

A HISTORY OF THE ALABAMA CHORAL DIRECTORS ASSOCIATION

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ABSTRACT

The Alabama Choral Directors Association (AL-ACDA) began in 1972 as a fledgling organization with a limited number of members. AL-ACDA's first president was James Elson (1974-77), Chairman of the Fine Arts Department at Huntingdon College. Elson diligently worked with others to develop the initial structure for the organization. Dr. Tom Smith, at the time an Assistant Professor of Choral Music at Auburn University, followed Elson (1977-79). Smith established the first state conference in 1978, which consisted of a musical gathering where choirs from across the state of Alabama performed for each other. As the organization evolved and matured, state conventions provided an opportunity for Alabama choral directors to be introduced to the national organization, and served as focal points for professional growth and development, acquisition of teaching resources, and promotion of high quality choral music performances. According to various sources, AL-ACDA, during several significant periods of time, possessed notable connections to other state music organizations. These organizations included the Alabama Vocal Association (AVA), an affiliate of Alabama Music Educators Association, and the Tennessee Valley Choral Directors Association (TVCDCA). Joining forces with these two organizations facilitated events such as the Quad-City Choral Festival, joint fall workshops, and various initiatives to increase membership. In addition to encouraging such collaborations, AL-ACDA provided leadership opportunities for members, and established growth opportunities for choral directors and their students. This research seeks to provide a recorded history of AL-ACDA from its inception to the present and to discuss the contributions

of the association to choral music in Alabama. Sources will include AL-ACDA archives and publications, state records and documents, interviews with past AL-ACDA officials, historians, and members at large, and interviews with leaders from other organizations with which AL-ACDA partnered. The report will be structured according to AL-ACDA's relationships with other professional associations such as AVA, TVCDA and National ACDA, AL-ACDA's growth and development, structural and membership changes, AL-ACDA festivals, member initiatives, and AL-ACDA awards and recognition. This research will show that AL-ACDA was one of two primary entities that provided leadership and resources to Alabama choral directors in schools, churches, universities, and communities. Choral musicians associated with those organizations in turn fostered the development and expansion of performance opportunities for choristers statewide. Such leadership and service arguably significantly influenced the presence and status of choral music in the state of Alabama and beyond.

DEDICATION

This dissertation is dedicated to everyone who helped me and guided me through the trials and tribulations of creating this document. Special thanks to all of the leaders of AL-ACDA and AVA who participated in interviews and email questions. The documentation was only half of the information, and without the people and their stories, this dissertation would not exist. This document is dedicated to the members of the Alabama Choral Directors Association.

For my daughter, Aeris, and for all the hours I spent away from you writing this.
Momma loves you.

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Thank you to my wife, Kari. I could not have accomplished this task without all of your tireless effort and encouragement to finish. The past three years have been a long journey with the establishment of our family and all the trials that it brought us. Thank you for pushing me when I needed it most.

A huge thank you to Dr. Latimer who encouraged me to fulfil my degree in the way that would allow me to choose my growth in my doctoral studies. Thank you for your honesty and candidness. Thank you Sarah for being my office mate and all the responsibilities that come with it. Thank you Amanda for being my proofreader and being someone who understands deadlines. Thank you to my friends, colleagues, and students, who encouraged me to continue my studies. Without their daily reminders and support, I would not be where I am today.

And thank you to all of those who participated in interviews and email questions. Some of us played email tag for months before finally connecting, and some experienced technical difficulties, but the information garnered was invaluable. A special thanks to Tom Smith, Gene Davis, and Megan Rudolph for their continued communication as they answered my questions throughout the writing process. My favorite part of the study was conducting the interviews. The narratives told by leadership members enriched the history of the organization and expanded my understanding of the documents.

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INTRODUCTION

Purpose of the Study

State and national music organizations in the United States evidence a significant history of promoting quality music and serving their communities. First founded in the late 19th and early 20th centuries, some early national music organizations included Music Teachers National Association (1876), Music Supervisors National Council (1907), and National Association of Schools of Music (1924).¹ These national organizations were developed by musicians and educators as a way to improve their profession. As states established affiliate organizations, the national organizations served as the models for structure and resources. Arguably, scholars should examine the historical backgrounds and contributions of such organizations not only to preserve their legacy, but also to perhaps to identify future needs of their constituents.

The American Choral Directors Association (ACDA) was founded in 1958 to promote choral music excellence in the United States and to support professional choral directors and teachers. At the time of its genesis, ACDA chartered one hundred thirty members. After decades of growth, ACDA's membership base numbers approximately 22,000 choral directors representing all fifty states in seven regional divisions and a growing constituency of international members.

An affiliate of national ACDA, AL-ACDA was founded in 1972 as a fledgling

¹ For more information about the history of national music organizations in the United States, see Michael L. Mark and Charles L. Gary, *A History of American Music Education*, 3rd ed. (Lanham, MD: MENC, 2007).

organization of professional choral directors that included school teachers, church choir directors, university professors, and community choral directors. During its formative years, AL-ACDA possessed a small, invited membership base whose leadership was decided by nomination, not by election. Currently, it has matured as an organization and now follows the organizational structure of its parent organization. The present study seeks to provide a recorded history of AL-ACDA, its conferences, collaborations with other state organizations, and to identify the contributions of AL-ACDA to choral music in Alabama.

Need for the Study

In an effort to formulate a strategy for this historical investigation, the author interviewed Dr. Thomas Smith, AL-ACDA's second president, and Gene Davis, its current Historian (Appendix E). Smith established the annual state convention during his tenure as President. He also served as Treasurer from 1997-2006. Davis served in a number of capacities which included President, Membership Chair, Community Choirs R&S Chair, and Historian. Information gleaned from this interview provided a conceptual framework for the present study.

As earlier referenced, AL-ACDA was founded in 1972. Like its parent organization, conferences served, at least in the beginning, as the primary reason for its existence. The first AL-ACDA state conference was organized in 1978 by second president, Dr. Tom Smith. Smith, a graduate of the University of Colorado, believed that the state of Alabama could benefit from a gathering of choral directors, enthusiasts, and choirs each year.

As the organization evolved and matured, state conferences provided an opportunity for Alabama choral directors to be introduced to the national organization, and served as focal points for professional growth and development, acquisition of teaching resources, and promotion of high quality choral music performances. The structure of the conferences changed numerous

times; growing to incorporate interest sessions, business meetings, and collaborative sessions with other state organizations.

According to various sources, AL-ACDA, during several significant periods of time, possessed notable connections to other state music organizations. These organizations included the Alabama Vocal Association (AVA), an affiliate of Alabama Music Educators Association, and the Tennessee Valley Choral Directors Association (TVCDA). By joining forces these two organizations facilitated events such as the Quad-City Choral Festival, joint fall workshops, and various initiatives to increase membership.

In addition to encouraging such collaborations, AL-ACDA provided leadership opportunities for members, and established growth opportunities for choral directors and their students. Furthermore, AL-ACDA possessed connections to the national organization through its leadership and state conventions. To date, there are no known documented chronicles of AL-ACDA and its contributions to choral music in Alabama. This study creates a historical account of AL-ACDA including the evolution of the annual summer conference, the programs and initiatives developed by AL-ACDA for choral directors and students, and the impact that the organization has had on choral music in Alabama.

Scope of the Study

The scope of this study was limited to discussing AL-ACDA within the context of the development of national choral music organizations generally, and national ACDA specifically. It referenced other state organizations such as AVA and NAFME to provide context, but did not in any sustained way attempt to relate the broader history of choral music education and choral performance in Alabama.

Historiography

In preparation for this study, numerous articles and dissertations on state music organizations were examined. Those documents chronicled histories of organizations of state music, national music, professional music, education, and other organizations.² Biographical dissertations were also consulted as examples of historical writing.

The method used in this examination was a combination of artifact analysis and interviews. Richard Marius, in *A Short Guide to Writing about History*, argued that humans use

² Biffle, George L. "A History of the Texas Music Educators Association, 1959-1979" (DMA diss., Arizona State University, 1991); "Conventions of Iowa Educators: The State Teachers and the Music Teachers' Associations at Des Moines," *Chicago Daily Tribune*, January 1, 1890, accessed August 4, 2016; Fonder, Mark. "The Wisconsin School Music Association and Its Contests: The Early Years." *Journal of Research in Music Education*, no. 37 (2): 112-131, accessed August 4, 2016, <http://dx.doi.org/10.2307/3344703>; Lehman, Leonard L. "The Music Educators National Conference Student Member Organization: Its History, A Critical Review of Current Programs Recommended in the 1977 'Handbook,' and Recommendations for Future Pre-Professional Development" (PhD diss., University of Oklahoma, 1979); McRaney, James T., "A History of the Georgia Music Educators Association, 1922-1993" (EdD Diss., University of Georgia, 1993); Moore, Kenneth J. "A History of the Michigan School Band and Orchestra Association: 1959-2009." (DMA Diss., Boston University, 2012); Parker, Joseph D. "A History of the Kentucky Music Educators Association 1907–1981" (DMA diss., University of Kentucky, 1982); Bauer, David R. "The Influence of the ACDA Upon Choral Music in the Decade of the 1970s" (EdD diss., Arizona State University, 1985); Boxberger, Ruth. "A Historical Study of the National Association for Music Therapy" (PhD diss., Kansas State Teachers College, 1963); DeJournett, Ned R. "The History and Development of the American Choral Directors Association, 1957-1970" (PhD diss., Florida State University, 1970); Herfort, David A. "A History of the National Association of Jazz Educators and a Description of its Role in American Music Education, 1968–1978" (EdD diss., University of Houston, 1979); Molnar, John W. "The History of the Music Educators National Conference" (EdD diss., University of Cincinnati, 1948); Neumeyer, Carl M. "A History of the National Association of Schools of Music" (DME diss., Indiana University, 1954); Pontiff, Elizabeth. "We Had Made Our Job a Profession: MENC's First 100 Years," *Teaching Music*, no. 15 (2): 30, accessed August 9, 2016; Solomon, Alan L. "A Historical Study of the National Association for Music Therapy, 1960–1980" (PhD diss., University of Kansas, 1984); Bucker, William R. "A History of Chorus America— Association of Professional Vocal Ensembles" (DMA diss., University of Missouri-Kansas City, 1991); Dabney, Thomas. "History of Virginia Teachers Inspiring," *New Journal and Guide*, June 21, 1975, accessed August 4, 2016; Powell, Retha. "Brief History of an Alumni Association," *New York Amsterdam News*, July 3, 1976, accessed August 4, 2016.

their daily lives to make inferences based on past experiences.³ With such assertions in mind, it became an intentional goal to take into account the various respondents' interpretations of events within the context of their life experiences in the Alabama choral community.

Therefore, the history of AL-ACDA was told through the words of respondents within the socio-cultural context of Alabama in the decades of the 1970s through the 2010s. Additionally, when relevant, it was contextualized within the history of national ACDA and other state ACDA organizations. This method focused on not only reporting the factual answers of who, what, when, and where, but also the motivations and important decisions that served as the impetus for the various events.

Sources

Sources for this investigation consisted of three interrelated components: primary source documents collected by AL-ACDA historians and various AL-ACDA officials, secondary source documents, and personal interviews and communications.⁴ Sources included AL-ACDA archival materials and publications; state records and documents; interviews with past AL-ACDA officials, historians, and members at large; and interviews with leaders from other organizations with which AL-ACDA partnered.

Primary Sources

Primary source documents included AL-ACDA chapter business meeting notes, AL-ACDA membership lists and directories, official AL-ACDA guidelines, bylaws, constitution, and financial procedure policies. They also included AL-ACDA summer conference programs,

³ Richard Marius and Melvin Page. *A Short Guide to Writing about History*. 4th ed. (Boston: Addison-Wesley Educational Publishers Inc., 2002).

⁴ Gene Davis. Personal interview by author, 9 August 2016. Digital recording. Cecil, AL.; Tom Smith. Personal interview by author, 9 August 2016. Digital recording. Cecil, AL.

AVA/AL-ACDA joint workshop programs, and issues of AL-ACDA's membership publication *Reprise* newsletter.⁵

Secondary Sources

Secondary sources included numerous writings and other related histories. They also included websites, newspaper articles, and membership lists and memoranda from national ACDA.⁶

Interviews

Interviews were conducted with past AL-ACDA officials, historians, and members at large. These interviews provided information to fill in the gaps between missing written documents and material documenting the numerous AL-ACDA contributions in the state of Alabama. Interviews were also conducted with the leadership of other state organizations with whom AL-ACDA partnered. Interview sessions were documented through personal notes, digital audio recordings, and transcripts. Digital recordings were deleted upon the completion of each interview transcript.

⁵ American Choral Directors Association, "Alabama Chapter Business Meeting." March 11, 1978; American Choral Directors Association, "Alabama Membership List." February 27, 1978; Alabama ACDA, "Membership List." December 13, 1979; Alabama ACDA, "Membership List." March 16, 1980; ACDA Alabama Directory, 1995-96; ACDA Alabama Directory, 1997-98; ACDA Alabama Directory, 1999-2000; ACDA, "Constitution and Bylaws of the American Choral Directors Association," 1985 revised; ACDA, "Financial Procedures and Policies for State, Division, and National Officers," 1988 revised; ACDA, "Constitution and Bylaws of the American Choral Directors Association," 2006 revised; Alabama Choral Directors Association, *Alabama State Convention* (Birmingham, AL; Tuscaloosa, AL: 1978, 1979, 1980, 1994, 1995, 1996, 2003, 2004, 2005, 2006); *Alabama Choral Directors Association & Alabama Vocal Association Joint Fall Workshop* (Birmingham, AL; Tuscaloosa, AL: 1980, 1988, 1989, 1990, 1993, 1998); Alabama ACDA, *The Reprise*, January 1981-Spring 2016.

⁶ Alabama ACDA, "History," accessed August 9, 2016, <http://alabamaacda.org/about/history.html>; ACDA, "Appointment Policy /Process," February 8, 1988. Memorandum; ACDA to Glinda Blackshear, memorandum, "AL-ACDA State Report 2003-2004."

Chapter Organization

Chapter I: Related Research

Chapter one introduces related research, beginning with the history of national music associations in the United States. State choral and instrumental music associations are examined, followed by a brief history of the American Choral Directors Association. This section also includes an explanation of the historiography and methodology utilized for this study.

Chapter II: Overview of Alabama ACDA History

This chapter provides a brief chronological overview of the founding of AL-ACDA, and important figures and events in its history. The section examines growth in membership, structural changes, and policy changes that impacted the running of the organization. This chapter outlines events which significantly impacted choral music in Alabama. Some of the more salient events and programs are discussed in greater detail in proceeding chapters. This information provides the underpinning for the remainder of the chapters, which proceed not chronologically, but in rank order of importance to the organization and its impact on the choral music of Alabama.

Chapter III: Alabama ACDA Conferences

This chapter discusses the various aspects of Alabama state conferences, including interest sessions, choral performances, and guest speakers. These data are explained in terms of type and trends over the decades.

Chapter IV: Collaborations with Other State Organizations

Alabama ACDA exhibits a long history of collaboration with other state organizations, including Alabama Vocal Association (AVA) and the Tennessee Valley Choral Directors Association (TVCDA). Multiple partnerships and collaborations with AVA were identified

through documentation, so this chapter takes an in-depth look at the partnerships between AL-ACDA and AVA through the decades of AL-ACDA's history.

Chapter V: Festivals

This chapter discusses the numerous festivals established by AL-ACDA to serve the choral community of Alabama. According to various interview respondents, these festivals constitute the largest outreach and involvement aspects of AL-ACDA. The festivals include *Young Voices Festival*, *Collegiate Choral Festival*, *Contempo Choral Festival*, and *Collegiate Honor Choir*. Discussion of each festival includes its origination, growth, key leaders, and impact on the community through the words of AL-ACDA members and leadership.

Chapter VI: Initiatives

This chapter discusses some of the most recent organizational. It explores, for instance, the historical impetus for establishing the Mentoring Initiative and AVA Membership Initiative and their impact on the Alabama choral community.

Chapter VII: Reprise Newsletter

This chapter discusses the origination and growth of AL-ACDA's membership newsletter *The Reprise*. This newsletter covers a number of topics including membership reports, upcoming collegiate concerts throughout the state, updates from Repertoire & Standards Chairmen, and brief interest articles. The section examines changes in the articles, method of dispersal, and various other trends over the decades.

Chapter VIII: Awards

In its recent history, AL-ACDA developed two awards for excellence and exceptional service to recognize those whom the membership considered to be exceptional. This section covers the nomination guidelines for each award, the events preceding the development of the

awards, and how the establishment of the awards impacted the organization and its membership.

Chapter IX: Outstanding Website Award

In 2015, AL-ACDA and Webmaster Jim Schaeffer won the Outstanding Website Award at the National ACDA Conference. Formerly the Outstanding Newsletter Award, this award was honors websites designed by both a professional and non-professional designer. As a result, the AL-ACDA website is active and up-to-date with various sponsored annual events listed.

Chapter X: Summary and Conclusions

The final chapter chronicles AL-ACDA's visibility at a national level and summarizes the major contributions of AL-ACDA to the state of Alabama through growing membership, conference attendance, and student-oriented involvement opportunities.

This closing chapter argues that AL-ACDA was one of two primary entities that provided leadership and resources to Alabama choral directors in schools, churches, universities, and communities. It further contends that choral musicians associated with those organizations in turn fostered the development and expansion of performance opportunities for choristers statewide. Such leadership and service arguably significantly influenced the presence and status of choral music in the state of Alabama and beyond.

CHAPTER I

RELATED RESEARCH

Beginning with the founding of the National Association for Music Education (NAfME), state and national music organizations were established by musicians and educators as a way to improve their profession and distribute information.⁷ For over 100 years these organizations served educational and musical communities and emphasized professional interests.

Many national organizations began as a congregation of professionals who decided they had an unmet need. Organizations which began this way included the Music Teachers National Association (MTNA), National Education Association (NEA), and the American Choral Directors Association (ACDA). Such national music associations often were centered around professional development and conferences. According to Birge, these conferences offered discussions on various topics which included requirements of the elementary music curriculum, developing a high school music course, high school orchestras, efficiency, and community singing.⁸

As conference attendance grew for many organizations, national conferences often spurred the creation of more regional divisions. The increasing number of regional divisions facilitated more regional and state conferences, which continued to address the needs of their

⁷ Founded in 1907 as the Music Supervisors National Council; Music Educators National Conference (1934-1998); MENC: The National Association for Music Education (1998-2011); National Association for Music Education (NAfME) (2011-present).

⁸ Edward Birge, *History of Public School Music – In the United States* (Philadelphia: Oliver Ditson Company, 1937), 157-176.

individual states and communities.⁹

Across the United States, numerous state music organizations were modeled after their national counterparts. Organizations like NAFME acted as a support organization for a number of other smaller affiliate associations. Some of these organizations included the National Orchestral Association, National Band Association, and various Vocal Associations established from NAFME.¹⁰ These smaller affiliates, in which state music educators come together in their respective teaching mediums, were most prominent at the state level.

Though there exist numerous histories of organizations not affiliated with the above, only those histories from the most prominent organizations in connection with AL-ACDA were chosen. In short, for the purposes of this study, only NAFME, American Bandmasters Association (ABA), American Choral Directors Association (ACDA), and their affiliates were considered to be relevant.

Histories of National Music Associations

The National Association for Music Education

Several researchers explored the history and influence of the National Association for Music Education. For example, the pre-history, founding, and early decades of NAFME were the focus of two doctoral dissertations. The first dissertation by Harry M. Kauffman discussed the founding of NAFME from its inception in 1907 to 1942.¹¹ Despite its numerous citations in other studies, however, Kauffman's unpublished study was not available for this investigation.

⁹ Edward Birge, *History of Public School Music – In the United States* (Philadelphia: Oliver Ditson Company, 1937), 151-219.

¹⁰ Ibid.

¹¹ Harry M. Kauffman, "A History of the Music Educators National Conference" (PhD diss., Peabody College for Teachers, 1942).

In a second study, John W. Molnar examined the history of NAFME from its inception to 1948. He discussed conference meetings, its publication the *Music Educators Bulletin*, yearbooks, and membership growth.¹² He also reviewed the conference's additional publications, financial growth, organization and development of sectional conferences, the conference committees, auxiliaries and affiliates, state and national competitions, post-war activities, and organizational changes of the conference.

Molnar concluded that NAFME experienced several critical challenges during the course of its development. They included (1) determination of the basic character of the Conference, (2) clarification of relationships between various organizations of music educators, (3) democratization, and (4) assumption of professional leadership by the Conference.¹³ He stated that although MENC provided educational services to its constituency, it offered less support for music education research than did other educational organizations. Molnar also argued that NAFME supported music as an integral part of American music education.¹⁴

Although there appear to be a number of early studies which examined the founding and early years of NAFME, no studies exist about NAFME from 1948 onward with the exception of centennial celebrations and one published paper. The paper was completed by Michael L. Mark and published on NAFME's website.

Mark's paper evaluated NAFME from the Tanglewood Symposium in 1967 to 1999 in

¹² John W. Molnar, "The History of the Music Educators National Conference" (EdD diss., University of Cincinnati Teachers College, 1948).

¹³ Ibid., 418-422.

¹⁴ Ibid., 422-425.

preparation for Vision 2020.¹⁵ He discussed the various societal changes which prompted the Tanglewood Symposium including school reform, civil rights, and technology. Mark noted four categories of NAFME's goals for the future of music education. These included intellectual leadership, curricular developments, advocacy, and the development of professional standards.¹⁶

Mark argued that the intellectual leadership of NAFME supported research in music education, exploring a unifying philosophy, and developments in psychology. Curricular developments emphasized introducing new trends into general music classrooms. Advocacy became a critical function of the organization as it sponsored programs, fostered coalitions, and developed arts-centered policies. He concluded that NAFME provided structure and direction to the music education profession through decades of great change in American history. NAFME established itself as the leadership organization for all music educators.¹⁷

The American Bandmasters Association

Despite its prominence in the instrumental music profession, only one published study existed about ABA. Another study published in the *Journal of Band Research* by Yoder examined the early history of ABA but was unavailable for perusal. Alan L. Davis discussed the history of ABA from its inception in 1929 through 1986.¹⁸ His report included a description of the events which led to the founding of the ABA after dormant years during WWII. Conceived

¹⁵ Michael L. Mark, "MENC: From Tanglewood to the Present," accessed 9 October 2016, <http://www.nafme.org/wp-content/files/2015/12/5-MENCFromTanglewood.pdf>

¹⁶ Ibid., 9-14.

¹⁷ Ibid., 15-16.

¹⁸ Alan L. Davis, "The History of the American Bandmasters Association" (DMA diss., Arizona State University, 1987).

originally as an association for professional bandmasters, Davis discussed the evolution of ABA from the professional to the public and community domain.¹⁹

Davis outlined multiple reasons for ABA's evolution. After WWII, ABA lacked sufficient purpose for its membership and required refocusing. This led to a new declaration of policies and objectives, the removal of controversial policies, and a change in how it elected new members.

He also outlined other initiatives ABA used to improve professional bands and band music.²⁰ ABA encouraged original compositions, increased band repertoire, created the John Philip Sousa memorial, and established the Ostwald Award.²¹ Davis concluded that these contributions positively influenced the quality and creation of band music and the organization's evolution encouraged more band professionals and connoisseurs to become members.²²

The American Choral Directors Association

Ned R. De Journett completed the only dissertation of ACDA's early history. In his study, De Journett examined the American Choral Directors Association (ACDA) from its inception in 1957 to 1970.²³ According to De Journett, ACDA was founded in 1959 out of a necessity for choral music representation in the United States. At the MENC National Conference in Kansas City, a meeting was organized for individuals interested in and associated with choral music. Designed to emulate ABA, ACDA wished to encompass the specialized

¹⁹ Ibid., 50-68.

²⁰ Ibid. 100-103.

²¹ Ibid., 89-102.

²² Davis, "American Bandmasters Association" 108-115.

²³ Ned R. De Journett, "The History and Development of The American Choral Directors Association, 1957-1970" (PhD diss., Florida State University, 1970).

needs of their profession and disseminate what it considered to be beneficial information to its membership.²⁴

DeJournett determined that ACDA exhibited numerous factors which heavily influenced its visibility and viability as an organization. They included the publication of *The Choral Journal*, the organization's first conference in 1960, rapid growth and organizational scope in its first five years, refining convention program formats, and the establishment of independent divisional conventions in the years 1969 and 1970.²⁵

ACDA's continued cooperation with MENC facilitated its application for associate membership within MENC.²⁶ The inception of state and division chairmen encouraged rapid membership growth. DeJournett noted that ACDA experienced a significant strengthening of the organization due to two things, (1) major revisions to the constitution and bylaws, and (2) the affiliation of state choral directors associations.²⁷ Coupled with more systematized procedures, these events facilitated the strengthening of ACDA to establish independent divisional conventions which led to the first independent national convention in 1971.²⁸

DeJournett concluded that ACDA was influential in the recognition of choral music direction as a profession. The membership base of ACDA bolstered the growth of the organization through their dedication to furthering high quality choral music. Additionally, the congenial collaboration with MENC contributed largely to ACDA's success and stability. This

²⁴ Ibid., 21.

²⁵ Ibid., 183-188.

²⁶ Ibid., 53-55.

²⁷ Ibid., 79-91.

²⁸ Ibid., 114-115.

facilitated national and divisional conferences, one of the primary functions of ACDA. Affiliate state and local organizations contributed greatly to the organizational structure of ACDA. He also noted the publication of *Choral Journal* benefitted students, researchers, and the general public beyond just the membership base.²⁹

De Journett also recommended various areas of improvement for ACDA. These included better communication within leadership, more convention presenters, increased publications for the membership base, more self-assessment in establishing projects, and promoting and supporting community choirs.³⁰

Although other studies and articles exist about the influence of ACDA on choral music, its members, and its leadership, De Journett's study remains the only chronology of ACDA. David Bauer continued the history of the organization and its contributions to the choral music community for the decade of the 1970s.³¹

Histories of State Music Associations

Modeled after their national-level counterparts, state music associations provide members with professional growth opportunities through conferences, and applicable information for their community. Several comprehensive dissertations were written on NAFME-affiliated music

²⁹ Ibid., 188-191.

³⁰ Ibid., 191-193.

³¹ David A. Bauer, "The Influence of ACDA upon Choral Music in the Decade of the 1970s." (EdD diss., Arizona State University, 1985); Gene Brooks, "The Rise and Call of ACDA 1959 to 2003," *The Choral Journal* 44, no. 5 (December 2003): 8-13, accessed 5 October 2016, <http://www.jstor.org/stable/23554735>; Deborah L. Chandler "Colleen Jean Kirk (1918-2004): Her Life, Career, and Her Influence on American Choral Music Education." (PhD. diss., Florida State University, 2004); Russell Mathis, "ACDA's Forty-Year Journey," *The Choral Journal* 40, no. 4 (October 1999): 9-12, accessed 5 October 2016; Craig Zamer, "Gene Brooks and his Contributions to the American Choral Directors Association." (DMA diss., Florida State University, 2007).

education associations in numerous states.

Kentucky Music Educators Association

Joseph D. Parker's study discussed the events preceding the establishment and founding of the Kentucky Music Educators Association (KMEA) in 1907.³² His study chronicled the development and influential persons in KMEA's history through 1981. He also examined the responses from a membership survey about their critiques of the organization and its viability for the future.

Parker reviewed four elements contributing to the development of the organization. He discussed (1) the development of the KMEA constitution; (2) the growth of the organization's conventions; (3) the influence of Kentucky's colleges and universities upon the activities of the KMEA; and (4) KMEA's mission statement, influence upon school curriculum, and their response to national music education movements.³³

Ratifications to the constitution in 1953 provided the necessary support to unify all aspects of the organization.³⁴ A benefit of the unification was that KMEA gained control over all sponsored conventions.³⁵ Once control over the conventions was gained, KMEA established independent conventions in 1958, which spurred the era of college and university involvement with KMEA. In addition, Parker discussed KMEA's influence on music curriculum in the state. He concluded that KMEA developed into an organization of professional educators which made

³² Joseph. A Parker, "A History of the Kentucky Music Educators Association, 1907-1981" (DMA diss., University of Kentucky, 1982).

³³ Ibid.

³⁴ Ibid., 224.

³⁵ Ibid., 31-34.

significant progress on behalf of music education in Kentucky.³⁶

Georgia Music Educators Association

James T. McRaney examined the Georgia Music Educators Association's (GMEA) development from its founding in 1922 to 1993. He discussed the organization's historical foundations, growth of the organizational structure, advocacies, and professional activities for GMEA.³⁷

McRaney stated that GMEA exhibited five qualities which contributed to the advancement of music education in Georgia: (1) promoted music instruction at all levels, (2) conducted public relations endeavors, (3) provided leadership for advocacy campaigns, (4) provided assistance to other state education organizations, and (5) cooperated with other state arts agencies.³⁸

GMEA attempted to provide opportunities for self-government of its operations and to maintain professional ties to state educators. The organization continued support of an effort to unify elementary, secondary, and college professional educators, private studio instructors, and music merchants.³⁹ McRaney additionally reviewed the GMEA Inservice Conferences, career recognition program, and their commitment to fostering pre-service music teachers.

He concluded that GMEA provided valuable opportunities for personal growth and development for active and pre-service music teachers. The opportunities furnished by GMEA

³⁶ Ibid., 242.

³⁷ James T. McRaney, "A History of the Georgia Music Educators Association, 1922-1993" (EdD diss., University of Georgia, 1993).

³⁸ Ibid., iii.

³⁹ Ibid., 60-64.

offered lifelong musical experiences in communities.⁴⁰ He stated that GMEA's organizational success originated from its strong constitutional base and approach to all aspects of music education.⁴¹

Florida Music Educators Association

The founding of the Florida Music Educators Association (FMEA) and its component organizations were examined by Thomas L. Whiteside. Beginning with the establishment of the Florida Education Association Department of Music in 1927, Whiteside chronicled FMEA's development and growth through 1970.⁴² He examined four areas of FMEA, which shaped its development and contributions to the state. These areas included (1) the underlying philosophy in the development of FMEA, (2) promoting growth and quality of music education, (3) relationship of student participation, and (4) FMEA's impact on change and innovation.⁴³

Whiteside concluded that FMEA's principles and concepts, although beneficial, did not promote inclusivity. Lack of trust within the profession prevented a unifying philosophy from developing. This resulted in performance-oriented music programs.⁴⁴ Whiteside recommended unity among FMEA's component groups, greater emphasis on general music as a means to increase student music participation, expanded theory and history programs in school curricula, and increased student involvement in the association through the presentation of original

⁴⁰ Ibid., 170-184.

⁴¹ Ibid., 293.

⁴² Thomas L. Whiteside, "A History of the Florida Music Educators Association and Its Component Organizations" (PhD diss., Florida State University, 1970).

⁴³ Ibid., 206-212.

⁴⁴ Ibid., 212-213.

compositions and papers by high school and college students at FMEA conventions.⁴⁵

Kansas Music Educators Association

Leland D. Crapson studied the origins and history of the Kansas Music Educators Association (KMEA). He examined the important persons and events which led to the founding of the organization in 1934 through its early development to 1964.⁴⁶

Crapson concluded that KMEA adequately reflected changes in the time period through changes in philosophy and method. KMEA provided in-service education for educators across the state of Kansas and disseminated information via its professional publication.⁴⁷ Crapson forwarded three recommendations for continued growth and development of the organization: (1) continued in-service training for teachers, (2) organizational support for professional growth activities, and (3) willingness to remain flexible to meet the changing needs of its membership.⁴⁸

Nebraska Music Educators Association

Leander A. Mendyk detailed the history of the Nebraska Music Educators Association (NMEA) from its inception in 1937 to 1967.⁴⁹ He described the development of the NMEA beginning with the contest movement. The interest in music programs facilitated the establishment of the Nebraska Bandmasters Association in 1937 which directly led to the

⁴⁵ Ibid., 213.

⁴⁶ Leland D. Crapson, "Kansas Music Educators Association: The Establishment, Development, and Philosophy of Music Education" (EdD diss., Colorado State Teachers College, 1964).

⁴⁷ Ibid., 161.

⁴⁸ Ibid., 152-160.

⁴⁹ Leander A. Mendyk, "History of the Nebraska Music Educators Association" (EdD diss., Colorado State College, 1969).

founding of NMEA.⁵⁰

Mendyk attributed the growth and development of the association to three characteristics of the contest movement in Nebraska. These characteristics included the motivation in music programs generated from contests, demands upon the directors to produce better music programs, and the inclusion of elementary and junior high music teachers in addition to college students.⁵¹

He concluded that NMEA was an effective educational organization, which was instrumental in keeping music educators informed of national and state trends.⁵² Menyk offered three recommendations for the further development of NMEA. These recommendations included (1) more in-service clinics for its members, (2) holding NMEA conventions concurrently with those of the Nebraska Choral Directors Association and the Nebraska State Bandmasters Association, and (3) appointing a historian to keep records and compile future information pertaining to the association.⁵³

Mississippi Music Educators Association

Perry B. Dennis, Jr. documented the events preceding the founding of the Mississippi Music Educators Association (MMEA) in 1944 through 1993. He discussed the development of MMEA and its relationship with other organizations, its growth and organizational structure, conventions, and constitution changes of the organization.⁵⁴

⁵⁰ Ibid., 53-70.

⁵¹ Ibid., 260-271.

⁵² Ibid., vi.

⁵³ Ibid., 271-273.

⁵⁴ Perry B. Dennis, "A History of the Mississippi Music Educators Association" (DME

Although the MMEA did accomplish some of its constitutional purpose, Dennis did not find evidence that the MMEA took “an active role either unilaterally or in cooperation with other agencies...designed to benefit music education.”⁵⁵ He recommended that MMEA should attempt to better preserve its history by maintaining accurate records. Dennis additionally concluded that all component organizations of the MMEA should seek to cooperate to better promote music education.⁵⁶

Utah Music Educators Association

Steven A. Meredith chronicled the history of the Utah Music Educators Association (UMEA). This dissertation surveyed the organization from its inception in 1945 through 1995.⁵⁷ Meredith examined the organization in terms of its clinics, conventions and festivals, publications, constitution and revisions, research in music education, involvement in education, and its connection to the Church of Jesus Christ of Latter Day Saints.

According to Meredith, two major events led to the expansion of public school music programs. The first was growing national recognition of the Mormon Tabernacle Choir and its weekly radio broadcasts. These broadcasts led to the establishment of choral programs in Utah schools.⁵⁸ The second were the State and National Band Contests sponsored by NAfME in the 1930s. UMEA grew out of this expansion period from the music section of the Utah Educators

diss., University of Southern Mississippi, 1973).

⁵⁵ Ibid., 120.

⁵⁶ Ibid., 120-121.

⁵⁷ Steven E. Meredith, “A History of the Utah Music Educators Association” (DMA diss., Arizona State University, 1995).

⁵⁸ Ibid., 32-35.

Association.

Meredith concluded that UMEA was successful in improving music education in Utah through: (1) sponsorship of All-State ensembles and festivals, (2) the establishment of in-service clinics for music teachers, (3) the dissemination of a state magazine which provided a communication forum, and (4) by establishing balanced music education programs through curriculum development and political activism.⁵⁹

Texas Music Educators Association

George L. Biffle documented the history of the Texas Music Educators Association (TMEA). Biffle detailed the organization from its inception in 1959 through 1979, the year of Executive Secretary Joe Lenzo's death.⁶⁰ This dissertation was a compilation of five master's thesis which each accounted the early history of the organization. Topics included: (1) curriculum, teaching, and teacher training; (2) research; (3) the relationships between TMEA and other organizations; and (4) personnel and organizational changes.

Biffle argued that TMEA served its membership by offering various opportunities for choral professionals and their students. The organization offered yearly clinics and conventions, held in-service workshops for teacher training, lobbied academic organizations, promoted opportunities for future music educators, established a professional journal, and supported research in music education.⁶¹

Biffle concluded that TMEA's policies and activities sought to foster music and music

⁵⁹ Meredith, "Utah Music Educators Association," 233-261.

⁶⁰ George L. Biffle, "A History of the Texas Music Educators Association, 1959-1797" (DMA diss., Arizona State University, 1991).

⁶¹ Ibid., 92-140.

education in the state. He suggested that TMEA likely contributed to the vast growth of public school music education despite its emphasis on performance.⁶² Biffle stated additionally that the emphasis on performance and failure to alter its constitution ultimately resulted in the association's expulsion from NAFME. This prompted TMEA to become isolated from mainstream music education, although it continued to remain influential for music education within the state.⁶³

Histories of State Instrumental Music Associations

Instrumental music associations at the state level developed in similar fashion to their national counterparts. Dissertations have been written on NAFME-affiliated and other music education associations in numerous states. Four relevant studies, listed chronologically, are discussed in this section.

