

# AMERICAN CHORAL DIRECTORS ASSOCIATION



## NATIONAL HONOR CHOIR HANDBOOK

REVISED 2015  
by Jessica Napoles

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The purpose of this handbook is to help National ACDA Honor Choir Coordinators/Chairs to have a guide for planning, and to give them access to forms that have been used in the past. The previous handbook, compiled by Nancy Cox, was a wonderful compilation of guidelines and documents used at both the national and divisional levels. This handbook will focus on the national level, since the timelines are sometimes different. Any form can be adapted for use as needed.

I am grateful to Marta Force for all of her guidance and mentorship, as well as for the privilege of allowing me to use her materials. I am also grateful to Carlton Kilpatrick who allowed me to use adapted forms from the Southern Division ACDA conference in 2014, and audition files.

Thank you, Craig Gregory, for encouraging me to take on this project.

### General Overview of the Honor Choir Coordinator Position

In general, here are the responsibilities of the Honor Choir Coordinator (this list is not all-inclusive, as the position is flexible and evolves across time):

- Communicate with the Steering Committee regarding conductor selections.
- Communicate with the ACDA National Office regarding all Honor Choir matters.
- Communicate with students, parents, and directors about Honor Choir auditions, policies, and procedures.
- Draft all communication (e.g., *Choral Journal*, ACDA website, emails, etc.) regarding Honor Choirs. Examples are provided in the **Appendix B and C**.
- Select (or help to select, with R&S Chair input) Honor Choir managers (2 per choir) and part checkers (2-4 people who will be on site at first rehearsal to make sure music was learned) and communicate as needed.
- Order music and souvenirs (recommend a bid process). **See Appendix F** for companies we have used in the past for music packets. You can hire someone to create a t-shirt design that is similar to the convention logo, then have them work with the t-shirt company you choose.

- Communicate with Opus Event (or other online company) regarding information required for auditions.
- Collect all paperwork (electronically or otherwise) from participants (students, chaperones, and parents), process, then pass on to Honor Choir managers on site.
- Communicate with conductors about program information, rehearsal schedules, accompanists, instrumentalists, and timelines.
- Send contracts to National office for distribution to conductors and accompanists. Sample contracts for conductors and accompanists are included in the **Appendix D and E**.
- Keep contact information (email and cell phone #s) for all conductors, accompanists, and managers.
- Establish an audition procedure (including guidelines, age/grade cutoffs per choir, what audition recordings should entail, deadlines, singer and chaperone responsibility statements, and associated fees) and publish it in the *Choral Journal* and online. Examples are included in the **Appendix B and C**.
- Secure a recording company (recommend bid process) to record parts and upload to website for accepted students' rehearsal purposes. See **Appendix G** for companies we have used in the past.

- Communicate with R&S Chairs regarding their role in the process.  
In general, limit their involvement during the actual conference, since they will be busy with other responsibilities. They will be able to help with securing adjudicators for all recordings.
- Create program booklet for final concert(s). Examples are included in the **Appendix J.**
- Monitor rehearsals as needed and serve as a resource for Honor Choir managers on site.
- Stay within the budget established by the National Office and the President-Elect. Previous budgets are included in the **Appendix K.**
- Meet deadlines posed by the National Office, *Choral Journal* Editor, and the President-Elect.
- Communicate with the Hospitality chair regarding flight arrangements for conductors, so they may be picked up at the airport.
- Arrange for all equipment needed at rehearsals (music stands, pianos—rented if needed, microphones for conductors, a/v, etc.)
- Arrange for bus transportation (if needed) to get singers to and from performance/dress rehearsal sites.
- Obtain short bios (100-150 words) and high resolution photos for all relevant people (R&S Chairs, Managers, conductors, and accompanists) for program.

- Hire (or arrange someone local to hire) all instrumentalists to play with the Honor Choirs. I recommend you create a contract. You will need W9 forms from all instrumentalists, and you will need to draft a master list of who gets paid what to give to the national office.

### Suggested Timeline

Depending on when the Steering Committee chooses the clinicians, you will want to take care of all things related to conductors, accompanists, and managers well before the process of auditions gets underway. This separation will save you from having to do too many things all at the same time. The timeline provides general information (can be adapted if announcement of clinicians is made later), and more details are included in the sections below.

**Summer 2 years before conference:** Begin collecting suggestions for conductors from R & R Chairs. They really want to be included, and you should cc the Chair of all R&S Chairs on anything that goes to R&S Chairs. Ultimately, it will be up to the President-Elect and the Steering Committee to make decisions about the conductors, but if you can solicit suggestions, the R&S Chairs have great feedback to offer as leaders in their areas. You can also request suggestions for managers (each Honor Choir has 2

managers, who essentially do everything on site to communicate with singers, parents, conductors, etc. These folks should be really organized.).

**Summer 2 years before conference:** Make first contact with all conductors, accompanists (chosen by conductors), and Honor Choir managers. Secure all contact information (email addresses and cell phone numbers), communicate deadlines (Oct. 1 for bios and pics, April 1 for music and instrumentalist needs) and relevant conference information (300 singers per choir, general rehearsal and concert schedules, dates for arrival and departure, and budget for instrumentalists). Draft contracts (example included in Appendix D and E) and send via email to Craig Gregory at the National office. He will send them to the conductors and accompanists. When conductors have been chosen, communicate with R&S chairs, and ask how they would like to be included in the process. Some will want to make contact with conductors, others are happy to follow your lead. Their big responsibility will come with securing adjudicators to listen to audition tapes.

**October 1, 2 years before conference:** Set this as the deadline for all conductors and accompanists to provide you with a short bio (150 words or fewer) and a high-resolution photo. This information will be used for the program, the ACDA publicity materials, and the *Choral Journal*. At this point, all contracts should have been returned. Check with national office if there are some who have not returned them and track them down.



**November, 2 years before conference:** Since you've already gathered bios and photos for conductors and accompanists, it would be good to get this information from R&S Chairs and managers also. You won't need it until you draft the program, but things get busier later.

**February, year before conference:** Depending on the *Choral Journal* deadlines, you will submit Honor Choir information in time for the April issue. Announce clinicians, timeline, and financial commitments, and begin to generate excitement about auditions and the Honor Choir experience. See Appendix B and C for sample announcements. You may also wish to begin thinking about music publishing companies and part recording companies you will solicit for bids. Check with state, regional, and national ACDA leaders for guidance on recommended companies.

**April 1, year before conference:** Set this as the deadline for all conductors to provide you with their program. Double check that all publication information has been provided, as well as any instruments needed. Insist that performance times be included for each piece, and ensure that the program does not exceed 25 minutes. Also, be sure that the # of instrumentalists requested is congruent with the budget. Although it seems like a very early deadline, you should know that many times, it will take several months to get a piece published if it is in manuscript form, commissioned, etc. In my case, the music was still not all completely available 7 months later!!

