Tom Shelton	Celebration of Art and Music featuring paintings of Wende Wallace; ticketed event; 336- 373-2549
Nov. 19, 4:00 p.m. First United Methodist Ch. Hickory	Lenoir-Rhyne Youth Chorus	Florence Jowers	Fall Concert; Bernstein's "Simple Song," Fauré's "Pie Jesu"; 828-328-7195, jow- ers@lrc.edu
Nov. 30, 7:00 p.m. Gardner-Webb University, Dover Theatre Boiling Springs	Gardner-Webb University Concert Choir and Chorale	John W. Campbell, Phil Perrin	Festival of Lights; free admis- sion; contact Fine Arts at 704-406-4448, fadept@gardner-webb.edu
Nov. 30 & Dec. 1, 7:30 p.m. Elon College, McCrary Theatre Elon College	Elon, ec vocal jazz	Stephen A. Futrell	"Songs in the Key of Life," a tribute to Stevie Wonder; free admission; 336-278-5681, or sfutrell@elon.edu
Dec. 1, 8:00 p.m. Christ United Methodist Greensboro	Bel Canto Company, Greensboro Youth Chorus	David Pegg, Ann Doyle, Tom Shelton	"There's a Song in the Air"; \$15 admission, \$12 students; belcanto@triad.rr.com

## Choral Events Calendar

### November 1, 2000, to February 15, 2001

(continued from page 13)

<u>Date, Time, Place</u>	<u>Performing Ensemble(s)</u>	<u>Director(s)</u>	<u>Concert Information</u>
Dec. 1, 8:00 p.m. Moore Auditorium Mars Hill	Mars Hill College Choir, Chamber Singers and instru- mental ensembles	Robert Heritage	Christmas Concert; free admission; 828-689-1209
Dec. 2, 4:00 and 8:00 p.m. Christ United Methodist Greensboro	Bel Canto Company, Greensboro Youth Chorus	David Pegg, Ann Doyle, Tom Shelton	"There's a Song in the Air"; \$15 admission, \$12 students; belcanto@triad.rr.com
Dec. 2, 5:00 and 7:30 p.m. American Children's Home Lexington	Lexington Choral Society with orchestra	Jo Ann D. Poston	"Welcome to December!" benefit for Amer. Children's Home; tickets at the door; mamaposton@lexcominc.net
Dec. 2, 7:00 p.m. Salem Baptist Church Winston-Salem	Piedmont Baptist College Chorale and Brass Ensemble	P. Kevin Suiter, George Dougherty IV	"Candlelight Carols"; contact 336- 725-8344, suiterk@pbc.edu
Dec. 3, 11:00 a.m. Wesley Memorial UMC High Point	Wesley Memorial UMC Chancel Choir, High Point University Singers and Chapel Choir, Carolina Brass	Eddie Huss, Todd Carter  John Mitchener, org.	Advent and Christmas choral works for choir, organ, brass and timpani; contact Eddie Huss, 336-884-2204
Dec. 3, 7:30 p.m. First Presbyterian Church Asheboro	The Randolph Chorale	Richard Morgan	Winter Concert; Thompson's <i>The Peaceable Kingdom</i> , Conrad Susa's "Carols and Lullabies, Christmas in the Southwest"; free admission; rmorgan@asheboro.com
Dec. 3, 7:30 p.m. Guilford College, Dana Auditorium Greensboro	Guilford College Choir, Ebenezer Lutheran Church Choir, chamber orchestra	George Black	Bach, <i>Christmas Oratorio</i> (Part V), and other selections; free admis- sion; 336-316-2423, gblack@guilford.edu
Dec. 3, 8:00 p.m. Davidson College Presbyte- rian Church Sanctuary Davidson	Davidson College Chamber Singers and Concert Choir	Ray Sprague	Christmas Vespers; seasonal works by Hassler, Stravinsky, Victoria, Byrd, Hammerschmidt, others; contact 704-894-2591, or rasprague@davidson.edu
Dec. 4, 7:00 p.m. First Presbyterian Church Asheboro	Southern Piedmont Children's Choirs	Richard Morgan, Cindy Watson	Winter Concert; free admission; rmorgan@asheboro.com
Dec. 4, 7:30 p.m. Elon College, McCrary Theatre Elon College	Elon College Camerata	Stephen A. Futrell	"A Candlelight Christmas," a cap- pella works with narrated text from T.S. Eliot; free admission; 336-278- 5681, or sfutrell@elon.edu

## Choral Events Calendar

### November 1, 2000, to February 15, 2001

(continued from page 14)

<u>Date, Time, Place</u>	<u>Performing Ensemble(s)</u>	<u>Director(s)</u>	<u>Concert Information</u>
Dec. 4 and 5, 7:30 p.m. St. Andrew's Lutheran Ch. Hickory	Lenoir-Rhyne College A Cappella Choir	Paul Weber	"Christmas at Lenoir-Rhyne"; Bach, <i>Magnificat</i> ; 828-328-7149, weber_pd@lrc.edu
Dec. 5, 7:30 p.m. Christ United Methodist Greensboro	Bel Canto Company	David Pegg	"There's a Song in the Air"; \$15 ad- mission, \$12 students; belcanto@triad.rr.com
Dec. 7 and 8, 6:30 p.m. UNC Pembroke	Choirs of UNC Pembroke	Gary Wright	Second Annual Medieval Feast and Scholarship Revue; \$35, reservations required; contact 910-521-6230, or wright@papa.uncp.edu
Dec. 9, 7:30 p.m. Christ United Methodist Greensboro	Choral Society of Greens- boro, Greensboro Youth Chorus	Bill Young, Ann Doyle, Tom Shelton	Holiday Concert; ticketed event; 336- 373-2549
Dec. 10, 3:30 p.m. UNCG, Aycock Auditorium Greensboro	UNCG Chorale, Chamber Singers, Women's Choir, Men's Glee Club, Women's Glee Club	Bill Carroll, Richard Cox, Bill Young, Maribeth Yoder- White	UNCG Christmas Concert; contact 336-334-5493, wpcarrol@uncg.edu
Dec. 10, 6:00 p.m. Trinity Evangelical Covenant Church Greensboro	Trinity Church Chancel Choir	Stanley Livengood	<i>The Winter Rose</i> by Joseph M. Mar- tin; free admission, freewill offering; contact 336-299-9402
Dec. 19, 8:00 p.m. Biltmore United Methodist Asheville	Southern Appalachian Chamber Singers	Joel F. Reed	Christmas Concert; admission \$10 at the door; contact 828-689-1209, or jreed@mhc.edu
Jan. 26, 7:30 p.m. Lutheran Theological South- ern Seminary Columbia, SC	Lenoir-Rhyne College A Cappella Choir, Brass En- semble and Youth Chorus, Chamber Singers	Paul Weber, Christopher Nigrelli, Florence Jowers	Hymn Festival with Festival Evening Prayer; hymn settings of Parry, Vaughan Williams, Costello, Sjol- und; contact 828-328-7149, weber_pd@lrc.edu
Feb. 4, 4:00 p.m. University United Methodist Chapel Hill	Women's Voices Chorus	Mary Lycan	"Songs of the City," including Yid- dish and Hebrew folk songs; 919- 932-5455, mlycanclef@aol.com

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