Texas Bandmasters Association

Stephen S. Shoop explored the Texas Bandmasters Association (TBA) from its inception in 1920 through 1997.⁶⁴ He discussed TBA's history as an affiliate with NAFME as the Texas Music Educators Association in 1937 which reorganized in 1948 to again be known as TBA.⁶⁵

Leadership in TBA played a significant role in the primary activity of TBA, its annual clinic-convention. This convention provided numerous professional development sessions and

⁶² Ibid., 248.

⁶³ Ibid., 255-256.

⁶⁴ Stephen S. Shoop, "The Texas Bandmasters Association: A Historical Study of Activities, Contributions, and Leadership" (PhD diss., University of North Texas, 2000).

⁶⁵ Ibid., 181.

performances for its membership.⁶⁶ Shoop stated that after initially focusing on new music and marching band, the clinic-convention expanded to encompass nearly every aspect of band work.⁶⁷ He concluded that the growth and development of TBA was directly affected by the efforts of its primary leaders.⁶⁸

Oklahoma Band and Orchestra Directors Association

As part of an in-depth study of school instrumental music in Oklahoma through the year 1945, McDow described the formation of the Oklahoma Band and Orchestra Directors Association (OBODA) through its incorporation into OMEA in 1942.⁶⁹

Established in 1925, the ODOBA established its primary purpose to improve teaching and promote a variety of activities for bands and orchestras in Oklahoma.⁷⁰ It stated three goals to accomplish its purpose: (1) strive for closer cooperation with college authorities; (2) advocate for state legislation which would publicly finance school bands; and (3) remain independent of the Oklahoma Educators Association while cooperating and remaining involved with the organization.⁷¹

McDow concluded that OBODA was successful in providing professional workshops for directors and advocating for school bands and orchestras.⁷² He reported that the Band Clinic,

⁶⁶ Ibid., 88-102.

⁶⁷ Ibid., i.

⁶⁸ Ibid., 189-190.

⁶⁹ George H. McDow, "A History of Instrumental Music in the Public Schools of Oklahoma through 1945" (PhD diss., Florida State University, 1968).

⁷⁰ Ibid., 263.

⁷¹ Ibid., 263-264.

initiated in 1933, provided performance opportunities for students and eventually evolved into the Oklahoma Music Educators Association convention. McDow additionally stated that the OBODA established itself as the association for instrumental music teachers in the state.⁷³

Southern California School Band and Orchestra Association

Nelson E. Bonar completed his master's thesis on the history of the Southern California School Band and Orchestra Association (SCSBOA) from its inception in 1937 to 1963.⁷⁴ Bonar completed a thorough investigation utilizing meeting records and activity plans.⁷⁵

Bonar stated that the original intent of the organization was the improvement of instrumental music teaching in public schools.⁷⁶ The SCSBOA grew in recognition in the early 1950s through its representation at the California Western Division convention of NAFME, despite its efforts to remain autonomous.⁷⁷

Bonar concluded that the SBSBOA was a major influence in improving instrumental music teaching in Southern California.⁷⁸ The organization accomplished this through the establishment of clinics, workshops, festivals, and in-service training for music educators as well

⁷² Ibid., 266.

⁷³ Ibid., 464.

⁷⁴ Nelson E. Bonar, "A History of the Southern California School Band and Orchestra Association: 1937-1963" (MME thesis, University of Southern California, 1965).

⁷⁵ Ibid., 102.

⁷⁶ Ibid., 406.

⁷⁷ Ibid., 407.

⁷⁸ Ibid., 410-411.

as acting as an advocate for music education in California.⁷⁹

Michigan School Band and Orchestra Association

Two comprehensive dissertations on the Michigan School Band and Orchestra Association (MSBOA) documented the organization from its inception through 2009. The two studies detail the comprehensive history of the organization.

In 1969, James B. Hause completed his study of the first twenty-five years of the MSBOA.⁸⁰ Hause discussed the association from its inception in 1934 to its twenty-fifth anniversary in 1959. Hause stated that the early direction of the MSBOA was influenced by the relationship early leaders had with the National School Band and Orchestra Associations.⁸¹ He discovered that three primary threats to the organization existed in its first quarter century. Hause identified these threats as (1) pressure to affiliate with NAFME; (2) administrative resistance to state festivals, and (3) vast growth of the organization following World War II.⁸²

Hause concluded that by the end of the 1950s, the new generation of leadership in the MSBOA was more concerned about aesthetic and humanistic goals and less concerned about performance standards. He stated additionally that the future of the organization rested on the potential compromises made by the organization's leadership.⁸³

In 2009, Kenneth J. Moore completed a secondary study about the MSBOA for the

⁷⁹ Ibid., 411-412.

⁸⁰ James B. Hause, "A History of the Michigan School Band and Orchestra Association: The First Twenty-Five Years 1934-1959" (EdD diss., University of Michigan, 1969).

⁸¹ Ibid., 395.

⁸² Ibid., 399-402.

⁸³ Ibid., 403.

purposes of extending the documented history of the organization. Moore's study examined the history from the years 1959 to 2009.⁸⁴

During those years, the MSBOA broke from its established traditions on a number of occasions. First, the organization departed from its vowed autonomy and became affiliated with the Michigan Education Association (MEA).⁸⁵ In the years that followed, the MSBOA emphasized its band and orchestra festivals. Additionally, the organization involved itself in educational reform initiatives and computer technology development, created all-state band and orchestra ensembles, and established a new conference for its membership.⁸⁶

Moore concluded that the MSBOA supported and served instrumental music educators in Michigan in two ways. The MSBOA provided strong festival and performance opportunities for students, and it offered multiple professional development opportunities for educators.⁸⁷ Moore stated that although the MSBOA cooperated with other organizations in the state, its relationship with the MEA remained contentious for decades.⁸⁸ The lack of a strong partnership among the state's various music education associations weakened their attempts to address educational reforms.⁸⁹

⁸⁴ Kenneth J. Moore, "A History of the Michigan School Band and Orchestra Association: 1959-2009" (DMA diss., Boston University, 2009).

⁸⁵ *Ibid.*, 83-86.

⁸⁶ *Ibid.*, 86-131.

⁸⁷ *Ibid.*, 344-359.

⁸⁸ *Ibid.*, 160.

⁸⁹ *Ibid.*, ix-x.

New York State Band Directors Association

In 2013, Charles D. Reader completed a study on the development of the New York State Band Directors Association (NYSBDA). This study chronicled the organization from its inception in 1980 through the 30th anniversary of its Annual Symposium in 2011.⁹⁰

Reader chronicled the organization from the events which preceded its founding. The organization originated from a weekend symposium in 1977, deliberately designed for band directors, which led to the formation of the NYSBDA.⁹¹ Through the examination of organization documents and relevant interviews, Reader determined that the NYSBDA provided numerous resources to instrumental music educators in New York.

Initiatives provided professional growth opportunities from annual symposia and workshops, performance opportunities for ensembles, student performance opportunities in statewide honor bands, and professional teacher recognition. They also promoted new literature through commissions and cooperated with other state associations.⁹² Reader concluded that the organization accomplished its primary goals and demonstrated actions which improved and advanced instrumental music in New York.⁹³

Histories of State Choral Music Associations

Although multiple studies exist on the history and development of state instrumental music organizations, only two studies detailed the development of state choral associations. An

⁹⁰ Charles D. Reader, “The Establishment and Development of the New York State Band Directors Association” (DMA diss., Ball State University, 2013).

⁹¹ Ibid., 3.

⁹² Ibid., 173-176.

⁹³ Ibid., 172-173.

additional historical survey of the Washington Choral Directors Association exists on a website.

Southern California Vocal Association

Halstead McCormac detailed the Southern California Vocal Association (SCVA) from its inception in 1939 to 1962.⁹⁴ He outlined the organization's early relationship with the state and divisional NAFME chapters, activities prior to and during WWII, and expansion of the organization.⁹⁵

McCormac outlined three ways that the SCVA influenced choral music in Southern California. The SCVA promoted music education, established and improved festivals, and offered professional development opportunities.⁹⁶

According to McCormac, SCVA festivals served as models for other states and communities.⁹⁷ He noted that the festivals facilitated seven positive outcomes: (1) attainable goals for students and directors, (2) high quality performance opportunities, (3) opportunities for adjudication, (4) promoted interest in music, (5) performances of high quality literature, (6) facilitated opportunities for expression, and (7) promoted inter-school relationships.⁹⁸

McCormac concluded that the SCVA successfully advocated for music's place in the curriculum, established non-competitive choral festivals, promoted high quality choral performances, and provided professional development opportunities for music educators in the

⁹⁴ Halstead McCormac, "A History of the Southern California Vocal Association and Its Choral Festivals" (MME thesis, University of Southern California, 1963).

⁹⁵ *Ibid.*, 319-320.

⁹⁶ *Ibid.*, 327.

⁹⁷ *Ibid.*, 2.

⁹⁸ *Ibid.*, 328

form of in-service training and clinics.⁹⁹ He recommended improvements to festival programming to prevent mistakes, and records keeping to archive clinics and conferences, meeting minutes, tape recordings of performances, and photographs of festivals and the Board.¹⁰⁰

Wisconsin Choral Directors Association

The historical development of the Wisconsin Choral Directors Association (WCDA) was written by Kevin Meidl. The study briefly chronicled the organization from its formation in 1961 to 1999 and focused on the years 1985-1999.¹⁰¹

Meidl described the period of 1985-1999 as a time of unprecedented growth.¹⁰² During this period, WCDA membership grew by 98%, the organization expanded program offerings, revenue, and managerial initiatives which resulted in the organization's stability.¹⁰³ Meidl explored the actions taken by the organization which (1) advocated for the performance and teaching of choral music, (2) established relationships between state music education associations, and (3) collaborated with these associations to publicly support music education.

The study concluded that WCDA benefitted from a peaceful and financially strong period in American history.¹⁰⁴ Meidl stated that during the fourteen-year period from 1985-1999 the

⁹⁹ Ibid., 327-328.

¹⁰⁰ Ibid., 330.

¹⁰¹ Kevin Meidl, "Growth and Stability: The Maturing of the Wisconsin Choral Directors Association, 1985-1999" (DMA diss., Boston University, 2014).

¹⁰² Ibid., 218.

¹⁰³ Ibid., 216-247.

¹⁰⁴ Ibid., viii.

WCDA expanded and “matured into a strong arts advocacy organization.”¹⁰⁵ Internal factors which contributed to the organization’s success included strong leadership, the development of initiatives and programs, organizational restructuring, and the publication of its state newsletter.¹⁰⁶

Washington Choral Directors Association

On an undated tab of their website, the Washington Choral Directors Association (WA-ACDA) outlined the history of its founding and organization from 1961 to 2009. The four-part historical report detailed the association’s early relationships with NAFME and a community choral conductors guild.¹⁰⁷

Leora Schwitters chronologically detailed prominent leaders, conventions, and relationships which led to the development and growth of the WA-ACDA. These included past presidents of the organization, early ties to the Washington Music Educators Association (WMEA), and strained relationships between the WMEA and local conductors guild Puget Sound Choral Conductors Guild.¹⁰⁸ She additionally noted events like the launch of WA-ACDA’s website and changes in leadership which facilitated changes in the organization’s philosophy of outreach.¹⁰⁹

Conventions changed to meet the needs of the membership. Surveys of directors

¹⁰⁵ Ibid., 260.

¹⁰⁶ Ibid., 260-162.

¹⁰⁷ Leora Schwitters, “History of the Washington Chapter, The American Choral Directors Association,” The State of Washington, The American Choral Directors Association, accessed October 5, 2016, <http://waacda.org/history1.html>.

¹⁰⁸ Ibid., part 1.

¹⁰⁹ Ibid., part 2-3.

confirmed.¹¹⁰ Schwitters concluded that the organization's Summer Institute provided beneficial professional development for Washington choral directors. This literature-focused summer clinic fostered a relationship with the University of Puget Sound, which provided a central location for the state's annual gathering.¹¹¹

Summary

Numerous studies exist which explore the history of music organizations in the United States. Of these, a majority of the studies are focused on instrumental music associations or general music education associations and are not exclusively focused on choral music.

Limited research exists about choral organizations in the United States. Studies that did emphasize choral organizations were limited and more focused on topics like biographies of leadership and analysis of *Choral Journal* publications.¹¹² Comprehensive works of choral organizations were even fewer in number. Only two dissertations exist documenting the history of ACDA from its inception through 1980.¹¹³ Only one dissertation was found which chronicled the founding of an ACDA state chapter.

¹¹⁰ Ibid.

¹¹¹ Ibid., part 4.

¹¹² Deborah L. Chandler, "Colleen Jean Kirk (1918-2004): Her life, career and influence on American choral music education" (PhD diss., Florida State University, 2004); Marvin E. Latimer, Jr., "Harold A. Decker (1914-2003): American choral music educator" (PhD diss., University of Kansas, 2007); Robert N. Piper, "An Evaluation of the ACDA (American Choral Directors Association) Choral Journal" (EdD diss., University of Illinois at Urbana-Champaign, 1972); Craig Zamer, "Gene Brooks and his contributions to the American Choral Directors Association" (DMA diss., Florida State University, 2007).

¹¹³ David A. Bauer, "The Influence of the ACDA Upon Choral Music in the Decade of the 1970s" (EdD diss., Arizona State University, 1985); De Journett, "American Choral Directors Association."

Model Dissertations

The current study takes the form of a historical narrative as described through the documents, writings, and interviews of organization leaders. The history of AL-ACDA is broken into programs and initiatives taken by the organization to further choral music education in Alabama. Three dissertations were chosen as models for the study. All are historical research of music associations, but none use exactly the structure utilized for this narrative.

Parker's study examined diverse aspects of the Kentucky Music Educators Association like growth of conventions, influence upon community music education, development of organizational aspects, and relationships with other state organizations, similar to this study.¹¹⁴ Although the organizational structure of Parker's study does not parallel the current study, some key components are similar.

Parker employed a narrative style which incorporated official records, published articles, and interviews to document how the KMEA advocated for music education in the state of Kentucky.¹¹⁵ The decisions and activities of the KMEA are placed within a timeline which documented the seventy-four years of the association that Parker examined.

Ned R. De Journett's dissertation examined the national organization rather than a state affiliate.¹¹⁶ His chronological-narrative structure provided a model for this research on the Alabama affiliate of ACDA. De Journett divided his large-scale study into two main parts (1) Background and Development, and (2) Organizational Structure and Operation. Each large section is further divided into smaller chronological chapters which identify important events,

¹¹⁴ Parker, "Kentucky Music Educators Association."

¹¹⁵ Ibid.

¹¹⁶ De Journett, "American Choral Directors Association."

relationships, and people which contributed to the development of the organization. The format of part two of the study which discussed constitutional changes, committee activities, operations of the organization, and publications is similar to the format followed in the present study.

In the study's part two, De Journett identifies the activities of the association and summarizes their relationship to the chronological timeline of the organization.¹¹⁷ This study also incorporated interviews with organizational leadership, an element which is similar to the current study. These interviews discussed decisions, events, and activities referenced in official documentation of the organization. The use of interviews will contribute information to this study as well.

Meidl's study investigated the development and maturation of the Wisconsin Choral Directors Association.¹¹⁸ As earlier referenced, his study is the only known investigation of a state chapter of ACDA. Meidl's historical narrative combined data from newsletters, convention programs, official organization documents, and journal articles. Combined with the earlier two studies, these three analyses were constructive to the design of this research.

¹¹⁷ Ibid.

¹¹⁸ Meidl, "Wisconsin Choral Directors Association."

CHAPTER II

OVERVIEW OF AL-ACDA HISTORY

Historical Context

In the early 1960s, following the founding of the American Choral Directors Association, many states established their own affiliated ACDA chapters. Throughout the 1960s, chairmen or chairwomen led these ACDA chapters. Division chairs made recommendations to the national executive committee for state leadership appointments. This was notable because at that time, a recommendation was needed in order to become a new member of ACDA. For example, in 1984 Southern Division President Mitzi Groom followed this procedure and nominated thirteen state chairpersons for various committees.¹¹⁹ The primary responsibilities of state chairs included identifying and recruiting other choral directors to build chapter membership.

As ACDA membership grew in Alabama, the leadership structure is thought to have paralleled the national offices, which established an executive board through which most decisions were made.¹²⁰ Little information is known about executive board positions in the early years of the association, however. No meeting minutes are known to exist that offer insight regarding officers or their decisions until 1978.¹²¹ Early executive board member positions included President, Vice-President (immediate past president), and President-Elect.

¹¹⁹ Mitzi Groom, "President's Part," *Reprise*, no. 11 (April 1984): 1.

¹²⁰ De Journett, "American Choral Directors Association," 222-223.

¹²¹ American Choral Directors Association, "Alabama Chapter Business Meeting." March 11, 1978.

Founding and Early Years of AL-ACDA

Little information is known about the early development years of AL-ACDA and no known documents exist from the founding of the organization. The earliest reference to AL-ACDA was found in the February 2001 issue of *Reprise* which mentioned AL-ACDA as a small state organization in 1972.¹²² In an interview with Gene Davis from 2001, Dr. Tom Smith discussed his recollections of ACDA at the time.

I can remember first hearing about ACDA when I was a choral director at Fairfield High School [in] Fairfield, Alabama in the late 1960s. The organization had just been founded and I remember that John Fowler, Supervisor of Vocal Music for the Jefferson County Schools, was a member. There was no active Alabama organization then, to my knowledge; however, when I came back to the state in 1972, there was a small state organization.¹²³

Dr. James Elson, Chairman of the Fine Arts Department at Huntingdon College, was involved in the establishment of AL-ACDA in the early 1970s. Early meetings of the organization were small, informal gatherings. According to AL-ACDA Historian, Gene Davis, the first of these meetings took place in 1974 at Huntingdon College in Montgomery, AL. She reported, “The state chapter was very small. There were musical gatherings instead of conferences. Choirs were simply invited to sing for each other. These informal ‘choir sings’ introduced Alabama choral directors to the American Choral Directors Association. My high school choir sang at Huntingdon College and I was sold on the organization.”¹²⁴ Three or four choirs participated in the festival-format state gathering.¹²⁵ Notably, despite his role as first President of the organization in 1974, Elson’s additional contributions to AL-ACDA remain

¹²² Gene Davis, “Our Beginnings,” *Reprise* (February 2001): 4.

¹²³ Ibid.

¹²⁴ Gene Davis, February 2007, Memorandum.

¹²⁵ Davis, “Beginnings,” 4.

mostly unknown to its current members and other choral directors and teachers in Alabama.

Structural and Leadership Changes

An Alabama native, Dr. Thomas (Tom) R. Smith returned to Alabama in 1972 after completing his doctoral degree at the University of Colorado.¹²⁶ While in Colorado, Smith experienced ACDA for the first time through the student chapter and later attended the first National ACDA Conference held in Kansas City in 1971. This experience encouraged Smith to promote ACDA in his home state. Smith joined the faculty at Auburn University in the fall of 1972 and established a student chapter of ACDA soon after. According to Smith,

I had become a member [of ACDA] while in graduate school at the University of Colorado and was very interested in expanding the membership in Alabama. We started a student chapter at Auburn in 1975 and the university chartered it in 1976. My first recollection of state activities was in 1974 when the Auburn University Concert Choir sang for a state ACDA gathering at Huntingdon College. Dr. James Elson was the Director of Choral Activities at Huntingdon College and was state president of ACDA.

Smith reported that by the mid-1970s, AL-ACDA membership had grown to approximately twenty-five to thirty choral musicians and continued to grow during the years that immediately followed.¹²⁷ In 1977, Smith was nominated and became the second president of AL-ACDA.

Smith's role as a choral educator in Alabama and as President of AL-ACDA significantly impacted the promotion of choral music within the state. Smith established the first AL-ACDA Summer Conference at Auburn University in 1978. It was designed to give choral musicians in the state of Alabama an opportunity to sing for other choirs, provide professional development for choral directors, and facilitate opportunities to socialize with one another. Smith said,

At Colorado they had state conventions for ACDA. And so I said, well, you know we

¹²⁶ See Illustration 8.1 in chapter eight for an image of Tom Smith

¹²⁷ Ibid.

need to do that here. I mean, that's a great thing to bring professional development for teachers and church musicians, the whole gamut... In addition, the visibility that it gave to ACDA... as far as music in the state, would have to be its own workshop and also to recruit and hopefully gain some more interest in members by doing that.

Smith recalled the conference format as “a little mini-ACDA convention, basically...you had sessions, workshops, and concerts.”¹²⁸ He said that registration for the conference was five dollars.

Following the success of the first AL-ACDA State Conference, members planned the second Alabama State Conference which took place in 1979 at Samford University in Birmingham, AL. After two successful conferences, the organization held a third in 1980 at Samford University which, for unknown reasons, drew only twelve to sixteen members.¹²⁹ This lack of attendance led the organization to combine forces with the Alabama Vocal Association in holding a Fall Workshop.¹³⁰

Smith continued to serve ACDA and the state of Alabama after his term as President ended. He served as ACDA Southern Division President from 1981-83 and remained an active ACDA member and choral educator in Alabama. When asked about his early contributions to AL-ACDA, he enumerated two items which he considered to be most important.

The first is the increase in membership. I do not remember the exact figures, but I am positive that the state organization more than doubled in size during those two years. The second thing was the establishment of the state convention. Both the 1978 and 1979 conventions were very successful, very time-consuming in planning, but very worthwhile for the choral musicians in the state of Alabama. It was so unique because it brought together choral musicians from all areas of choral music, not just the choral teachers. The

¹²⁸ Tom Smith. Personal interview by author, 9 August 2016. Digital recording. Cecil, AL.

¹²⁹ Gene Davis, “Alabama Conventions: In the beginning...,” undated.

¹³⁰ Davis, “Beginnings,” 4; Tim Banks. Personal interview by author. 19 February 2017. Digital recording. Skype.

emphasis was on the art of choral music and the difference that this art form can make in the lives of those who conduct, sing, and listen. Very little time was given to organizing, setting guidelines, and structuring choral activities; rather the emphasis was on the music and the people.¹³¹

Smith was highly regarded for his efforts in establishing the first state conference and the rapid increase in membership. He continued to serve AL-ACDA for the remainder of his career as treasurer.

Early Years Summary

In sum, little information exists about the early years of AL-ACDA, but sources suggested a small choral organization developed in the early 1970s. This young organization affiliated itself with ACDA by 1972, and in 1974 Dr. James Elson was nominated as its first President. Under Elson's leadership, choral directors first met at Huntingdon College for an opportunity to share choral music with one another.

Dr. Tom Smith, inspired by his experiences with ACDA in Colorado and at the National Conference, established the first state ACDA conference in 1978. Smith served as second president of AL-ACDA from 1977-79, during which time he facilitated two state conferences. These conferences doubled membership in AL-ACDA and brought together choral directors from across the state of Alabama for an opportunity to experience other choral ensembles and develop professionally. Conferences are discussed in more detail in later chapters (see chapter three).

1980s: Growth and Maturation

Similar to the nation as a whole, the recession of the early 1980s significantly impacted Alabama. For example, in 1981 the unemployment rate in Alabama was second highest in the

¹³¹ Ibid.

nation, and income growth rates shrank by nearly twenty-five percent.¹³² Though the causal relationship remains to some extent unclear, one could assume that such circumstances impacted the fledgling AL-ACDA organization, the result of which appeared to be a marked decline in participation statewide.

Following an unsuccessful third independent conference, AL-ACDA Executive Board members decided to partner with another state organization, the Alabama Vocal Association (AVA). Under the presidency of Eleanor (Rolman) Nation from 1979-1981, AL-ACDA combined forces with the Alabama Vocal Association (AVA), a subsidiary branch of the Alabama Music Educators Association (AMEA), for the first AVA/ACDA Joint Workshop in October of 1980.¹³³ According to Tom Smith, “as ACDA grew in Alabama, it started incorporating more... public school teachers, so it would be natural for the two to start thinking of ways to work together... You ended up having many of the same people in both organizations so... instead of having separate events, it would make more sense to get everybody, pool the resources.”¹³⁴

Smith reported that the state of Alabama experienced a surge of choral activity in the 1980s. Notably, in 1982, the city of Birmingham hosted the ACDA Southern Division Conference, planned by Dr. Smith. But Nation said, “I was disappointed at the small number of Alabama members who attended. What could be more convenient than having the convention in

¹³² “State’s unemployment rates trails only Michigan, West Virginia,” *Gadsden Times*, January 18, 1983, <https://news.google.com/newspapers?id=UqQfAAAAIIBAJ&sjid=KdYEAAAAIIBAJ&pg=1321,2664591&dq=unemployment+rate+by+state&hl=en>; Andrew C. Hove, Jr. “The Rise in the Number of Bank Failures in the 1980s: The Economic, Legislative, and Regulatory Background,” *FDIC Banking Review* no. 1 (11, 1998): 11.

¹³³ Davis, “In the beginning...,” undated.

¹³⁴ Smith, interview.

your own backyard?”¹³⁵ Alabama directors remained locally active in choral music, however, and in 1986, AL-ACDA sponsored the first Collegiate Choral Festival and later the first College and University Honor Choir, conducted by Dale Warland, in 1989.¹³⁶

Choral music in Alabama also developed in other ways. Overseen by president Eleanor Nation, AL-ACDA released its first issue of the *Reprise* newsletter in January 1981. It detailed the upcoming choral activities around the state, provided feedback about conferences and workshops, and discussed other opportunities for AL-ACDA members to be involved (for more information about the newsletter, see Chapter Seven).

At the Southern Division Conference in 1984, President Mitzi Groom expanded the executive board of AL-ACDA. According to the *Reprise*, April 1984, Groom nominated thirteen state Chairpersons to serve in various capacities representative of the choral culture of the time. The new Chairpersons included: Paul Crabb, Youth and Students; Gene Davis, Membership Chair; Betty J. Dobbins, Women’s Chorus; Bobby McCullar, Boy’s Chorus; Shirley Ellison, Vocal Jazz and Show Choirs; Allen Gillespie, Male Chorus; Steve Hodge, College and University Choral Music; Rebecca Lancaster, Junior/Community College Choral Music; James Brown, Choral Music in the Church; Bonnie Jean Early, Children’s Chorus; Karen Cantrell, Junior High School Choral Music; Tom Gibbs, Choral Music in the Community; and Rebecca Rockhill, Senior High School Choral Music.¹³⁷

The chair position of Ethnic Music and Minority Concerns remained vacant until later filled by Judy Montgomery. This position is notable for several reasons. In 1979, the national

¹³⁵ Eleanor Rolman, “Convention Reflections,” *Reprise* no. 5 (April 1982): 1.

¹³⁶ Davis, “In the beginning...,” undated.

¹³⁷ Groom, “President’s Part,” 1-2.

organization increased the focus of its National Repertoire and Standards committee in an effort to increase participation and inclusion of minorities at the state, division and national levels.¹³⁸

The purpose of this change was to foster broader acceptance of stigmatized populations at a national level, some of which included addressing discriminatory language and performance participation from minority groups at ACDA conferences. It also addressed the need for state chairpersons in states with sparse minority populations.¹³⁹

The large attendance at AL-ACDA's 1979 Conference was not matched in 1980. AL-ACDA lost nearly fifty members between the 1979 and 1980, which lowered total membership at the start of the new decade to eighty-two members.¹⁴⁰ AL-ACDA quickly responded however, and membership numbers during the 1980s consistently increased. In spite of a national recession in the early 1980s, reported memberships in January 1982 numbered 152.¹⁴¹ By the end of the decade AL-ACDA reported 194 members: a one-hundred percent increase from the start of the 1980s.¹⁴²

¹³⁸ Eugene T. Simpson, "Proceedings of the Symposium for Black Choral Conductors." Symposium, Glassboro State College, New Jersey, September 8, 1979.

¹³⁹ American Choral Directors Association, "Repertoire Ethnic and Multicultural History," accessed 31 January 2017, <http://acda.org/page.asp?page=ethnicchoirhistory>

¹⁴⁰ For more information, see Appendix B for Figure 2.1 which details all known membership information.

¹⁴¹ "State's unemployment rate trails," *Gadsden Times*; "Membership Statistics," *Reprise* no. 5 (April 1982): 1.

¹⁴² "Membership Totals," *Reprise* no. 23 (October 5, 1989): 3.

| Year | Total | New | Student | | | |
|--------|--------|-----|---------|--------|------|---------|
| *1970s | *25-30 | | | | | |
| 1979 | 131 | | | | | |
| 1980 | 82 | | 38 | | | |
| 1982 | 152 | 16 | | | | |
| 1989 | 194 | | | | | |
| 1990 | | 14 | | | | |
| 1996 | 306 | | | | | |
| 2009 | 269 | 67 | | | | |
| 2010 | 254 | 45 | | | | |
| 2011 | 276 | 66 | | Active | Life | Retired |
| 2012 | 276 | 64 | | | | |
| 2013 | 275 | 47 | 57 | 156 | 20 | 12 |
| 2014 | 322 | 90 | 94 | 165 | 18 | 13 |
| 2015 | 284 | 50 | 63 | 155 | 18 | 16 |
| 2016 | 298 | | | | | |

Figure 2.1 Membership Statistics for AL-ACDA from 1979-2016

Source: Issues of AL-ACDA newsletter *Reprise* and data from Sundra Flansburg.

*Estimated

In an email to the author, Director of Membership Development for National ACDA Sundra Flansburg explained that membership information from the 1980s and 1990s does not exist. The only data that exists from that time period include potentially unreliable global totals. Data for membership types active, life, and retired do not exist prior to 2013. Also, lack of records from the organization hindered the collection of further data.

Though few financial documents exist to reflect exact financial figures from the 1980s, interviews with various leaders during that time suggested that the status of the organization was tenuous. Still a young organization, AL-ACDA was unable to provide multiple activities for its membership. Indeed, according to respondents, AL-ACDA did not possess any profitable programs to generate funds.¹⁴³

As the organization transitioned leadership and into the 1990s, AL-ACDA highlighted four goals for 1989-1991. These goals included: (1) Increase membership by twenty percent during next year (thirty-eight new members); (2) Increase Southern Division Convention

¹⁴³ Pat Blackwell. Personal interview by author. 3 March 2017. Digital recording. Phone call; John Kincaid. Personal interview by author. 19 February 2017. Digital recording. Tuscaloosa, AL; Tom Smith. Personal interview by author. 24 February 2017. Phone call.

attendance. Goal: forty percent of state membership; (3) Increase active participation in ACDA voting; and (4) Increase active participation of state members. Additionally, leadership encouraged the members to join AL-ACDA committees and submit articles or reviews to the state newsletter.¹⁴⁴

1980s Summary

Though the 1980s did not start strongly with conference attendance or membership numbers, the executive board reminded members, through issues of the *Reprise* newsletter, to remain active and recruit new members. AL-ACDA combined forces with AVA at the start of the decade to create a Fall Workshop that benefitted both organizations and continued for many years. Structural changes to the board added thirteen chairpersons in various Repertoire and Standards areas, which were modeled after the national organization's structure. These positions provided leadership opportunities for choral directors across the state.

AL-ACDA created two new opportunities for college and university choral singers during this time, which offered opportunities for revenue, performance opportunities for the singers, and added visibility to the state organization. Membership steadily increased and had doubled by the end of the decade.¹⁴⁵

1990s: Continued Growth and Parting Ways

The 1990s were a period of significant growth for AL-ACDA. Perhaps one salient reason was the addition of The Young Voices Festival, first held at AL-ACDA Fall Workshop in October of 1991 (see chapter five on festivals for more information). It was planned by Children's Choirs Repertoire and Standards Chair Karen Nicolosi. Documents and interviews

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

suggest that the festival was not held in 1992.

But in the spring of 1993, middle school teacher and Jazz & Show Choir R&S Chair Shirley Ellison coordinated what she referred to as the first independent Young Voices Festival held at Auburn University and sponsored by AL-ACDA. According to Tom Smith, the Young Voices Festival exhibited success from its inception due to three main factors: (1) Membership in ACDA of participants' adult sponsor (typically a teacher) was required, (2) registration fees were charged, and (3) the festival provided young students of this age group an opportunity to sing together.¹⁴⁶ The popularity of the festival drove membership numbers and the registration fees collected boosted AL-ACDA's treasury. Smith reported that this festival was the first AL-ACDA festival to be profitable.¹⁴⁷

The fall of 1993 marked the final joint fall workshop between AVA and AL-ACDA until it resumed again for a short period of time in the summer of 1998. For a number of years, tensions between the two organizations were high, which resulted in the first "falling out" between AVA and AL-ACDA (see chapter four for more information regarding the collaborations with AVA). Gene Davis recalled, "I think the falling out happened when we had the two-day workshop and AVA wanted so many slots and ACDA wanted so many slots, and then it was...kind of falling out because we tried to keep it even."¹⁴⁸ Disagreements regarding the music presented at reading sessions during the collaborative fall workshop also contributed to

¹⁴⁶ Jessica Kaufhold. Personal interview by author. 20 September 2016. Digital recording. Skype; John Kincaid, interview; Megan Rudolph. Personal interview by author. 9 October 2016. Digital recording. Vestavia Hills, AL.

¹⁴⁷ Smith, interview. 24 February 2017.

¹⁴⁸ Davis, interview.

conflicts between the two organizations.¹⁴⁹

The break-up of the AVA/AL-ACDA joint workshop was not entirely without its positive side, however. In 1994, AL-ACDA paved the way for its first *Summer Literature Workshop*, coordinated by Vice President Brad Logan.¹⁵⁰ Among other benefits, this summer reading session provided opportunities for directors to experience new music in a variety of voicings. It continued annually for four years. AL-ACDA Historian Gene Davis described the *Summer Literature Workshop* as “primarily a reading session for each of the Repertoire and Standards areas. There were seven reading sessions and two performances at this two-day workshop.”¹⁵¹

The *Summer Literature Workshop* continued for several years. But AL-ACDA leaders chose to move to a conference-style summer meeting. Partnered with AVA again in 1998, this became the first officially named AL-ACDA conference called *Choral Celebration*.¹⁵² According to the *Reprise*, membership growth in the 1990s peaked at three hundred six members. AL-ACDA had gained over one hundred new members during the decade, with the largest portion of growth in the Active and Student membership categories.¹⁵³

1990s Summary

The 1990s was a decade marked by purposeful organizational flexibility specifically designed to meet the needs and desires of its various constituencies. For example, the Young

¹⁴⁹ Glinda Blackshear. Personal interview by author. 2 October 2016. Digital recording. Tuscaloosa, AL.

¹⁵⁰ Smith, interview. 9 August 2016.

¹⁵¹ Davis, February 2007, Memorandum.

¹⁵² *Choral Celebration* gave way to *Summer Celebration* from 2003-06. *Summer Celebration* was not affiliated with AVA.

¹⁵³ Alabama ACDA, “1995-96 State Report,” Memorandum.

Voices Festival, first started in 1991 at the AVA/AL-ACDA Joint Fall Workshop, proved to be a marked success for the organization.

This decade was also one of controversy, however. When AVA and AL-ACDA, who had enjoyed a successful symbiosis for part of the decade, disagreed over literature and workshop format, the two organizations parted ways. This circumstance led to AL-ACDA establishing a summer reading conference which met the desires of its membership for exposure to choral literature of the highest quality.¹⁵⁴ Membership grew from 194 to 306 members between 1990 and 1996.¹⁵⁵

2000s: Addressing the Needs of the Membership

The first decade of the new millennium presented some challenges to AL-ACDA in membership numbers generally and in meeting the needs and desires of its constituency specifically. As evidence, in a 2001 issue of *Reprise*, President-Elect Robert Wright commented on AL-ACDA's low membership numbers. Wright wrote, "Most people whom I have ever heard discuss the issue will say that when states host a convention...regional or national...their membership gets a real boost. Alabama's last Division convention was back in the early 1990's and our membership has slowly declined since."¹⁵⁶ According to Sundra Flansburg, current ACDA Director of Membership Development, membership numbers plateaued after cresting 300 and remained that way until 2014.¹⁵⁷

Two primary objectives of AL-ACDA were outlined in the Spring 2005 issue of *Reprise*:

¹⁵⁴ Davis, interview.

¹⁵⁵ Ibid. Information regarding membership numbers for years 1997-99 was not available.

¹⁵⁶ Robert Wright, "From the President-Elect," *Reprise* (May 2001): 1.

¹⁵⁷ Sundra Flansburg, e-mail message to author, November 9, 2016.

“(1) to make the choral music experience in Alabama as profound as possible for us and for our students; and (2) to enable choir directors in our state to grow musically, professionally, and personally through their associations with AL-ACDA.”¹⁵⁸ According to several AL-ACDA leaders, in an effort to meet the changing needs and desires of its membership community, AL-ACDA experimented with various programs, including interest sessions at the summer conference, literature dispersal methods, and choirs. Many of the programs and ideas, however, existed for only a few years with varying degrees of success.¹⁵⁹

The first of these ventures was the Alabama ACDA Reading Choir. Introduced in 2002, this choir consisted of forty-five to sixty voices comprised of some of the finest sight-singers in grades eight through twelve available.