I highly suggest you establish an email account different than your regular one, to field all of the questions that arise related to Honor Choirs. It is helpful to do this when the first Choral Journal ad is published, and you might include the address in the ad itself. Some suggested folders to create in the account: auditions, correspondence with conductors, bids, repertoire, correspondence with ACDA leadership, bus information, bios/pictures, hotel info, money/budget issues, and instrumentalists.

**April-May, year before conference:** Begin requesting bids for music (including black folders and shipping), part recording companies, t-shirts, and any other souvenirs. Make decision preferably with a committee. Remember that, when bidding for music packets, you will also want to request a full set for yourself (to assign divisis, make extra copies when needed, and in general, be aware of any scoring issues when you are asked who sings what) and another for the part recording company. You should also request a set of all instrumental parts. Also, communicate with R&S Chairs and secure all adjudicators for auditions. See Appendix L for audition rubric and adjudicator information forms.

**April-May, year before conference:** Begin soliciting bids for bus companies, if needed. This expense tends to be rather large. School buses are less expensive than charter buses but get booked quickly. Also, begin working on Choral Journal advertisement flyer #2, which includes specific information on the audition

process. Work with Opus Event to make sure you have all of the appropriate fields included in the online process, and the .pdf and .mp3 of all audition materials.

**May/June/July, year before conference:** The ACDA planning committee will meet onsite and visit all facilities. Around this time, you should begin looking for your “part checkers.” Part checkers will attend the very first rehearsal (Wed. afternoon), which counts as a run-through and will go around the room checking that singers know their music. Part checkers are volunteers, so you should mention them in the program. One per choir is sufficient.

**June-July, year before conference:** If your summer is free, this will be a wonderful time to take care of details. Check all forms (**Appendix L, M**) and update/edit them for accuracy—things like the acceptance packet singers will receive, the preliminary concert program, the audition information for judges, and other things that are not due immediately but will be helpful to get out of the way. You may find you don’t have things you need (bios and pictures from managers, R&S Chairs, conductors, and accompanists take a bit of time), and you will appreciate having a moment to breathe in the fall as things get busier. You may wish to plan a reception for all conductors, accompanists, and managers sometime the last night of the conference. If so, begin to make arrangements for this reception, where it fits best in the schedule, transportation, food, etc. You may wish to work with the Hospitality Coordinator on this project. You

can also begin working on plaque orders for conductors, t-shirt orders, etc.—anything that you can do now will make your life easier later!

**September 1, year before conference:** Online audition process opens.

Adjudicators selected by R&S Chairs can begin at any time once students submit recordings. You can work with the administrator in charge of the website to learn how to add screeners (in some cases, you may need to create an account for some adjudicators). You may also wish to keep your adjudicators “in the loop” by providing them with information along the way, and a final “go ahead” with the number of auditionees in that voice part and overall. For mixed choirs, it would be helpful for you to split parts up S1S2A1A2T1T2B1B2. In the case of children or treble groups, you may need to anticipate 2-3 adjudicators per voice part. Familiarize yourself with the online system so you can anticipate problems and help adjudicators solve them. Provide adjudicators with rubric/criteria (see Appendix L) and give them technical support as needed, or a phone #/email address where they can call for assistance. During this waiting period, you may work on editing the packets of forms for accepted singers, updating information.

**September 30, year before conference:** Online auditions close. You may choose to set up a tiered system with registration fees that increase across time (submit audition recording by Sept. 1 for \$20, Sept. 15 for \$25, etc...) or just have Sept. 30 be the firm deadline. Anticipate many last minute requests, late people wanting to audition after the deadline, and frantic emails and phone calls that files did not upload correctly, etc. I

suggest you advertise a Sept. 30<sup>th</sup> deadline and then keep the registration open until October 1<sup>st</sup>, just as a one-day grace period. It will be up to you whether you wish to provide leniency for folks who have “emergencies,” but I like to say “the audition window has been open a full month.”

**September-October, year before conference:** While auditions are taking place, you should begin putting together materials that you will post/send to accepted singers. Medical liability forms, t-shirt orders, picture order forms (from outside vendor, check with national office) financial responsibility, rules for singers and chaperones, code of conduct, rehearsal schedule, hotel information, and any other relevant materials should be ready to send out as soon as the singer receives acceptance notification. See **Appendix M** for sample forms. Communicate with your part recording company and solidify details. Some part recording companies may prefer to have the files uploaded to their own website (for publicity); others will just not want the headache, and will provide you with mp3 files, and you can provide these on the registration website or ACDA’s website.

**Oct. 31, year before conference:** Deadline for adjudicators to submit scores. Begin compiling scores. You may wish to check in with conductors regarding balance (bottom heavy choir?) so you can assign the 300 singers as they wish. Keep in mind that you will accept 300-320 singers (none identified as alternates, in order to avoid the stigma), allowing for attrition. Make sure you do not have a space limitation at the rehearsal site that would make this size impossible.

Communicate with your music dealer and decide on the best system for sending out packets of music. It is best if you can send a master list of accepted singers (create on Opus Event) to the dealer, with names and addresses, then provide regular updates as singers pay registration fees. I suggest you do not allow singers to receive music packets until after they have paid.

**Nov. 1, year before conference:** Send thank you letters to your adjudicators, and ask them for their t-shirt size. You will provide each of them with a free t-shirt at the conference, with a modification of what the singers receive. (just the front side, or remove the “Honor Choir Singer” portion). Provide them with updates as to what the configuration was for the choir.

Begin drafting possible emails to (1) all singers and teachers with notification of accepted singers and (2) all acceptance singers. **See Appendix ?? for sample email drafts.** You should have acceptance packets ready to go. You may wish to offer parents/loved ones the opportunity to purchase a variation of the official t-shirt (maybe just the front design, nothing that says Honor Choir singer). Check with the music packet representative to make sure everything is in order. You should send him/her the master list with all accepted singers’ names and mailing addresses. Continue to update them as students pay their registration. You should not send packets to singers until their fee is paid. Check in with the part recording company representative to make sure all is set there also.

**Nov. 15, year before conference:**

Make announcement online (provide identification #s, no names of minors online) and send emails. Be prepared to get flooded with emails! Provide all documentation, and have part recordings ready to go as mp3 files for immediate download by singers. Begin making travel plans for all conductors and accompanists (you can ask R&S Chairs to help with this. Purchase these yourself and get reimbursed, have them purchase and get reimbursed, or have national office make plans). Honor Choir managers will make their own arrangements, and the national office will reimburse them. All managers should arrive on Tues. afternoon for your meeting with them (conductors and accompanists can arrive in the evening) and depart on Sunday morning.

You should also plan to make contact with the event planners at the rehearsal sites/hotels. Make arrangements for seating plans, A/V equipment needed, pianos, tuning needs, etc. You will likely need to bring music stands to all the rehearsal sites.

**Dec. 15, year before conference:**

Set as deadline for singer forms to be turned in. These forms will be mailed to you with payment (or they can pay online). You will then send payment only to national ACDA. Set up a spreadsheet/database with all information required. You can add columns to the OpusEvent spreadsheet, and keep track of all payment, forms completed, t-shirts ordered, etc. Begin inputting (with clerical help, if needed) and organize forms by choir so that you can hand all forms to respective Honor Choir managers on site. As money gets processed, send names of singers and addresses to

music company. You can send these lists in small batches as you have secured payment.

Do not send music to singers who have not paid registration fee.

**Jan. 1, year of conference:** Communicate with all conductors, double checking what rehearsal needs they will have (seating arrangements, etc.). Communicate final rehearsal schedules, hotel information, performance information, and any other relevant information to conductors, accompanists, and managers. Draft program and make approximately 5,000 copies (or whatever the capacity of the performance hall is, doubled). Secure instrumentalists (or have a local person help you with this) and communicating dress rehearsal and performance schedules with them. Make note of any instruments that need to be rented or borrowed (timpani, synthesizers, drums, etc.) and make plans. You should have your conductor acrylic trophies ordered/obtained soon. You will also want to give your t-shirt company a final count.

**January/February, year of conference:** Print name badges for all singers (color coded by choir, if possible) and chaperones (2 per singer). See Appendix N for samples. The national office can help you with these. Print seat signs for each singer with contact information (half perforated sheet, see Appendix O). These half sheets will be turned in at the first rehearsal onsite. The other half will stay on the chair for attendance purposes. Prepare list of talking points for Tues. evening meeting with managers and chaperones/parents. See Appendix P for sample.



**February, year of conference:** Secure necessary equipment for rehearsal rooms (music stands, rent pianos?). Track down missing forms for singers. Make final communication with all singers providing pertinent information (uniforms, etc.). Prepare binders to hand to Honor Choir managers on site. Gather/organize all t-shirts, souvenirs, programs, name badges, as needed.

## APPENDIX A

PREVIOUS HONOR CHOIRS,  
CONDUCTORS AND DESIGNATIONS

Previous ACDA Honor Choir

Conductors, Programs, and Designations

<b>2001 San Antonio</b>
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Joel Reed, coordinator. 1 manager/choir

**Junior High/Middle School Mixed**

Lynne Gackle, Conductor

Sanctus in D minor. J. S. Bach  
 The Sound of Pipe and Drum. Pierre Certon/Spevacek  
 Dance Today with Joy. Vijay Singh.  
 Banks of Doon. Donna Gartman Schultz  
 Sit Down Servant. Arr. Linda Twine  
 Come Travel with Me. Scott Farthing  
 Mi Yitneni Of. Arr. Audrey Snyder  
 Adorable Flujo. Paul Basler

**Multicultural Honor Choir**

Maria Guinand and Anton Armstrong, Conductors

Dozel, je dozel. Emil Cossetto  
 Eli, Eli. Deak-Bardos  
 Salseo. Oscar Galian  
 Duerme negrito. Atahualpa Yupanqui/E. Sole  
 Dales Come Es. Adalberto Alvarez/A. Grau  
 Vamuvamba. Arr. Boniface Mganga  
 Elohim Hashiveynu. Salomone Rossi  
 Kyrie (from St. Francis in the Americas). Glenn McClure  
 Ahrirang. Keith Jennings  
 Praise his Holy Name. Keith Hampton

<b>2003 New York City</b>
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Linda Ferreira, coordinator. 1 manager/choir

### **Jr. High/Middle School Mixed**

Henry Leck, Conductor

We Dream Together. Gerald Wirth

Prayer of St. Francis of Assisi. David Childs

Duond Akuru. Rollo Dillworth

Selections from *Thoroughly Modern Millie*. Arr. Jeanine Tesori

Two Irish Aires (Gentle Annie, Danny Boy). Arr. James Mulholland.

I Will Praise You, O Lord. Robert Townsend.

Dona nobis pacem. Giulio Caccini/arr. Litz and Hay

### **Women's Honor Choir**

Judith Willoughby, Conductor

Cantate Domino. Ruth Watson Henderson

What Passion Cannot Music Raise or Quell! Robert Harris

Ascribe to the Lord. Rosephanye Powell

Fly, Singing Bird. Edward Elgar

Examine Me. Bengt Johansson

The Harmony of Morning. Elliot Carter

### **Honor Choir of Men and Boys**

Bob Chilcott, Conductor

The Word Was God. Rosephanye Powell

Thou Knowest, Lord. Henry Purcell

Bridge over Troubled Water. Paul Simon/arr. Kirby Shaw

My Master from a Garden Rose. Eleanor Daley

Parismaalase Laulake (Aboriginal Song). Veljo Tormis

In the Heart of the World. Bob Chilcott

Ring Out, Wild Bells. Jonathan Dove

<b>2005 Los Angeles</b>
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Nancy Cox, coordinator. 1 manager/choir

## **Elementary Children**

Iris Lamana, Conductor

I Dance to the Stars and the Moon. Cary Ratcliff  
 Domine Deus, Agnus Dei. Antonio Vivaldi  
 The Softness of my Mother's Hands. John Starr Alexander  
 Eilyahi Hanavi. Lee R. Kesselman  
 Can you Hear Me? Bob Chilcott  
 I'm Part of the Rainbow. Glenn McClure  
 Roger Bobo Plays the Tuba. Brian Holmes

## **Junior High/Middle School**

Janeal Krehbiel, Conductor

Jubilate Deo. Halmos  
 Oh, Had I Jubal's Lyre. Haydn/arr. Mauldin  
 You Stole my Love. Walter Macfarren/ed. Geoffrey Mason  
 Shine on Me. Arr. Rollo Dilworth  
 Herbstlied. Robert Schumann/arr. William D. Hall  
 HMS Pinafore Medley. Gilbert and Sullivan/arr. Marilyn Epp  
 Can you Hear? Jim Papoulis/Francisco Nunez

## **High School Mixed**

Jeffery Redding, Conductor

Cor Meum et Caro. Jean-Phillippe Rameau  
 Psalm 23. Paul Basler  
 Frohlocket ihr Volker auf Erden. Felix Mendelssohn/ed. Lawrence Kaptein  
 In Remembrance. Jeffery Ames  
 Tiempo para un Tiempo. Roberto Valera/arr. Conrado Monier  
 Shall I Compare Thee to a Summer's Day? Z. Randall Stroepe  
 Hold On! Moses Hogan