The choir was conceived to provide the outstanding singer-musician with the opportunity to sing under the direction of one or more recognized music educators in a workshop setting with the state’s best student vocal musicians, to sing many selections from varying historical periods, to learn about style and vocal technique, and to encourage music literacy.¹⁶⁰

Auditions were held in April for the July rehearsals.¹⁶¹ Participating students and their parents completed a form, which included the singer’s information, a statement of commitment, a character/musicianship recommendation, and a parental commitment.¹⁶² Ken Berg, one of the AL-ACDA officials in charge of the event, defined the purpose of the honor reading choir in the

¹⁵⁸ Glinda Blackshear, “From the President,” *Reprise* (Spring 2005): 5.

¹⁵⁹ Blackshear, interview; Kincaid, interview.

¹⁶⁰ Ken Berg, “Alabama ACDA Reading Chorus,” *Reprise* (Fall 2001): 7-12.

¹⁶¹ *Ibid.*, 9. Sample audition materials were made available in the winter of 2002 issue of *Reprise*.

¹⁶² *Ibid.*, 11.

fall of 2005 issue of *Reprise*. Berg wrote, “The purpose of this choir is to allow students to: have a unique experience in the midst of the ‘summer doldrums;’ to make new friends with singers like them from other schools; to experience working with collegiate level conductors from our state and others of the nation; and to enjoy the wondrous skill of ‘music reading’ while singing great literature.”¹⁶³

During the rehearsals, singers sight-read between forty-five and sixty pieces of music. The Reading Choir continued through 2006. The following year, the board initiated the First Annual Alabama ACDA Invitational Choral Festival with a guest clinician (see Chapter Four regarding Festivals for more information).¹⁶⁴

Summer Celebration roundtable discussions during lunch was another innovative way that AL-ACDA attempted to address the needs of its members. This practice began at the 2003 *Summer Celebration*. Lunch, provided by AL-ACDA, facilitated discussions between members who were organized by Repertoire and Standards area. The luncheons continued through 2006 but were discontinued for two reasons. First, members complained about the lack of socialization with their friends and second, some desired to join multiple roundtable discussions. Ultimately, the roundtable idea failed due to cost.¹⁶⁵

According to then-President Glinda Blackshear, several other ideas were experimented with and then discontinued. They included, for example, the Saturday Sing, Conductor’s Chorus, Music Reading Room with Repertoire and Standards-specific binders of reliable choral octavos,

¹⁶³ Ibid., 11.

¹⁶⁴ Shirley Ellison, “From the President,” *Reprise* (Spring 2006): 2.

¹⁶⁵ Blackshear, interview.

and brochures.¹⁶⁶

Structural Changes

In the 2000s, AL-ACDA experienced two periods of structural change as a result of budgetary concerns and changes made at the national level. In the spring 2005 issue of *Reprise*, the organization reported a temporary budget crisis which occurred in fall of 2004, the cause of which was not specifically referenced in the article. As a result of the budget issue, the AL-ACDA Board elected to not publish the Fall 2004 issue of *Reprise*.¹⁶⁷ The column discussed advantages to move toward electronic editions of the newsletter and the addition of advertisements to help off-set the cost of printing. By the end of the decade, the *Reprise* newsletter was offered primarily online and advertisements were more widely incorporated into publications.¹⁶⁸

The following year, structural changes at the national level impacted the operations of division and state ACDA chapters. According to the spring 2005 issue of *Reprise*, roles of Repertoire and Standards Chairs at the division and state level were defined in “the book.”¹⁶⁹

This book, created by then-National Repertoire and Standards Chair Nancy Cox, outlined the responsibilities of chairs and presented suggestions for “building and enriching the various

¹⁶⁶ ACDA to Glinda Blackshear, memorandum, “AL-ACDA State Report 2003-2004.” Mentioned Saturday Sing was new in 2004. Philip Copeland was the clinician. Over 80 singers participated. “Designed for all ages of singers, this event was originally intended to be for men’s and women’s choirs;” Alabama Choral Directors Association, *Alabama ACDA Summer Celebration* (Birmingham, AL: July 10-11, 2006): 3. The reading room contained literature folders and additional resource materials available for perusal to the membership.

¹⁶⁷ Philip Copeland, “From the Editor,” *Reprise* (Spring 2005): 20.

¹⁶⁸ Gary Packwood, “A Message from the Editor,” *Reprise* (Fall 2009): 2.

¹⁶⁹ *Ibid.*, 4.

areas of choral interest.”¹⁷⁰ Glinda Blackshear recalled, “she made it her mission to define the responsibilities of every leadership role and publish it in a handbook. For the first time, every state had the same deadlines, job descriptions, and contracts.”¹⁷¹

Lastly, an interesting event occurred in 2009 when Tim Banks began his second Presidential term for AL-ACDA. He is the only President in AL-ACDA history to serve two terms. Banks is a well-known conducting pedagogue, ACDA member, and is the author of *A Conductor’s Lexicon: Resources for Basic Conducting Study*.¹⁷² Banks served his first term as President from 1981-83.¹⁷³

2000s Summary

The new millennium presented numerous challenges to AL-ACDA. New programs and ideas were implemented to address the changing desires of the constituency. The organization experimented with festivals, honor choirs, reading choirs, roundtable discussions, conference interest sessions, and literature. Two episodes of structural change influenced the way that AL-ACDA continued to operate. The budget crisis in the fall of 2004 led to the addition of advertisements within the *Reprise* newsletter and eventually to the newsletter offered primarily online and with the addition of advertisements.

National ACDA clarified the requirements of Repertoire and Standards chairs which

¹⁷⁰ Ibid.

¹⁷¹ Blackshear, interview.

¹⁷² Timothy P. Banks, *A Conductor’s Lexicon: Resources for Basic Conducting Study*. (Birmingham, AL: Highlands House Music Publishers, 2005).

¹⁷³ Timothy Banks. Personal interview by author. 19 February 2017. Digital recording. Skype; Banks recalled that he may have been asked to return to the Board to serve a term as President-Elect and subsequently President.

influenced the operations of division and state ACDA chapters. Lastly, in an AL-ACDA first, Tim Banks served his second Presidential term beginning in 2009.

2010-16: Influential Leadership and Growth

Most recently, several salient additions to AL-ACDA organizational goals stemmed from the desire to increase membership and to better meet the needs of the Alabama choral community. There is considerable evidence that suggests that strong leadership contributed to the success of the organization during these years. Presidents Jessica Kaufhold (2011-13), Marvin Latimer (2013-15), and Megan Rudolph (2015-17) made changes and additions to AL-ACDA which improved the organization's membership and finances as they offered numerous opportunities to improve choral music in Alabama.

President Kaufhold and President-Elect Latimer set a primary goal of increased membership. In an effort to accomplish that outcome, they first observed Board term limits, as specified by the national organization. Second, they increased membership on the Board by adding several at large Board positions. Specifically, in 2011, the AL-ACDA Board expanded by the addition of six State Area Representatives. These Area Representatives reported local choral news back to the Board and participated with R & S committees. Additionally, the first Student Representative was added to the board in 2012.¹⁷⁴

Kaufhold and Latimer worked together to institute initial changes to the summer conference. As President, Latimer first changed the name of the summer conference to be more representative of the changes made to its structure. Formerly *Summer Celebration*, the *Alabama*

¹⁷⁴ Alabama ACDA, *Reprise* (Spring 2012): 10. Hilan Powell of the University of Alabama was the first Student Representative from 2012-13. She was followed by Chris Barbee from Samford University who served from 2013-14. Krystal Stark from the University of Alabama served as Student Representative from 2014-17.

Choral Directors Association State Conference expanded to include multiple tracks so various interest sessions occurred simultaneously.¹⁷⁵ Previously, the conference offered only one track for all members to attend (see chapter three on conferences for more detail).¹⁷⁶

According to Megan Rudolph, who served as Program Chair for those innovative conferences, an increased number of sessions at the conference improved membership numbers, which in turn boosted summer conference attendance.¹⁷⁷ Social events were added to the conference both to increase attendance at the Monday evening concert and the conference attendance generally. Rudolph said, “If people are just having a great time, they’re going to come [to the conference]. It’s that personal connection. So hence, the social events.”¹⁷⁸

Notably, the membership growth improved most in student members and new members.¹⁷⁹ During Megan Rudolph’s term as President, AL-ACDA attempted multiple forms of communication to increase membership and attendance at the summer conference. A list of choral directors in the state of Alabama was divided among Board members and personal phone calls were made which encouraged attendance and membership. In 2015, Board members set a goal to contact ten people. This method was not entirely successful, however. The advent of social media was partially attributed to its lack of success.¹⁸⁰

¹⁷⁵ “Call for Interest Session Proposals,” *Reprise* (Fall 2011): 19. The name change was noted for the 2012 state conference.

¹⁷⁶ Megan Rudolph. Personal interview by author. 7 October 2016. Digital recording. Vestavia Hills, AL.

¹⁷⁷ Ibid.

¹⁷⁸ Ibid.

¹⁷⁹ Kaufhold, interview.

¹⁸⁰ Rudolph, interview.

Growth of the summer conference necessitated a bigger space than the various churches that previously housed the summer meetings. The University of Alabama in Tuscaloosa hosted its first AL-ACDA summer conference in July 2012. Several interview respondents suggested that the change of location and addition of social events at the summer conference generated positive feedback from the members.

AL-ACDA officials attempted several initiatives to improve conference attendance. For example, Board members tasked each other with increasing membership through intentional invitations to non-members. Rudolph described this as a way to “decrease the Birmingham-centric feeling” of the organization.¹⁸¹

In 2013, the Board voted to begin the Alabama Vocal Association ACDA Summer Conference Initiative in an effort to further increase membership and rebuild the relationship between AL-ACDA and AVA (see chapter six on initiatives for more information).¹⁸² This initiative, first described in the Spring 2014 issue of *Reprise*, was designed to encourage AVA members to attend AL-ACDA summer conference. The initiative allowed AVA members to pay only for the summer conference registration while their one-year membership fee was paid by AL-ACDA. According to Jim Schaeffer, current AL-ACDA Secretary-Treasurer, this initiative exhibited some modest success.¹⁸³

Jessica Kaufhold described another initiative taken by Board members as an important catalyst in the identification of unmet needs within the state. Specifically the “brain child” of

¹⁸¹ Ibid. Birmingham and its surrounding suburbs account for some of the highest wealth density in Alabama. Schools in the Birmingham area offer strong choral programs and directors from this area are active in AL-ACDA.

¹⁸² Kaufhold, interview.

¹⁸³ Schaeffer, personal communication.

AL-ACDA President Megan Rudolph and past-President Jerry Cunningham (1997-99), the Jazz and Show Choir Festival was established in 2013 (see the Contempo Choir Festival in Chapter Five for more information). The festival for non-traditional choirs formed out of the desire for a non-competitive show choir festival. According to Rudolph, it increased ACDA membership as it drew an unreached constituency to participate, and generated sizable revenue without much work from the organization.¹⁸⁴

An additional initiative for mentoring was established in 2014. Chaired by Hilan Powell and Garrett Lindsey, secondary choral teachers in Alabama and active AL-ACDA leaders, the mentoring program aimed to provide college students, new teachers, and young teachers the opportunity to connect with a mentor teacher to answer questions regarding issues encountered by young choral directors.¹⁸⁵ See Chapter Six on Initiatives for more information regarding the mentoring program.

Though this decade was marked by many positive changes, in 2011, long-time Alabama choral director Robert Wright died suddenly of a heart attack shortly after Christmas. The loss shocked the state, and AL-ACDA leaders searched for a way to honor the memory of such an influential leader. Kaufhold researched and developed the criterion to create an award which honored Dr. Wright, a task she had accomplished earlier in 2008 with the Thomas R. Smith Award.¹⁸⁶ In 2013, AL-ACDA honored Lisa Latham as the first recipient of the Robert E. Wright Award.

¹⁸⁴ Rudolph, interview; Gene Davis, “2016 Summer Conference ACDA Board Meeting Minutes,” July 19, 2016. The festival provides at least \$1,000 to AL-ACDA every year.

¹⁸⁵ Megan Wicks-Rudolph, “President’s Notes,” *Reprise* (Fall 2015): 4.

¹⁸⁶ See Chapter Eight for further details regarding these awards.

2010-16 Summary

Strong leadership contributed to the success of AL-ACDA from 2010-16. Presidents Jessica Kaufhold, Marvin Latimer, and Megan Rudolph implemented programs and initiatives which improved the organization's finances and improved outreach. The addition of six area representatives and one student representative expanded the Board to include opinions of choral musicians from across the state.¹⁸⁷

Changes to the state conference implemented by Latimer affected multiple aspects of the organization. The state conference received a name and location change in 2012, a move which facilitated an increase in number of interest sessions. The increase in sessions facilitated the acquisition of additional clinicians and membership increased, most notably in student and new members.¹⁸⁸

Initiatives and ideas to increase attendance and membership were explored. The Alabama Vocal Association AL-ACDA Membership Initiative began in 2014 and exhibited only modest results.¹⁸⁹ The Contempo Choral Festival established in 2013 reached an untouched part of Alabama's choral community and experienced resounding success in its first few years. The festival increased ACDA membership and generated sizable revenue for AL-ACDA without much work from the organization.¹⁹⁰

Additionally, the Board developed a program for mentoring outreach within Alabama. Established in 2014, the Mentoring Program was meant for use by mentor teachers as well as

¹⁸⁷ Alabama ACDA, *Reprise* (Spring 2012): 10.

¹⁸⁸ Rudolph, interview.

¹⁸⁹ *Ibid.*; Schaeffer, personal communication.

¹⁹⁰ Rudolph, interview.

those with a mentoring need. The database compiled by the organization facilitated contact between the mentor and mentee regarding a variety of topics that a new choir director encounters in their first few years of teaching.¹⁹¹

Chapter Summary

Developed in the early 1970s, the Alabama Chapter of ACDA developed and matured through its conferences and choral singing opportunities. Dr. Tom Smith established and facilitated the first two AL-ACDA conferences in 1978 and '79. Low membership numbers contributed to the collaboration between AL-ACDA and AVA, a relationship which benefitted both organizations and continued for many years. Membership numbers and revenue for the organization increased as a result of newly created singing opportunities, most notably due to the establishment of the Young Voices Festival in 1991.

Structural changes at the national level and budget concerns at home led to experimentation with various programs and ideas in an effort to address the changing desires of the constituency. A budget crisis in the fall of 2004 led to the addition of advertisements within the state newsletter and eventually led to the newsletter being offered primarily online. Lastly, strong leadership contributed to the success of AL-ACDA in its most recent years.

Overall, past leaders believed the AL-ACDA summer conference grew and improved in general and also positively evolved over the course of the past ten years specifically.¹⁹² The changes in conference structure exemplify the changes made by the organization to meet the

¹⁹¹ Lindsey, interview; Powell, personal communication.

¹⁹² Davis, interview; Kaufhold, interview; Kincaid, interview; Rudolph, interview; Smith, interview August 20, 2016.

desires of its membership. As a result, membership increased and attendance at the summer conference also improved.

CHAPTER III

AL-ACDA CONFERENCES

Similar to its parent organization, ACDA, the story of AL-ACDA is closely aligned to the story of the development of its annual conferences. The first such gathering occurred in 1974 when several choirs from across the state gathered at Huntingdon College to perform for each other. But this ad hoc event, though highly successful, was not continued in the following year and is not considered by the AL-ACDA officials to be the first official conference. The first official annual conference was organized by second AL-ACDA President Tom Smith. That conference took place at Auburn University May 5-6, 1978.

The format of the conference was similar to the earlier musical gathering with a few changes. For example, multiple concerts and mini-sing sessions were offered over the course of two days. The conference offered a lecture-demonstration by National ACDA President Walter Collins, a social hour hosted by the Auburn University Student ACDA Chapter, a luncheon, and a business session.¹⁹³ Performing choirs included collegiate singers, high school jazz and mixed choirs, and a student church choir.¹⁹⁴ This format became a template for future conferences whose activities generally could be separated into two categories, interest sessions and performances.

¹⁹³ Alabama ACDA, *Alabama State Convention Program* (Auburn, AL: May 5-6, 1978).

¹⁹⁴ *Ibid.*

Interest Sessions

Unlike ACDA National Conferences, which included more choral performances than educational content, AL-ACDA conferences, similar to other states, focused primarily on interest sessions. For example, though the first conference in 1978 offered only two interest sessions and numerous concerts, the second state conference offered fewer concerts and mini-sings, and more professional development sessions. The number of interest sessions scheduled for each state conference varied by year, but in general, interest sessions increased over time and in total significantly eclipsed the number of performance sessions (see Figure 3.1).

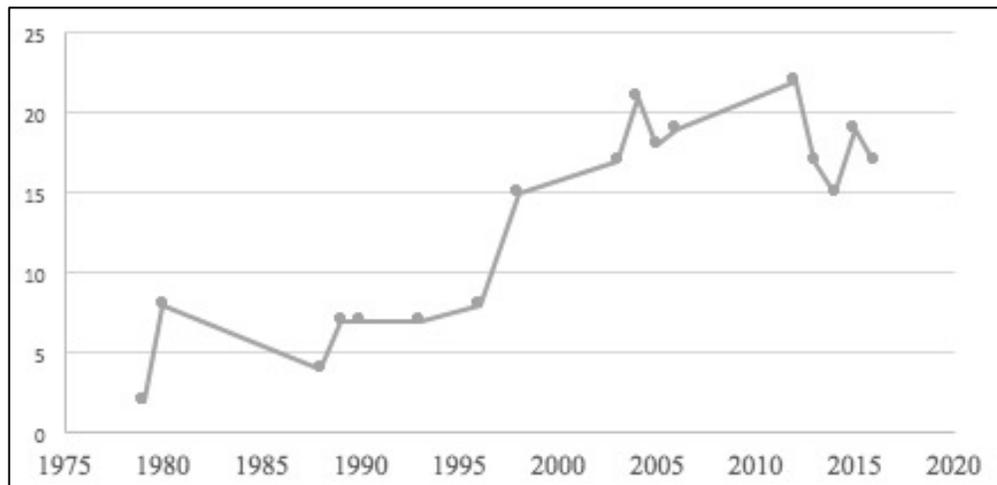


Figure 3.1. Number of interest sessions per conference, 1978-2016.

Though a complete record of summer conferences was not available, a representative number of archived conference programs allowed for some general analysis. During the years represented by these documents, a total of one hundred ninety-one interest sessions were offered to attendees. By far the most popular sessions, numbering fifty-one in total, were those devoted to reading new choral repertoire. The only conference which did not feature a reading session occurred in 1979. Similar to the number of total sessions, the number of reading sessions also generally increased over time (see Figure 3.2).

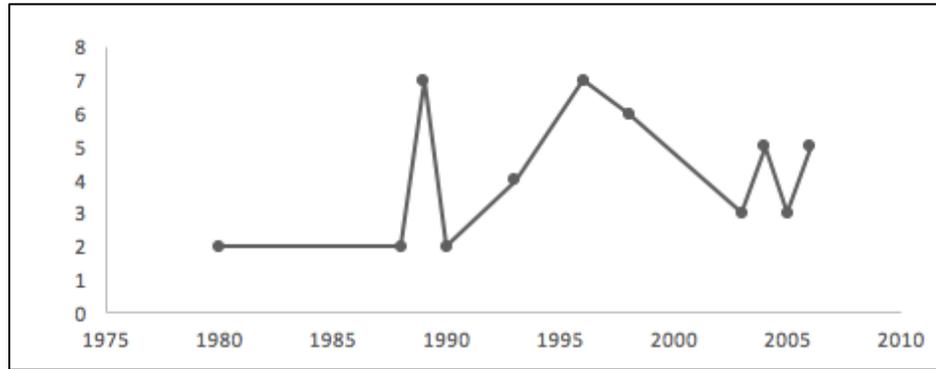


Figure 3.2. Reading sessions per conference year, 1978-2006.

Panel discussions were also popular. For instance, conference programs show that thirty-one separate panel discussions were held between the years 1979 and 2016. Most panel discussions occurred during luncheons and were organized around ACDA Repertoire and Standards areas. The round table luncheons could be categorized as follows: (1) boychoirs/children’s choir; (2) church and community; (3) middle school/junior high; (4) senior high; (5) show choirs/jazz choirs; and (6) two-year colleges/colleges and universities.

Other foci over the years included such topics as preparing students for college choirs, choral program administration, preparation for conference concerts, and a question-and-answer session about the AVA handbook. Sessions about regarding quality literature and choral techniques were particularly popular. Specialty sessions also appeared sporadically. For instance, topics included how to direct a musical, changing voice, movement in the choral classroom, church music, sight reading, best performance practices, and technology. Notably, elementary level choirs were represented at only one conference, 1998.¹⁹⁵

¹⁹⁵ Marvin Latimer, Philip Copeland, Melinda Doyle, Ian Loeppky, Laura Moore, Diane Orlofsky, “Strategies for Success: Preparing Choral Students for College,” *Alabama Choral Directors Association Summer Conference 2015* (Tuscaloosa: AL, July 13-14, 2015); Joe Tisdale, Gene Davis, Shirley Ellison, Eleanor Rolman, “The Organization and Administration of the Choral Program,” *Alabama State Convention* (Birmingham, AL: May 11-12, 1979); Perry White, “The Convention Concerts: Preparation and Performance,” *Alabama State Convention*

Performances

Like interest sessions, choral performances apparently served a valuable purpose for AL-ACDA conferences. Like ACDA national conferences, these performances offered choral directors the opportunity to listen to other ensembles, support colleagues, and gain ideas for possible repertoire.¹⁹⁶

These performances were primarily a local affair and featured, with few exceptions, choral ensembles from across the state of Alabama. Ensemble types included church, collegiate, community, high school, honor, and middle school choirs. The number of performances per conference remained about the same over the years with the exception of 1980. The 1980 conference, the ACDA and AVA Joint Fall Workshop, featured a significantly larger number of choral performances, though this number likely was primarily due to the conference occurring during the school year rather than during the summer (see Figure 3.3).¹⁹⁷

(Birmingham, AL: May 11-12, 1979); Susan McCall, Betty Jean Gosdin, “What You Really Want To Know About Your AVA Handbook... But Are Afraid to Ask,” *Fall Workshop* (Montgomery, AL: October 22-23, 1993).

¹⁹⁶ Davis, interview; Smith, interview. 9 August 2016.

¹⁹⁷ Alabama Choral Directors Association and Alabama Vocal Association, *Joint Fall Workshop* (Montgomery, AL: October 10-11, 1980).

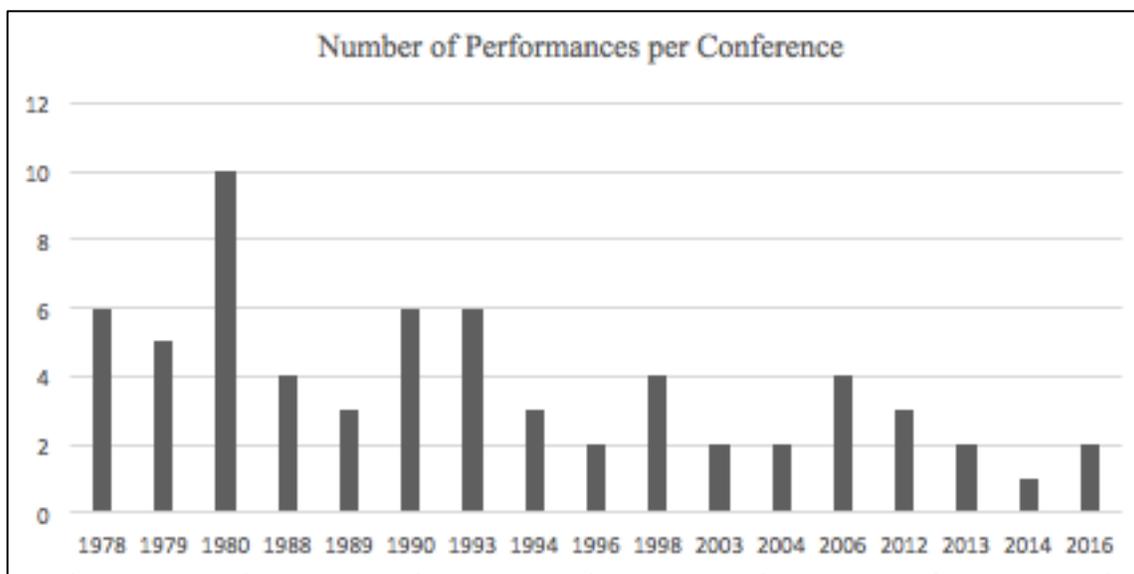


Figure 3.3. Number of Performances per Conference, 1978-2016.

Collegiate ensembles, which included Auburn, Birmingham-Southern, UNA, Huntingdon College, Samford, University of South Alabama, Troy State, UAB, University of Alabama in Huntsville, and the University of Montevallo were the most frequent groups to be featured at AL-ACDA conferences. High school ensembles also featured prominently and appeared to be dispersed from across the state. For example, high schools included several from the Birmingham area, and others from Decatur, Tuscaloosa, Montgomery, Auburn, and Oxford.

Though not to the extent of school choirs, church and community choirs were also participants at conferences over the years. Notably, performances by church choirs were often representative of the conference host city. Community choirs included the Indian Spring Glee Club, Selma Civic Chorus, Birmingham Singers, Birmingham Boys Choir, Alabama Boys Choir, Montgomery Chorale, Lee Scott Singers, and Chansons Ensemble. Middle school choirs that performed at conferences included groups from Huntsville, Northport, and Birmingham.

Many directors of the ensembles which performed were members of AL-ACDA leadership at some point. Notable directors included Tim Banks, Ken Berg, Gene Davis, Shirley

Ellison, Allen Gillespie, Brad Logan, Bill McMillan, Fred Stroup, Tom Smith, and Robert Wright.

The Alabama Honor Reading Choir performed at state conferences in 2003, 2004, and 2006 (See Figure 3.4 for percentage details). Like interest sessions generally, elementary choirs were noticeably absent from conference performances. Such trends, though, were representative of ACDA as a whole, which has struggled over the years to serve the needs of its many elementary choral directors and teachers.

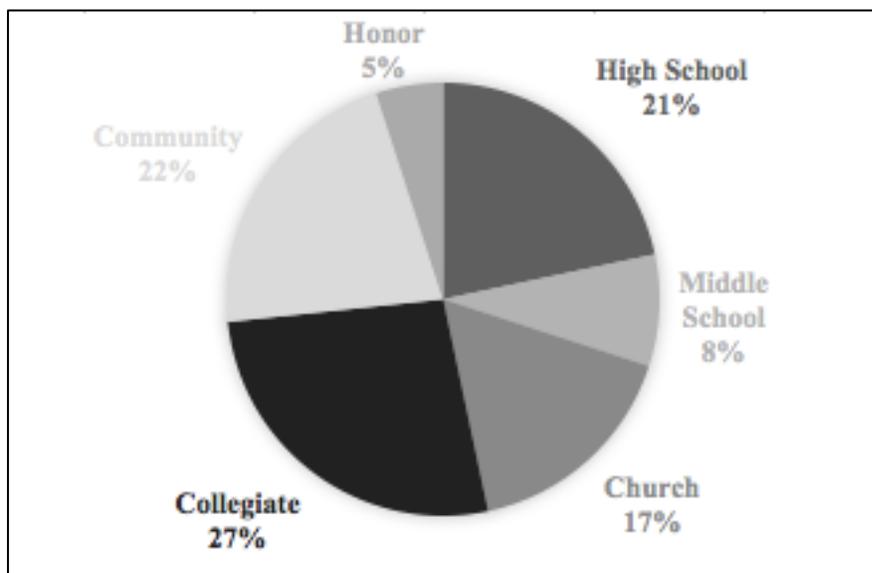


Figure 3.4. Percentages of choral performance group types at state conferences, 1978-2016.

Guest Speakers

A number of nationally-recognized choral directors and leadership members spoke at AL-ACDA conferences throughout the decades. For instance, as earlier mentioned, the first AL-ACDA State Conference in 1978 featured then-National ACDA President Walter Collins. State President Tom Smith recalled using his connection in Colorado and invited Collins to serve as clinician.¹⁹⁸ An important force in the development of ACDA at the national level, Collins

¹⁹⁸ Smith, interview.

supported the development and success of state chapters.¹⁹⁹

Lynn Whitten, also from Colorado, served as clinician for the 1993 Fall Workshop. Whitten was National ACDA President-Elect from 1995-97.²⁰⁰ National ACDA President Milburn Price, also a frequent presence at AL-ACDA conferences, joined the community of Alabama choral directors in 1993 when he began as Dean of the School of Performing Arts at Samford University where he served until 2006.²⁰¹ Other clinicians at early conferences included Charlene Archibeque, Allen Crowell, and Craig Denison.²⁰²

The practice of bringing a national headliner became the norm in following years, and continues today. For example, recent headliners with a national reputation included Sandra Snow, Michigan State University; Joe Nadeau, Heartland Men's Chorus; Jerry McCoy, North Texas State University, and Sonja Sepulveda, Salem College, to name only a few.²⁰³

Alabama state conference officials often invited regional and local conductors as well. Regional conductors who served as clinicians included Larry Wyatt, who served as ACDA Southern Division President from 1983-85; and Lynne Gackle, former ACDA Southern Division

¹⁹⁹ Walter S. Collins, "President's Address" (presented at the ACDA National Convention, Kansas City, March 8, 1979), 1, accessed February 16, 2017, <https://acda.org/page.asp?page=Collins-15a>.

²⁰⁰ American Choral Directors Association, "Officer's History," accessed 16 February 2017, https://acda.org/page.asp?page=officers_history

²⁰¹ "Milburn Price," Wikipedia, accessed 16 February 2017, https://en.wikipedia.org/wiki/Milburn_Price

²⁰² Alabama ACDA, *Choral Celebration '98* (Homewood, AL: July 28-29, 1998); Alabama ACDA, *Summer Celebration 2003* (Birmingham, AL: July 7-8, 2003).

²⁰³ ACDA & AVA, *Annual Fall Workshop* (Montgomery, AL: October 26-27, 1990); Alabama ACDA, *Summer Conference* (Tuscaloosa, AL: July 12-13, 2012); Alabama ACDA, *Summer Conference* (Tuscaloosa, AL: July 14-15, 2014); Alabama ACDA, *Summer Conference* (Tuscaloosa, AL: July 18-19, 2016).

Chair.²⁰⁴ Local clinicians were often well-known conductors in Alabama or in the surrounding states. These conductors included Hugh Thomas, Chairman of the Department of Music at Birmingham-Southern College and conductor from 1964-1993, John Dickson, Lynne Gackle, Jeffrey Redding, Mary Jane Phillips, and Daniel Jackson.²⁰⁵

Summary

Established by Tom Smith, the Alabama ACDA state conference served the choral community of Alabama by providing various professional development interest sessions and performances. Although the number of interest sessions varied per conference, generally the number of interest sessions offered increased throughout the decades. The organization's emphasis on providing its membership with quality repertoire is evident in the high number of sessions dedicated to discussing repertoire and the significant number of reading sessions offered over the years.

Performances served a valuable purpose for AL-ACDA as well. They offered choral directors the opportunity to listen to other ensembles from the state, support colleagues, and gain repertoire ideas. Performing ensembles of various types were representative of high schools, colleges, middle schools, and community choirs from across Alabama. Guest speakers and

²⁰⁴ ACDA & AVA, *The Annual Fall Workshop* (Birmingham, AL: October 28-29, 1988); Southern Division ACDA, "Southern Division Past Presidents," accessed 7 February 2017, <http://acdasonthern.org/presidents-page/>; Alabama ACDA, *Summer Celebration 2004* (Birmingham, AL: July 12-13, 2004).

²⁰⁵ ACDA & AVA, *Annual Fall Workshop* (Montgomery, AL: October 27-28, 1989); Birmingham-Southern College, "Birmingham-Southern music legend Hugh Thomas dies," accessed 16 February 2017, http://www.bsc.edu/communications/news/2002/20020725_thomas.htm; *Summer Celebration 2003* (July 7-8, 2003); *Summer Celebration 2004* (July 12-13, 2004); Alabama ACDA, *Summer Celebration 2005* (Birmingham, AL: July 11-12, 2005); Alabama ACDA, *Summer Celebration 2006* (Birmingham, AL: July 10-11, 2006). Jackson additionally served as a YVF clinician in 2008.

clinicians from Alabama, the southern region, and nationally-recognized conductors and educators spoke at AL-ACDA conferences.

CHAPTER IV

COLLABORATIONS WITH OTHER STATE ORGANIZATIONS

Unlike most states who rely on their state ACDA organization for leadership in statewide choral initiatives, such as performance assessments and festival choirs, Alabama possesses a fully functioning Alabama Vocal Association (AVA). AVA, which is affiliated with the National Association for Music Educators, serves as the primary organizer of choral events for Alabama schools. In an attempt to better serve the members of both organizations, AL-ACDA and AVA combined forces for a period of time. This collaboration resulted in some improvements in choral events for students during the years of the collaboration. Ultimately, however, the relationship between the two organizations dissolved due to various internal tensions.

Secondly, as with all organizations, Alabama ACDA has possessed challenges that are to some extent unique to the state. For example, largely due to its geography and the location of its major cities, Alabama ACDA has traditionally been confronted with the task of serving constituencies in diverse large population centers, especially in the northern part of the state where a strong tradition of choral excellence exists in the schools, churches, and universities of the region. Due to this circumstance, Al-ACDA officials and members in northern Alabama formed a long standing shared choral event with the Tennessee Choral Directors Association, the Annual Quad-City Choral Festival. Though not officially part of AL-ACDA activities, this event evolved over time, and still functions in the form of an invitational choral festival hosted by the University of Northern Alabama.

Alabama Vocal Association

As referenced earlier, AL-ACDA and AVA both are tasked with creating educational and performance opportunities for Alabama choristers, their directors, and their teachers. Though the goals of their parent organizations, ACDA and NAFME (MENC) have diverged over the years, the goals of these two state organizations are mostly aligned, leading to competition for members and duplication of efforts. To address this circumstance, officials from the two organizations experimented with a system of collaboration, whereby both organizations would share in the benefits and responsibilities of state choral events. The first such AL-ACDA and AVA event, the Joint Fall Workshop, occurred in October of 1980 in Montgomery.²⁰⁶

In addition to collaborative workshops, the two organizations worked together to solve practical matters facing their common constituencies. For example, in the first issue of *Reprise* published in January 1981, AL-ACDA encouraged its membership to aid in resolving a scheduling conflict regarding the All-State Choral Festival.²⁰⁷ Specifically, the All-State Choral Festival, organized by the Alabama Music Educators Association (parent organization of AVA), was to be held at the same time as the ACDA Southern Division Conference in 1982.

Through collaboration between the two organizations, the scheduling issue was resolved in a timely manner. In a follow-up issue of *Reprise* in April 1981, AL-ACDA thanked AVA for changing All-State dates. AL-ACDA officials wrote, “So that this conflict will no longer be a problem to all our fine fellow directors... Thank you, AVA, for a timely decision, and one which

²⁰⁶ Alabama Choral Directors Association & Alabama Vocal Association, *Joint Fall Workshop* (Montgomery, AL: October 10-11, 1980).

²⁰⁷ “AVA Board Considerations,” *Reprise* no. 1 (January 1981): 2.

will surely strengthen both AVA and ACDA in the state of Alabama.”²⁰⁸

The collaborative atmosphere did not last, however. Tensions between the organizations started to rise at the beginning of the 1990s. Although both organizations served choral directors and choristers, AVA and AL-ACDA offered different benefits for their membership. Pat Blackwell, retired Executive Secretary of AVA, said, “It has always been the conception that AVA did the teacher aspects while ACDA did more of the literature aspect of it.”²⁰⁹

Additionally, the educational structure of Alabama required that public school teachers who wished to participate in any All-State ensembles, honor choirs, or other AMEA-affiliated programs must hold a membership in AVA. Tom Smith said, for instance,

When you’re a choral director, you compare ACDA with AVA and overall [NAfME], then they’re going to choose ACDA because all it does is focuses on your area. But...when you get down to the vocal association...that’s when you’ve got two organizations that are both zeroing in strictly on the choral area...AVA...has to be there for the [public school] choral directors because their whole structure of district and state evaluations and All-State, all of that is on the AVA side. And so...they don’t have a choice as long as they’re part of the total state program in Alabama.²¹⁰

Though interview participants recalled few specifics, they generally believed the earliest tensions between the two organizations dated to the collaborative 1993 Fall Workshop held at Huntingdon College.²¹¹ In the May 2001 issue of *Reprise*, AL-ACDA President Robert Wright discussed the relationship between the two organizations. He wrote, “The AVA/AL-ACDA summer collaboration has worked, with varying degrees of success, for several years now.

²⁰⁸ “Thank you, Alabama Vocal Association,” *Reprise* no. 2 (April 1981): 3.

²⁰⁹ Blackwell, interview.

²¹⁰ Smith, interview.