<b>2007 Miami</b>
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Robert Ward, coordinator. 1 manager per choir

## **Treble Youth Honor Choir**

Jean Ashworth Bartle, conductor

Vestigia. Eleanor Daley

Suscepit Israel (Magnificat). J. S. Bach  
 Inscription of Hope. Z. Randall Stroope  
 Quando Corpus and Amen (Stabat Mater). Giovanni B. Pergolesi  
 Pie Jesu. Robert Evans.  
 Hotaru Koi. Arr. Ro Ogura  
 Under the Greenwood Tree. David Willcocks  
 Rattlesnake Skipping Song. Derek Holman  
 Psalm 23. Srul Irving Glick  
 Hist whist (from Chansons Innocentes). Ruth Watson Henderson

### **Two-Year Colleges Honor Choir**

Bruce Rogers, conductor

Laetatus sum. J. Michael Haydn  
 Lamentations of Jeremiah. Z. Randall Stroope  
 Parce Domine. Feliks Nowowieski  
 Isli tri panenky (Zeleny majeran). Jiri Laburda  
 Nocturne. Adolphus Hailstork  
 Way Over in Beulah Lan' Traditional/arr. Stacey Gibbs

### **Multicultural Honor Choir**

Rollo Dilworth and Francisco Nunez, conductors

Cluck Ol' Hen. Phillip Rhodes  
 Desde lo Hondo. Francisco Nunez  
 Kaki Lambe. Arr. Brian Tate  
 Kolenna Sawa. Jim Papoulis  
 Pokpok Alimpako. Francisco Feliciano  
 Lanape Song (from Native American Suite). Brent Michael Davids  
 Take me to the Water. Rollow Dilworth  
 Pacific Song: Chants from the Kingdom of Tonga. David Fanshawe  
     1. Hulo, Hulo  
     2. Muli Tu Pe  
     3. Otuhaka

<b>2009 Oklahoma City</b>
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Nancy Cox. Coordinator. 1 manager/choir

### **Junior High/Middle School Mixed**

Judy Bowers, conductor

Come Travel with Me. Scott Farthing  
 When I Think of You. Laura Farnell  
 Music, Spread thy Voice Around (Solomon). Handel/Spevacek  
 I Love All Graceful Sings. Z. Randall Stroope  
 I Dream a World. Andre Thomas  
 Little Liza. Ken Berg  
 Words of Lincoln. Earlene Rentz

### **High School Mixed 1**

Tim Sharp, conductor

Heilig. Felix Mendelssohn  
 Tango to Evora. Loreena McKennitt  
 Little David, Play! Ken Berg  
 Dominus regit me. Carl Nielsen  
 I Shall Keep Singing! Brian Holmes  
 Leonardo's Riddle. Wes Ramsay  
 All day and night, Music from The Here and Now. Christopher Theofanidis  
 The Old Man with a Beart. Margaret Ruthven Lang  
 Waltzing Matilda. Bob Chilcott

### **High School Mixed 2**

Christine Bass, conductor

To Music. David Stanley York  
 Laudate Pueri from Missa Solemnis. Mozart/arr. Robert Shaw  
 Ein Deutsches Requiem. Brahms  
     IV. Wie lieblich sind deine Wohnungen  
 We Beheld Once Again the Stars. Z. Randall Stroope  
 Tanquendo. Oscar Escalada  
 The Choir Invisible. David Childs  
 Precious Lord. Thomas Dorsey/arr. Arnold Sevier  
 William Tell Overture. Rossini/arr. Julie Eshliman  
 My Soul's Been Anchored in the Lord. Moses Hogan

### **College & University Honor Chamber Choir**

Gary Graden, conductor

Introitus: Veni Sancte Spiritus/Adoro te devote. Public domain  
 Memento Creatoris tui. Michael Waldenby  
 Lighten mine eyes. Bo Hansson

The Spheres. Ola Gjeilo  
 The Ground. Ola Gjeilo  
 Pingst. Oskar Lindverg

<b>2011 Chicago</b>
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Marci Spencer, coordinator.

**Men's Honor Choir** (HS and above)

Peter Bagley, conductor

Rainbow Round my Shoulder. Robert DeCormier  
 El Yivneh Hagalil. Peter Sozio  
 Come Ye Thankful People, Come. Jason McCoy  
 What Shall We Do with the Drunken Sailor. Parker/Shaw  
 The Long Day Closes. Arthur Sullivan  
 The Awakening. Joseph Martin

**Women's Honor Choir** (HS and above)

Lynne Gackle, conductor

Vivos Voco. Joan Szymko  
 O Frondens Virga. Hildegard von Bingen  
 Dixit. Johann Michael Haydn  
 Tundra. Ola Gjeilo  
 Toujours. Gabriel Faure/Raines  
 In the Sweet by and by. Daniel Hall  
 Still I Rise. Rosephanye Powell

**Children's Honor Choir** (unchanged treble, grades 4-9)

Henry Leck, conductor

Ave Maria. Zoltan Kodaly  
 Missa Brevis. Peter Robb  
     Kyrie  
     Sanctus  
 Spiritual Musick. David L. Brunner  
 With the Earth, I am One. Judith Herrington  
 Psalm 8 (Adonai, Adonenu). Dan Forrest  
 Carol to Beauty. James Mulholland  
 Chicago! Arr. Ken Berg



**Junior High/Middle School Mixed** (ages 11-15, grades 6-9)

Rollo Dilworth, conductor

Swell the Full Chorus (from the Oratorio Solomon). Handel/arr. Leavitt

Dance the Horah! Mvmts. I & II. Joshua Jacobson

Six Songs of Early Canada. Donald Patriquin

Vamos a Bailar. Dan Davison

Across the Western Ocean. Celius Dougherty & Emily Crocker

Walk in Jerusalem. Rollo Dilworth

<b>2013 Dallas</b>
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Marta Force, coordinator. 2 managers per choir

**Community Youth Boy Choir**

James Litton, conductor

Come, let's be merry. Mulholland

What a Wonderful World. Arr. Mark Brymer

Ubi caritas. Ola Gjeilo

Ching a Ring Chaw. Aaron Copland

This Little Light of Mine. Ken Berg

Ain't a That Good News. William Dawson

**Middle School/Jr. High School Mixed**

Anthony Trecek-King, conductor

Suite de Lorca. Einojuhani Ratavaara

Deep River. Michael Tippett

The boy who picked up his feet to fly. Joshua Shank

A vivid riddle. Eric Banks

**High School Women's Honor Choir**

Sigrid Johnson, conductor

O Frondens Virga. Drew Collins

Flying. Rachel DeVore Gofarty

Deepest Heart. David Childs

She Who Makes Her Meaning Clear. Joan Szymko

El Vito. Arr Joni Jensen

Blessing. Katie Moran Bart

## **High School Mixed Honor Choir**

Edith Copley, conductor

John Saw Duh Numbuh. Robert Shaw/Alice Parker  
 Black is the Color of my True Love's Hair. Arr. Stuart Churchill  
 O Nata Lux, Light Born of Light. Kevin Memley  
 O Tebe Raduyetsia. Pavel Chesnokov  
 The Best of All Possible Worlds. Bernstein/arr. Robert Page  
 The Nightingale. Dan Forrest  
 Let Everything that Hath Breath. Jeff Ames

<b>2015 Salt Lake City</b>
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Jessica Napoles, Coordinator. 2 managers/choir

### **Children (4<sup>th</sup>/5<sup>th</sup> grade)**

Angela Broeker, conductor

Sanakam. Eriks Esenvalds  
 In These Delightful Pleasant Groves. Purcell/Broeker  
 We the Spirits. Purcell/Broeker  
 Our Gallant Ship. Brumfeld  
 Laugh Kookaburra. Chicott  
 Menina me da sua Mao. Arr Brad and Lucy Green  
 \*Peace Like a River (Appalachian Folk Tune). Arr. Jay Broeker  
 Amazing Grace. Arr. Will Todd

### **Middle School/Jr. High Girls (grades 6-9)**

Elena Sharkova, conductor

Sing Creations, Music On. Stephen Paulus  
 The Call of Wisdom. Will Todd  
 \*Gloria in Excelsis. Will Todd  
 Lilacs. Rachmaninoff  
 Spring Waters. Rachmaninoff  
 Bedu Pako Baramasana. Arr. Meghan Quinlan  
 Goza mi Calipso. Arr. Albert Hernandez  
 Banjo Plucking Girl. Arr. Tim Sharp/Andrea Ramsey  
 Old Time Religion. Stacey Gibbs

### **Middle School/Jr. High Boys (SATB, grades 6-9)**

Bob Chilcott, conductor

Down to the River to Pray. Traditional

Five Days that Changed the World. Bob Chilcott

Thursday 29 March 1455: The Invention of Printing

Friday 1 August 1834: The Abolition of Slavery

Monday 14 December 1903: The First Powered Flight

You are the New Day. Peter Knight

\*Wide Open Spaces. Sarah Quartel

Island Songs. Steven Leek

Monkey and Turtle

Trade Winds

Morning Tide

### **Senior High Mixed**

Andre Thomas, conductor

Jauchzet dem Herrn Alle Welt. Bach/Andre J. Tomas

Kyrie (from African Sanctus). David Fanshawe

Veni Creator Spiritus. Anthony Bernarducci

Kralj. Damijan Mocnik

El Bodeguero (cha cha cha). Richard Egues/Monier

\*Gloria (Glory to God). Andre J. Thomas

### **College/Community/ Latin American**

Cristian Grases, conductor

Albricias mortals. Manuel de Sumaya

Amen (from Mass in D). Ignacio de Jerusalem

Lux Aeterna. Fernando Moruja

Gala del Dia. Carlos Guastavino

Estrela e lua nova. Heitor Villa-Lobos

Para ti. Electo Silva

En mi Viejo San Juan. Arr. Angel Mattos

Los Marcianos. Arr. Soriano/Alvarado

\*Hearts Beat Together. Emilio Sole-Sempere

<b>2017 Minneapolis, Minnesota</b>
------------------------------------

Jessica Napoles, Coordinator. 2 managers/choir

**Children** (grades 4-8)

Joan Gregoryk, conductor

**Middle School Mixed** (grades 6-9)

Lynnel Jenkins, conductor

**High School Mixed** (grades 10-12)

Eric Whiacre, conductor

APPENDIX B  
CHORAL JOURNAL  
AD #1

## 2015 ACDA National Honor Choirs

	Angela Broeker, Director of Choral Activities at the University of St. Thomas, will conduct the Children's Honor Choir. Children with unchanged treble voices in grades 4-5 are eligible to audition for this SSAA choir. All auditionees must be sponsored by an ACDA member.
	Bob Chilcott, Principal Guest Conductor of the BBC Singers, will conduct the Middle School/Junior High School Boys Honor Choir. Changed and unchanged boys in grades 6-9 are eligible to audition for this SATB choir. All auditionees must be sponsored by an ACDA member.
	Elena Sharkova, Artistic Director of the Cantabile Youth Singers and chorus master of the Symphony Silicon Valley, will conduct the Middle School/Junior High School Girls Honor Choir. Females in grades 6-9 are eligible to audition for this SSAA choir. All auditionees must be sponsored by an ACDA member.
	André J. Thomas, Director of Choral Activities and Professor of Choral Music Education at the Florida State University, will conduct the High School Mixed Honor Choir. High School students in grades 10-12 are eligible to audition for this SSAATTBB choir. All auditionees must be sponsored by an ACDA member.
	Cristian Grases, Assistant Professor of Choral Music at the University of Southern California, will conduct the College/University/Community Latin American Honor Choir. Adults of age 18 or over who sing in college, university, or community choirs are eligible to audition for this SSAATTBB choir. All auditionees must be sponsored by an ACDA member. ACDA members may sponsor themselves.



### **Why audition for an ACDA National Honor Choir?**

Singing in an Honor Choir is life changing! There are many wonderful opportunities to connect with choral music lovers at all levels. ACDA is the premiere national choral organization, so singers come from all over the country to participate. We have fantastic clinicians who are experts in their craft. You will have the opportunity to rehearse with master conductors and perform choral music at the very highest levels with other fine musicians. And, as a bonus for this year only, all members of the Honor Choirs will be able to perform with the Mormon Tabernacle Choir on Saturday evening!!

### **When and where does the ACDA National Honor Choir take place?**

Rehearsals begin on Wednesday, Feb. 26, 2015. If you are accepted, you will be asked to arrive on Tuesday evening, Feb. 25<sup>th</sup>. The Children's final performance will be on Saturday morning, so they are free to leave on Saturday afternoon, unless they wish to participate in the Mormon Tabernacle Choir event on Saturday night.. All other final performances occur throughout the day on Saturday, March 1<sup>st</sup>. The conference takes place in Salt Lake City, Utah.

### **What are my financial commitments?**

There is a \$30 nonrefundable application fee. If you are selected to participate, you will be responsible for hotel lodging at the rehearsal site, travel to Salt Lake City, meals, and a \$125 participation fee. This fee includes your music, transportation, and some meals. Parent/chaperones/sponsors must be with you in your hotel and responsible for you at all times outside of rehearsals and performances. Adults in the College/University/Community Latin American Choir will be responsible for themselves.