²¹¹ Davis, interview; Alabama Vocal Association & Alabama Choral Directors Association, *Fall Workshop* (Huntingdon College: October 22-23, 1993).

Truthfully, probably more so for AVA than for ACDA because of the narrow focus of AVA [as compared to ACDA]. If we are to continue this activity, how can we strengthen it for our church and community members?”²¹²

Although respondents were unable to recall the precise catalyst, several reported that during a 2002 meeting in which AL-ACDA leadership and AVA leadership members were present a disagreement ensued.²¹³ Meg Rudolph, a new teacher at the time, who was in attendance at the meeting, said, “[I was] sitting in a room with people yelling. It was a general meeting and people were just yelling back and forth. It was a little scary as a new teacher.”²¹⁴ Pat Blackwell agreed. She said, “Our President-Elect of AVA sat through that meeting and when she came out she said, ‘I don’t know that I can do this.’ I mean it really shook all of us to the core...I can’t tell you how tense that meeting was.”²¹⁵

One reason for the disagreement was associated with the music presented during reading sessions.²¹⁶ According to Davis, members from the two organizations disagreed about the amount of AVA honor choir music to be featured versus other repertoire. Davis said, “I think the falling out happened when we had the two-day workshop...AVA wanted so many slots and

²¹² Robert Wright, “From the President-Elect,” *Reprise* (May 2001): 1-2.

²¹³ Interview responses seemed to indicate the meeting potentially took place at the 2002 fall workshop, although no documented evidence was found.

²¹⁴ Rudolph, interview.

²¹⁵ Blackwell, interview.

²¹⁶ Davis, interview.

ACDA wanted so many slots, and then it was... a kind of falling out because we tried to keep it even.”²¹⁷

In a recent interview, AVA Executive Secretary Blackwell summed up the growing tensions over the years of collaboration between the two organizations. First, leaders of AVA believed the needs of both memberships were not being adequately met and there was not equal participation from the respective memberships. Blackwell said that during the collaborations the two organizations split profits equally. However, AVA leadership did not believe there was equal participation from both organizations to warrant dividing the money equally. One respondent said, “We had a big meeting one time about joining and I was a part of that meeting. I brought in some financial statements... It was very obvious what was happening.”²¹⁸

Secondly, Blackwell said the two organizations disagreed about scheduling the joint conference. AVA members preferred to have a conference in the fall, whereas AL-ACDA members preferred the summer. AVA school teachers did not feel that the summer conference benefitted them as much. One said, “I think it was purely because we felt like we were losing ground coming in the summer. The summers had become shorter and shorter and shorter for teachers, which doesn’t mean as much for ACDA because you’ve got church, you’ve got community—people that are not working on that school schedule.”²¹⁹ AVA leadership believed that although the two organizations focused on different aspects of choral music, Blackwell said

²¹⁷ Ibid.

²¹⁸ Ibid.

²¹⁹ Ibid.

“we felt it would be better for the membership to be able to experience two different workshops as opposed to one.”²²⁰

AVA President Kathy Hughes and AL-ACDA Board members Robert Wright and Gayle Smith served at the time of the split. Blackwell stated that although “they were the ones that got all the daggers thrown at them,” the leaders acted professionally and continued communication between the organizations.²²¹

Another reported reason for the disagreement originated from a clash of personalities between AVA and AL-ACDA leadership. Some believed the escalation occurred due to “people with strong personalities who weren’t willing to concede.”²²² Regardless of the reason, the AL-ACDA Board decided the relationship had become, according to Blackshear, “So acrimonious...that was when the Board decided we would separate definitely.”²²³ By the summer of 2003, each organization continued with their separate workshops. For AL-ACDA, this led to the development of the Summer Literature Workshop coordinated by Board member Brad Logan.²²⁴

The separation of the organizations did not end the conflicted feelings by those in both AL-ACDA and AVA, however. Friendships that existed between members of the two organizations were strained as a direct result of the disagreement. One ACDA respondent said, “I understand there were a lot of hurt feelings and a lot of people who didn’t speak to each other for

²²⁰ Ibid.

²²¹ Ibid.

²²² Blackshear, interview.

²²³ Ibid.

²²⁴ Smith, interview.

years and years.”²²⁵ Blackwell recalled the meeting and said, “A lot of times you can just say something that you don’t really mean and it cuts to the core. And a couple of people really felt like they got cut to the core.”²²⁶

Additionally, opinions of the organizations remained sour. Megan Rudolph remembered attending AVA board meetings early in her involvement with AL-ACDA. Rudolph said, “My perception of the AVA Board for a long time was it was a dictatorship and very intimidating. It was not a place you felt you could go and talk to those people on the hill.”²²⁷ Blackwell said that due to her position on the AVA Board, she became less active in AL-ACDA following the split between the organizations.²²⁸

Most recently, however, both organizations worked toward repairing their working relationship. For example, according to Meg Rudolph, officials from AVA and AL-ACDA worked together to identify all schools in Alabama which offered choral programs.²²⁹ Additionally, AL-ACDA began an AVA Members Initiative to encourage participation in the AL-ACDA summer conference. These initiatives instituted by AL-ACDA officials were well-received. Blackwell said, “[The programs] have really made a difference in trying to get people to be members of both organizations.”²³⁰ Finally, in 2016, AL-ACDA provided professional

²²⁵ Blackshear, interview.

²²⁶ Blackwell, interview.

²²⁷ Rudolph, interview.

²²⁸ Blackwell, interview.

²²⁹ Rudolph, interview.

²³⁰ Blackwell, interview.

development opportunities primarily for AVA choral directors at the All-State Choral Festival.²³¹ Such efforts on the part both organizations have effectively forestalled the ill will that existed between the organizations for so many years.

Tennessee Valley Choral Directors Association

The Tennessee Choral Directors Association (TCDA), first known as the Tennessee Valley Choral Directors Association, first partnered with AL-ACDA members in 1974. In conjunction with area schools in northern Alabama and the University of North Alabama (UNA), the Annual Quad-City Choral Festival “was formed for the purpose of working together for a common goal—quality choral programs in our schools.”²³² Though only tangentially associated with AL-ACDA statewide, the Quad City Choral Festival was consistently organized and supported by AL-ACDA members. It provided a choral experience to singers in northern Alabama for over twenty-five years.²³³

The Quad City Choral Festival served as a non-auditioned, “y’all come” choir for any student who wished to participate.²³⁴ A description of the festival was published in the April 1982 issue of *Reprise*. In read, “Outstanding choral students from the various schools will be selected to be in the one hundred fifty voice SATB high school choir, or the one hundred voice SSA junior high/middle school choir, or the prestigious sixteen voice SATB high school

²³¹ Rudolph, interview.

²³² Rebecca Rockhill, “Quad-Cities Festival,” *Reprise* (October 2000): 4.

²³³ Ibid.

²³⁴ Ian Loeppky. Personal interview by author. 3 February 2017. Digital recording. Phone call.

ensembles.”²³⁵ Not only for northern Alabama constituencies, the festival over the years has attracted conductors and choirs from across the state of Alabama and across the country. Some previous conductors of the Quad-City Choral Festival included Joseph Groom, Richard Cox, Colleen Kirk, Robert Barr, Hugh Thomas, and Phyllis Merritt.²³⁶

Dr. Ian Loeppky, arrived at the University of Northern Alabama (UNA) in 2003 where he served as a Professor and Director of Choral Activities.²³⁷ After years of participating in the Quad-City Choral Festival, Loeppky transitioned the festival into the UNA Honor Choir in 2010. At the time, some directors feared that students participated in the festival only to get out of school for the day.²³⁸ For two years, Loeppky kept the non-select model of the festival as the newly adopted format was slowly implemented.

The new honor choir format made the large choir more selective which facilitated the performances of more difficult music. The first year of the transition, schools selected eight of their best singers to join the UNA Chamber Choir. The second year of the transition allowed schools to select twelve elite singers to participate with the UNA Chamber Choir.²³⁹ The honor choir was led by Dr. Loeppky in a one-day event. The participating students received their music in advance and collaborated with the Chamber Choir to facilitate a concert in the evening.

²³⁵ “Quad-City Choral Festival,” *Reprise* (April 1982): 4.

²³⁶ *Ibid.*

²³⁷ “Music Faculty: Dr. Ian Loeppky,” University of North Alabama, accessed 3 February 2017, <https://www.una.edu/music/faculty/ian-loeppky.html>

²³⁸ Loeppky, interview.

²³⁹ *Ibid.*

Additional UNA choruses performed on the concert as well.²⁴⁰ According to Rebecca Rockhill, a frequent participant and organizer, the event “provided a positive and rewarding experience for choral students and teachers in [the] area.”²⁴¹

Despite the decades-long history of the festival, however, it was not ever a central part of AL-ACDA activities. As evidence, it was referenced only three times in the *Reprise* newsletter: January, 1981; April, 1982; April of 1985; and October of 2000. Although AL-ACDA did not officially coordinate with the TCDA in the creation or facilitation of the Quad-City Choral Festival, members of AL-ACDA leadership participated and supported the festival, which allowed it to remain strong. As of 2016, the UNA Honor Choir is still an active program in North Alabama. According to Loeppky, its existence in North Alabama fostered excellent choral music opportunities for students for over thirty-five years.²⁴²

Summary

AVA and AL-ACDA exist as two unique organizations which serve different needs of the same constituency. Over the years, the two organizations collaborated and shared membership benefits with varying success. Due to rising tensions which started in the early 1990s, Board members from both organizations disagreed about a number of topics which included financial responsibility, membership percentages, scheduling, and literature offerings at the joint workshops, among other items. Ultimately, tensions between the two organizations overpowered the relationship and the partnership ended. A precise catalyst was never identified, however, the split between AVA and AL-ACDA enabled the two organizations to go their

²⁴⁰ Ibid.

²⁴¹ Rockhill, “Quad-Cities,” 4.

²⁴² Loeppky, interview.

separate directions both in philosophy and offerings to their memberships. Most recently, both organizations worked toward repairing their relationship through the establishment of a membership initiative, and offering professional development sessions for teachers at All-State performances.

Due to the geography of the state of Alabama, state ACDA leaders in Tennessee and Alabama partnered to establish the Quad City Choral Festival. Although only tangentially associated with AL-ACDA statewide, the festival provided performance opportunities for singers in northern Alabama. Upon the arrival of Dr. Loeppky at the University of Northern Alabama, the non-auditioned ensemble evolved into an honor choir which still serves the area today. The festival was not a central aspect of AL-ACDA, nor was it officially coordinated with the organization, the participation and support from AL-ACDA allowed the festival to remain strong for over thirty-five years.

CHAPTER V

FESTIVALS

As an ACDA affiliate, AL-ACDA possesses a number of structural similarities to its parent organization. Primary among these is the Repertoire and Standards (R&S) structure, whereby specific board members are charged with addressing the needs of a particular sub set in the choral community (e.g., Church Choirs, Boy Choirs, College Choirs, High School Choirs, Community Choirs, etc.). According to the national organization, R & S Chairs serve at state, division, and national levels to provide leadership, resources, and mentoring in their particular area of expertise for their constituents.²⁴³ In this regard, AL-ACDA has shown itself to be particularly successful over the years in developing festivals with a specific focus. Such events, usually annual, have served the needs of countless choral directors and choristers, especially in the recent years of AL-ACDA's existence.

Collegiate Choral Festival

In 1984, AL-ACDA members met at the Joint Fall Conference for AVA and AL-ACDA. Dr. Fred Stroup, of the University of Alabama-Birmingham, suggested to the combined boards that he desired to create a non-competitive festival opportunity for collegiate singers in Alabama. To attempt to determine the need for such an event, AL-ACDA mailed survey letters to twenty collegiate ACDA members in December of that year. Not surprisingly, the collegiate directors indicated an interest in the festival, so AL-ACDA scheduled the first Alabama Collegiate Choral

²⁴³ Nancy Cox, "Repertoire & Standards: National Report 2010-2011," accessed March 16, 2017, <https://acda.org/Editor/assets/National%20report%202011.pdf>

Festival to take place in the spring of 1986.²⁴⁴

AL-ACDA leadership believed this festival would be successful based on other state models. One official wrote, “Annual festivals under ACDA sponsorship have been very successful in other states and have given college choral ensembles the opportunity to hear choirs from other collegiate institutions in the state.”²⁴⁵ The proposed structure for the all-day festival consisted of fifteen to thirty minutes per choral ensemble for performance of repertoire with a combined choir performance to end the festival. Though successful, the first Collegiate Choral Festival did not immediately become an annual event for AL-ACDA.

Several years later, however, in the May 1990 issue of *Reprise*, another “First Annual Collegiate Choral Festival” was announced.²⁴⁶ The University of Montevallo hosted the second iteration of the inaugural Collegiate Choral Festival on April 6, 1991. The non-adjudicated festival allowed each participating choir to present a twenty to thirty minute concert. According to Brad Logan, organizer of the event, the purpose of this format was to provide attendees “the opportunity to hear a variety of choral literature performed by a number of ensembles. [Logan wrote] Such an exposure will be a valuable educational tool for both students and directors.”²⁴⁷ Similar to the first attempt at the collegiate choral festival, however, the Montevallo event was not offered again in following years.

Over a decade later, AL-ACDA again offered what it called the “first Collegiate Choral Festival.” First referenced as “A Great Idea Reborn,” the third iteration of the initial Collegiate

²⁴⁴ “Alabama College/University Choral Festival Update,” *Reprise* no. 14 (April 1985): 2.

²⁴⁵ *Ibid.*

²⁴⁶ Brad Logan, “College/University,” *Reprise* no. 25 (May 1990): 4.

²⁴⁷ *Ibid.*

Choral Festival was held on November 13, 2003 at Southside Baptist Church in Birmingham.²⁴⁸

The format for the festival differed slightly from previous festivals. The morning was available to any choral ensemble that wished to sing for an audience as an individual choir. In the afternoon, the groups combined to perform a mass choir setting under the direction of Dr. Jerry Warren.²⁴⁹

AL-ACDA officials touted the festival as a “rousing success.” In total, over four hundred-twenty college students from nine different choirs performed. Participant institutions included Samford University, Shelton State Community College, University of Alabama-Birmingham, University of Alabama in Tuscaloosa, Huntingdon College, Troy State, Auburn University, Wallace State, and the University of Montevallo.²⁵⁰

Additionally, ACDA student chapters met at the festival over lunch. Collegiate students enjoyed sandwiches and conversed with clinician Jerry Warren and past national ACDA President Milburn Price.²⁵¹ Price and Warren discussed the importance of student involvement in ACDA at the state, division, and national levels.²⁵² The “new event” provided an opportunity to perform and listen to choral music of high quality being sung around the state of Alabama and

²⁴⁸ Mark Brown and Gregory Gentry, “A Great Idea Reborn: Alabama’s Collegiate Choral Festival,” *Reprise* (Summer 2003): 6.

²⁴⁹ *Ibid.*

²⁵⁰ Mark Brown, “Collegiate Choral Festival a Rousing Success,” *Reprise* (December 2003): 7.

²⁵¹ Tim Banks, “ACDA Student Chapters Meet at Collegiate Choral Festival,” *Reprise* (December 2003): 7.

²⁵² *Ibid.*

promote the “excellence of good choral music.”²⁵³ This time the festival was fully embraced by AL-ACDA membership. It became an annual event, organized by the Collegiate Repertoire and Standards Chair, that has been offered seamlessly from 2003 through the present.

AL-ACDA also experimented with a Spring version of the Collegiate Choral Festival in an Invitational format. The first Invitational Choral Festival was held on February 26, 2007 at the University of Alabama-Birmingham.²⁵⁴ According to President Megan Rudolph, the invited choirs prepared three pieces of repertoire to sing for a guest clinician. The clinician then spent some time with each ensemble. Multiple AL-ACDA leaders stated that although it lasted for about five years, the festival was not a success. Rudolph said that it was “hard to get groups to do [the festival] in addition to what they already do.”²⁵⁵ The final confirmed festival occurred March 21, 2014.²⁵⁶ Two additional dates were published as “To Be Determined” for the years 2014 and 2015.²⁵⁷

Collegiate Honor Choir

Developed to provide collegiate singers a selective choral opportunity, the College/University Honor Choir sponsored by AL-ACDA began in 1989. The choir featured one hundred twenty five singers who were submitted to festival organizers by two-year and four-year

²⁵³ Brown, “Rousing Success.”

²⁵⁴ Ellison, “From the President,” (Spring 2006).

²⁵⁵ Megan Rudolph, E-mail message to author, 17 March 2017.

²⁵⁶ Jessica Kaufhold, “From Our President,” *Reprise* (Fall 2012): 1.

²⁵⁷ Alabama ACDA, “Upcoming Events,” *Reprise* (Fall 2013): 1; Alabama ACDA, “Upcoming Events,” *Reprise* (Fall 2014): 1.

colleges.²⁵⁸ Four-year colleges and universities could submit a mixed octet of singers, and junior colleges could submit a mixed quartet to participate. Directed by Dr. Dale Warland, rehearsals were held at the University of Alabama-Birmingham and concluded with a performance for the final featured vocal session at the AMEA In-Service Workshop.²⁵⁹

Unlike the Collegiate Choral Festival, the Collegiate Honor Choir was repeated the following year. Directed by Margaret Hillis, then-director of the Chicago Symphony chorus, the honor choir featured approximately one hundred choristers in a “finale concert” of the Southern Division Convention held in Birmingham. The repertoire for the performance included selections by Byrd, Scarlatti, Brahms, and Randall Thompson. For the concert finale, Faure’s *Requiem*, the honor choir was joined by the Alabama Symphony Orchestra. A report of the event in *Reprise* stated that the event “was an enjoyable learning experience for all participants and observers.”²⁶⁰

Over the following years, the honor choir performed at several AMEA In-Service Workshops. Notable directors in 1992 and 1994 were Dr. Jo-Michael Scheibe and Dr. Milburn Price, respectively. Though popular during its years of existence, the Collegiate Honor Choir tended to be connected to specific events and did not ever gain traction as a regular AL-ACDA festival. The latest reference to the Collegiate Honor Choir was in a pamphlet dated January 10, 1998.²⁶¹

Young Voices Festival

According to its founder, Karen Nicolosi, long-tenured choral teacher in Alabama and

²⁵⁸ Brad Logan, “College/University,” *Reprise* no. 21 (May 1988): 2.

²⁵⁹ Ibid.

²⁶⁰ Logan, “College/University,” (May 1990): 4.

²⁶¹ Alabama ACDA, *Collegiate Honor Choir* (Auburn, AL: January 10, 1998).

founder of the Alabama Choir School, the Young Voices Festival was first created in 1991 to provide an opportunity for young singers to perform high quality choral music.²⁶² Coordinated by Boychoir R & S Chair Karen Nicolosi, the festival was held at the AL-ACDA Fall Workshop in October of 1991. Dr. Lynne Gackle served as clinician. Though successful, this first attempt was not immediately embraced by AL-ACDA leadership and was not offered again in the following year.

The Young Voices Festival was again produced, however, in the second year after the experimental 1991 performance. Under the coordination of Shirley Ellison, it occurred in the spring of 1993 at Auburn University.²⁶³ For this festival, singers in grades four through nine could participate in the two-day event. Participation in the festival only required the teacher to be a member of ACDA.²⁶⁴ In an interview with Dan Cater, choir director at Simmons Middle School and Junior High/Middle School Choirs R & S Chair, Shirley Ellison stated that “Young Voices was designed from the beginning not to compete with, but to complement what already exists in our state.”²⁶⁵ Originally, the festival featured only one choir.²⁶⁶

According to all available evidence, the festival proved immensely successful and was the first profitable venture of its kind for AL-ACDA. Over three hundred-fifty students

²⁶² Karen Nicolosi, “Young Voices Festival,” *Reprise* no. 29 (October 1, 1991): 7. Although most published anniversaries coincide with the 1993 iteration of the festival, its genesis was in 1991.

²⁶³ Ellison taught at Homewood Middle School for 33 years and served AL-ACDA in a variety of capacities which included Jazz and Show Choir R&S Chair, Junior High and Middle School R&S Chair, Young Voices Festival Coordinator, Webmaster, President-Elect, President, and Vice President.

²⁶⁴ Dan Cater, “ACDA Young Voices Festival,” *Reprise* (Fall 2015): 7.

²⁶⁵ *Ibid.*

²⁶⁶ Lisa Latham, “Young Voices Festival Set for May,” *Reprise* (October 2000): 5.

participated in the first festival. By May 1996, increases in Young Voices registration had necessitated the creation of two additional choirs.²⁶⁷ Auditions were first implemented in that year and the change was reported as noticeably positive.²⁶⁸

The festival attracted over eight hundred choristers in 1999, and over eight hundred-fifty in 2000.²⁶⁹ The number of choirs burgeoned to include four choirs and a performance by the combined choirs, which concluded the concerts.²⁷⁰ Clinicians were brought in from across the state of Alabama and across the country. Then-President Robert Wright commended the festival's success in May 2001. Wright said, "This may be the strongest activity AL-ACDA supports right now. Thanks to a dedicated and smart bunch of choral directors who saw a need and met it. I'm looking forward to even more success here."²⁷¹

Reaction to the festival over the years was positive among the leadership of the organization. According to an undated flier, for example, "Alabama ACDA was the original founder and supporter of the Festival and is proud to be a part of it each year."²⁷² In various interviews, AL-ACDA leadership and members consistently argued that the Young Voices

²⁶⁷ "Young Voices Festival." Mailed flier. Undated.

²⁶⁸ Alabama ACDA, "1995-96 State Report," Memorandum. In 2010, the size of the festival also necessitated auditions. All students in grades seven through nine auditioned to participate. Sixth-grade girls who wished to participate in the Junior High Girls Choir also auditioned. Implemented for the first time was the collection of non-refundable audition fees at the cost of five dollars per student. Registration fees were thirty-five dollars per student, plus a thirty-five-dollar school fee.

²⁶⁹ Latham, "Set for May," 5.

²⁷⁰ Cater, "Young Voices Festival," 7.

²⁷¹ Robert Wright, "From the President," *Reprise* (May 2001): 1.

²⁷² "ACDA Summer Reading Session." Mailed flier. Undated.

Festival has been one of the most influential and successful festivals sponsored by AL-ACDA. Past-President Glinda Blackshear said, “Lisa Latham and Shirley Ellison brought middle school choral music into focus for the first time... In my opinion, this festival is what ACDA is all about.”²⁷³

Contempo Choral Festival

The Contempo Choral Festival, originally named the Jazz and Show Choir Festival, began as another “brain child” from President Megan Rudolph and past-President Jerry Cunningham.²⁷⁴ Rudolph said that for years, show choir directors met for discussion at AMEA All-State.²⁷⁵ Cunningham desired a non-competitive choral festival which offered space for show choirs of all skill levels to perform for one another in a non-competitive atmosphere.²⁷⁶

In 2011, the first Jazz and Show Choir Festival was held at Vestavia Hills High School. The one-day, non-competitive festival featured performances from highly competitive groups and “step-touch groups.”²⁷⁷ It was successful in its first year and has remained so through the writing of this report.

Due to high participation, the festival evolved into a two-day, “Anything That’s Not a

²⁷³ Blackshear, interview.

²⁷⁴ Kaufhold, interview. Megan Rudolph served AL-ACDA in a variety of roles which included R&S Chair for Male Choirs, Membership Chair, President-Elect, and President. Jerry Cunningham also served as R&S Chair for Male Choirs, President-Elect, and President. Cunningham currently serves as District VI Representative for AVA.

²⁷⁵ Rudolph, interview.

²⁷⁶ Ibid.

²⁷⁷ Ibid.

Traditional Group” festival now called the Contempo Choral Festival.²⁷⁸ According to Rudolph, the festival has benefitted both Vestavia Hills High School (VHHS) and AL-ACDA. The high school served as the host location for the event and provided the volunteers to run the festival.²⁷⁹ As a benefit of sponsorship, the festival generated more membership for the organization which increased the representation of show choir directors in AL-ACDA.

At the 2016 summer conference Board meeting, a motion was proposed which detailed the dividing of expenditures and profits for the festival. Five specific points were referenced in the proposal: (1) ACDA would receive all of the money from the registrations for the choirs and soloists; (2) ACDA would be responsible for paying for everything to make the festival run. This could include, but is not limited to: judge’s costs, facility costs (janitors, backstage crew, sound), venue fee, office supplies for the festival, and plaques; (3) The host school would receive the money from the gate and all concessions; (4) The host school would be responsible for paying for everything for concessions and the front gate. This could include, but is not limited to: wristbands, credit card fees, concession supplies, and food; and (5) All monies would cover festival expenditures plus \$1,000 before the host school receives any monies.²⁸⁰

The decision was tabled until the January 2017 meeting at the AMEA In-Service Workshop. In spite of any decision, Rudolph stated the festival “will continue, and I hope ACDA will continue to be a part of it. I don’t know why they wouldn’t.”²⁸¹

²⁷⁸ Ibid. Some examples included elementary school choirs, community choirs, and show choirs.

²⁷⁹ Ibid.

²⁸⁰ Gene Davis, “2016 Summer Conference ACDA Board Meeting Minutes,” Memorandum. A note at the end of the proposal confirmed that the festival would provide a profit to AL-ACDA of at least \$1,000 each year.

²⁸¹ Rudolph, interview.

Summary

Like many state ACDA chapters, AL-ACDA developed multiple festivals to meet the needs of its constituency. The organization established various opportunities for collegiate singers to perform in both competitive and non-competitive formats. Although they were not always met with full support from the organization, these festivals offered experiences with renowned conductors and brought interest and revenue to the organization. Some festivals lasted a short time and others persisted for decades.

In the 1990s, the establishment of the Young Voices Festival reached an under-served area of Alabama's choral community, elementary and middle school aged choristers. The immense success of YVF was attributed to a lack of other choral opportunities for young singers at the time. The festival rapidly grew and still serves as the premier choral opportunity for young singers in the state of Alabama.

Additionally, the Young Voices Festival provided the monetary footing for AL-ACDA to pursue other festival ventures which included the Contempo Choral Festival. Another untapped area of choral music, the Contempo Choral Festival provides an annual performance opportunity for non-traditional choirs of varying skill levels. This recently-established festival, supported by AL-ACDA, continues to grow each year and provides the organization with a sizeable profit.

CHAPTER VI

INITIATIVES

After a period of reassessment following the controversies surrounding the failed AL-ACDA and AVA partnership, AL-ACDA leaders instituted a number of initiatives specifically focused on reaching out to Alabama choral teachers and directors generally, and AVA members specifically. These initiatives began during the presidency of Jessica Kaufhold (2012-2013), at the time Director of Choral Activities at Jefferson State Community College. The goals of these various programs were mostly aimed at increasing membership. They also, however, were purposely focused on rebuilding the relationship between AL-ACDA and AVA.

AVA Members

The first, and perhaps most significant initiative began early in Kaufhold's tenure. Kaufhold, and President Elect Marvin Latimer, Professor and Music Education Department Head at the University of Alabama, understood that AL-ACDA faced an uphill battle in recruiting high school choral teachers.²⁸² For example, as earlier referenced in this report, in order to participate in All-State Music Festivals, All-State Show Choir Festivals, Solo and Ensemble Festivals, and State Choral Performance Assessment,s membership in AVA for choir directors in public schools was mandatory.²⁸³ Jim Schaeffer, AL-ACDA Secretary Treasurer and active choral

²⁸² Kaufhold, interview. Additionally, through his position as Head of the Music Education Department at the University of Alabama, Latimer collaborated with local AVA leadership who served as teachers.

²⁸³ Kaufhold, interview; Jim Schaeffer, e-mail message to author, 9 February 2017; Smith,

teacher said, “Many members [could not] afford, or [did not] see the benefits, of being members of both organizations. We wanted to show the many benefits of ACDA that differ from AVA.”²⁸⁴

The Alabama Vocal Association ACDA Summer Conference Initiative was first discussed at the 2013 AVA Fall Workshop. The initiative was designed to encourage summer conference attendance by AVA members. According to Latimer, “Any Alabama Vocal Association member who is not an AL-ACDA member can register for the summer conference and we will pay for the first year of their ACDA membership.”²⁸⁵ Though the initiative perhaps was positive in its outreach to AVA, actual AL-ACDA membership gains were minimal. According to Schaffer, the initiative likely was only directly responsible for adding fewer than five members per year. Schaeffer said, “This response is comparable to that of recent ACDA National Membership drives.”²⁸⁶

Mentoring Program

Partially as a response to mentorship ideas discussed during ACDA national leadership conferences, AL-ACDA recently instituted two separate mentoring programs.²⁸⁷ The first, the Retired Choral Mentors Program, began in 2000. This program was a co-sponsored endeavor

interview.

²⁸⁴ Jim Schaeffer, e-mail.

²⁸⁵ Marvin Latimer, “Alabama Vocal Association ACDA Summer Conference Initiative,” *Reprise* (Spring 2014): 1.

²⁸⁶ Jim Schaeffer, e-mail.

²⁸⁷ A mentoring program exists at the national level as well. National ACDA started a mentoring program for any member of ACDA who wished to request a mentor to share professional experience and resources. Mentees and mentors registered in the ACDA database to participate. Mentees requested a mentor and paired with them, following an ACDA *Mentoring Guide*. American Choral Directors Association, *Mentoring Guide* (August 2014).

between AL-ACDA and AVA.²⁸⁸ Retired choral teachers in each AVA district were asked to volunteer as a mentor to assist new or inexperienced secondary choral teachers. Some recommended areas of discussion were festival repertoire, sight singing methods, parent organizations, spring trip guidelines, uniforms, AVA rules and guidelines, and more.²⁸⁹ The mentor was to contact a new teacher if the service was requested.

But the extent to which this program was successful remains unclear for several reasons. For example, there was not a consistent effort on the part of organization officials to maintain a designee from the Board to monitor the contacts. But perhaps more significantly, there did not appear to be a structure put in place to receive and document feedback from new teachers who might have benefited from it. Still, according to various officials, the initiative was a positive response to the desires of the national organization to experiment with some mentoring plans.

Alabama developed a second mentoring program in the summer of 2014. Specifically, the AL-ACDA Board sought a way to connect the younger generation of teachers with the older experienced professionals. According to Hilan Powell, choral teacher and AL-ACDA board member, the idea was a response to large graduating classes of pre-service music educators who would benefit from the guidance of experienced teachers. Powell said, “In our state, at least when it comes to ACDA, there seems to be an age gap. There are many one- to five-year teachers and many fifteen- to thirty-year teachers. Our goal has always been to keep good teachers in our schools and in our state.”²⁹⁰ The program committee was created by Megan Rudolph, at the time, AL-ACDA President-Elect, and included Garrett Lindsey, Hilan Powell,

²⁸⁸ Carmelita Gandy, “Retired Choral Mentors Program,” *Reprise* (October 2000): 5.

²⁸⁹ *Ibid.*

²⁹⁰ Hilan Powell. E-mail message to author. 8 February 2017.

and Joanna Kirk, all beginning teachers in the state.²⁹¹

The program committee initially set a goal of connecting as many new teachers to experienced teachers as possible. To accomplish this task, the committee created a database which included college students, “young” teachers (one to five years), and experienced teachers (over five years).²⁹² All participating members input their biographical information on a form. Experienced teachers noted their areas in which they felt most comfortable giving advice and guidance.

AL-ACDA’s website outlined the program format in four elements. Young teachers would receive email reminders about various Alabama choral events as well as administrative reminders and helpful information for the beginning choir director. The organization created a database of contact information which included categories for college students, young teachers, and mentors. The database also included the areas for which mentors felt comfortable contributing advice. Strengths included women’s choir, diction, travel, lesson planning, sight reading techniques, and other challenges for new choir directors. Lastly, the database was meant to be used to contact a mentor with specific questions according to the strengths of the mentor teacher.²⁹³

The program appeared to be successful on several levels. For example, it connected a number of young teachers to those with more experience. For others, it provided the opportunity to make personal contacts with other choral teachers across the state.

²⁹¹ Garrett Lindsey. Personal interview by author. 3 February 2017. Digital recording. Tuscaloosa, AL.

²⁹² Ibid.

²⁹³ Alabama ACDA, “Mentoring Program,” accessed 4 February 2017, <http://alabamaacda.org/resources/mentoring.html>

Still, according to Rudolph, the program was not used as widely as AL-ACDA officials had hoped. She suggested that the reason likely was that the program was not advocated enough by the board as a whole.²⁹⁴ Garrett Lindsey, one of the committee members, agreed. He said, “[We] haven’t seen a lot of progress on that...I think it’s because most of the communication has been via email...I get emails from ACDA or AVA, and if it’s not going to affect how my kids sing today, then it’s going to be put on the backburner.”²⁹⁵

But most considered the program to be beneficial and a good example of alignment with the parent organization, ACDA. Evidence suggests that such programs likely are difficult to start and maintain. For example, according to the National ACDA website, Alabama is one of only two ACDA-sponsored mentoring programs that still existed in 2016.²⁹⁶

Birmingham and Montgomery City Initiative

In 1979, national ACDA expanded the focus of its National Repertoire and Standards Committee to emphasize participation and representation of minorities at the state, division, and national levels.²⁹⁷ ACDA worked to serve its diverse membership and promoted the performance and study of world music.²⁹⁸ To date ACDA, by its own admission, has not effectively succeeded in promoting diversity in its organizational structure. Put simply, according to national ACDA officials, leadership at the national level currently is not representative of its constituents.

²⁹⁴ Rudolph, interview.

²⁹⁵ Lindsey, interview.

²⁹⁶ American Choral Directors Association, “ACDA State Mentoring Programs,” accessed 9 February 2017, <https://mentoring.acda.org/index.php?content/resources>

²⁹⁷ American Choral Directors Association, “Repertoire Ethnic and Multicultural History,” accessed 31 January 2017, <http://acda.org/page.asp?page=ethnicchoirhistory>

²⁹⁸ *Ibid.*

Current Alabama ACDA President Megan Rudolph (2015-17) stated that AL-ACDA leadership is similar to its parent organization. In short, according to Rudolph, it is a “very white” organization.²⁹⁹

After national ACDA leadership training, President Rudolph and President-Elect John Kincaid discussed the involvement of Birmingham and Montgomery City choral directors in AL-ACDA. Specifically, AL-ACDA leaders wanted to involve these schools because of their location in the state and demography. Historically in Alabama, there is a racial divide between rural and urban areas. Students who live in the rural parts of Alabama are typically White, while students who live in the more populated areas like Birmingham City and Montgomery are African American.³⁰⁰

Kincaid and Rudolph met with three Montgomery choral directors for a business meet in the late spring of 2016.³⁰¹ The directors discussed involvement in ACDA, emotions regarding participation, and their ability to contribute to the organization. Rudolph and Kincaid reached out to the directors who conveyed they felt their work in non-traditional choral music like spirituals, gospel, and contemporary music was not valued or appreciated by AVA.³⁰² Rudolph said, “There

²⁹⁹ Rudolph, interview.

³⁰⁰ State of Alabama Department of Education, “Enrollment by System, Sex, and Race: School Year 2015-2016,” accessed March 16, 2017, <http://alsde.edu/publicdatareports/default.aspx>. In the Birmingham City School District, 93.4% of students are African American. In the Montgomery County School District, 77.8% of students are African American.

³⁰¹ Ibid.

³⁰² Ibid. After receiving low marks for sight reading, one Montgomery director stated that at a state choral assessment, an adjudicator admonished the director to provide sight reading opportunities for the students, despite the director protesting to the contrary.

are stories like that all over Birmingham and Montgomery. And they [are not happy about it].”³⁰³

Rudolph and Kincaid said that this relationship between AL-ACDA and the Birmingham City and Montgomery schools constitutes new territory for AL-ACDA. In an attempt to foster this burgeoning relationship, AL-ACDA approved a cost initiative for choral directors of those city schools to become members and participate in the summer conference. The initiative was designed so ACDA membership fees and the summer conference registration fee were waived for directors from Birmingham or Montgomery city schools.

In addition to the cost initiative implemented by Rudolph and Kincaid, AL-ACDA facilitated other opportunities for the Birmingham and Montgomery directors. For instance, Rudolph arranged to have Chipper Janes, AL-ACDA Repertoire and Standards Chair of Men’s Choirs, speak to Montgomery choir directors at their Professional Development Day in 2016.³⁰⁴ Dr. Judy Bowers was recruited from Florida State University by AL-ACDA Treasurer and Webmaster Jim Schaeffer to speak at the 2017 Professional Development Day.³⁰⁵

Much like the national organization, AL-ACDA struggles to remain fully inclusive.³⁰⁶ A continued effort at the national level to become a more diverse organization served as the impetus for the Birmingham and Montgomery connection and initiative. Rudolph discussed

³⁰³ Ibid. Additionally, some directors believe attitudes toward their style of choral music performance are racially motivated.

³⁰⁴ Ibid.

³⁰⁵ Ibid.