### **What is the timeline?**

Complete information regarding the audition process will be available in next month's *Choral Journal*. You will then have between September 1<sup>st</sup> and September 30<sup>th</sup> to complete your online audition. Auditions close on September 30<sup>th</sup>. Announcements will be posted online by Nov. 15<sup>th</sup>, along with all relevant information and singer forms. Make sure you check online at [www.acda.org](http://www.acda.org), since that will be the only place audition results will be posted. If you are accepted, you will then have until Dec. 15<sup>th</sup> to complete and return all forms and fees, so that you can receive your music. Nothing more will be required of you except that you learn your music and book your hotel only at the designated hotel for your Honor Choir. Accepted singers will be expected to arrive in Salt Lake City on Tuesday evening, February 25<sup>th</sup>, and depart on Saturday morning (Children's Honor Choir) or Sunday morning (all other choirs).

Jessica Nápoles,  
Honor Choir Coordinator ([acdahonorchoirs2015@gmail.com](mailto:acdahonorchoirs2015@gmail.com))





## APPENDIX C

## CHORAL JOURNAL AD #2

**2015 ACDA National Honor Choirs**  
Salt Lake City, UT February 24-28, 2015

Up to 300 singers will be selected by audition to participate in each choir. Singers may choose to audition for one choir from the following. All singers must be sponsored (or self-sponsored) by an ACDA member to audition and participate.

**Children's Honor Choir (CHC)**

unchanged treble voices, grades 4-5.

Conductor: Angela Broeker

**Middle School/Junior High Girls**

**Honor Choir (MJG)** treble voices,  
grades 6-9.

Conductor: Elena Sharkova

**Middle School/Junior**

**High School Boys**

**Honor Choir (MJB)**

changing and changed  
voices, SATB, grades  
6-9.

Conductor: Bob Chilcott

**Senior High School Mixed**

**Honor Choir (SHM) SSAATTBB**

grades 10-12.

Conductor: Andre J. Thomas

**College/Community Latin**

**American Honor Choir (CCL)**

SSAATTBB. Adults over 18 who  
sing in 2-year colleges, university,  
or community choirs.

Conductor: Cristian Grases

<b>Timeline</b>	
<b>September 1-30, 2014</b>	Online audition window (Go to <a href="http://www.acda.org">www.acda.org</a> , follow Honor Choir link) ACDA sponsors register singers and submit recordings online. Audition fee: \$30, nonrefundable. Paid by debit or credit card online through secured server.
<b>November 15, 2014</b>	Audition results posted online by audition #. Emails will also be sent, so make sure the email address we have is updated. Reserve designated hotels immediately.
<b>December 15, 2014</b>	Acceptance paperwork submitted to Coordinator. \$125 registration fee paid online. Music will be mailed to singer when materials are received.
<b>February 25, 2015</b>	On-site registration begins at 10 a.m. in Salt Lake City, UT for all choirs.
<b>February 28, 2015</b>	Final concerts for all choirs, with a special Honor Choir event with the Mormon Tabernacle Choir in the evening.

**2015 ACDA National Honor Choirs**  
Salt Lake City, February 24-28, 2015

As part of the application, you are asked to read carefully and agree to the **Singer Statement of Obligation**.

**Singer Statement of Obligation**

Singers and chaperones agree to stay in their designated chorus' hotel. Singers who do not stay in their designated hotel may be unable to perform.

Singers must return all necessary paperwork to the Honor Choir Coordinator and pay registration fees online by December 15, 2015. Failure to submit in a timely manner will result in removal from the choir.

Singers will arrive at the convention site with their music fully prepared. There will be a part check on site during the first rehearsal. Singers who are not adequately prepared will be unable to perform and will be labeled an "audit."

Music and part-learning materials will be provided to singers. Singers agree to attend all rehearsals as stated in the final rehearsal schedule. Singers who are tardy or miss rehearsal will be unable to perform and will be labeled an "audit."

ACDA will provide supervision for singers only during posted rehearsal times. They are under parent/chaperone supervision at all other times.

A "lights out" curfew of 11:00 pm will be in place for all singers OR one hour after the end of the evening performance, if attended. Choir managers may adjust curfews times as needed.

Singers of opposite genders will not be in hotel rooms together without chaperone supervision. Singers will be respectful of other hotel guests and abide by hotel rules as posted and as stipulated by their choir coordinator, ACDA member sponsor, or chaperone.

Singers will not engage in illegal activity, including the use of alcohol, tobacco, or other controlled substance, or they will be immediately removed from the ACDA Honor Choirs and sent home at their parent/guardian's expense.

**Financial Obligations**

All transportation, meals, Honor Choir Hotel reservation and local expenses will be secured and paid for by the honor choir participants. ACDA assumes no financial responsibility for travel, hotel costs, or for meals.

When you view notification of acceptance on the ACDA website, approximately November 15, 2014, immediately call the hotel listed and make your room reservation. All singers must stay in the hotel assigned to the choir. ACDA Conference rate will begin at \$129 per night, first come first served. Hotel reservations must be made in the Honor Choir Hotel assigned to your choir by December 15, 2014.

A \$125 non-refundable participation fee **MUST** be paid for online by December

15, 2014. The registration form, code of conduct contract, notarized medical release form, photo/video release and liability waiver must be submitted to the Honor Coordinator by December 15, 2014. These materials will be available upon notice of acceptance. All forms must be postmarked and returned by midnight December 15, 2014.

### **Recorded Audition Procedure for all Applicants**

**Note:** Audio-Enhanced Recordings will be disqualified. Recordings should NOT be enhanced electronically in any way. If enhancement/fraud is detected the submission will be discarded.

#### Children's Honor Choir: (CHC)

Go to [www.acda.org](http://www.acda.org), and follow the links for Honor Choir auditions. You will be asked to sing *America* along with the accompaniment. The music and sound files are available on the website. Record yourself singing your voice part while the accompaniment plays. Recordings must be in .mp3 format.

#### Middle School/Jr. High School Girls (MJG) and Boys Honor Choir (MJB):

Go to [www.acda.org](http://www.acda.org) and follow the links for Honor Choir auditions. You will be asked to sing your part of Handel's *Hallelujah, Amen*, along with the accompaniment. The music and sound files are available on the website. Record yourself singing the part for which you are auditioning while the accompaniment plays. Recordings must be in .mp3 format.

#### Senior High School Mixed (SHM) and College/Community Latin American Honor Choir (CCL):

Go to [www.acda.org](http://www.acda.org) and follow the links for Honor Choir auditions. You will be asked to sing your part of Beethoven's *Hallelujah*, from *Mount of Olives*, along with the accompaniment. The music and sound files are available on the website. Record yourself singing the part for which you are auditioning while the accompaniment plays. Recordings must be in .mp3 format.

### **Mp3 Audio Audition Submission**

- Use the best quality recording equipment you can. You can record a CD and convert it to an .mp3 file format or record directly to your computer. iTunes is recommended for .mp3 file conversion.
- Garageband and Audacity are recommended recording software. Or you can use a recording device such as a Zoom recorder.
- Do not speak the name of the applicant or otherwise identify the applicant on the recording. Applicant name and identifying information will be hidden from the audition judging committee.
- Remember to record yourself with the accompaniment playing.
- Technical support available during the audition period via [jose.tellez@acda.org](mailto:jose.tellez@acda.org) and the helpline phone number (405) 232-8161.
- Any questions not related to technical support can be addressed to the Honor

Choir Coordinator, Jessica Nápoles, at [ACDAHonorChoirs2015@gmail.com](mailto:ACDAHonorChoirs2015@gmail.com)

#### APPENDIX D

#### CONDUCTOR CONTRACT



## Honor Choir Conductor Agreement

Thank you for agreeing to serve as a guest conductor for the **National ACDA Honor Choir, February 24-28, 2015, in Salt Lake City.**

Please complete the information below and return this contract electronically (typing your name in the signature line) to [gregory@acda.org](mailto:gregory@acda.org). If more convenient for you, please return by US mail within two weeks of receipt to: Craig Gregory, 545 Couch Drive, Oklahoma City, Oklahoma 73102, or fax to 405-232-8162

\_\_\_\_\_ shall receive an honorarium of **\$750** per day for **4 days** for conducting the honor choir, totaling **\$3,000**.

In addition, ACDA will:

1. Reserve and pay for hotel accommodations for the following:  
**Tues., Feb. 24-Sat. Feb. 28, 2015** (room and taxes only).
2. Reimburse meals (excluding alcohol) for **four days** to a maximum of **\$40.00 per day** upon submission of original receipts.\*
3. Pay transportation costs as follows:
  - a. Round-trip car miles driven at current ACDA rate at time of service, plus parking and tolls (receipts for parking and tolls must be submitted for reimbursement\*); OR
  - b. Round-trip train fare (ACDA will make these reservations on your behalf); OR
  - c. Round-trip coach class air fare (ACDA will make these reservations on your behalf).

It is agreed that \_\_\_\_\_ is an independent contractor for the purposes of this agreement and is not an employee of the American Choral Directors Association, and that \_\_\_\_\_ shall be solely responsible for all income and self-employment taxes that may be due in connection with the compensation paid hereunder. It is further agreed that this document constitutes the entire agreement between the American Choral Directors Association and \_\_\_\_\_, and no other verbal or written agreement exists.

For specific details regarding Honor Choir arrangements, configurations of the choir, and audition information, please contact Jessica Napoles, Honor Choir Coordinator, (321) 279-7812 or via email [Jessica.Napoles@utah.edu](mailto:Jessica.Napoles@utah.edu)

**For the American Choral Directors Association:**

**Guest conductor:**

Signature: \_\_\_\_\_

Signature: \_\_\_\_\_



Print Name: Tim Sharp  
Address: 545 Couch Drive  
Oklahoma City, OK 73102  
32312\_\_\_\_\_

Telephone: (405)232.8161

Fax number: (405)232.8162

Email: [Sharp@acda.org](mailto:Sharp@acda.org) (preferred contact)

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

Address: \_\_\_\_\_

\_\_\_\_\_

Telephone: \_\_\_\_\_

Email: \_\_\_\_\_

SSN#: \_\_\_\_\_

*\*It is requested that all receipts be submitted within 30 days of service using the Travel Expense Form (provided by ACDA), to the honor choir coordinator and then forwarded to Marvin Meyer, Controller for ACDA.*

APPENDIX E  
ACCOMPANIST CONTRACT



## Honor Choir Accompanist Agreement

Thank you for agreeing to serve as a guest accompanist for the **National ACDA Honor Choir, February 24-28, 2015, in Salt Lake City.**

Please complete the information below and return this contract electronically (typing your name in the signature line) to [gregory@acda.org](mailto:gregory@acda.org). If more convenient for you, please return by US mail within two weeks of receipt to: Craig Gregory, 545 Couch Drive, Oklahoma City, Oklahoma 73102, or fax to 405-232-8162

\_\_\_\_\_ shall receive an honorarium of **\$600** per day for **4 days** for conducting the honor choir, totaling **\$2,400**.

In addition, ACDA will:

3. Reserve and pay for hotel accommodations for the following:  
**Tues., Feb. 24-Sat. Feb. 28, 2015** (room and taxes only).
4. Reimburse meals (excluding alcohol) for **four days** to a maximum of **\$40.00 per day** upon submission of original receipts.\*
3. Pay transportation costs as follows:
  - a. Round-trip car miles driven at current ACDA rate at time of service, plus parking and tolls (receipts for parking and tolls must be submitted for reimbursement\*); OR
  - b. Round-trip train fare (ACDA will make these reservations on your behalf); OR
  - d. Round-trip coach class air fare (ACDA will make these reservations on your behalf).

It is agreed that \_\_\_\_\_ is an independent contractor for the purposes of this agreement and is not an employee of the American Choral Directors Association, and that \_\_\_\_\_ shall be solely responsible for all income and self-employment taxes that may be due in connection with the compensation paid hereunder. It is further agreed that this document constitutes the entire agreement between the American Choral Directors Association and \_\_\_\_\_, and no other verbal or written agreement exists.

For specific details regarding Honor Choir arrangements, configurations of the choir, and audition information, please contact Jessica Napoles, Honor Choir Coordinator, (321) 279-7812 or via email [Jessica.Napoles@utah.edu](mailto:Jessica.Napoles@utah.edu)

**For the American Choral Directors Association:**

Signature: \_\_\_\_\_

Print Name: Tim Sharp

**Guest accompanist:**

Signature: \_\_\_\_\_

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

Address: 545 Couch Drive  
Oklahoma City, OK 73102

Telephone: (405)232.8161  
( ) \_\_\_\_\_

Fax number: (405)232.8162

Email: [Sharp@acda.org](mailto:Sharp@acda.org) (preferred contact)

Address: \_\_\_\_\_  
\_\_\_\_\_

Telephone: \_\_\_\_\_

Email: \_\_\_\_\_

SSN#: \_\_\_\_\_

*\*It is requested that all receipts be submitted within 30 days of service using the Travel Expense Form (provided by ACDA), to the honor choir coordinator and then forwarded to Marvin Meyer, Controller for ACDA.*