³⁰⁶ Patricia A. Wheelhouse, “A Survey of Minority Student Participations in Music Programs of the Minority Student Achievement Network,” (PhD diss., Eastman School of Music, 2009): 2. Wheelhouse discussed the lack of minority students prevalent in secondary performing ensembles in public schools. Additionally, it was noted that minority students are often in districts or schools in which fewer music classes and performance opportunities exist.

inclusivity within ACDA and stated, “Our perception of what a good choir is needs to change, and are we about the best of the best or are we about just getting people singing? We just need to embrace people singing.”³⁰⁷

Summary

A common characteristic of the programs and initiatives established by AL-ACDA is outreach. Specifically, the implementation of the AVA Membership Initiative focused on rebuilding the relationship between AL-ACDA and AVA. The initiative, although not completely successful in gaining ACDA membership, was well-received by the AVA members. The organization also initiated two mentoring programs, aimed at connecting young teachers with more experienced teachers. The programs facilitated contact between young and experienced teachers and also allowed personal contacts to be made.

Lastly, AL-ACDA leadership connected with directors in under-served and under-represented African American communities. Like the national organization, AL-ACDA struggles to remain inclusive and provide sufficient resources to all choral directors in Alabama. The cost initiative approved for directors in those school districts was well-received, if not greatly used. This constituted a step outside of the ordinary for the organization, but indeed a step toward diversifying AL-ACDA and providing choral opportunities for singers in those areas.

³⁰⁷ Ibid.

CHAPTER VII

REPRISE NEWSLETTER

The official newsletter of the Alabama Choral Directors Association, *The Reprise* was first printed in January 1981. The early issues of the newsletter were published each year at three intervals in January, April, and October. Currently, *The Reprise* is published twice annually.³⁰⁸ Though a complete set of archived newsletters currently do not exist, a significant number were collected and provided a valuable source for the following overview.

Format Changes

Joseph Groom, Professor at the University of North Alabama, first served as Editor of *The Reprise*. Early publications were modest and consisted of a few information related columns. In its first issue, the newsletter featured eight segments which discussed newly appointed committee representatives, the national ACDA conference, benefits of ACDA membership, choral news for the Huntsville area, and AVA board considerations.³⁰⁹ The issue also included two messages from AL-ACDA President Eleanor Rolman and National President-Elect Colleen Kirk. The articles which credited authors were written by Executive Board members.

Originally titled *The Reprise*, the first four issues contained two or three pages of content

³⁰⁸ Alabama ACDA, *Reprise* no. 3, 6, 8-10, 12, 16-17, 19-20, 28; Alabama ACDA, *Reprise* (1999, 2004, 2007), Alabama ACDA, *Reprise* no. 98 (February 1998). The author collected forty-eight issues of the newsletter, thirty-six in print and twelve online. Many issues were missing from specific years. Large gaps were found, specifically in the 1990s. Each issue was numbered from the first through at least February 1998.

³⁰⁹ Alabama ACDA, *The Reprise* no. 1 (January 1981). See Appendix G for an illustration of the first issue of the newsletter.

per issue. The publications were formatted similarly and mailed out to the membership in an 8.5” x 11” corner stapled packet, folded into thirds. Small images of various musical objects were included on the front page and included horns, a conductor, a stringed instrument with bow, and music stands. By issue number seven, a consistent header was established which removed “the” from the title, and images from the front were removed. See illustration 7.2.

The April 1982 issue expanded to include eight pages of content. The publication style changed as well from a corner-stapled mailer to a booklet. Issues for the remainder of Joseph Groom’s editorship featured four to six pages per newsletter. More space within the publication resulted in more numerous and varied articles. Total articles per issue from January 1981 through October 1989 ranged from three to ten articles.

R E P R I S E

ALABAMA STATE NEWSLETTER OF THE AMERICAN CHORAL DIRECTORS ASSOCIATION

Number 7

February 1983

STATE PRESIDENT'S MESSAGE

A recent breakfast conversation with a clinician visiting our school spurred a few thoughts about the nature of conducting as an art, and its relationship to our own personalities. The gentleman was relating an experience he had on tour some time ago. Hosted after the concert in one town by a nice family, he had discovered that someone in the family shared his own hobbies: woodworking and auto repair. Another member of the family, perhaps surprised at the instant rapport established between the conductor and his fellow wood and auto enthusiast, remarked somewhat skeptically, "You musicians amaze me. You're always tinkering on something! What's with you guys anyway?"

My conducting colleague replied politely, "Yes, I always have something going. You see, my business, my art, is so intangible. I work and work on a piece of music until performance, striving for perfection, and then it's gone. No recording can truly bring it back -- not the moment of its fruition. That's why I have to work on wood -- I can see it, feel it, keep it when it's done."

For some conductors, gardening or farming is the answer; others build complex model train worlds in the basement. I tried to contact Joe Mussleman (author of Dear People . . . Robert Shaw, and choral director at University of Montana) this past summer, only to be told that he would be difficult to reach since he was working for the Forestry Service that summer, out in the far reaches! My own hobby seems to be figuring out what to pursue as a hobby.

The point is simply this: our work with music can be terribly frustrating, since the most perfect sounds

(CONT. on page 2)

1983
a
national
convention

The 1983 National Convention of the American Choral Directors Association will be held March 10-12, 1983, at the beautiful new Tennessee Performing Arts Center in Nashville, Tennessee!! Appearing on the convention program will be 20 performing choirs, including the Swedish Radio Choir (Eric Ericson, Director) and the Singing Sergeants and Orchestra (Craig Jessop, Director); a general session with *Jester Hairston* and the history of slave music; seven interest sessions; four reading sessions; and a Closing Session at Nashville's First Baptist Church led by *Robert Shaw* and *Howard Swan*, in which Mr. Shaw will deliver a keynote address on "Worship and the Arts"; selected choirs will perform, and Messrs. Shaw and Swan will lead conventioners in a stirring finale to what is certain to be an extraordinary National Convention.

All performances will be held in Andrew Jackson Hall, one of three major performing spaces in the Tennessee Performing Arts Center, that opened in September of 1980. Special exhibit hours with special attractions will be held each day that do not conflict with any convention sessions, giving all conventioners ample opportunity to visit the outstanding array of exhibits being prepared by firms in the music industry throughout the United States.

Registration fees that have been established are: ACDA member pre-reg.: \$30; ACDA member reg.: \$40; Student/

(CONT. on page 3)

Illustration 7.2 Issue number 7 front page. This issue featured the first consistent header.

Following Groom's tenure, three Editors served from October of 1985 to October of 1989. Martha Lenard (October 1985-October 1986) decreased the number of pages per issue. Not surprisingly, a marked decrease in the number of articles occurred between October of 1985 and October of 1986 from ten down to three. The publication style also changed, from a book to stapled single-sided standard sheets.

Bill McMillan, of the University of South Alabama, took over as Editor in 1988. He increased the number of pages. The number of articles also increased, as did the number of credited authors. For unknown reasons, in May 1989, Bill Funke temporarily served as editor for a single issue. When McMillan returned, both issues featured the same publication number "23."³¹⁰ The reason for this occurrence also is unknown.

McMillan remained Editor through the October of 1991 issue of the newsletter. During his tenure, total articles per issue peaked at eleven with varied article content. Bonnie Borshay Sneed, Associate Professor of Music at the University of Alabama-Huntsville, followed McMillan from 1993-96. However, only one issue has survived that featured Sneed as Editor, so little is known about any changes in format during that time.³¹¹ Again, for unknown reasons, following Sneed's term, five years of the *Reprise* were missing from the archives.³¹²

Gayle Smith and Carol Krueger served as Editors early in the 2000s.³¹³ During their time,

³¹⁰ Alabama ACDA, *Reprise* no. 23 (May 1989); Alabama ACDA, *Reprise* no. 23 (October 1989).

³¹¹ Alabama ACDA, *Reprise* no. 40 (September 1993). Earliest mention found of Sneed serving as editor.

³¹² Articles are missing from the winter of 1993 through the summer of 1998. The final issue from the 1990s found was the February 1998 issue edited by Joel Knapp (1997-98).

³¹³ Gayle Smith (October 2000-May 2001). Smith served as Editor immediately following her term as AL-ACDA President. Carol Krueger (fall 2001). In an e-mail message to

a table of contents titled “Inside this Issue” was added to the front page (see Appendix A on page 142 for the illustration). This column featured an image of a conductor, a reference to the number of articles on each page, and an Editor’s Address. Small images became more common additions to various pages of the newsletter. See illustration 7.3 for details.

the author, Historian Gene Davis said that the Editor position usually followed the President, “especially if the president was from a college.” At the time of Krueger’s Editorship, she was teaching at the University of Montevallo with Robert Wright.



October 2000

REPRISE

The official news letter of the Alabama chapter of American Choral Directors Association

Letter From The President

Gayle Smith

If you have not already seen it, please check out the Alabama ACDA web site: alabamaacda.org! We are excited about all the ways we can communicate to the state membership as well as teachers who need to know about all that ACDA has to offer. There is a link to our state children's event call Young Voices Festival at alabamayvf.org. This site has a great listing of all the music that has been done in the eight-year history of the festival. This listing is a great resource for wonderful concert literature.

One new project this year is a mentoring program which offers help to new teachers by linking them with a retired music teacher. This program is being run by Carmelita Gandy and promises to be a great resource for support.

All R & S chairs are in the process of creating literature binders which will be brought to each state function. Some of these chairpersons are also creating a listing of choirs in our state in their various areas, such as boychoirs, children's choirs, community choirs for the purpose of creating a better dialogue and communication among these directors.

The R&S board will be holding a retreat in October to plan for the next Choral Celebration - our summer reading session and information oasis. We are excited about the opportunities that are coming our way.



May the Music Never End

*May the music never end.
Surround us with a circle of love. Let
our hearts keep, singing and this song
keep ring through our lives as we
leave this place my friend. And may
the music never end.*

Greg Gilpin

As lovers of music, each of us must take an active role to see that arts education is adequately funded throughout our state. We must start at the local level and work our way through the system. Contact your local leaders and inform them of the importance of art education. Contact all of your elected officials and ask them to do their part to see that the arts programs are sufficiently funded. Write letters and make phone calls. The time has come for us to campaign as do the politicians every four years. We must hold these leaders accountable. If they are not doing the job we have elected them to do, we must replace them. Now is the time. Let's do our part to see that the music never ends in Alabama schools.

Ken Thomas
Advocacy Chair

Inside this Issue

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May The Music Never End
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Thomas Smith
Event Calendar
- 4 Quad-Cities Festival
ACDA Conventions
in Alabama
- 5 Retired Choral Mentors
Young Voices Festival
Notable Event for Two
Year Colleges
- 6 Convention Notes
- President-Elect
Candidates

Editor: Gayle Smith

332 East Samford Avenue
Auburn, Alabama 36830

.....

Illustration 7.3 October 2000 Issue. This issue featured the addition of a table of contents on the front page.

Philip Copeland, then Director of Choral Activities at Samford University, became Editor in the fall of 2002. Copeland changed *Reprise* in a number notable of ways. For example, Copeland increased the number of pages, which previously had been seven to eight pages, to between ten and twenty-eight pages. This increase allowed for more articles. Regular articles from various Repertoire and Standards Chairs were used to fill the added space in the newsletter. R&S chairs typically discussed a variety of topics that focused on their particular area. This practice of soliciting articles from as many R&S Chairs as possible has continued through the present. Notably, recent Editor Ian Loeppky reported that recruiting materials such as these represents a considerable editorial challenge.³¹⁴

The look of the newsletter also changed during Copeland's editorship. Two columns of text and messages were trimmed to the President's message and the table of contents. The *Reprise* issue from fall of 2002 removed the conductor image from the front page and was the first to sport a block-color banner with the issue date and title of the newsletter (see Illustration 7.4 on page 143).³¹⁵ The banner remained through the spring 2006 issue. The front page was reformatted for the summer 2003 issue. The title of the newsletter then read *Alabama Reprise* and featured the name of the organization in a vertical left banner. Some issues featured quotations or black-and-white photos of AL-ACDA events.³¹⁶ By the spring 2005 issue, the photos and quotations were removed and a table of contents titled "What's Inside This Issue!" remained (see Illustration 7.5).

³¹⁴ Marvin Latimer, Personal communication, March 13, 2017.

³¹⁵ Alabama ACDA, *Reprise* (Fall 2002).

³¹⁶ Alabama ACDA, *Reprise* (Summer 2003); Alabama ACDA, *Reprise* (December 2003).

FALL 2002

Reprise

The official newsletter of the Alabama chapter of American Choral Directors Association

Inside this Issue

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We're on the web!
Alabamaacda.org

What a Summer Celebration!! Everything, and I do mean everything, went better than we could have possibly hoped. All the clinicians were top drawer, the facility worked extremely well for us, the concert events were fine and there was an atmosphere of optimistic promise for the future of ACDA in Alabama. Thanks to all who had a hand in the organization and operation of the event and to those of you who attended for your support.



It's risky to thank individuals, but I must in a couple of cases...first, to Glinda Blackshear for organizing and keeping us on task; second, to Ken Berg for all his work in making the Honor Reading Chorus come to pass in such a successful way; and third, to your board for all the time and energy they put in. The board has already met this past August to begin work on next summer's Celebration. We need your input now. Contact any of the board members with your ideas. We'll be meeting again in January at the close of the AMEA Conference in Auburn.

The Alabama Board of ACDA, acting as a personnel committee, has nominated Shirley Ellison, choral director at Homewood Middle School as president-elect to take office in July, 2003. If approved, her term as president of AL-ACDA would then run from 2005-2007. Shirley is well known to the Alabama choral community through her work with Young Voices, ACDA and AVA. The board believes that Shirley would very ably serve us and represent us well in regional and national meetings. Other nominations from the membership will be accepted through November 1, 2002 and, if necessary, an election will be held after the first of the year.

Make your plans now to attend the National Convention in New York City this February. You should have received registration materials and information on housing and travel by now. Let's have a big representation from Alabama in the "Big Apple".

I close with a quote which I find most appropriate for these days...

"One doesn't build upon hatred. One doesn't build upon discouragement, but upon love. Love wants to rise, not to be held down by anything base. Nothing is more gentle than love, nothing stronger, nothing higher, nothing more pleasant, nothing more complete, nothing better in heaven or on earth - because love is born of God and cannot rest other than in God above all living beings. He who loves, flies, runs and rejoices. He is free, and nothing holds him back."
-Henri Matisse

Peace, friends.
Robert

Scanned by CamScanner

Illustration 7.4 Fall 2002 Issue. The block-color header is first used.

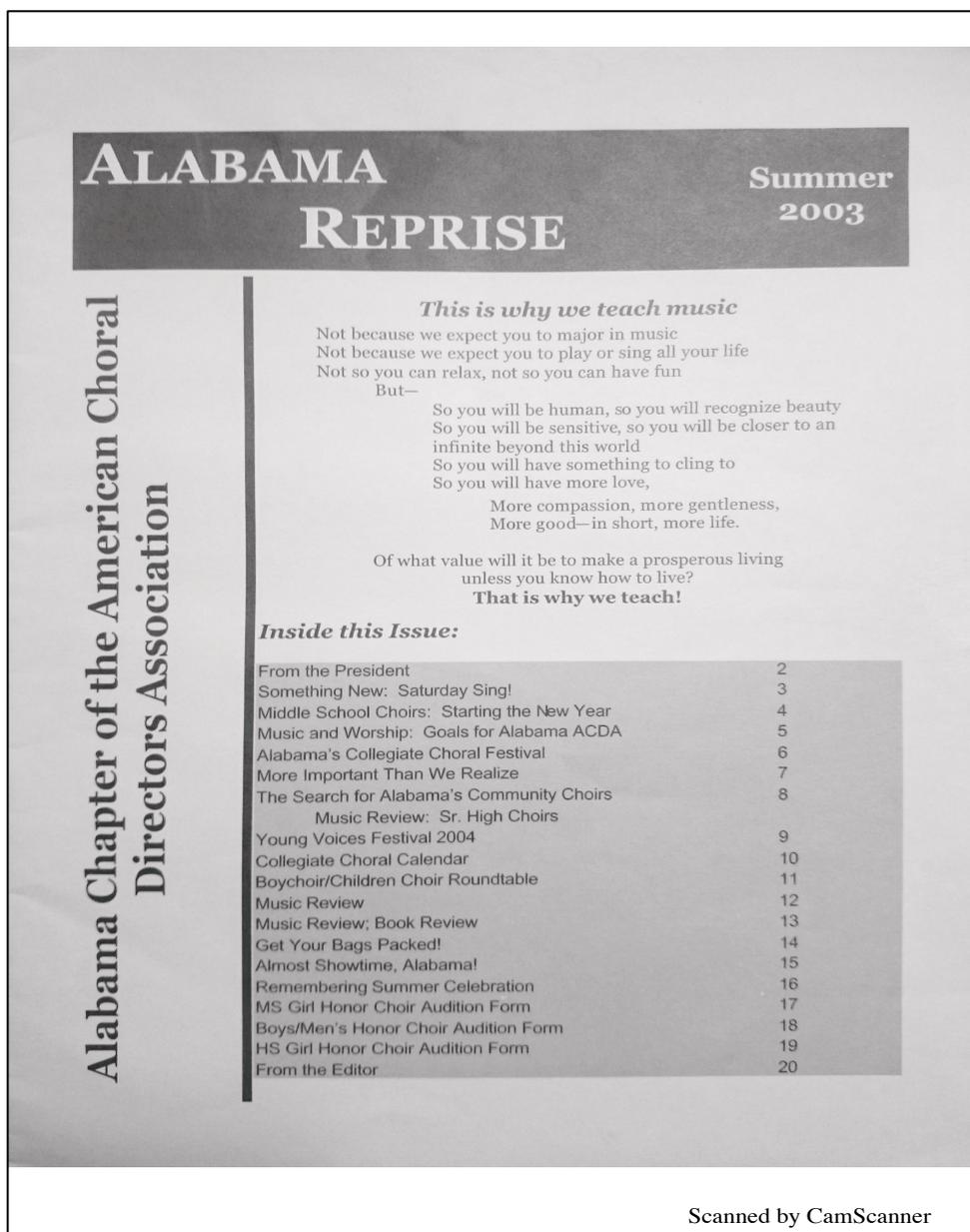


Illustration 7.5 Summer 2003 Issue. The newsletter title changes to *Alabama Reprise*, and the name of the organization is spelled out in a left vertical column.

Gary Packwood, then-Director of Choral Activities at the University of Montevallo, followed Copeland in the fall of 2008 and again changed the publication style of the newsletter. The fall 2008 issue of *Reprise* was the first to be offered online, although it was primarily in print. The front cover of the Packwood *Reprise* featured the newsletter title centered in a swirl (see Illustration 7.6 on page 108). This logo was placed in the top left corner of the front page.

The two columns text style was re-implemented, and the President's message returned to the front page.³¹⁷ Notably, the 2008 issue was the first to be archived online.

Members still were able to request a printed copy of the newsletter from Packwood.³¹⁸ The number of articles were fewer than in previous years. The black and white issue was twenty pages long and offered varied article content. A collegiate choral calendar ran down the side of multiple pages which featured collegiate choral events around the state of Alabama. Most pages featured text and some articles offered accompanying frames for lists, logos, and photos of instruments.³¹⁹ After considerable discussion in Board meetings, and a recommendation from Editor Packwood, the fall 2009 *Reprise* issue became the first newsletter to be offered primarily online.

³¹⁷ Ken Berg, "President's Podium: Look for the Spark," *Reprise* (Fall 2008): 1.

³¹⁸ Gary Packwood, "A Message from the Editor," *Reprise* (Fall 2009): 2.

³¹⁹ Ken Berg, "'American' Songs," *Reprise* (Fall 2009): 11; Lisa Latham, "18th Annual Young Voices Festival," *Reprise* (Fall 2009): 7; Ian Loeppky, "Beat This: A Glossary of Percussion Instruments for the Choral Director," *Reprise* (Fall 2009): 10.

GIVING VOICE TO ALABAMA CHORAL DIRECTORS

ALABAMA

REPRISE

**Spring
2005**

The Official Publication of the American Choral Directors Association—Alabama Chapter

**Alabama Chapter of the American Choral
Directors Association**

WHAT'S INSIDE THIS ISSUE!

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Illustration 7.6 Spring 2006 Issue. The front cover quotation is removed and the table of contents is featured prominently in the center.

Ian Loeppky, Director of Choral Activities at the University of Northern Alabama, became Editor in the fall of 2011. Loeppky had previously served on the AL-ACDA Board and had been a part of numerous discussions about how to improve the *Reprise*.

Substantial visual changes were made by Loeppky in his first few newsletters. For example, the front logo featured a changed font style and the swirl became less pronounced in the background (see Illustration 7.7).³²⁰ His first issue included fewer photos and artwork, and those included were smaller in size. The Collegiate Choral Calendar moved from the side panel to the content area.³²¹ In the fall of 2012, the Table of Contents was allocated a page of its own. Feature articles were highlighted on the right panel with photos and page numbers (see Illustration 7.8).³²² This format continued through fall 2014.

³²⁰ Alabama ACDA, *Reprise* (Fall 2011).

³²¹ Alabama ACDA, “Alabama Collegiate Choral Calendar,” *Reprise* (Fall 2011): 15-17.

³²² Alabama ACDA, “Contents,” *Reprise* (Fall 2012): 2.

Fall 2011
Reprise
The Alabama-ACDA Newsletter

From the President

Jessica Kaufhold, Alabama ACDA
Choir Director, Jefferson State Community College

What an exciting time for Alabama ACDA! We are coming into this year with a full board! Each Leadership position, R&S position, and our newly added "Area Representative" positions are held by choral leaders that are talented, capable, and energetic about sharing their unique skills with Alabama ACDA. I am so excited to work with this board—and humbled to be a part of it. Make sure you check out the list of board members—it is nothing short of impressive (beginning on page 6)! And make sure you note our contact information. The goal of this board is to be relevant and passionate in our support of the choral director (you) and the choral art (what we do). Tell us how we can do that!

Your Alabama ACDA board is working hard to continue the things that are wonderful hallmarks of our state. The Collegiate Choral Festival will be November 10 at Canterbury United Methodist in Birmingham, featuring Lori Hetzel as our guest clinician (contact Patricia Corbin or Mark Brown for more information). The Invitational Choral Festival will be March 21 and 22 at the University of Alabama, featuring Alan Raines as our guest clinician (contact John Ratledge for more information). And the Young Voices Festival will be May 4-5 at Auburn University, featuring Anthony Sears, Mark Railey, Colleen Thompson, and Lu Ann Holden as our guest conductors (contact Lisa Latham for more information). Finally, our Summer Conference, will be held July 12 and 13 at the University of Alabama. This year's conference, focusing on "Choir in the Community," will feature Janeal Kreibel and Joseph Nadeau as our clinicians, a concert featuring Church and Community choirs, and reading sessions that are applicable to all of us (contact Marvin Latimer for more information). We hope that you will make plans to participate in these exciting events in our state.

continued on page 3

ACDA's central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching.

From the Editor

Ian Loeppky, Editor, *The Reprise*, Alabama ACDA
Director of Choral Activities, Univ. of North Alabama

It is a privilege to oversee this issue of the *Reprise*—there is *so much* going on in Alabamian choral music, and we want to be your connection to it! Within these pages, you will find resources from your colleagues from all four corners of our state. You'll find articles on rehearsal technique, repertoire, ideas, and events;

lists of "Tried and True" repertoire for every type of choir; a list of concerts and announcements—everything you need to make more and better music with your singers.

As always, if there is something you'd like to see in the *Reprise*, we need to know—tell us!

All the best in your music-making this fall . . .

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- 11** Great Repertoire for Young College Choirs Found at Summer ACDA Conferences
- 12** Tried and True — great choral music
- 14** Concerts and Announcements
- 18** 2012 Southern Division ACDA Conference
- 19** Call for Interest Session Proposals
- 20** Thomas R. Smith Award Nomination Form

Illustration 7.7 Fall 2011 Issue. Ian Loeppky took over as Editor and changed the swirl icon behind the newsletter title.

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Patricia Corbin, R&S Chair for College and University Choirs
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Ken Berg, R&S Chair for Boychoirs
- 8** The Value of Warm-Ups
Chipper James, R&S Chair for Male Choirs
- 8** Sight Singing Practice in the Choral Rehearsal
Erin Colwitt, R&S Chair for Community Choirs
- 10** The Nature of the Beast
Meredith DeVore, R&S Chair for Middle School Choirs
- 10** Once Upon a Time
Jason Max Ferdinand, R&S Chair for Multicultural Music & Perspectives
- 12** Tried and True
An annotated list of great choral music from our Board
- 16** Nominees for Alabama ACDA President
Brian Kittredge & Megan Wicks-Rudolph
- 17** Thomas R. Smith Nomination Form
Submit by December 31, 2012



ALABAMA ACDA STATE LEADERSHIP

| | | | |
|-------------------------|------------------|-----------------------------------|-------------------------------|
| President | Jessica Kaufhold | Jefferson State Community College | jkaufhold@jeffstateonline.com |
| Past-President | Tim Banks | Samford University (retired) | tpbanks@samford.edu |
| President-Elect | Marvin Latimer | The University of Alabama | mlatimer@music.ua.edu |
| Treasurer and Webmaster | Jim Schaeffer | Hueytown High School | jschaeffer@jefcoed.com |
| Secretary/Historian | Gene Davis | Huntingdon College | gdavis@huntingdon.edu |
| Membership Chair | Megan Rudolph | Vestavia Hills High School | rudolphmw@vestavia.k12.al.us |
| Reprise Editor | Ian Loeppky | The University of North Alabama | iloepky@una.edu |
| Young Voices Festival | Lisa Latham | | llatham@bellsouth.net |

Illustration 7.8 Fall 2012 Issue, page 2. For the first time, the Table of Contents received its own page accompanied with photos to prominently display the feature articles.

The first full-color issue of *Reprise* was published in the spring of 2015. The cover changed noticeably to include a full-page monochromatic color photo. The *Reprise* logo was also changed into capitalized letters, and the letter “T” appeared as a musical repeat sign.³²³ The table of contents was expanded to cover two pages. Featured articles were highlighted at the top of each contents page with photos and a page number (see Illustration 7.9 on pages 148-150). The format of the newsletter included multi-colored text, varied use of capital letters in the articles, varied article formats, horizontal and vertical headers, and added social medial contact information. Changes to the issue format included varied positions of the logo on the front page, and added text on the cover pages (see Illustration 7.10).³²⁴

Editors of the *Reprise* newsletter included: Joseph Groom (1981-85); Martha Lenard (1985-86); Bill McMillan (1988); Bill Funke (1988); Bill McMillan (1988-1991); Bonnie Borshay Sneed (1993-196); Joel Knapp (1997-98); Gayle Smith (2000-01); Carol Krueger (2001); Philip Copeland (2002-06); Gary Packwood (2008-10); and Ian Loeppky (2011-16).

³²³ Alabama ACDA, *Reprise* (Spring 2015).

³²⁴ Alabama ACDA, *Reprise* (Spring 2016).

REPR:ISE

The Alabama Choral Directors Association Newsletter | Spring 2016

**NEW YEAR,
NEW SCHOOL,
NEW YOU**

**A RALLY CRY
FOR THE RENAISSANCE**

**TO BE OR NOT TO BE...
A MEMBER OF ACDA**

**WHY DID WE CHOOSE
EDUCATION?**

#FRESHLOOKONCHOOSINGMUSIC
A format for repertoire selection and preparation

Illustration 7.10 Spring 2016 Issue. The front cover takes on a more magazine-cover quality with the addition of text over the full-color background image.

Article Content

Arguably, the combined editorial accomplishments of the various *Reprise* Editors over the years constitutes a significant portion of AL-ACDA's contribution to the state of Alabama. In short, it represents a significant success story. To provide an overview of the materials these Editors chose to include in *Reprise*, content from four hundred sixty-seven articles, included in forty-eight issues was analyzed. These issues spanned four decades and included a total of sixty-five executive messages and seventy-eight articles.

AL-ACDA Official's Messages

The official messages from AL-ACDA Presidents, Editors, Presidents-Elect, and Vice-Presidents addressed important upcoming information for members of the organization such as conferences and advocacy, major changes, and cooperative events with other organizations. Notably, Presidents of AL-ACDA addressed the organization in forty-two of forty-eight total issues, but writing frequency varied between Presidents.

Advocacy for membership in the organization was a popular topic in messages from the President. Some presidents offered words of inspiration to directors. Allen Gillespie said, "Often we wait for inspiration or motivation from other sources. Why should we not motivate from within and strive for the very best that we are capable? Whether your daily encounters are with youth or adults, we have a tremendous obligation of offering our very best to them!"³²⁵

In 1993, AL-ACDA President Bill McMillan discussed actions taken to keep choral music present in society. He wrote, "What you and I do is important, and it does make a difference. I believe it is time to let the decision makers know this. ACDA has formed an Advocacy Commission. The purpose of this commission is to meet the needs of the Choral Art

³²⁵ Allen Gillespie, "From the President," *Reprise* no. 22 (October 1988): 1.

by identifying and recommending action on issues relating to its existence, preservation, and advancement.”³²⁶

Presidents also advocated for active participation in the organization. In 1985, President Mitzi Groom charged each AL-ACDA member to increase their involvement and encouraged members to contribute their strengths to the organization.³²⁷ Glinda Blackshear agreed in 2005. She wrote, “Because I feel so strongly about what AL-ACDA has to offer, I can speak with missionary zeal about the need for new faces and voices to continue the work.”³²⁸ Blackshear spoke of the need to consider a position as a Repertoire and Standards Chair and encouraged participation in any of AL-ACDA sponsored programs and festivals.

Conferences at the state, division, and national level were also frequent topics. Of forty-two total President’s messages, twenty-five referenced conferences. National conferences were discussed only once, Southern Division conferences discussed seven times, and state conferences were referred to on fifteen occasions.³²⁹ Conferences were viewed as a vital part of the state

³²⁶ Bill McMillan, “President’s Notes: You Do Make a Difference!” *Reprise* no. 40 (September 1993): 1.

³²⁷ Mitzi Groom, “The President’s Part,” *Reprise* no. 14 (April 1985): 1.

³²⁸ Glinda Blackshear, “More from the President: Glinda Blackshear,” *Reprise* (Spring 2005): 5.

³²⁹ Eleanor Rolman, “President’s Message,” *Reprise* no. 2 (April 1981): 1; Tim Banks, “State President’s Message,” *Reprise* no. 7 (February 1983): 1; Tim Banks, “Southern Division News,” *Reprise* no. 4 (January 1981): 1; Tim Banks, “Convention Reflections,” *Reprise* no. 5 (April 1982): 1; Mitzi Groom, “The President’s Part,” *Reprise* no. 14 (April 1985): 1; Gene Davis, “From the President,” *Reprise* no. 23 (October 1989): 1; Glinda Blackshear, “From the President,” *Reprise* (Spring 2005): 4; Shirley Ellison, “Alabama Well Represented at ACDA,” *Reprise* (Spring 2006): 2; Jessica Kaufhold, “From the President,” *Reprise* (Spring 2012): 1; Eleanor Rolman, “President’s Message,” *Reprise* no. 1 (January 1981): 1; Bayne Dobbins, “From the President,” *Reprise* no. 15 (October 1985): 1; Bayne Dobbins, “From the President,” *Reprise* no. 18 (October 1986): 1; Allen Gillespie, “From the President,” *Reprise* no. 22 (October 1988): 1; Gene Davis, “From the President,” *Reprise* no. 25 (May 1990): 1; Gene Davis, “From

organization. This meant that attendance at conferences was valued. In 2012, President Kaufhold wrote, “We just attended a wonderful Southern Division Conference in Winston-Salem. It was a great few days of moving performances, thought-provoking interest sessions, and that all-important time to visit with friends and colleagues, new and old, from here, there and everywhere!”³³⁰

As a primary voice for advocacy of the organization, *Reprise* often communicated major changes to the journal and to AL-ACDA. Changes in leadership were a frequent topic. For example, announcements of recently elected Presidents were included in a number of newsletters.³³¹ The newsletter also served as a means to distribute information about President-Elect candidates.³³² Other major changes included the addition of AL-ACDA’s website in the early 2000s. First discussed in the fall 2001 issue, the small informative segment listed some website features which included a forum.³³³

the President,” *Reprise* no. 27 (February 1991): 1; Jerry Cunningham, “President’s Notes,” *Reprise* no. 98 (February 1998): 1; Robert Wright, “President’s Message,” *Reprise* (Fall 2002): 1; Robert Wright, “From the President’s Desk,” *Reprise* (Winter 2002): 1; Robert Wright, “President’s Message,” *Reprise* (Winter-Spring 2003): 1; Glinda Blackshear, “From the President: Glinda Blackshear,” *Reprise* (Summer 2003): 2; Jessica Kaufhold, “From Our President,” *Reprise* (Fall 2012): 1; Marvin Latimer, “Alabama Vocal Association ACDA Summer Conference Initiative,” *Reprise* (Spring 2014): 1; Megan Wicks-Rudolph, “President’s Notes,” *Reprise* (Fall 2015): 4; Megan Wicks-Rudolph, “President’s Notes,” *Reprise* (Spring 2016): 4.

³³⁰ Jessica Kaufhold, “From the President,” *Reprise* (Spring 2012): 1.

³³¹ Alabama ACDA, “New President,” *Reprise* no. 2 (April 1981): 1.

³³² Alabama ACDA, “Alabama ACDA President-Elect Candidates for 2010-2011,” *Reprise* (Fall 2008): 7; Alabama ACDA, “Notice of Elections for the Office of Alabama ACDA President-Elect 2011-2012,” *Reprise* (Fall 2010): 6; Alabama ACDA, “Announcing the Alabama ACDA President-Elect Nominees,” *Reprise* (Fall 2012): 16; Jessica Kaufhold, “Presidential Election,” *Reprise* (Fall 2014): 13.

³³³ Shirley Ellison, “Web Site Features,” *Reprise* (Fall 2001): 3.

Content Articles

In keeping with AL-ACDA's organizational emphasis on high quality repertoire, *Reprise* articles tended to focus on topics that provided its readers with practical and informative columns about choral music and its performance. The categories of the topics covered were: repertoire, conferences, festivals, advocacy, and chapter news.

Repertoire reviews and suggested choral music were the most highly prevalent article type. For example, total of fifty-six articles focused on choral repertoire of varied types. While some articles centered on specific works with analysis and score excerpts, other articles emphasized providing multiple pieces of quality choral repertoire.³³⁴ One particular column, the "Tried and True" section presented submissions from Repertoire and Standards Chairs in their particular area of expertise.³³⁵ The column was described as "an annotated list of great choral music from our Board."³³⁶

Two *Reprise* issues included articles on women composers.³³⁷ These articles featured interviews from two prominent composers, Amy F. Bernon and Earlene Rentz.³³⁸ In the

³³⁴ Patricia Corbin, "Le Reniement de St. Pierre by Marc-Antoine Charpentier: A Mini Masterpiece for Your College Choir," *Reprise* (Spring 2012): 4-7; Paul McGahie, "Music Review: The Blue Estuaries by David Ashley White," *Reprise* (Summer 2003): 13.

³³⁵ Alabama ACDA, "Tried and True," *Reprise* (Fall 2011, Spring 2012, Fall 2012, Spring 2013, Fall 2013, Spring 2014, Fall 2014, Spring 2015, Fall 2015, Spring 2016).

³³⁶ Alabama ACDA, "Tried and True," *Reprise* (Fall 2011): 12.

³³⁷ Jennifer Canfield, "Women Composers: An Interview with Amy F. Bernon," *Reprise* (Fall 2009): 16-17; Jennifer Canfield, "Women Composers: An Interview with Earlene Rentz," *Reprise* (Spring 2010): 16-20.

³³⁸ Two additional interviews were published in *Reprise*. Jessica Rikard, "An Interview with Dr. William Dehning," *Reprise* (Fall 2014): 9-11; Quint Harris, "An Interview with Terre Johnson," *Reprise* (Spring 2016): 17-18.

interviews, the composers discussed their reasons for writing music, advice for aspiring composers, choosing text, and developing musical ideas. Bernon recalled the inspiration for a popular choral piece. She wrote, “I was driving with the windows down on an unusually early-spring evening. I thought, ‘I really miss the fireflies,’ and started thinking about summer. That little moment was the beginning of *Come in from the Firefly Darkness*.”³³⁹ Each article ended with an extensive list of compositions and included information on where to purchase the specific selections.

Conferences tended to be another popular topic. They were discussed thirty-nine times in the collected articles. National, division, and state level conferences were discussed, at times at considerable length. The content of the articles included conference reviews, upcoming clinicians, social events for AL-ACDA members, audition information, Alabama representation at national and divisional conferences, reflections on conference attendance, and schedules.

The Southern Division Convention was discussed in the newsletter multiple times by AL-ACDA leadership. Articles offered previews for convention sessions, general convention information, and convention reflections.³⁴⁰ One article celebrated the participation of four Alabama choirs at the 2006 Southern Division Conference.³⁴¹ It read, “It is quite an honor to be selected to perform at any ACDA Convention...Alabama will be well represented by these fine choirs!”

³³⁹ Jennifer Canfield, “Women Composers: An Interview with Amy F. Bernon,” *Reprise* (Fall 2009): 16.

³⁴⁰ Alabama ACDA, “ACDA Regional Convention Preview: Upcoming Sessions,” *Reprise* (December 2003): 8; Alabama ACDA, “Southern Division Convention,” *Reprise* no. 23 (October 1989): 5.

³⁴¹ Alabama ACDA, “Four Alabama Choirs to Perform at ACDA Southern Division Convention,” *Reprise* (Fall 2005): 3.

Of the numerous articles devoted to discussion of conferences, articles about State conferences were most frequent. Such articles discussed conference format and collaborations with other organizations, sessions, schedule, and social events.³⁴² One notable issue highlighted local conductors who presented at the summer conference.³⁴³ Articles which discussed conferences often devoted special attention to membership and involvement. President Robert Wright, for instance, wanted “AL-ACDA members to be excited and exciting about what we are and what we can be. We have wonderful things going... Let’s make them even better through our own hard work and support.”³⁴⁴

Festivals sponsored by AL-ACDA comprised another sizable portion of article content within the *Reprise*. The typically short articles highlighted upcoming festivals, new iterations of old festivals, and long-standing festival traditions in the state of Alabama.³⁴⁵ The festivals were representative of the various Repertoire and Standards Chairs and of the needs of the membership.

The least well-defined category, advocacy for the choral professional, was discussed in thirty-three individual circumstances. Many articles advocated music education and choral singing for children. Children’s Choirs R&S Chair Bonnie Jean Early advocated for teaching

³⁴² Damion Womack, “Round Table Discussion for Boychoir/Children’s Choir Summer Celebration 2003,” *Reprise* (Summer 2003): 11.

³⁴³ Alabama ACDA, “Paul McGahie and Philip Copeland to present at Alabama’s Summer Celebration,” *Reprise* (Spring 2005): 8.

³⁴⁴ Robert Wright, “From the President’s Desk,” *Reprise* (Fall 2001): 1.

³⁴⁵ Brown and Gentry, “A Great Idea Reborn;” Rebecca Rockhill, “Quad-Cities Festival,” *Reprise* (October 2000): 4.

music to children in February 1990.³⁴⁶ She wrote, “Children need and want the satisfaction and discipline which music provides. We, as directors, must be wise enough to know how to help a child find enjoyment and understanding in a skill which is abstract at best.”³⁴⁷

Published in the February 1991 issue, a column from the Missouri ACDA Reporter discussed various statements and paragraphs collected from college students which support music in the schools.³⁴⁸ The column included such reasons as: the aesthetic experience of music, its presence in all civilizations, music’s role in character development, and music provides opportunities for multicultural studies.

As another example of advocacy, Ken Berg discussed advocating music to children in his President’s column published in the spring of 2009.³⁴⁹ “This is important! Kids (of all ages) whom we teach need to know that you can do this for a living. You can be a choir teacher or a church musician or even a professional singer. All of these are important and needful for a healthy, vibrant society.”

Other articles were written specifically for choral directors and often featured narrative that examined a teacher’s impact on student lives.³⁵⁰ In an emotional column, Ken Berg wrote

³⁴⁶ Bonnie Jean Early, “In Case of Children—Sing,” *Reprise* no. 24 (February 1990): 4.

³⁴⁷ *Ibid.*

³⁴⁸ Missouri ACDA, “Music Education: A Requirement or a Disposable Frill,” *Reprise* no. 27 (February 1991): 4-5.

³⁴⁹ Ken Berg, “President’s Podium: Sing!” *Reprise* (Spring 2009): 1. Berg also served as R&S Chair for Senior High Choirs and Music Director of the Birmingham Boys Choir.

³⁵⁰ Ken Berg, “More Important Than We Realize,” *Reprise* (Summer 2003): 7; John Kincaid, “Touching Lives,” *Reprise* (December 2003): 4; Jessica Hall, “The Choir Bonus,” *Reprise* (Spring 2006): 16-17; Margaret Heron, “Did I Do Enough?” *Reprise* (Fall 2005): 19; Timothy Banks, “President’s Podium: Why Am I In This Business?” *Reprise* (Fall 2010): 1; John Kincaid, “Why Did We Choose Education?” *Reprise* (Spring 2016): 12-14.

about the impact of music on students. He wrote, “They must see that we love this music, we love our job, we love them; that there are ideals and concepts that are worth the care of discipline dedication and diligence. We must care; about our work, our art, our children.”³⁵¹

Two-Year College Choirs R&S Chair Jessica Hall discussed the lasting impact felt after learning of her student dying of cancer. She wrote, “There is so much more than music that we can teach. Lessons we may never have planned present themselves in the classroom and rehearsal each day...lessons for our students, and for us...But I think it is important to remember that sometimes the unexpected lessons are the most powerful and long-lasting.”³⁵²

Additional articles advocated directly for the organization and featured columns which listed membership benefits.³⁵³ Interestingly, only one article was found to be authored by the Treasurer.³⁵⁴ This report encouraged participation in festivals and to recruit new members to AL-ACDA.

The newsletter worked to keep members informed of all choral happenings around the state of Alabama. Articles dedicated to chapter news discussed five main topics: (1) membership, (2) state chairs and board members, (3) nominations and elections for state president, (4) performances around the state, and (5) welcoming new collegiate professors to Alabama.

Early issues of the newsletter discussed membership goals, statistics, and reported active

³⁵¹ Berg, “More Important.”

³⁵² Jessica Hall, “The Choir Bonus,” *Reprise* (Spring 2006): 17.

³⁵³ Alabama ACDA, “ACDA Benefits,” *Reprise* no. 1 (January 1981): 1; Robert Wright, “The Benefits of Membership,” *Reprise* (Spring 2005): 11; Glinda Blackshear, “Is ACDA Worth It?” *Reprise* (Fall 2005): 13.

³⁵⁴ John Kincaid, “Treasurer’s Report: Strength in Numbers,” *Reprise* (Fall 2008): 6.

members.³⁵⁵ A membership goal from February 1990, for example, noted the organization still needed twelve new members to reach the goal of thirty-eight new members in ACDA. Later issues also discussed membership in terms of recruitment and the benefits of the organization.³⁵⁶

Trends

Early in its publication history, the *Reprise* featured fewer pages and fewer total articles. For 1981-89, fourteen issues of the newsletter were collected. All issues from 1987 were not found. Articles totaled ninety-six, with an average of 6.9 articles per issue. Articles in the first few issues did not include interest columns but mostly chapter news and choral performances across Alabama.

Newsletter issues collected from the 1990s were significantly fewer in number than any other decade. Large spans of years in which multiple issues were published were not found and therefore unable to add to the data set. Only seven issues were collected for 1990-98. Newsletters were missing from years 1992, 1994-97, and 1999. Although few issues existed, there were fifty-eight total articles with an average of 8.3 articles per issue. Articles from these issues expanded topics of discussion which included advocacy, honor choirs, and literature.

Trends from the 2000s continued upward for the *Reprise*. Fifteen issues collected spanned the dates October of 2000 through the fall of 2009. Newsletters were missing from years 2004 and 2007. Articles from the collected issues numbered two hundred with an average of 13.3 articles per issue. The variety of topics discussed in the issues increased and included categories like church and community choir, festivals, history, literature, middle school concerns, rehearsal

³⁵⁵ Alabama ACDA, "Membership Statistics," *Reprise* no. 5 (April 1982): 1; Alabama ACDA, "Membership Report," *Reprise* no. 23 (October 1989): 3; Alabama ACDA, "Membership Goals," *Reprise* no. 24 (February 1990): 2.

³⁵⁶ Glinda Blackshear, "Membership Renewal...hmmm?" *Reprise* (Spring 2009): 14; Glinda Blackshear, "Membership is Everything," *Reprise* (Fall 2010): 3.

techniques, resources for directors, funding, and technology.

All published issues from the 2010s were found in their entirety due to their preservation on the AL-ACDA website. Analyzed in this document are the issues published in the spring of 2010 through the spring of 2016. Within twelve issues, articles numbered an average of 9.4. This was the first decrease in pagination and inclusion of articles per issue. The content of the articles became even more varied during these years and included topics such as church and sacred music, teaching philosophy, sight reading resources and advocacy, and vocal health.

During thirty-five years of publication, the *Reprise* offered articles on over fifty-five different topics. The average page length of each issue increased from five pages to eighteen. The average number of articles included in each issue increased from 6.9 to 9.4. Contributors to the newsletter began only as executive Board members and over time, most articles and columns were written by Repertoire and Standards Chairpersons. More contemporary issues featured articles written by non-Board AL-ACDA members as the organization became inclusive.

Summary

The official publication of AL-ACDA, the *Reprise* newsletter disseminated information which was relevant to the approaching period of the year. The newsletter is the longest-standing contribution to choral music in the state of Alabama created by AL-ACDA in 1981 and it still continues to be published. Over the decades, the format and content of the newsletter has changed to meet the needs of the growing membership. As Board participation increased in general, contributions to the *Reprise* increased specifically. Contributions by R&S Chairpersons were focused on specific events or programs which furthered their area of choral music. Overall, evidence overwhelmingly suggests that the newsletter historically has offered valuable information to the AL-ACDA membership about choral events for varied areas of choral music.

CHAPTER VIII

AWARDS

In any organization, the bulk of the responsibility for maintaining the direction and integrity of the community typically falls to a select few individuals. AL-ACDA is no exception to this rule. To recognize such luminaries, AL-ACDA established two awards to for persons who significantly contributed to choral music in the state of Alabama. Dr. Thomas Smith and Dr. Robert Wright, who contributed decades of service to AL-ACDA specifically and to the Alabama choral community generally are the namesakes for these distinguished awards.

Thomas R. Smith Award for Excellence

Dr. Tom Smith served the state of Alabama through teaching choral music and as treasurer of AL-ACDA board from 1997-2006. In 2006, Smith retired from Auburn University where he served in a variety of capacities since 1972.³⁵⁷ As a way to honor a man who gave much of his life to choral music in the state, some AL-ACDA board members discussed the creation of an award which bore his name.

³⁵⁷ Dr. Smith served as Director of Choral Activities from 1972 to 2000; chair of the Music Department from 2000 until 2006; and currently serves as Professor Emeritus at Auburn University.



8.1 Image of Dr. Tom Smith, second President of AL-ACDA and namesake of the Thomas R. Smith Award. Photo taken from the fall of 2008 issue of *Reprise*.

AL-ACDA board members Lisa Latham and Jessica Kaufhold researched criterion for awards given by states within the ACDA Southern Division. Types of awards, nomination criteria, and relevance were examined.³⁵⁸ Latham and Kaufhold served as the committee which brought the proposal which honored Smith to the board.

³⁵⁸ Kaufhold, interview.

The committee used the ACDA Southern Division’s Colleen Kirk Award as a model for the Tom Smith Award.³⁵⁹ The award criterion was exemplary of Smith’s service in teaching choral music in Alabama and decades of service to AL-ACDA. The final proposal was accepted in 2008 and the Thomas R. Smith Award for Excellence was established. This “lifetime achievement award” was first given in 2009. According to AL-ACDA officials, the award started in 2009 as a way to honor Dr. Tom Smith, a longtime choral director and ACDA leader in our state, and recognize colleagues who, like Dr. Smith, have made outstanding contributions to the choral art. Each year, nominations are solicited state-wide and the Alabama ACDA board votes to determine the recipient.”³⁶⁰

Nomination Criteria

According to AL-ACDA published criteria, educators who receive this award must serve a minimum of twenty-five active years in choral music. The nominees must distinguish themselves in the field of choral music in Alabama and demonstrate high musical standards. The nominee must provide leadership in the choral arts and earned the respect of colleagues and/or students. A good-standing status is necessary for the nominee. The merits of the nominee are submitted by letter via a member in good standing which identifies the nominee’s career and background, as well as their contributions to AL-ACDA. The recipient is honored at the AL-ACDA Summer Conference Concert. Dr. Smith personally presents this award.

³⁵⁹ ACDA Southern Division, “Colleen Kirk Award,” accessed 1 February 2017, <http://acdasonthern.org>. The Colleen Kirk Award was established by the ACDA Southern Division to “promote the ideals and standards represented by her life and work.” The monetary award is presented annually to new choral conductors who are ACDA members to support their attendance at divisional or national conferences of ACDA.

³⁶⁰ Alabama ACDA, “Awards,” accessed 30 January 2017, <http://alabamaacda.org/about/awards.html>

Past Recipients

The award has been given each year since its beginning in 2009. Recipients include Diana Mayhall (2009), Milburn Price (2010), Glinda Blackshear (2011), Robert Wright (2012), Ken Berg (2013), Lester Siegel (2014), Carl Davis (2015), and John Baker (2016).³⁶¹ AL-ACDA plans to continue this award annually.³⁶²

Robert E. Wright Award for Exceptional Service

Dr. Robert Earl Wright Jr. was a lifelong educator, ACDA member, and service-oriented leader. He graduated from Samford University in 1967 and taught in public schools in Alabama and Florida. Wright finished his career at the University of Montevallo, where he taught from 1996-2011. While at Montevallo, Wright served as the Music Department interim chair twice and received multiple awards during his tenure.³⁶³

Wright was active during his career and was noted as a frequent guest conductor and adjudicator across the country. His choirs sang for the 1996 NAfME (MENC) National Conference, and numerous ACDA State Conferences in Alabama, Tennessee, and South Dakota.³⁶⁴ When Wright retired from the University of Montevallo in May 2011, he had

³⁶¹ “Dr. Robert Wright posthumously receives Alabama ACDA Award,” *Reprise* (Spring 2012): 2. Dr. Robert Wright was posthumously named by the Alabama ACDA Board as recipient of the Thomas R. Smith Award for Excellence. “This honor, initiated in 2008, is intended to recognize those who, like Dr. Smith, have positively impacted the field of choral music in Alabama, and Robert is certainly a worthy recipient;” Alabama ACDA, “Awards,” accessed 30 January 2017, <http://alabamAACDA.org/about/awards.html>.

³⁶² Latimer, Personal communication.

³⁶³ “Robert Earl Wright, Jr.,” *Reprise* (Spring 2012): 2. Wright received the College of Fine Arts Distinguished Teacher Award in 2004 and the university’s Outstanding Commitment to Teaching Award in 2005.

³⁶⁴ *Ibid.*

conducted choirs for fifty-one years.³⁶⁵

As a lifetime ACDA member, Wright served ACDA in a variety of capacities. During his career, Wright held the office of President for both Tennessee and Alabama chapters, served as program chair for the 2004 Southern Division ACDA Conference in Nashville, and was a President-elect candidate for the Southern Division in 2005.



Illustration 8.2 Robert E. Wright, Jr. Photo taken from the fall of 2008 issue of *Reprise*.

Wright's untimely death on December 28, 2011 shocked the Alabama choral community. The Spring 2012 issue of *Reprise* newsletter was dedicated to Wright and featured multiple columns which discussed the impact he made on the choral community in Alabama and his years

³⁶⁵ Ibid.

of service to ACDA.³⁶⁶ It read in part,

The sudden and untimely death of Dr. Robert Earl Wright, Jr., has left an aching void in our ACDA family. Robert suffered a heart attack on Christmas from which he was unable to recover and died on December 28, 2011... Making music together forges bonds that are unbreakable and eternal. The Alabama ACDA family will sorely miss our colleague and friend Robert Wright.³⁶⁷

In 2013, AL-ACDA board developed an award to honor not only Dr. Robert Wright, but also board member Lisa Latham.³⁶⁸ Jessica Kaufhold, then-President of AL-ACDA, discussed the importance of developing the award. A Montevallo graduate, Latham exhibited a close relationship with Wright, as may did who knew him. Latham's dedication and service to AL-ACDA closely paralleled that of Wright. Jessica Kaufhold said,

She has been a selfless giver to particularly Alabama ACDA. She was home being a mom and she was still giving all of this to ACDA working Young Voices... Lisa needed to be encouraged. When you give that much, a lot of it is selfless giving. And we knew that she needed some encouragement, she and Robert were close...And Robert was so critical to the state of Alabama and very involved in Alabama ACDA.³⁶⁹

The Robert Wright Award was drafted as a way to simultaneously honor the memory of Dr. Wright as well as honor the fifteen years of service of Lisa Latham. The nomination criterion matched service given by both Wright and Latham, a minimum contribution of fifteen years to choral music in Alabama, and going above and beyond requirements. The final criteria, that the award winner does not need to be a current member of ACDA, was tailored to fit Latham's

³⁶⁶ Ian Loeppky, "From the Editor," *Reprise* (Spring 2012):1. See Illustration 8.1 in Appendix A to read the dedication from Loeppky.

³⁶⁷ Glinda Blackshear, "The Celebration Service for Robert Wright," *Reprise* (Spring 2012): 3.

³⁶⁸ Kaufhold, interview.

³⁶⁹ *Ibid.*

credentials as a retired teacher.³⁷⁰

Nomination Requirements

AL-ACDA members nominated for this award are required to serve a minimum of 15 years of choral music activity in Alabama. The nominee must contribute exceptional service to AL-ACDA above and beyond the required duties. Lastly, the recipient must be nominated by a member in good standing via a letter of recommendation.

Past Recipients

Recipients of the award include Lisa Latham (2013), Pat Blackwell (2014), Terre Johnson (2015), and Shirley Ellison (2016). Although the award has been given out annually thus far, the description of the award as listed on AL-ACDA website states that the award is not an annual award, “but is rather given when exceptional service warrants this recognition. The Alabama ACDA Board votes when to confer an award.”³⁷¹

Summary

Like other ACDA state and division organizations, AL-ACDA established awards to honor leaders whose contributions to the state improved the quality of choral music in Alabama. AL-ACDA instituted two such awards to honor educators who served numerous years in choral music, demonstrated high musical standards, and contributed exceptional leadership and service to AL-ACDA. Dr. Thomas Smith and Dr. Robert Wright are the namesakes for these awards.

³⁷⁰ Ibid.

³⁷¹ Alabama ACDA, “Awards,” accessed 30 January 2017, <http://alabamaacda.org/about/awards.html>

CHAPTER IX

OUTSTANDING WEBSITE AWARD

At the 2015 National ACDA Conference, AL-ACDA Treasurer and Webmaster, Jim Schaeffer and AL-ACDA, received the ACDA Outstanding Website Award. Developed by ACDA leaders, the outstanding website award acknowledged exceptional websites, which promote the continued improvement of state organizations. Such recognition on the part of AL-ACDA's parent organization, ACDA, constituted the culmination of several years of purposeful attention to reshaping the visual online image of the organization. Schaffer was the driving force in that effort.

Originally developed as the Outstanding Newsletter Award to recognize leading state print publications, the award was divided into two categories in 2014, one of which became the Outstanding Website Award. According to ACDA officials, it was intended to “evaluate and constructively critique ACDA state websites.”³⁷²

Guidelines for the award were approved by the national board and included four elements. The website award was administered at each biennial National Conference by the Coordinator of State and Division Newsletters beginning in 2015. Two awards were presented. One award was given to a state website with a professional designer. A second award was given to a state website with a non-professional designer. Submissions to the “friendly ‘competition’”

³⁷² American Choral Directors Association, “Outstanding Website Award,” accessed February 19, 2017, <http://acda.org/page.asp?page=newsletteraward>

were judged by a panel of newsletter editors.³⁷³ Judges did not judge websites within their own divisions. Lastly, judges submitted confidential critiques to each competing state webmaster.

Schaeffer joined the AL-ACDA Board in 2012 as treasurer after which he offered to fully redesign the state's website, alabamaacda.org. Although Schaeffer had created websites for numerous Alabama businesses, he argued, “[I] am by no means a professional.”³⁷⁴ The website was intended as a resource which included information about how to join the organization, membership benefits, state newsletter archives, calendar of events, board member contact information, and history of AL-ACDA.³⁷⁵ One of the first substantive changes, Schaeffer gathered information about the various sponsored annual events from the respective chairpersons and added it to the website.

The AL-ACDA website and newsletter were submitted to the national competition in 2014.³⁷⁶ Criterion for the competition motivated Schaeffer to keep the website active and up-to-date.³⁷⁷ Schaeffer recalled the experience as a positive one. He said, “It felt great to have my work as webmaster acknowledged by the national organization. When accepting the roles of Alabama ACDA Webmaster and Treasurer, I knew these would be areas for me to serve my organization and colleagues in a way that fits my skillset. I enjoy being able to step away from the conductor's podium and step into my hobby of print and design.”³⁷⁸

³⁷³ Ibid.

³⁷⁴ Schaeffer, personal communication.

³⁷⁵ Ibid.

³⁷⁶ Kaufhold, interview; Schaeffer, personal communication.

³⁷⁷ Schaeffer, personal communication.

³⁷⁸ Ibid.

CHAPTER X

SUMMARY AND CONCLUSIONS

The purpose of this study was to provide a recorded history of AL-ACDA, its conferences, collaborations with other state organizations, and to identify the contributions of AL-ACDA to choral music in Alabama. It chronicled the history of AL-ACDA's professional advocacy of the performance, conducting, and teaching of choral music in the state of Alabama. This research has shown that AL-ACDA has been a vibrant organization that has demonstrated flexibility and innovation as it has sought to improve the choral music opportunities for countless choristers, choral teachers, and choral directors in the state of Alabama and beyond.

The Alabama Chapter of ACDA developed in the early 1970s and quickly affiliated itself with the national organization. The establishment of the first state conference in 1978 was facilitated by Dr. Tom Smith. Conferences became an integral part of what AL-ACDA offered to its membership from very early on in the organization's history. Membership doubled as a direct result of the conferences. By the end of the 1970s, the organization gradually burgeoned to over one hundred thirty members.

AL-ACDA combined forces with AVA through the 1980s and much of the 1990s. During this time, membership steadily increased and tensions rose between the two organizations. Following the establishment of the Young Voices Festival in 1991, the increased treasury facilitated the institution of AL-ACDA-sponsored events like the Collegiate Choral Festival, Invitational Choral Festival, and Honor Reading Choir. The collaboration between AVA and

AL-ACDA dissolved in 2003 as the two organizations sought different ways to serve their memberships.

The changing needs of the constituency necessitated new ideas and programs. The organization experimented with festivals, honor choirs, reading choirs, roundtable discussions, conference interest sessions, and repertoire. The festivals and programs which endured and exhibited success addressed the needs of its membership. Additionally, those opportunities which offered non-competitive environments prospered more than those that were competitive.

An example of this is the Jazz and Show Choir Festival which was established in 2013. The festival reached an untouched part of Alabama's choral community and experienced success in its first few years. The festival increased ACDA membership and generated revenue for AL-ACDA with little work from the organization.

The state conference evolved over the decades to include various formats, increased interest sessions, expanded conference space, fewer choral performances, and notable clinicians. Changes to the conference increased membership, most notably in student and new members. Improvement in membership and conference attendance was consistently a point of importance mentioned by numerous persons in the organization.

Conclusions

Started in the early 1970s, AL-ACDA has existed for more than forty-five years. The organization fostered numerous leaders who arguably positively impacted choral music in Alabama. These leaders consistently sought new ideas and ways to expand the choral experiences available to choristers in Alabama. Some of these ideas developed into festivals which reached an untouched choral community such as the Young Voices Festival and the Contempo Choral Festival. Other ideas evolved into outreach programs to connect young

teachers with more experienced teachers or rebuild broken relationships between two organizations. AL-ACDA succeeded in growing its membership throughout the decades and developing a variety of programs and festivals to meet the changing needs of its membership.

An area in which the organization did not succeed was outreach to all choral communities in Alabama. Multiple members of leadership cited the lack of church choir director involvement as well as lack of church music activities and programs available for the membership.³⁷⁹ Despite attempts by leadership to advocate for church musician involvement as cited in multiple issues of *Reprise*, membership remained low and programs offered remained low as a result. Another area of outreach which exhibited low involvement were minority groups. Following national trends, minority groups within AL-ACDA remain an under-represented area of the choral community.

AL-ACDA served as one of two primary entities which provided leadership and resources to Alabama choral directors in schools, churches, universities, and communities. Overall, the organization has been successful. Choral musicians associated with both AL-ACDA and AVA fostered the development and expansion of performance opportunities for choristers statewide through offering a variety of programs and festivals. Such leadership and service significantly influenced the presence and status of choral music in the state of Alabama and beyond over the course of over four decades. The festivals, programs, publications, and initiatives instituted by AL-ACDA have served countless choral directors and students in the state of Alabama. This research has shown that AL-ACDA has been an evolving and active organization that has demonstrated ingenuity and an ability to remain dynamic as it has sought to improve the choral music in the state of Alabama and beyond.

³⁷⁹ Banks, interview; Blackshear, interview; Kaufhold, interview; Kincaid, interview.

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APPENDIX A

Illustrations




THE REPRISÉ

Alabama State Newsletter of the American Choral Directors Association

Number 1 January 1981

PRESIDENT'S MESSAGE

In my opinion, the most successful ACDA venture in our state to date was the Fall Workshop in October (sponsored in conjunction with Alabama Vocal Association). There was such enthusiasm that it is likely to become an annual event. It was a wonderful way to get inspired and relieve those "school beginning" blahs.

One hundred and five people were in attendance in Montgomery and ACDA gained 11 new members at that time. First, teaming up with AVA makes a lot of sense, for AVA members are choral directors and what is ACDA made up on -----yeah! CHORAL DIRECTORS. At this point we want to tell those church musicians and community directors that this is not to neglect them but to strengthen them also. And of course, many people double their school music jobs with church or community work also.

There was tremendous response to the clinicians. Mitzi Danker Groom led the Lee of Montgomery Women's Choir through the paces of a strenuous rehearsal and Jerry Warren left everyone inspired with his session on "Toward More Impressive Choral Singing." I saw people shaking their heads in agreement, marking their music and looking uplifted afterwards. Rick Arnold demonstrated simple ways to teach young singers improvisation in the jazz medium. A good time was had by all.

I always appreciate those brave choral directors who will let their choirs perform early in the school year. I know it's ulcer time. These wonderful people had prepared their choirs diligently and the audience showed their appreciation: Gretta Dockery, Riverside Jr. High; Gene Davis, Lee of Montgomery; Bobby McCullar, Minor High School; and Wanda Jackson, Hartselle High School.

In addition to the session, everyone went away with free music samples,

compliments of Hinshaw Music and Bob Otto of J. W. Pepper. I'm sure many people got a new idea or a new piece as a result.

If you weren't there, you should have been, because we grow through our interaction with one another. Make a vow now that when ACDA next convenes, you won't be among the missing persons!!

Eleanor Rolman

NATIONAL ACDA CONVENTION MARCH 5-7

If you have been reading your choral journal the past few issues, you can't help but be excited over the upcoming national convention in New Orleans. Yes, it may cost a bundle, but it will be the most worthwhile bundle you've spent in a long while. After all, such an opportunity only comes your way every two years.

Think of this experience as a college refresher course. But the nice aspect is you don't have to turn in a paper at the end of the course. Just go back and set in motion all those nice ideas you picked up first-hand. Here you have the chance to pick the brains of the best in the business, OUR business! The performing groups will be among the finest in the nation and no one would want to miss the opportunity of sitting in on a Robert Shaw rehearsal. So, come on with us - - - recharge your batteries. See YOU in New Orleans!

7.1 The first issue of *The Reprise*. Four pages total.

If our net product -- our performance -- were arrived at by individual competition, victory or defeat, then each of us would not be so important --- but if our product is arrived at by common effort, understanding and devotion, then all of us are diminished by the absence of weakness of each of us.

-- Robert Shaw

ALABAMA COMMITTEE REPS APPOINTED

The Southern Division has recently been involved in the formation of several new committees and the continuation of other committees. Dr. Colleen Kirk, ACDA National President-Elect, is chairing the new Membership Committee, and Dr. John Cooksey, Memphis State University is chairing the new Boy's Choir Committee. The Southern Division Chairman of both these committees is Dr. Mitzi Groom, The University of Alabama in Huntsville. Appointed to serve as the representatives from this state by the ACDA State President, Eleanor Rolman, are as follows:

- Boy's Choir Committee: Carmelita Gandy
Mountain Gap Middle School
- Membership Committee: Gene Davis
Lee of Montgomery
- College and University: Bayne Dobbins
Jacksonville State Univ.
- Junior College and Community:
Glenn Maze
Snead State Jr. College
- Church Choir: Ken Turvey
First Meth., Huntsville
- Children's Choir: Edna Clay
First Presby., Huntsville
- Male Chorus: Allen Gillespie
Huffman High School
- Jazz Choir: Shirley Ellison
Homewood Middle School
- Women's Choir: Eleanor Rolman
Johnson High School
- Student Membership: Tim Banks
Samford University

AVA BOARD CONSIDERATIONS

The AVA Board has under consideration the proposal to change the All-State Choral Festival dates for 1982 to avoid another conflicting situation with the regional and/or national ACDA conventions. Urge the members of the Board to support ACDA in reconciling this situation.

FROM THE NATIONAL PRESIDENT-ELECT

As chairperson of the National Membership Committee, Dr. Colleen Kirk offers this response to choral directors who have yet to realize the importance of membership in ACDA, along with MENC:

MENC helps all of us understand the broad function of Music Education through many specialized avenues. In attempting to help so many teachers and students in so many and varied specialized area, it is difficult to reach as deeply into the very special approaches, techniques, and repertoire which can permit, encourage and insure maximal growth and fulfillment of affective potential through any ONE of the avenues. In present day education we seem to observe a disproportionate "balance" between "exposure" (or superficial acquaintance) and in-depth learning of understanding. . . ACDA offers in-depth assistance for CHORAL directors on all levels. The experienced choral director recognizes that there can be many "peak" experiences in choral performance, but as one GROWS, he also realizes there is no pinnacle beyond which further growth is impossible.



ACDA BENEFITS

ACDA offers benefits to all choral directors through communication with others who fill similar specialized assignments.

ACDA offers opportunities to attend workshops, clinics and conventions which offer stimulation and incentive on state, division, and national levels.

ACDA offers access to monthly issues of The Choral Journal, the recognized professional publication for choral directors in America.

How can you afford to not be a member of such a rewarding organization. All this for only \$25.00 per year. Write to Eleanor Rolman, ACDA President, Johnson High School, 6201 Pueblo Drive, Huntsville, AL, 35810.

Imagination is the magic word in music. Without it, interpretation falls far short, for music is in the realm of the ethereal. The mind plays a great part in the making of music. A rendition that lacks imagination is cut and dried. Recreate the music every time it is performed. A groove can be found for the mechanical elements of the music, but rise above these.

-- Warren M. Angell



ACDA Convention

New Orleans March, 1981

Are You Familiar With These Octavos????

SATB: Like as a Thrush in Winter
by Shirley Whitecotton
Roger Dean Pub.
(The poetry is absolutely beautiful.)

SA: Two Thoughts for Children's Chorus
"The Guardian Angels" - Schumann
"Two Roses" - Bartok
Transcribed by Suchoff
(Delightful -- printed as one octavo.)

GLOSSARY

ACCIDENTALS: Wrong notes.
BREVE: The way a sustained note sounds when you run out of air.
FINAL CADENCE: When they force you to stop.
COUNTERTENOR: A singing waiter.
HEMIOLA: A blood disease caused by chromatics.
RUBATO: German measles.
FINE: That sounded just great!

ROBERT BARR TO BE GUEST CONDUCTOR

The 7th Annual Quad-City Choral Festival will be an event of April 28, 1981, at Norton Auditorium, University of North Alabama, Florence, Alabama. Conductor for the performance will be Dr. Robert Barr, Murray State University, Murray, Kentucky. The choirs are composed of 200 students from 9 high schools and middle schools in Florence, Sheffield, Tuscumbia, and Muscle Shoals.

The Quad-City Choral Festival is sponsored by the Tennessee Valley Choral Directors Association. Members and choral directors in the organization are Rebecca Brewer, Sylvia Ikard, Karen Cantrell, and Judy Gray.

(continued on next page)



(Quad-City Con't.)

Past quest conductors have been Joseph D. Groom, University of North Alabama; Dr. Colleen Kirk, Florida State University; Hugh Thomas, Birmingham Southern College; Dr. Richard Cox, University of North Carolina, and Phyllis Merritt, Niceville High School, Niceville, Florida.

Division Convention of ACDA.

Members and choral directors in the Huntsville Choral Directors Association are Marcia Ashford, Vivienne Atkins, Greta Champlin, Mary Fulda, Carmelita Gandy, Clarence Gandy, Helen Jordan, Vyva Hendrix, Danny Payne, Carolyn Peck, Eleanor Rolman, and Pat Smith.

HUNTSVILLE AREA NEWS

The Huntsville Choral Directors Association will present the All-City Choral Festival on April 21, 7:30 p.m., at the Von Braun Civic Center Concert Hall. Students are auditioned from the middle and high school choruses of the city and approximately 400 are chosen for the High School Mixed Chorus and the Middle School Mixed and Treble Choruses.

The quest conductor will be Jerry Warren, head of the music department of Belmont College in Tennessee. He is a native Alabamian and is presently serving as President of Tennessee's chapter of the American Choral Director's Association. His choir has performed at the Southern

Mike Sparks from Wallace Junior College will be the In-Service Clinician on February 16 for the HCDA. His topics will include "The Boy's Changing Voice," and "Vocal Techniques." President of HCDA is Marcia Ashford, Choral Director at Chapman Middle School.



Beethoven Handel

Truly there would be reason to go mad were it not for music.
-- Tchaikovsky

Your contributions to the publication of this newsletter are appreciated. Please send your articles, news notes, and letters to Joseph D. Groom, Box 5014, University of North Alabama, Florence, AL, 35630.

ARTICLE DEADLINE DATE: MARCH 15, 1981

ACDA

REPR:ISE

The Alabama Choral Directors Association Newsletter • Spring 2015



7.9 Spring 2015 Issue, pages 1-3. The front cover now featured a single monochromatic image. The newsletter title included the musical repeat symbol for the letter “I.” The table of contents was spread across two pages with photos highlighting the feature articles.

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Quint Harris, R&S Chair for Music in Worship

6 **SIGHT-READING WITH A PURPOSE**

Michael Zauchin, R&S Chair for Show Choir

7 **A YEAR IN THE LIFE:**

multiple schools, multiple grades, multiple festivals...

Jeffrey Caulk, R&S Chair for Boychoirs

8 **MEANINGFUL WORLD MUSIC**

vs. “Ooooo...I can use that song as the cool procession at my next concert!”

Amanda Slay, R&S Chair for Multicultural Music

10 **TEACHING INTERNS:**

commingling the nouns and the verbs into a successful internship

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20 ALL-STATE WORKSHOPS

Laura M. Moore, R&S Chair for Community Choirs

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Alabama ACDA Board Members

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Diane D. Orlofsky, R&S Chair for Vocal Jazz

COVER PHOTO.

» fRandi-Shooters | Flickr

APPENDIX B

Timeline

| | |
|---|------|
| AL-ACDA began as a small state organization | 1972 |
| James Elson nominated President of AL-ACDA | 1974 |
| First musical gathering | 1976 |
| Tom Smith nominated President of AL-ACDA | 1977 |
| First Junior High-Middle School Festival Chorus | 1977 |
| First Summer Conference ³⁸⁰ | 1978 |
| First Alabama Honor Choir Festival | 1979 |
| First AVA/AL-ACDA Joint Fall Workshop | 1980 |
| First issue of <i>Reprise</i> | 1981 |
| First Annual Alabama Collegiate Choral Festival | 1986 |
| First Annual Collegiate Honor Choir | 1989 |
| First Annual Collegiate Honor Choir Festival | 1991 |
| First Young Voices Festival | 1991 |
| AL-ACDA launched website | 2000 |
| First Alabama ACDA Reading Choir | 2002 |
| First Two-Year College Choral Festival ³⁸¹ | 2003 |
| Establishment of Thomas R. Smith Award | 2008 |

³⁸⁰ In addition to being titled “Summer Conference” the professional development conference has been named “Alabama State Convention” (1978-1980); “Alabama ACDA Summer Literature Workshop” (1994-1996); “Choral Celebration” (1998); “Summer Celebration” (2003-2006).

³⁸¹ In 2004, the Collegiate Choral Festival and the Two-Year College Music Showcase and Choral Festival combined to become the modern Collegiate Choral Festival, which includes all two-year and four-year colleges.

| | |
|--|------|
| First recipient of Thomas R. Smith Award | 2009 |
| First <i>Reprise</i> issue offered online | 2009 |
| AVA/AL-ACDA Summer Conference Initiative | 2013 |
| First Alabama Jazz and Show Choir Festival | 2013 |
| Establishment of Robert E. Wright Award | 2013 |
| Mentoring Initiative established | 2014 |

APPENDIX C

AL-ACDA Past Presidents

| | |
|----------------------------|-----------|
| James Elson..... | 1974-77 |
| Tom Smith | 1977-79 |
| Eleanor Rolman Nation..... | 1979-1981 |
| Tim Banks..... | 1981-83 |
| Mitzi Groom..... | 1983-85 |
| Bayne Dobbins..... | 1985-87 |
| Allen Gillespie | 1987-89 |
| Gene Davis..... | 1989-1991 |
| Brad Logan..... | 1991-93 |
| Bill McMillan..... | 1993-95 |
| Carolyn Peck..... | 1995-97 |
| Jerry Cunningham..... | 1997-99 |
| Gayle Smith | 1999-2001 |
| Robert Wright | 2001-03 |
| Glinda Blackshear..... | 2003-05 |
| Shirley Ellison..... | 2005-07 |
| Ken Berg..... | 2007-09 |
| Timothy Banks..... | 2009-2011 |
| Jessica Kaufhold | 2011-2013 |
| Marvin Latimer | 2013-15 |
| Megan Rudolph..... | 2015-17 |

APPENDIX D

Interview Transcript

Stark: So I have a bunch of stuff, and I have, not a bunch of stuff. And I sort of want to talk about, um--

Davis: The years that are missing.

Stark: The years that are missing but also how it all sort of began, because you were the second president and you started the conferences, the summer get-togethers, the summer

Davis: Celebrations

Stark: Celebrations, the sing-alongs that were sort of happening. So how, how did all of this get started? Like, how did Alabama ACDA come into being?

Smith: Gosh, now see that's, that's the problem with me, because, um, I don't really, I, I don't really remember the beginning of it.

Davis: The only thing I remember is that sing-along get together thing we had at Huntingdon.

Smith: That's the first, and the reason I remember is because our choir, our Auburn choir, sang.

Davis: And my choir from Lee High School.

Smith: Were we the only two?

Davis: No, no. Huntingdon sang.

Stark: I have a program right here.

Davis: Oh, okay.

Smith: I mean, I remember what we sang, but I just don't remember, I mean, I guess I was so concerned about getting my choir ready.

Davis: Mhmm. If you think you were, you know I was.

Stark: Here's the very first one. It says you did the registration and welcome.

Davis: No, we're talking about pre-that.

Stark: Oh, pre- this. That's one that I don't have. So when do you think that was?

Davis: Okay, had to be.. '75, '76? Cause I know what dresses my girls were wearing. Isn't that strange? Have you ever taught high school?

Stark: Mmhmm. I taught high school and middle school in Kansas for almost 3 years.

Davis: Okay, so you know your kids by their outfits.

Stark: Yes, yes I remember their dresses

Smith: Are you sure, well it would've been, could've been...

Davis: When did you come to Auburn?

Smith: I came in the fall of '72.

Davis: Okay

Smith: And I know it was not...it was either my second or third year. And it was it the winter

Davis: Yeah, it was fall-ish

Smith: Fall-Winter. Was it fall or was it winter?

Davis: Well, I don't know. I don't remember that.

Smith: And I may have that program somewhere.

Davis: Because I don't have it

Smith: And I'll look for that

Stark: Thank you

Davis: I do know that I came in '74-75 so, '75-76, and I don't believe Angie Blevins's sister, was in my first class, and I'm pretty sure it wasn't that class. I think it was the class after she graduated so that, so that's why I'm thinking it was '75-76.

Smith: And I've got some university programs from back then, too, so it probably would have

been among that set of programs, and it was at Huntingdon.

Davis: It was at Huntingdon because Jim Elson, um, James Elson

Smith: And I was not the president, so it would have been, it could've been the Winter of '77, 'cause I probably started in June of '77.

Davis: Okay, could've been.

Stark: Who sort of facilitated that? Like, who came up with the idea, do you remember?

Smith: I think it was.

Davis: Probably James.

Smith: Probably James.

Davis: Where did he come from, do you, do you know?

Smith: And he was not here much after that because he left and went to North Carolina.

Davis: And I asked when I came to Huntingdon, I asked where he was and it was like "Who?"

Stark: That's odd.

Smith: He went to, I think he might've, you might make a note, I think he went to High Point, North Carolina, and I don't know if there's a small college there, but that's the last I...

Davis: I haven't seen him at conventions or anything

Stark: So nobody has heard from him in a long time?

Davis: Nobody from Alabama

Stark: Nobody from Alabama has heard from him in a long time. Okay. Well...

Smith: And I'm not sure how long he had been at Huntingdon for, uh, do you know?

Davis: I think (he was) there maybe three, four, five years. That's it. He'd been there a little. I can find that out, I will find that out.

Stark: Great, thank you.

Smith: And then after that was probably where your, the programs you have, kick in, I guess.

Stark: Mmhhh. Yeah, the first one I have is from '78. And that was the first official one that had a program and everything.

Smith: Yeah, that would've been the first one that I did.

Davis: Right

Stark: Okay. Okay, so I sort of have a starting point then, um, maybe trying to get in contact with James Elson and see if I can find out, first of all, where he is, and second of all, maybe get in contact with him and see if I can start some sort of discussion. So, let's talk about how you came up with the idea to have an official summer conference for all of Alabama. Because, was it for all of Alabama or was [Smith: It was] it just centered among friends...?

Smith: No, it was uh, it was a state, it was like a little mini-state convention kind of thing, you know. It was just, I guess it was only just a weekend or

Davis: 2 days? I think it was 2 days

Smith: ... And I really, I think that was the first one of those we, that had ever been here. And so I had, uh, my situation with ACDA, I had taught in Alabama before that from '65-70 I taught high school in, uh, Fairfield, Alabama right outside of Birmingham, and had heard about ACDA then. But the only guy, the only person I knew that was a member was John Fowler, you remember? He was like the, he was the choral director at Minor High School.

Davis: Okay

Smith: And then became, uh, music supervisor for the Jefferson County Schools

Davis: Okay, I knew I had heard that name

Smith: And the only thing that I remember, I mean it was such a new organization then, I think that was back when you actually had to be recommended for membership by another member.

Stark: Really?

Davis: Oh, like NATS?

Stark: Wow

Smith: and so um, I just kinda, thought, well, it's for the elite or something and I had just started teaching. But then I, I went to the University of Colorado for my doctorate in 1970 and the National, the first separate national convention of ACDA was in 1971, I believe that was the year, in Kansas City.

Stark: Uh huh, that's where I'm from.

Smith: And uh, so all of us doctoral students in choral music were just basically shuffled off to Kansas City you know, and so that's when I joined, I joined then and did a life membership at that time.

Davis: And weren't you smart

Smith: I was, very smart

Stark: That is great.

Smith: And so that was the first, my first taste of ACDA was, it was fantastic.

Stark: What do you remember from that?

Smith: Um, Frank Pooler's choir from Long Beach State

Stark: Okay.

Smith: Frank Pooler was actually a St. Olaf graduate you know

Stark: Oh.

Smith: And the guy that we had in college, or I had, she didn't, I don't think

Davis: I didn't have Koski, I had (unintelligible)

Smith: He was also a St. Olaf graduate so it was interesting to see what he had sort of maintained

from that tradition. And, uh, I remember Gene Brooks who later became, of course, the executive secretary, but he was, uh, he was like the treasurer or something, he was just coming up through the ranks there.

Davis: Where did he actually ever teach?

Smith: I think he, I know, Oklahoma, I don't know if it was in Cameron, you know that uni-, uh, there's, there is a university there is Lawton, where you know where ACDA was for all those years. But then after that, I came to Auburn in '72 and we immediately, you know, started a student chapter and really, I got involved and you know, became state president in what, 70...

Stark: '77. So how did, how did you first form your student chapter. Because I imagine that it may have been slightly, they may have had slightly different roles than they do now.

Smith: Yeah, it was, you know, basically the student chapter we, it sort of, if I remember correctly, just came out of our own involvement. Like we would do the, uh, I took students to the national convention just about every year we would take students who wanted to go. And I guess just that, starting that really made us become a little more organized, and that have been before even there was official student chapters, I'm not sure.

Stark: Right. So did you register with the national organization

Smith: No

Stark: or was it just sort of a fledgling thing?

Smith: It was just like a, kind of like a student organization on campus.

Stark: That's fantastic

Smith: Yeah.

(Conversation about lunch with Gene's husband)

Stark: So how did, how did you go from starting this student organization to becoming the

president of the Alabama ACDA? Sort of a big question, I guess (laughing), it may take a little while.

Smith: Probably nobody else knew anything about ACDA (laughing).

Davis: They just ask you?

Smith: It was probably my involvement when I was in Colorado and bringing that to the state was as much anything, 'cause I really hadn't been back in the state that long. Maybe it was default (laughing), not default. I don't even know if we had elections.

Davis: I don't think we did

Smith: I think I might've been appointed.

Stark: Back in the '70s

Smith: I'm not sure, I don't know how.

Stark: That's fantastic, this is so much information there. So I guess I can find out more information from James Elson about how it all originally started. Was your foundation of your student chapter at Auburn the very first student chapter that maybe was formed in Alabama? Or maybe the first one you had heard of, or was there a precedent previously set?

Davis: I don't think Huntingdon had one. Huntingdon is a small, really small, I don't think they had an ACDA chapter because I know that, um, they did not have have one when James Glass was there. He was my predecessor

Stark: Okay

Smith: And then we had one. And then at Auburn we actually did go through the process so it really became an official, and that was probably a few years later, but were actually registered with the student government association.

Davis: Do you think it was something like what, uh, since, when I was at Samford, MENC was

the thing that everybody, if you were a music ed major, you joined MENC.

Stark: Right.

Davis: Do you think it was like that to begin with?

Smith: Mmhhh, it was. It was the relationship that ACDA had with MENC and that it was originally it was an affiliate, and then it kind of broke off and became its own. But it still had ties to MENC as an affiliate organization.

Stark: That's great. So did anybody stay in communication maybe at the national level or maybe state hierarchy stay in communication with MENC?

Smith: Oh yeah. Absolutely, I'm sure that through the national office and all.

Stark: Through the national office?

Smith: Yeah. And in fact, you know up until that '71, even I think their conventions or their meetings with ACDA took place at the same time with MENC, it's just kind of a break off probably, from them.

Stark: Was Alabama ACDA ever connected with Alabama, well, AMEA, in that same sort of...

Davis: No, and I can answer that way on down to a few people, a few presidents before me. We had joint conventions.

Stark: With MENC or AVA?

Davis/Smith: With AVA.

Davis: But that's MENC. AVA is a branch of MENC.

Smith: Would be the vocal branch of that.

Stark: Okay

Smith: I know Gayle was involved with that, when my wife was here

Stark: In '99.

Davis: And okay, let me look because I can't...

Stark: Yeah, I have a lot of questions about ACDA and AVA as well, because there's, I've heard lots of rumors, and there's not anything solidified in my brain.

Davis: I know I did it, so we might have to look to see what year. Have I left somebody off here, Tom? Because you know who I don't see on this list, and I know that she worked with me, oh, it was because she was the AVA person, hello. [laughter] Oh, it was Diana Mayhall.

Stark: Oh I know that name

Davis: I worked with Diana the year, well, it must've been the year that I was the vice president

Stark: '87-ish

Davis: ...to plan, and I couldn't tell you exactly, we could find out in there. I worked with Diana and then I might've worked with Eleanor Rolman. You know what would be good to see? Okay, I'm giving you an idea.

Stark: Yeah, please

Davis: A list of AVA presidents to correlate.

Stark: I was going to get in contact with Ginny Coleman to see what sort of information she could give me, too. Because there's a, from what I understand, there's a long history of sort of partnership and then falling out that sort of happened with AVA and I'm very interested in that because I know there's a lot of connections between Alabama ACDA and other organizations, state organizations, national organizations, that I'm pretty interested in know about. I have a whole chapter based on that.

Davis: That would be an interesting topic.

Stark: I think so, too. (laughter) I think it's going to be a lengthy chapter, I hope so at least.

Smith: And it really speaks of it's more than just an issue in Alabama, that issue is probably

nationally to a certain extent, because there are some state where ACDA really is the dominant force as far as organization of choral directors where there are others where the MENC side of it is.

Davis: And just as a side note, I remember sitting at Birmingham Southern, so it was whenever the Birmingham Southern hosted the fall workshop for AVA before we merged, I remember sitting in a meeting there and Eleanor Rolman, Eleanor Nation, she's Nation now, right?

Smith: Yes

Davis: She still alive?

Smith: I'm not sure

Davis: Okay, but. She stood up in our business meeting and made a plea for AVA to pull away from MENC because all of the MENC journal and all of their focus was instrumental, and she said this is a vocal organization. I remember that just very, very distinctly. It was at a business meeting and I know it was at Birmingham Southern because right after that, Birmingham Hill Toppers or something sang. That's why it's locked in there, but um, so.

Stark: Okay

Davis: So it's a tidbit, you'd have to talk to Eleanor, and she might not remember it, but I do remember that there was talk about let's just go with the choral thing. And I think that's probably what other states did when their ACDA became so, so prominent like MENC.

Smith: Right, and when you're a choral director, you compare ACDA with AVA and overall MENC, then they're going to choose ACDA because it's all it does is focuses on your area. But, now when you get down to the vocal association, trail down of MENC, then that's when you've got two organizations that are both zeroing in strictly on the choral area. So that's where the territorial thing probably --

Stark: The competition

Smith: and AVA sort of has to be there for the choral directors because their whole structure of --

Davis: District

Smith: District and state evaluations and all state, all of that is on the ACDA side, I'm sorry the--

Davis/Stark: AVA side

Smith: AVA side. And so they have to, you know, they don't have a choice, as long as they're part of the total state program in Alabama. Now in some states, ACDA handles all of that, in some states it's split. You know it's really, it's...

Stark: I think Alabama's is specifically pretty interesting because, at least from my experience in Kansas, we didn't have anything like the Alabama Vocal Association as an affiliate of MENC. We sort of just have MENC and ACDA.

Smith: So does ACDA handle most of the vocal?

Stark: They do, they handle a lot of that, but ACDA in Kansas is definitely oriented toward high school, to a lesser extent middle school and elementary level, you know, choral directors, choral teachers, but mostly geared towards college. I mean sort of the way it is here.

Smith: That's really probably the way it is more nationally. And ACDA has tried to, you know, move toward the other, very much, but it sort of started out, probably, sort of, again, kind of, when you have to recommend somebody to be a member, it sort of gears toward the more, the higher, so to speak, of the choral profession which normally means college or professional.

Stark: So what's been sort of a brief rundown, or maybe an in-depth rundown, of the original partnership with AVA and Alabama ACDA?

Smith: Well--

Davis: Hand me the book and I can probably...

Smith: Gene will probably be able to talk about it more than I can, because I get the fall workshops and the summer things all mixed up (laughter).

Davis: Oh, one thing I want to make sure you do for your dissertation, I'm telling you.

Stark: Yes

Davis: what do to

Stark: Yes, Gene, tell me what to do (laughter)

Davis: You need to know that William Dawson did a lot of the workshops.

Stark: I've seen his name a lot.

Davis: And because he's an Alabama person, that's just a side note.

Stark: You think I might be able to get in contact with him and talk to him.

Davis: He's dead.

Stark: Oh yeah, that makes sense. He died a number of years ago didn't he?

Davis: But you could, would Wayne Barr know?

Smith: He might, he might, but it's really, you probably should've planned a little side trip down to Tuskegee but you can do that another time.

Davis: You can come back through here another time and go to Tuskegee.

Smith: And we had him.

Davis: You had him

Davis/Smith: at Auburn

Smith: We did a whole concert of his music and he was the guest conductor and he was about 94 there. (Unintelligible) And he would come over and Tuskegee, it's so close to Auburn, a couple of times he would, I remember him coming over to campus and he would just come down and sit in my office and we just talked. Really a nice guy. But another thing is, that uh, I don't remember

if it's that first convention, or the second one, but we were able to get Walter Collins to come down, and uh, Walter at the time was very active in ACDA.

Stark: Yeah, he was at the national level

Smith: Yes, and of course he was one of my professors at Colorado, so that's kind of the way we got him to come down, and uh that's when it was at Auburn, whichever conference was at Auburn, he did that.

Davis: I did not put these in too much numerical order.

Stark: No, they're not in much chronological order, I need to go through there. I have to get them all scanned in, but we have to figure out an archival situation, too.

Smith: And the other thing on your list, too, which you probably already know, this what we're doing right now is an issue that needs to be, but also a separate program that was started back probably in the 70s or early 80s was the Collegiate Choral Festival.

Stark: Right, there's a really nice history of that. It doesn't show up very much in these sorts of things, but I think there's an issue of Reprise, no there's not an issue of Reprise where it talks about it.

Smith: and that was one of those things where it started and we did that, and then it kind of laid dormant for a few years and tried to pick up maybe once or twice, but the last several years it's been very successful.

Stark: Yeah, Melinda Doyle I think has been the one who's been in charge of that and she's really been trying to grow that.

Smith: Yup, and it's done really well. And then the other thing would be

Davis: Young Voices

Smith: The Young Voices Festival.

Davis: And even though Young Voices gives you a date of this is when it started, it started officially then, one of the years that I was president, um, we invited Lynne Gackle to that fall workshop, joint fall workshop with AVA, and we focused on, um, younger voices. Because I, the reason I know this is my daughter was probably 5th or 6th grade, she was a younger voice, and um, she didn't have an opportunity to sing literature that I wanted her to know, and so I said, you know, why can't we do something like a festival for that. So we called it Young Voices, but it wasn't the official Young Voices, and Lynne Gackle did it, here again it was at Huntingdon, and I think Huntingdon became the central location, and was, you know, welcoming to most everything that we wanted to do, because Fall Workshop was at Huntingdon

Stark: Were you still at Huntingdon at that time?

Davis: No, no no. That's when I was in high school.

Stark: Okay

Davis: When I was in high school (laughter)

Stark: When you were teaching at the high school. When did you move to Huntingdon, then?

Davis: I retired in 2001, and then I was back and forth between Huntingdon and Auburn as an adjunct.

Stark: Okay

Davis: And then a position came open at Huntingdon and I went there.

Stark: Okay, fantastic.

(Conversation with Gene's husband)

Smith: So was the fall workshop joint endeavor before we ever did the summer celebration thing?

Davis: Okay, I'm trying to think, Brad Logan is another name you need, you need to contact him.

He is at Bemidji State University

Stark: Is that...?

Davis: Way north.

Smith: I think it's Minnesota

Stark: Oh, Minnesota. Minichi?

Davis/Smith: Bemidji....(spelling it out)

Stark: Okay, I'll Google it

Davis: If you Google it, it'll tell you the right way.

Smith: He was at Montevallo and left to go to Bemidji.

Davis: And he was president after me

Stark: He was '91-93.

Davis: But, okay. What was the train of thought we were on?

Stark: We were talking about the original relationship, partnership, between AVA and ACDA and its sort of origination and then maybe the falling out between AVA and ACDA.

Davis: And I could tell you, that I think that the falling out happened when we had the 2-day workshop and AVA wanted so many slots and ACDA wanted so many slots and then it was like, a kind of falling out because we tried to keep it even.

Stark: Mmhmm. When was that do you think?

Davis: It was either Brad or Bill McMillan, and now Bill McMillan is in San Antonio? Is that right?

Smith: Yeah, I think so.

Davis: And he was the president right after me. So I think, or, you could...

Smith: He was at South Alabama

Davis: He was at South Alabama, now you could contact Carolyn Peck.

Stark: Okay, yeah

Davis: She's in Huntsville.

Stark: Uh huh

Davis: 'Cause it could have been...however, I do remember Gayle being the president and Robert being the president and there was some...

Smith: There was some--

Davis: Some really bad...

Smith: That was my wife.

Davis: Yeah.

Smith: But it seems like that was more over summer celebration, I don't think that was fall.

Davis: Okay.

Smith: I don't remember.

Stark: So we had originally the summer celebration and then the fall workshop started later, right? Or were they sort of happening at the same time?

Smith: No, basically we had these little state mini-convention things which we did earlier. And those, I guess, stopped some...

Davis: Probably stopped after you.

Smith: Maybe

Davis: Let's see what Eleanor said, this is the Eleanor Rolman Nation we're talking about. She was at Johnson High School in Huntsville, so she's in Huntsville if she's still... ..Holt High School (unintelligible)

Stark: So, I noticed just in the sort of brief looking through of all these programs, I haven't done

all of the Reprise editions but I'm sort of at this moment concentrating at the early days of Alabama ACDA, and I noticed that Alabama ACDA and AVA have like even separate, I wouldn't say separate registrations, but they had separate board meetings and it didn't seem like they did a whole lot together.

Smith/Davis: No

Stark: It was sort of a co-sponsored like summer celebration event.

Davis: Right, and I think I found the date for it.

Stark: Okay, cool.

Davis: It looks like they, we had something in the summer or in May because Eleanor was the president here and...

Smith: What is that called?

Davis: Um, Alabama State Convention.

Smith: Yep

Davis: Mmhhh. And it was in May of 1980.

Smith: So they, at least we know it lasted that long from when we started it in 70...7

Stark: 8 was the first one.

Smith: '78.

Davis: And Eleanor Rolman was the president, okay. And this one was at Samford.

Smith: Yep

Stark: So that's when it sort of changed to be more ACDA heavy?

Smith: No, it had been that way all the time.

Davis: That was all ACDA up to that point.

Stark: Okay

Davis: You want a sticky?

Stark: Yeah. Oh yeah, please.

Davis: Because I know exactly where they are.

Stark: Thank you...because it seems like there's a lot entanglement going on in this sort of history.

Smith: Well, and you know what happened was that basically ACDA, as ACDA grew in Alabama it started incorporating more, you know, public school teachers and all, and so it would be natural for the two to start...

Stark: Butting heads a little bit.

Smith: Or, or thinking of ways to work together. Because you ended up having many of the same people in both organizations and so it was like instead of having separate events, it would make more sense to get everybody, pool the resources, and have really, something, and plus, it would use one meeting instead of having to do two, and you do the same thing and accomplish time with people would be a good thing.

Stark: Okay, yeah. That makes sense.

Davis: So, what's the year...1980 there was a joint fall workshop.

Stark: Was it the first?

Davis: That was the first one that I'm seeing.

Stark: Okay, first fall workshop, 1980.

Davis: Okay, and I marked it for you.

Stark: Thank you.

Smith: And what I was telling her was, you might, you might (unintelligible)...ACDA had grown so much that we were starting to, it was more than just the college people and all. It started

reaching down in the public schools more, and you had more common membership. I mean at first, gosh, we probably had 25 members or 30, and then it just kind of mushroomed as ACDA grew probably. So you had all these people who were members of both organizations and it was probably what led to coming together and uniting the forces, I would guess.

Davis: Okay, so that was the first joint one, I'm pretty sure. It was here in Montgomery and it was held at a hotel.

Stark: Right.

Davis: And then, that was '80.

Stark: Mmhmm.

Smith: Would that be fall of '80?

Davis: October of '80.

Smith: Yep.

Davis: Then the next thing I have in here in 1988 (laughter).

Smith: So is that really, nothing there between those two?

Davis: I don't have there are, do you have them?

Smith: There might be a list.

Stark: I have a list of the years that are missing, yeah.

Davis: Probably would be, no that's not a complete copy. See?

Stark: Oh yes, I do see that. This was the one from the article that you had written earlier that year. And I think that goes inside of here.

Davis: Yep.

Stark: Okay here we go. So, we have this list of missing dates, so those are all the missing dates and that's just them lined out in sort of timeline fashion... So I guess my main goal for today is--

Davis: Is that the first collegiate honor choir? No. Well, yeah. It's in Auburn.

Stark: My main goal is to get as much historical information and get as many names of people that I can go talk to because, you know, not being from this state I'm pretty far removed. You know, I've been involved in ACDA for the past two years now, but, I'm still pretty disconnected from the history of Alabama ACDA, and it's very intriguing to me. Because it seems like there's a lot of things that have happened in its history but also some drama that, you know, nobody really likes to talk about drama. But it's important, I think, to sort of untangle that weave. You know?

Davis: Right. So in '88, so that's 8 years later, there's an annual fall workshop... And it's in Birmingham. And I have two copies of that program. Don't ask me. (laughter). Okay, so who was the president then?

Stark: In '88? Um, we have...

Smith: '88 would've been...

Stark: Allen Gillespie.

Davis: Okay, that's why it was in Birmingham. And what happened probably was that they kind of moved back and forth.

Stark: Between Montgomery and--

Davis: Between Montgomery and Birmingham. And then in '89 is when we had it at St. John's Episcopal Church and I was the president, so... let me show you this. See, it said AVA, ACDA and I do remember working with...I'm pretty sure I either worked with Eleanor the first year and Diana the second year.

Stark: Mmhmm.

Davis: Let me see. No, I worked with Diana on that because she was the president. No, she was

the district chair. Let me...hang on. No, division. She was the president. She was the president.

Smith: Before I forget this, now this, these first two collegiate things. Uh, the date here is like in January, and if I'm not mistaken, I believe those happened in conjunction with the MENC---

Davis: MENC Convention, I think you're right.

Smith: The ones they still have.

Stark: Yeah, that AMEA convention in January.

Smith: And I think ACDA sponsored a collegiate honor choir that was not a, not technically a part of that program, but, it was kind of, it was there--

Davis: Dove-tailed kind of on to it.

Smith: Dove-tailed on to it to give the people you know, another activity, but it was also a good time to have the honor choir. But this is not the same as the Collegiate Choral Festival, this is just--

Stark: This is just something else formed entirely--

Smith: Yes. And, I think it--

Davis: Now you don't think this was the (unintelligible)

Smith: No, this was strictly an all-state collegiate choir basically. Whereas the choral festival is each choir sang on their own.

Davis: Oh, that's right. That's when, uh, who was the first person, the Chicago Symphony, she came down...

Smith: Yes.

Davis: Who was she? What's her name?

Smith: Uh

Davis: Ooh. It's on the tip of my tongue. Can't think of it. But I, yeah, I know what you're

talking about. It was all the choirs came together and it was a big name conductor.

Stark: So what was the point of forming this collegiate honor choir, just to give kind of a showcase of Alabama ACDA at the MENC convention?

Smith: Well, I think it was more of just a, um, a chance for the better, you know, each choir submitted singers, their best singers to come and just have them have an experience. I think it was for the students to be able to work with, you know, a nationally-known clinician, conductor, and maybe to do repertoire that they couldn't do sometimes, you know, even on their own.

Stark: Right.

Smith: So it was uh...

Davis: And like I said, you know, Young Voices was driven from repertoire that they couldn't do.

Stark: Right.

Davis: So that's a core ACDA thing is repertoire. And that brings me to when we had some summer celebrations in conjunction, I don't think we had summer celebrations, I don't have a [program]...ACDA, I think that was the one time we met when I was president was at the fall workshop.

Stark: Okay.

Davis: And I think it was probably because we hosted the Southern Division in 1990.

Stark: Right. That makes sense.

Davis: And then this says fall, annual fall workshop, and it says AVA and ACDA still and it's in Montgomery and that was when...No I guess not...cause Sandra Willetts is the clinician. Okay. I knew I worked with Eleanor, because Eleanor was the AVA person after Diana. So, Diana was my first year as president and Eleanor was my second. I knew those were my two that I worked

with...University of Alabama Department of Music presents...

Smith: That was the collegiate honor choir, wasn't it?

Davis: No. This is, now what's the year? '94. When Brad became president, right after me, he wanted, um, he was tired of literature that came from JW Pepper for our workshops because it was...junk. And he wanted quality lit, he wanted the summer workshop to be like a reading session.

Stark: Okay.

Davis: And he wanted it to be full of good quality literature, so, the ACDA summer literature workshop, that's what it was called. And it was in June, so, there I think is the first of the summer things.

Smith: Now you said missing '94, would that be '94?

Davis: Yeah, but I don't have the Reprise from that.

Smith: Hmm.

Davis: I don't have the newsletter.

Smith: Oh, oh.

Stark: So would this sort of be pretty similar to what was first started in the late '70s where everybody just kind of came together and sang?

Davis: No, it was a, let's see what it was.

Stark: Because my understanding of the very first summer celebrations was just a couple of choirs come together and sing for each other. There weren't too many sessions that happened in the first two conventions, '78 and '79.

Davis: And I guess I don't have anything from it except these two programs.

Stark: Okay.

Davis: Because these two are from UAB and I think UAH performed...

(discussion with Davis's husband about a phone call)

Davis: Okay, so I don't have anything except the two programs from that. So you might want that.

Stark: So I'll have to find the conference program.

Smith: So let's go back to what you were asking. The first, the thing at Huntingdon, was pretty much, I don't remember sessions and all.

Davis: No, it was just a you sing, I sing.

Smith: Basically we had four or five choirs to come together and we sang, basically do a concert for each other.

Davis: Oh, do you think Montgomery's choir was there, from Carver?

Smith: Might've been.

Davis: I think there were more high school groups, too.

Smith: It wasn't too many of them because it was one evening.

Davis: It was all in one even and we did two numbers a piece.

Smith: Yeah...I don't, I thought we did more than that.

Davis: Okay, well I thought I remembered. I probably only did two.

Smith: That one. But then after that was when we started the state convention. That was a whole different thing. The state convention was kind of a, I guess it would be...I mean it was probably built on that, but state convention was more like--

Davis: Workshops.

Smith: A little mini-ACDA convention, basically. So you had sessions, workshops, and concerts.

Stark: And that was all with Walter Collins at the very first one.

Smith: Walter Collins, and it continued for several years.

Davis: Yeah, three at least.

Smith: And I think you said the last one might have been--

Davis: Eleanor.

Smith: Or Allen Gillespie in Birmingham.

Stark: Yeah. In '88.

Smith: And probably that went on until we started the collaboration with AVA and that, that effort then joined AVA with those fall workshops.

Davis: That's how we got together. I do know that, that's how we got together.

Smith: And then once we kind of separated out, then the next thing for ACDA was the thing that you mentioned with Brad Logan starting that summer reading session which later became, evolved into summer celebrations.

Stark: Okay.

Davis: I meant to say this. We have AVA, we have ABA, which is the band part, we have AOA which is orchestra, and AEA?

Smith: Well, there's an elementary division.

Davis: There's an elementary division, whatever it's called.

Smith: All under MENC, AVA.

Stark: Okay.

Davis: Yeah. I don't call it that new name. Do you call it that new name?

Smith: No, I can't.

Davis: I can't, I can't remember the letters.

Stark: NafME?

Davis/Smith: Yeah.

Stark: NafME. The National Association for Music Education.

Smith: Right.

Stark: So, oh my gosh. So it's my understanding that there is no orchestra program in the state of Alabama.

Davis: No, that's not the case at all.

Stark: That's not the case. Fabulous. Well that makes my heart happy because I'm an orchestra person as well.

Smith: Yeah, good. In fact Auburn High School they're building a brand new Auburn High School and they're putting an orchestral rehearsal hall in the plans because hopefully, some day there will be an orchestral program there.

Stark: That's wonderful. That's just a little side note tangent that I was interested in.

Davis: There is...a program from Huntsville I know. Does Marvin--

Smith: And most of it is community rather than public schools right now, but there are pockets of that that are beginning, I think.

Davis: We have a magnet school

Stark: Because we have stuff here at UA as well, but it's just, it's not in the public schools I think.

Davis: Montgomery schools have a magnet program and there are strings components to the magnet program.

Stark: Wonderful. Very wonderful. Okay, back onto ACDA, AVA, joint conventions, and the split.

Davis: Okay, the third annual, because it says three, the third annual summer literature workshop was in '96 so it could've started in '93

Stark: Okay

Davis: Unless we skipped a summer.

Stark: Okay. Summer literature in '93.

Smith: Was that with Brad Logan?

Davis: Brad Logan.

Stark: So he is a big person that I need to talk to about this

Davis: For summer literature workshops. And that's, that was all ACDA again.

Stark: Okay.

Davis: And it really wasn't a convention except...

Smith: Well, it was the closest thing that we'd had to a convention of the older days, this was--

Davis: Yeah, because it was, and this is Carolyn Peck as president.

Stark: Okay

Smith: Yeah, she was '97.

Davis: And she followed Brad, right?

Smith: No.

Stark: She followed Bill.

Davis: She followed Bill, Brad followed Bill.

Stark: Mmhmm.

Davis: So this might be a good person to know between the two.

Stark: We're talking about Carolyn Peck and Brad Logan?

Davis: Uh huh. She's from Huntsville.

Stark: Okay.

Davis: So she might know.

Stark: Great. She'll be a big starred name then.

Davis: Now we focused this on elementary/treble, barbershop was an interest session, another reading session was advanced treble, and then easy mixed, middle and high school, and then there was a performance by Auburn Women's Chamber Choir.

Stark: That seems like treble voices were a pretty big thing.

Davis: Okay, now that was the morning.

Stark: Okay.

Davis: And that was Friday. And then Saturday was church and small choirs, so I remember doing or being in on some of the literature workshops with Brad, too. And I think we tried to do a reading session for each of the R&S groups so that's how that started, too.

Stark: Alright. Awesome. Fabulous.

Davis: Okay and then--

Smith: So basically during this time, there was no formal relationship as far as AVA is concerned.

Stark: No sort of working partnership.

Davis: Well no, here is Choral Celebration '98, AVA and ACDA summer reading session. So AVA met us in '98.

Smith: Now that's when it came, I meant, up until this then it came back and we did start incorporating some of the AVA stuff in, because then did we do the All-State literature?

Davis: Mmhhh, I'm pretty sure it's on there.

Stark: So in '98, AVA and ACDA came back together?

Smith: Now which was was--

Davis: No, I think we were still together.

Stark: Even though it wasn't quite mentioned in '96?

Davis: Well I might not have them. I might just not have them.

Stark: Okay, okay.

Davis: It might be one of those ones--

Smith: Well now wait a minute, what was the last one you had that was Carolyn Peck's?

Stark: Mmhmm, '96.

Davis: Yeah, '96 and this is '98.

Smith: Uh--

Davis: So we're missing '97.

Smith: You know, huh.

Davis: I'm trying to find out who was president.

Stark: This was '98?

Davis: It does do All-State, it mentions the All-State clinicians.

Smith: See, I think that, though we might not, we don't know, it could've been a year earlier.

Davis: That's Jerry Cunningham as president of ACDA and Dwight Brown as AVA

Stark: Okay, so still, a sort of partnership going on.

Smith: But I don't think you'll see AVA on this one.

Davis: No.

Stark: It's not on there.

Davis: Now we started it and so then we must've joined.

Smith: That's when we came back together at that point.

Davis: And we might've done--

Stark: Is there a '97 that's missing on this list, I think?

Davis: If it's not, it needs to be there.

Stark: Yeah, '97 is on that list.

Davis: Okay.

Stark: Yeah.

Davis: So.

Smith: So it could've started earlier and we just don't have the programs.

Davis: Now it doesn't say the second annual so--

Smith: So that would be Carolyn Peck or Bill MacMillan

Stark: Okay.

Smith: How many of those others did you have, Gene, after Brad Logan started that first one?

Davis: I didn't.

Smith: Oh, that was the only one you had?

Davis: I just know that that said the third. So I had his first as fall.

Stark: Oh yeah, we didn't have the first one, we are assuming that it was '93 but we don't have anything prior to '96.

Davis: Yeah, we don't have the first and the second.

Stark: Yeah.

Davis: You want me to write that down for you, missing first and second?

Stark: Yeah, please. Please. It'll obviously be in my transcript, but it's always nice to have post-it notes.

Smith: So that'll be interesting to find out when we did decide to combine forces again after some years, so or three, 'cause we're still not doing the fall—Not doing the fall workshop really led into that first summer reading session.

Davis: I'm pretty sure that's it.

Smith: And then at some point ACDA invited AVA to come back and participate even though they were still doing the fall workshop separately.

Davis: And I think that is how it happened.

Stark: So, what you're saying, just so that I'm clear here in my brain, is that the non-partnership between AVA and ACDA at the fall workshop, no partnership where it was just ACDA fall workshop, lead to the first summer literature session without AVA's involvement, and then sometime in '97 or '98 is when they got invited back.

Smith: And you would probably, if you could find those programs, it would probably have ACDA--

Davis: At the back of the program.

Smith: And I don't know, it might--

Davis: Yeah because it's listed there.

Stark: It's got a whole list.

Davis: So then there are your people.

Stark: Okay, yep.

Davis: Gayle was president elect, so she might remember.

Smith: Then there came a point where it didn't happen anymore.

Stark: Yeah

Smith: And that may have been under Gayle's, I'm not sure.

Davis: I remember Gayle and Bob, Robert, talking about it. Um, I do not know where all of my minutes are.

Stark: Okay.

Davis: I mean, I submitted them.

Stark: But they're missing.

Davis: I don't. I don't know.

Stark: Do we have a list of people that I might be able to, off the top of your head, talk to about it that might have some of the missing information?

Davis: I've been the historian since Gayle was the president because she asked me to do it.

Stark: Okay.

Smith: But there should have been a secretary or--

Davis: There wasn't a secretary up until that point.

Smith: There was not.

Davis: I'm pretty sure, because Gayle asked me to do it, and she just said just take minutes.

Smith: And those are the ones you can't find?

Davis: No, I don't know what computer they were on.

Smith: Oh.

Davis: Because I'm pretty sure I did them on a computer, but I know I sent hard copies.

Stark: Yeah, I only have minutes from one or two sessions, period. And I'm missing everything else.

Davis: I have submitted them every other time to the president.

Stark: Okay.

Davis: So

Stark: Talk to the presidents. Okay.

Smith: And you know what, they're just going to say they're in the box that I passed on to the next president (laughter).

Stark: Well that's fine, it's going to be a little of a hunt.

Davis: And going back to a little AVA history here.

Stark: Yes.

Davis: When I became AVA district chairman, probably the second or third year I was teaching, Millie McDonald met me in the summer and handed me a box (laughing) I mean that's all the formalness there was to that organization.

Smith: That's all there was. We've all gotten the box. [laughter] I mean when I became division chair of Southern Division, I got the box (laughing).

Stark: You got the box. Was it a big box or a small box?

Smith: Oh it was a pretty nice box [laughing], you know, a file box.

Davis: Um, let me see. Okay Eleanor is president in '81 and there's no mention.

Smith: Of AVA?

Davis: AVA. She just doesn't mention it.

Stark: Okay.

Smith: Now there's something about ACDA in the back, what's it, down, is that ACDA at the bottom?

Davis: Yeah, that's an ACDA newsletter. That's a newsletter.

Smith: Oh, okay.

Davis: And why I kept all these newsletter, I don't know why I did.

Stark: Well there's valuable information in there.

Smith: Mmhmm.

Stark: There's always something.

Davis: Okay and then she's probably president on here as well, but I have to go to page 3. I love

that doodle on here.

Stark: I have found, I was just about to comment on that. There's, it's so funny to see, you know, who's in charge of writing the Reprise and how the format changes and what sort of quips and cute little things that they add in there, or even the lack of cute things. Formality changes.

Davis: This has got to be a different newsletter editor.

Stark: Mmhmm.

Davis: This is you. Oh that's Southern Division. No. State President's message continued on page 3. Oh, oh. Tim Banks, cause there in there is a different. I didn't have--

Stark: What year is that one there?

Davis: '81

Stark: '81 still, okay. But that's just a newsletter going out.

Davis: Yeah, it's just a newsletter.

Smith: So are there any other programs or?

Davis: I'm looking.

Smith: Oh.

Davis: I didn't know I had done this this way.

Stark: We have a lot of other programs sort of just hanging out here, too.

Davis: Yeah I tried to kind of drag them out.

Stark: I bought a whole bunch of sheet protectors so that I can organize these a lot better.

Smith: So the last program we have was when we had the joint AVA and--

Stark: Uh huh

Davis: Cause then these are newsletters.

Stark: From '98

Davis: And then there might be mention of any of that in the newsletters.

Stark: Okay. Now things to look for.

Davis: Okay, now here comes one. ACDA Summer Reading Session 1995.

Stark: Okay.

Smith: Oh, now that should've been...who's? That's Bill McMillan.

Davis: Is it?

Smith: 1995.

Stark: It could've been Bill or Carolyn depending on the time of year.

Smith: Okay, summer--

Davis: In Birmingham...Oh, and I do know that somewhere along--

Smith: Does that say AVA on it?

Davis: That no, it's just ACDA summer--

Smith: Okay, that's before the other one you had I believe.

Davis: It was just out of order.

Smith: That's a program instead of a Reprise.

Davis: Oh!

Stark: You alright?

Davis: Yeah, I just popped those.

Stark: Those will get ya.

Davis: Then there's Robert.

Smith: Y'all mind if I call my wife and ask her if she's got any recollections?

Davis: Yeah I told you to bring her.

Smith: Well, she had—

Davis: She had something else to do?

Smith: Yeah. She might, she probably can't remember.

Davis: That's not nice.

Smith: We both have a problem with that.

Davis: That's not nice.

Smith: I said both. [laughing]

Davis: I like this one that had people's names before it was, this, these are members.

Stark: This is from '94? Is that what that says?

Davis: '81.

Stark: '81, ooh, I can't see at all. Okay.

Davis: But it had the entire roster.

Stark: Yeah, where can I get members lists.

Davis: From Oklahoma.

Stark: From Oklahoma. Okay. Cause I'm missing a lot of those, too, cause there's a whole section that I'm planning on doing with about change in membership, the growth that Alabama ACDA has seen--

Davis: Oh good, good good.

Stark: So I'm interested, you know, in actually getting hard data to get you know actual numbers of membership.

Davis: Oklahoma would have that because when I was president, well before I was president, I was membership chairman before I was president.

Stark: Uh huh.

Davis: And see, I have 1980s that they sent me.

Stark: Yes.

Davis: And you see these are spreadsheets.

Stark: Yep, and I remember those printers, too.

Davis: So I have mine, so you got those, too. Good.

Stark: And that's right about the time that we started, that Alabama ACDA started the official get-togethers, that's the year right after the official get togethers.

Davis: Okay.

Stark: Well that'll be good. I can talk to somebody in Oklahoma to get some more information about starting.

Davis: Busy? At a meeting?

Smith: Probably. Phone's in another room.

[laughter]

Davis: Summer literature was, oh, okay so we do have it, what did I say it was, '95?

Stark: This is '95.

Davis: This is number two, so you're not missing two.

Smith: Now are these the programs that you're missing or is that Reprise?

Davis: One of those, it might be kind of like--

Stark: Sort of.

Davis: These are big gaps, yeah.

Stark: That we're missing a lot of information from. Okay.

Davis: And you could see that in one of my letters, in my newspaper, letter, article...any how, one of my articles [laughter], yeah, I put out an all-call and that's when I got all this stuff from Eleanor that just filled in a lot of my gaps and then I put out another all-call for those and I never

got any answers.

Stark: Okay

Davis: But, you know, there are people retiring, they might just find them.

Stark: Okay.

Davis: Or their daughters have thrown them out, just like I know what my daughter's going to do to all my music. She says, oh mama why do you have all this?

[laughter]

Davis: Okay, so this was elementary, middle school, treble advanced, easy mixed--

Stark: From '95.

Davis: Yeah, it's just like that one.

Stark: Right.

Davis: Why did I do two advanced trebles? I was never women's chair, women's division chair.

And this is—those are some...it says 2004 on that side. Oh this interesting. This must be minutes from something, because this says ACDA sponsored events outside the state convention and it was behind this one, so.

Stark: Yeah, this is from the year 2002? Or 4?

Davis: 4, yeah. Cause 4's on the back of it, now that doesn't mean that.

Stark: No, it doesn't necessarily mean anything.

Davis: I'm just going to put it

Stark: Great

Smith: So is that something that solidified what ACDA's position was?

Davis: Yeah, it just says Young Voices, Collegiate Choral Festival, and Saturday Sing were new for 2004.

Stark: Great.

Davis: We tried, I remember this, and it's in some notes somewhere. I'll look at old computers and see if I can find my minutes.

Smith: So that would've been when the choral festival, the collegiate, started back up in 2004.

Stark: Okay.

Smith: And the Saturday Sing was the, that was--

Davis: Phillip Copeland was the--

Smith: Yes, that was, I believe to encourage male singing I believe.

Davis: Mmhmm, it says designed for singers of all ages. Originally intended to be for men and women's choirs, so male choir.

Smith: But then that there also were a couple of events now, in addition to those the, jazz and show choir thing that they do.

Davis: Uh huh.

Smith: For one and the other one was...someone I can't think of what the other one is...Oh, there used to be another one and its started, or it tried, it was also called the Invitational Choral Festival.

Stark: Okay.

Davis: Yes, I do remember that.

Smith: And that went on, two or three years.

Stark: Sponsored by ACDA?

Smith: Yes

Stark: But it sort of flopped?

Smith: Mm..I don't, I don't know.

Davis: It was kind of a, yeah, I don't remember.

Smith: Yeah, it was kind of like a high school version of the collegiate choral festival probably.

Stark: Right.

Smith: Where different choirs would come in and perform, there'd be a guest clinician

Stark: Okay

Davis: Okay, since these are 2003 and 2004 I'm going to stick them in with this 2002.

Stark: Great. I'll sort all of those out.

Smith: Now what do those say?

Davis: These are summer celebrations.

Smith: So is that the first time it was...

Davis: We're, we're apart again. And we called it summer celebration. I'm trying to think of who wanted to call it summer celebration, because see these don't say summer celebration.

Stark: Right, these are literature--

Davis: Literature workshop.

Smith: It was just to, it was just to make it more than just literature, I think.

Davis: And then Choral Celebration in '98 and then by 2003 it was summer celebration.

Stark: Okay.

Smith: And so basically we had sort of come full circle because that's really more like a mini, kind of a mini state convention ever since.

Stark: Yeah...I'm not sure if this is in there, but in 2004 was it still a Summer mini-convention and a fall convention

Smith: No.

Stark: Or were they sort of getting away from the fall convention entirely?

Smith: That separated when Brad Logan did that first summer literature thing I believe.

Davis: Mmhmm. Yeah.

Smith: No, oh you're talking about when (sic)ACDA [AVA] came with us during the summer.

Stark: Right, when the fall....I guess my real question is when did the fall convention turn into the summer convention that we have now?

Smith: See the fall thing was always basically the AVA thing, and then remember, we joined with them for a few years, but that never stopped. That continued to go.

Davis: We just joined with them. That fall thing still goes on, they still have it.

Stark: But it's still AVA's thing.

Smith: And then ACDA is the Summer Celebration.

Stark: I understand now.

Davis: You got it now?

Stark: I got it now. Okay. This is all starting to make sense.

Davis: Okay, I'm just going to put these in here with that other program, but turn them different.

I'm going to go back and try to clarify what you just said. This one in '98 was joint.

Stark: And this was in the summer.

Davis: Summer, yes. And see it was still called Summer Reading Session.

Stark: Okay.

Davis: And then sometime in between in '99, 2000, 2001 or 2, then we went to summer celebration, and those are big blanks. Are those listed on that blank sheet?

Smith: 2000, 2001, 2002.

Davis: There you go.

Stark: Yep.

Davis: Mmkay?

Stark: Okay.

Davis: So does that kinda?

Stark: Yeah, it's sort of starting to make sense. So was ACDA around first or was AVA around first?

Davis: Oh, AVA. Yeah.

Stark: AVA, because of the high--

Smith: That's MENC

Stark: Population.

Davis: And--

Smith: Well AVA was around even before ACDA was established nationally.

Davis: Yeah, right.

Stark: And was it the national vocal association then?

Smith: No, it was always under MENC.

Stark: Always under MENC. Okay.

Smith: So you have MENC and then under that you have the Alabama Music Educators Association which would be the state version of MENC.

Stark: Right.

Smith: And then under AMEA you've got those various AVA, ABA, AOA, all of those.

Davis: Right. Who was president when you were at Fair Field? Of AVA, do you know, do you remember?

Stark: What year do you think that was?

Smith: Francis Moss, maybe.

Davis: I was figuring to say, did Francis, because Francis was it for a long time. And she was at Calhoun State Junior College is what it was called.

Smith: Community College. I don't know if she's still living.

Davis: I don't either. That's in Decatur, is that in Decatur?

Smith: But the good thing about during these some of these things, Jerry Cunningham is still around, Carolyn Peck, I mean they're still in the state. My wife is still here. Robert, of course is passed away. Glinda is still here next to you.

Stark: Yep, Glinda just retired.

Smith: And Shirley, Ken, Tim, all the rest of them.

Stark: Yep, yeah they'll be easy for me to get in contact with since I know quite of a few of them personally. That's a nice connection to have. Okay.

Davis: I just did some of this for you.

Stark: No, I appreciate it. I need all the help I can get with this.

Davis: Just put my name on it.

Stark: I will, I will. Krystal Stark, with lots of help from Gene Davis. (laughter) Lots and lots of help.

Davis: I told you, I just wanted the P. the H, or the D. (laughter)

Stark: I love it. I love it.

Davis: I'm just teasing.

Stark: Alright.

Davis: I'm too old for that. Alright, I'm trying to get these in order for you.

Stark: Thank you. You certainly don't have to do that. I can certainly do that.

Davis: Okay, well this should go with the programs. Programs are first.

Stark: Right.

Davis: I'm just going to put it all together with the very first program.

Stark: Fabulous, that works for me. Now I'll have to swing back by here, who was it that you said I should talk to in Tuskegee?

Davis: Wayne Barr.

Stark: Wayne Barr, oh that's right. And, what--

Smith: Of course now he could only help you with information on William Dawson.

Davis: Yeah, archival.

Smith: I don't know how he would be over all on, I don't know if his background is from Alabama or not.

Davis: He's not from here.

Stark: So he's mostly just a William Dawson person.

Smith: Yeah.

Davis: Yeah, well he's at Tuskegee.

Smith: He is, he does the Tuskegee Choir now.

Stark: Okay.

Davis: Just a side note. Do you love the purple mimeograph? Well that's how we started out doing everything, purple mimeograph. And when I used to do arrangements for my choirs at Lee, I had to do them on this piece of paper that looked like carbon paper, and do it. And if you made a mistake you just had to throw the whole thing out.

Stark: Oh no.

Davis: So maybe you want to do the history before you could---

Smith: And also they start fading over the years.

Davis: And they fade.

Stark: Yellow, and oh yeah.

Davis: But that's the kind of paper you, you're way too young for this, but you pass 'em out and all the kids would go like (sniffing), because they smelled like something. (Laughter)

Smith: And you had to turn them with a crank.

Davis: That's all I did when I first started teaching in Jacksonville, Florida and I was K-8, and that's all I knew how to do was mimeograph.

Smith: Now you taught in Jacksonville?

Davis: Uh huh, in parochial schools.

Smith: Cause Gayle's first teaching job was in Jacksonville.

Davis: Was it really? I did not know that.

Smith: She had three elementary schools that she taught.

Davis: Wow. Well I was in parochial schools, two different parochial schools, K-8, and then I came to, my husband was in the Air Force and we were stationed at a Navy base. Hello. We didn't see the world (laughter) and then his next assignment was Montgomery. We were from Montgomery. And so (laughter), but any how it gave me the job at Lee. But then I taught 10th-12th. I've never taught 9th grade. (laughter)

Stark: Wow. Just that missing year then. Oh my gosh. So, Tom, let me ask you a question about the very first convention, just back-tracking a whole bunch here. What was your catalyst for forming the very first convention, for initiating that?

Smith: Oh, well, first of all I think it was because of the experience I had at the national convention.

Stark: Right.

Smith: In Kansas City, and just being around that organization for that little bit of time and being a student at Colorado, at Colorado they had state conventions for ACDA.

Stark: Okay.

Smith: And so I said, well, you know we need do that here. I mean, that's a great thing to bring professional development for teachers and church musicians, the whole gamut that ACDA, you know to come together, and just charge our batteries a little bit. And in addition, the visibility that it gave to ACDA to have, you know, as far as music in the state, would be to have its own workshop and also to recruit and to hopefully gain some more interest in members by doing that.

Stark: So what were some of the membership benefits at that time for the first convention, just going and listening to each other from around the state, getting to hear other choirs--

Smith: As far as Alabama, the state conventions?

Stark: Yeah, the state convention.

Smith: Yeah, just opportunity for workshops and listening to other choirs. It's kind of been the same form, a little bit's been a part of ACDA the whole years and it's the workshops or interest sessions, and listening to choirs.

Stark: Great. Did anybody ever sit down and say these are what we want our core values to be, or was it sort of modeled after the Colorado state conventions and national ACDA?

Smith: Yeah, I think so. That model had worked so much because the organization was really starting to go nationally and all, and I think that was it. And also it was a benefit to our own students to have, especially on campus that first one or so. And it was easy for me to do it on campus because that's where I was.

Stark: And especially since you were the first person to initiate it, might as well do it in your home town or where ever.

Smith: And I can't remember, can I look at that program?

Stark: Mmhmm.

Smith: I wonder if it might bring back some other recollections with that.

Davis: Should be the second thing, there's the business minutes.

Stark: And there it is. Ooh, other side, Nope, second page.

Smith: Oh. And just the fact that this was actually a printed program was uh (laughter)--

Davis: And not done on a mimeograph machine?

Smith: That was something. And see, we already had the student chapter then. Cause we hosted the reception, the social hour was hosted by the student chapter at Auburn.

Stark: Okay.

Smith: Seems like this does not, does it tell who did the concerts or anything? And there are no...nope.

Davis: You may have that program yet. Was that just the mail out?

Smith: Let's see, this one was...what year was this?

Stark: '78.

Smith: Oh that's it, this is just the mail out. Here's the program. And you know, I guess, I don't think we had auditions, I think I just invited people to come.

Davis: Yeah, I know we didn't.

Smith: We had Russell at Holts High School who had been a friend and I knew of his work, William Denson from Troy, he had been active in ACDA himself.

Davis: Yeah, so you might want to try Troy.

Stark: Okay.

Davis: And he's still alive?

Smith: I think so.

Davis: Um, Diane Orlofsky.

Stark: I know Diane.

Davis: She'll put you in that.

Smith: And then the church choir was Dale Peterson's student choir from First Baptist Auburn who, my gracious, you look at the literature they did, that was actually the same year, or I think it was the next year, that they actually performed for Southern Division Convention.

Stark: Oh wow.

Smith: In Knoxville. That student choir.

Davis: That would be interesting, too, to know how many choirs of Alabama have performed at national and divisional...

Stark: Okay.

Smith: And then Gary Walker, another church musician.

Stark: That would take a lot of looking.

Davis: Yeah.

Smith: Golly, I forgot about Rick Arnold. Jazz, Madrigal Singers from Jeff Klimeer(?), and Joe Groom brought the University of North Alabama Choir.

Davis: That's Mitzi Groom's husband.

Stark: Who's that?

Davis: Joe Groom.

Stark: Joe Groom?

G. Joe Groom, Mitzi's husband. And you need to talk to Mitzi, too.

Stark: Yes, she's on my short list.

Davis: Okay.

Smith: You know, that was pretty impressive.

Davis: I know. You know when I look back at things like that, it was like, wow.

Smith: (laughter) That was very impressive.

Davis: Put that with that other, with the right year.

Smith: Right here?

Davis: Yeah. No. With the.

Smith: Here.

Stark: I think so.

Smith: That's a copy of that right here.

Davis: Oh.

Smith: And did you see who the registration on this was?

Davis: No.

Stark: Eleanor.

Smith: Eleanor Rolman.

Davis: Really? Oh, and it cost \$5. I had that written somewhere.

Stark: Yeah, you had it written on the meeting minutes from the page before it said \$5, and then I turned the page and saw that it was \$5, and ooh, look at that!

Smith: So that was, that was good, if I say so myself.

(laughter)

Stark: So what would the two of you say have been some of the defining moment of the past 40 years, because, gosh, I guess it's been 40 years now since the conventions really started.

Smith: As far as the state's concerned?

Stark: Yeah, as far as Alabama ACDA, what would you consider to be the defining moments?

Davis: I'd say, the development of Young Voices, Collegiate Choral, and the things that ACDA saw gaps, the ACDA leadership saw gaps and wanted to fill the gaps. Does that make sense?

Stark: Yes.

Smith: It's like AVA took care of the, sort of the, practical elements of like the high school and middle school and elementary, because they dealt more with the festivals and you know, the performance evaluation things, more of the logistics of all state and all that. But there were some elements that were not being covered and, for example, I mean Young Voices was founded because at the time there was no honor choir situation for the middle school and junior high. I mean, All-State at the time was only high school.

Davis: Mmhmm.

Smith: And so, when Young Voices was founded it was ACDA providing something that was not being done by AVA, and of course not long after that, AVA actually started the middle school and junior high all state.

Davis: It would be interesting to see who was the president when that happened.

Smith: Yep.

Davis: You know, what year that happened.

Stark: When they--

Davis: When they started duplicating what we had done.

Smith: But I kind of agree with Gene, I would have said the Young Voices Festival. That's probably been one of the most impacting things that ACDA done. And the Collegiate Choral Festival, and –

Davis: And just hearing choirs. I know for me as a young, when I was young, young choral

director, hearing the choirs, that's what got me started. We went to Hunt--, we were invited, and it was an invitational kind of thing, we were invited to go to Huntingdon to sing two songs and we went and then we heard, and my kids got to hear college choirs and other choirs and it wasn't just like a district competition, a district festival, a performance evaluation.

Stark: Right.

Davis: I guess that's what you call them. It wasn't like that. It was good literature being done well.

Smith: And I still as a teacher, as a young teacher back then, you know AVA was very important because, you know, it was kind of the thing that guided your school year, so to speak. But what was so refreshing about ACDA is it dealt more with the actual music and art, and music making, and it took it for me, it was-- and it wasn't anything that you needed, but you need the other, too, but it just gave you an organization that dealt strictly with just the musical aspects.

Davis: And the art of it.

Smith: And broader, it included professional choirs, community choirs, church choirs, where AVA is limited strictly to the schools.

Stark: Public schools. Okay. What about the, I know that the membership has grown exponentially, quite a bit since it first started. What about the quality of the—I don't know if this is a good question necessarily, but the quality of organization. Has it improved, has it grown vastly? Like what would you consider to be the...the state of the organization currently versus its past?

Smith: Well, another thing I probably should've said earlier. I think the Summer Celebration is definitely another big place for what ACDA has done. Which is really, it really goes back similarly to what we started, although I think our state conventions that we had earlier were still

more heavily based on bringing choirs together to perform, and summer celebration you may have one night that has two or three choirs and that's it.

Davis: That's it.

Smith: That's about it. Where, that one that I read out, we had two days and probably had six choirs perform. So, that part of it, and part of the problem with that is the logistics of when it's held, because it's in the summer you don't have as many choirs active that could come where, you know, if you did it in the winter or some other. But again, it's held in the summer because that was the time that people started looking for literature for the new year and all, so it made sense to do that.

Stark: Absolutely.

Smith: Now I forgot what your original question was.

Stark: Asking about the state of the organization, how it is now versus how it has been in the past.

Smith: Well, I think it's much better, I think it's much better organized probably.

Davis: And I think that organization kind of grows with the nature of the beast sort of.

Stark: Okay.

Smith: Right, the membership is larger. The—I think that part of it is better. As far as the quality of things that were done, I think some of those earlier things were quite--

Davis: Mmhmm. I think quality has always been there.

Smith: Yeah, I think that's--

Davis: And I think that's the hallmark of ACDA is the quality's always been there.

Stark: Okay. Are there improvements, maybe, that you may suggest for future leadership to take over, things that maybe aren't running so well that could run better, or are there...let's go with

that first.

Smith: I'm not, I'm just not involved closely enough to know how things are working.

Davis: From this last convention, I will say that Megan and John's vision is all-inclusive and the way they're trying to kind of reach everybody is refreshing. Very refreshing.

Stark: Inclusive versus exclusive.

Davis: Mmhmm.

Stark: Okay.

Smith: And, it's probably indicative of the whole national organization as well because ACDA definitely went from an elite, you know you have to be invited to join, to an open membership of anybody that has an interest in choral music and wants to get better.

Stark: Just be a part.

Smith: Yeah, just be a part.

Stark: That's fantastic. That's fabulous. Um, I can't remember the question I was going to ask earlier.

Davis: Oh, now you're too young for that.

Stark: I know! (laughter) Having a kid did that to me.

Davis: Oh yeah, that'll do it.

Stark: Oh my gosh. Let's see here, I know that there was something about the state of the organization, that it was about. Ooh, what are, do you see currently, maybe this might be more directed toward Gene, but feel free to answer: Are there any gaps that are still existing that may need to be filled by ACDA or some other organization that could form a collaboration with ACDA?

Davis: Um, church music seems to be the one that we have the hardest time filling.

Stark: Okay.

Davis: Don't you think, Tom?

Smith: Probably so.

Davis: And it could be that those church musicians are either part time or they have their own affiliate with their denomination, they're, I'm not exactly sure how to fill that. Because when I was membership chair, this tells you, before Google, I went through phone books, the big, of the major cities and put down the church's name and tried to hunt down the minister of music or church musician, and sent letters to every church musician. And there was not a big response, and there still has—there are some church musicians who come, and when summer celebration, summer workshop now, has invited church choirs, and I think that's probably a bigger draw, since it's summer and the church choir is still together.

Stark: Right.

Davis: So that opened it up a little bit more, and there maybe are more church musicians. Because it's filled a gap with the show choir, with what Megan does. Young Voices fills the children's gap. The only other thing that I would think, and we tried to do this when I was at Huntingdon, was to have a workshop for just, it wasn't a workshop it was an invitational kind of like, bring your choirs, um, for male choir and women's choir.

Stark: Yep.

Davis: And since ACDA, since AVA has male and, you know has TTBB and SSA, and also a side note to that, when AVA started having all-state, it was SATB.

Stark: That's it.

Davis: That's it. And then it was SATB, SSA, because we had 29 million sopranos.

Stark: Of course.

Davis: And we balanced it with the tenor section. And then that kept growing so then it was SATB, SSA, TTBB. And then its run from there.

Stark: Well male choir still seems to be low on the totem pole. Well I mean, that's sort of a trend, not even just in the state of Alabama, but sort of nationally, that you know, male choirs, there are pockets where it's very, very prevalent, but it just doesn't exist as much as I've heard in the past. I mean, I don't know, I've only lived a very short amount of time. Even in my short life span, I know that male choirs have just been so low.

Davis: Nationally, what are the...? I don't know.

Smith: I would say it's probably a national issue, although again, there are pockets of, I mean, my son is the choral director at Auburn high school and he does not have a men's chorus, but he has terrific involvement of men in mixed choirs, so there are pockets where the guys are involved. But you know, in my student choir at church right now, the guys are just keep, it just gets more and more difficult to keep guys. Yep. So that definitely is an area of concern, I think.

Stark: Mmhhh. What about areas of recruitment that ACDA sort of covers. Is there a huge recruitment push in Alabama ACDA at all, because I don't know from my recollection if there's been any sort of recruitment-heavy aspect?

Davis: No, but what they have done is if you're a first time, summer workshop, if you're an AVA member and you come, it's free for that convention is free. So you join and your membership is your first convention, you understand what I'm saying?

Stark: Yeah, they pay for it, yeah.

Davis: Yeah they pay for it. So that's the only recruitment that I see.

Stark: But don't they have to pay for their membership in ACDA before their convention costs are covered?

Davis: Yes.

Stark: Okay, just making sure that I'm clear on that. Okay.

Davis: Yes.

Stark: And that's sort of a recent thing hasn't it?

Davis: Yes

Stark: To maybe bridge that gap a little more between AVA and ACDA?

Davis: I think it was to bridge the gap and I think it was also to get some people that weren't coming to come.

Stark: Right. Because I know that, at least from talking to my students at the university, they're required to be in MENC, which obviously puts them in AVA. But they often don't have enough money to be in both organizations.

Davis: Exactly.

Stark: So I feel like there's a loss on the ACDA side because of the prominence of NAFME, I guess I should say, in the state of Alabama.

Smith: And it's because, again, they have to be a part of that.

Stark: Yeah, I mean you're talking to a lot of school teachers, and I mean MENC covers the school teachers whereas ACDA is mostly about the music and the literature.

Smith: And it's just broader. You know it includes not just school, but the back to the church musician thing. That's becoming even more of an issue because of the...

Davis: Praise music?

Smith: Well yes, there's a difference in styles in all churches. And it's just, ACDA wouldn't have a lot to say to some of the, you know, worship styles today.

Stark: Right.

Smith: Probably. And so good or bad, that's....

Davis: And that's bad, because I got my start in church choir doing quality literature. And the very first thing I remember about choral music was from a choir that came from Huntsville, and it was a church youth choir that came through Montgomery, and they sang “with a voice of singing,” and I just went whoa that is just so neat. And then the minister of music we had at that time, worked with us on vowels. And the diphthong. And you know that little, I would like a copy of that, I don't even know who did it, but that particular song, and he talked about [ai], and I was hooked. I was absolutely, this is neat.

Stark: Well that's fantastic. Just one more question and then I think we can put this to rest. Yes, my question would be, what you do you think would be the most important thing or things to convey to future educators who might read this dissertation and learn about Alabama ACDA? What do you think is the most important thing to talk about?

Davis: That's a good question. Good question.

Smith: Well I think it would not be when the vocal association and ACDA--

Davis: That chapter. (laughter)

Smith: No, that's not, I mean that's such a small thing...that's a tough question. I think the historical aspects are certainly important, and to have a clear understanding and historical part of it. It'd be nice just to have that, you know, done, and have a clear historical. I think that's valid. And I think people would enjoy reading that part. But I also think they would enjoy seeing the difference that ACDA has made, the state chapter, has made in the life of choral music in the state. And how it's affected development of choral musicians, and that's probably harder to...

Davis: Well, you could do that with interviews.

Stark: Yep.

Davis: I think that the value of the history is great, obviously I do or I wouldn't have saved all that. I also think that, like when you looked back at the first program and you thought 'wow, that was really good stuff we did,' and we're still doing really good stuff. You know, to show, maybe samples of the choirs that came and the literature that they performed so that maybe if they're at Holt High School, Lee High School, it's not going to be the same. Definitely not the same, but to know that they had done that literature and if I'm at Podunk High School, I can do that literature, too.

Stark: Nothing is out of reach.

Davis: Yeah, nothing is out of reach.

Smith: And you know, there are people who are doing good things, they may not be those same schools, but other people have picked up those ideas and you know.

Davis: Yeah, because as a choral director, I mean the Birmingham schools were just king of the mountain.

Stark: Right.

Davis: You know, and I was still down here struggling to make my kids musical. To make them understand, to make them love music. And I think I did that. And we did some quality literature along the way, and that's the whole kind of core. The quality and the musicianship involved.

Stark: Great. Well thank you. Oh my gosh, I can't even thank the two of you enough for this. And I'm sure that as I continue to go through this I'm going to have a ton more questions, because there always are as soon as you start to really dive into things, new questions pop up so thank you, very much.

Smith: You're welcome. And if you, any time just call or email or text or whatever.

Stark: Definitely. Let me get your contact information.

APPENDIX D

IRB Protocol

THE UNIVERSITY OF ALABAMA® | Office of the Vice President for
Research & Economic Development
Office for Research Compliance

February 20, 2017

Krystal Stark
School of Music
Box 870366

Re: IRB#: 17-OR-070 "A History of the Alabama Choral Directors Association"

Dear Ms. Stark:

The University of Alabama Institutional Review Board has granted approval for your proposed research.

Your application has been given expedited approval according to 45 CFR part 46. Approval has been given under expedited review category 7 as outlined below:

(7) Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies

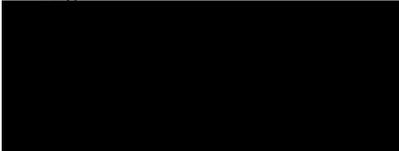
Your application will expire on February 19, 2018. If your research will continue beyond this date, complete the relevant portions of the IRB Renewal Application. If you wish to modify the application, complete the Modification of an Approved Protocol Form. Changes in this study cannot be initiated without IRB approval, except when necessary to eliminate apparent immediate hazards to participants. When the study closes, complete the appropriate portions of the IRB Request for Study Closure Form.

Please use reproductions of the IRB approved stamped consent form to provide to your participants.

Should you need to submit any further correspondence regarding this proposal, please include the above application number.

Good luck with your research.

Sincerely,



358 Rose Administration Building | Box 870127 | Tuscaloosa, AL 35487-0127
205-348-8461 | Fax 205-348-7189 | Toll Free 1-877-820-3066

Scanned by CamScanner

Informed Consent for a Non-Medical Study

Study title: A History of the Alabama Choral Directors Association

Investigator: Krystal Stark, EdD Student, Music Education, University of Alabama

You are being asked to take part in a research study.

This study is called A History of the Alabama Choral Directors Association. The study is being done by Krystal Stark, who is a graduate student at the University of Alabama. Ms. Stark is being supervised by Dr. Marvin Latimer who is a professor of Music Education at the University of Alabama.

Is the researcher being paid for this study? The researcher is not being paid to conduct this study, nor is this research developing a product to be sold.

Is this research developing a product that will be sold, and if so, will the investigator profit from it?
No.

Does the investigator have any conflict of interest in this study? The researcher/investigator has no conflict of interest in this study.

What is this study about? What is the investigator trying to learn?

The purpose of this study is to gather information to create an accurate chronology of the history of the Alabama Choral Directors Association, and to outline the contributions made by the AL-ACDA to choral music in the state of Alabama. These contributions include festivals, member initiatives, collaborations with other organizations, awards, and conferences sponsored by AL-ACDA.

Why is this study important or useful?

This study is important to chronicle the establishment of AL-ACDA, the establishment of professional growth opportunities for directors, performance opportunities for students, and collaboration with other state organizations. Providing a recorded history of the organization is useful in discussing the contributions AL-ACDA has made to choral music in the state of Alabama.

Why have I been asked to be in this study?

You have been asked to be in this study because you are a member or have had membership in either the Alabama Choral Directors Association or Alabama Vocal Association; you are a leadership member in AL-ACDA or AVA, or have contributed to the establishment of an AL-ACDA program or initiative; or are a current or previous R&S chairperson on the AL-ACDA state board.

How many people will be in this study?

Approximately nine other people will be involved in this study.

What will I be asked to do in this study?

If you meet the criteria and agree to be in this study, you will be asked to participate an interview which will last about 45 minutes to one hour. You will be asked about your involvement with AL-ACDA or AVA and any contributions you have made (e.g. Editor of the *Reprise*; you were on the committee which established the Collegiate Choral Festival, etc.). Any potential subsequent interviews will be conducted for clarification or follow-up information, and will last no longer than 30 minutes. *You may not be asked for a second interview.*

UNIVERSITY OF ALABAMA IRB
 CONSENT FORM APPROVED: 2/20/17
 EXPIRATION DATE: 2/19/2018

How much time will I spend being in this study?

Total time of participating will be 45 minutes to 1 hour 15 minutes. *You may not be asked for a second interview.*

Will being in this study cost me anything?

The only cost to you from this study is your time and/or mileage to the interview site. You will not be compensated for participating in this study. If traveling to the campus of the University of Alabama, you will receive free parking.

Will I be compensated for being in this study?

You will not be compensated for being in this study.

What are the risks (dangers or harms) to me if I am in this study?

Little or no risk is foreseen.

What are the benefits (good things) that may happen if I am in this study?

Although you will not benefit personally from participating in this study, you may feel good knowing that you have contributed to the recorded history of an organization of which you are a member. This study will benefit choral music enthusiasts and future historical researchers in their understanding an aspect of choral music in the state of Alabama.

What are the benefits to science or society?

This study will illuminate the people and programs which have been most influential to choral music in Alabama. Potential contributions to future researchers or society members could be an enriched sense of state history, musical history, and knowledge of the growth of AL-ACDA.

How will my privacy be protected?

The interview will take place in a private room or a site of your choosing, and you will be notified in advance via email what topics you will be asked about. You do not have to answer any questions you do not want to. If at any point you are uncomfortable in the interview, you may ask to take a break or to stop the interview entirely.

How will my confidentiality be protected?

The information gathered from your participation will be kept safely in a desk drawer of a locked office on campus at the University of Alabama. All data entries will be stored on a password-protected computer. Only the researcher and advisor will have access to the data. After the interview transcription is created, the audio recording will be deleted.

What are the alternatives to being in this study? Do I have other choices?

The alternative to being in this study is not to participate.

What are my rights as a participant in this study?

Taking part in this study is voluntary. It is your free choice. You can refuse to be in it at all. If you start the study, you can stop at any time. There will be no effect on your relations with the University of Alabama.

The University of Alabama Institutional Review Board ("the IRB") is the committee that protects the rights of people in research studies. The IRB may review study records from time to time to be sure that people in research studies are being treated fairly and that the study is being carried out as planned.

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 EXPIRATION DATE: 2/19/2018

Who do I call if I have questions or problems?

If you have questions, concerns, or complaints about the study right now, please ask them. If you have questions, concerns, or complaints about the study later on, please call the investigator Krystal Stark at (913) 378-6970.

If you have questions about your rights as a person in a research study, call Ms. Tanta Myles, the Research Compliance Officer of the University, at 205-348-8461 or toll-free at 1-877-820-3066.

You may also ask questions, make suggestions, or file complaints and concerns through the IRB Outreach website at http://osp.ua.edu/site/PRCO_Welcome.html or email the Research Compliance office at participantoutreach@bama.ua.edu.

After you participate, you are encouraged to complete the survey for research participants that is online at the outreach website or you may ask the investigator for a copy of it and mail it to the University Office for Research Compliance, Box 870127, 358 Rose Administration Building, Tuscaloosa, AL 35487-0127.

I have read this consent form. I have had a chance to ask questions. I agree to take part in it. I will receive a copy of this consent form to keep.

Signature of Research Participant Date

Signature of Investigator Date

I agree to be recorded via a digital audio recording device.

Yes No

I agree to have my name used in full in the final printed document.

Yes No

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