APPENDIX F

COMPANIES  
USED IN THE PAST FOR  
MUSIC PACKETS

## List of Interested Bidders for Music Packets:

1. JWPepper  
1-800-345-6296  
Wendy McKee  
WMcKee@jwpepper.com  
www.jwpepper.com
2. Music Mart  
Dan Wright  
dwright@musicmart.com  
info@musicmart.com  
www.musicmart.com  
1-800-545-6204
3. Sheet Music Plus  
www.sheetmusicplus.com  
Mike  
invoiceorder@sheetmusicplus.com  
1-800-743-3868
4. University Music  
Ross Ellison  
mail@universitymusic.com  
www.universitymusic.com  
1-800-858-3000

## APPENDIX G

### COMPANIES USED IN THE PAST FOR PART RECORDINGS

List of Interested Bidders for Part Recordings:

1. Dynamic Expressions (Dan Bishop):  
[DanielBishop@cusd.com](mailto:DanielBishop@cusd.com)  
[danbishop@clovisusd.k12.ca.us](mailto:danbishop@clovisusd.k12.ca.us)
2. Infinity Business Ventures (Merilee Webb):  
[merrileewebb@gmail.com](mailto:merrileewebb@gmail.com)  
(801) 597-9321
3. Choral Tracks  
[www.choraltracks.com](http://www.choraltracks.com)  
Matthew Curtis  
[info@choraltracks.com](mailto:info@choraltracks.com)
4. Robato (Jonathan Felt):  
[jfeltjfelt@gmail.com](mailto:jfeltjfelt@gmail.com)
5. Robert Shaw Part Recordings (Mark Robertshaw):  
[robertshaw@partrecordings.com](mailto:robertshaw@partrecordings.com)
6. JWPepper  
Kathy Fernandes  
[kfernand@jwpepper.com](mailto:kfernand@jwpepper.com)



APPENDIX H  
BID REQUEST  
FOR MUSIC PACKETS

To: Interested Bidders for Choral Music Packets

From: Jessica Napoles, National ACDA Honor Choir Coordinator

Date: April 29, 2014

The purpose of this memo is to solicit your bid for National ACDA (American Choral Directors Association) Honor Choir music packets. The conference will take place February 25-28, 2015 in Salt Lake City. We will have five honor choirs: Children, Middle School/Jr. High School Girls, Middle School/Jr. High School Boys, High School Mixed, and College/Community Latin American. Attached is the repertoire list for each group. Note that pieces marked with \*\* are commissioned pieces and have been written but are perhaps not immediately available. In all cases, the publishers are aware of the piece. We would like to invite you to submit your bid no later than May 30, 2014.

ACDA is requesting that all pieces be mailed directly to students accepted to the Honor Choirs (we anticipate this figure to be 300 per choir X 5 choirs = 1,500 singers, but of course, this figure may be different in reality), in a black folder. Please include the price of the music, the black folder, packaging, and postage in your bid. In addition, please fold into the price 2 complimentary packets per choir (one for the Chair, and another for the accompanist for each group). The complimentary Chair packet should also include all of the instrumental parts. If your bid is accepted, the singer packets will need to begin to be mailed in October of 2014.

If you require any additional information, please contact Jessica Napoles at [Jessica.Napoles@utah.edu](mailto:Jessica.Napoles@utah.edu). All bids should also be submitted to this email address. I will inform you of results no later than June 15, 2014.

Children's Honor Choir

<u>Title:</u>	<u>Composer</u>	<u>Publisher</u>	<u>Publishing #:</u>
Sanākam	Ēriks Ešenvalds	Musica Baltica	
Our Gallant Ship	arr. Susan Brumfeld	Colla Voce	20-96100
Laugh Kookaburra	Bob Chilcott	Oxford	978-0-19-343279-6
Menina Me Da Sua Mao	arr. Brad and Lucy Green	Hal Leonard	8752989
Amazing Grace	arr. Will Todd	Boosey	979-0-060-12445-7

Junior High/Middle School Boys Honor Choir:

<u>Title:</u>	<u>Composer/Arranger</u>	<u>Publishing Company:</u>	<u>Publishing #:</u>
Five Days that Changed the World	Chilcott	Oxford	978-0-19-3390
Thursday 29 March 1455: The Invention of Printing			
Friday 1 August 1834: The Abolition of Slavery			
Monday 14 December 1903: The First Powered Flight			
You are the New Day	arr. Peter Knight	Hal Leonard	HL 8602136
Wide Open Spaces**	Sarah Quartel	Oxford	
Island Songs	Stephen Leek	Morton	MM0409
Monkey and Turtle			
Trade Winds			
Morning Tide			

Junior High/Middle School Girls Honor Choir:

<u>Title:</u>	<u>Composer</u>	<u>Publisher</u>	<u>Publishing #:</u>
Sing Creations Music On	Stephen Paulus	Paulus Publications	8040-0290
Call to Wisdom	Will Todd	Oxford Press	9780193389724
Gloria **	Will Todd	Talgum Press	
Lilacs	Sergei Rachmaninoff	Carl Fischer	
Spring Water	Sergei Rachmaninoff	Carl Fischer	
Bedu Pako Baramasana (Folk Song from South India)	arr. Meghan Quinlan	Gentry Publications	
Goza mi Calipso	arr. Ana Maria Raga	Gentry Publications	
Banjo Pickin' Girl	arr. Tim Sharp and Andrea Ramsey	Hal Leonard	
Old Time Religion	Stacey Gibbs	Gentry Publications	

## High School Mixed Honor Choir:

<b><u>Title:</u></b>	<b><u>Composer</u></b>	<b><u>Publisher</u></b>	<b><u>Publishing #:</u></b>
Jauchzet dem Herrn Alle Welt	J.S. Bach, adapted and edited by Andre Thomas	Hinshaw	HMC 2411
Veni Creator Spiritus	Anthony Bernarducci	Hinshaw	HMC 2410
Kralj	Damijan Mocnik	Astrum	AS 35.009/10
O Whistle and I'll Come to Ye	arr. Mack Wilberg	Hinshaw	HMC 649
Gloria (Glory to God)**	Andre Thomas	Heritage	

## College/Community Latin American Honor Choir:

<b><u>Title:</u></b>	<b><u>Composer</u></b>	<b><u>Publisher</u></b>	<b><u>Publishing #:</u></b>	<b><u>Voicing:</u></b>
Amen from Mass in D	Ignacio de Jerusalem	Russell Editions		SATB + string
Lux Aeterna (from Piezas Sacras)	Fernando Moruja	Ediciones GCC (Grupo de Canto Coral)		SATB
Gala del Dia	Carlos Guastavino	Kjos	8911	SATB
Los Marcianos	arr. Soriano/Alvarado/Grases			SATB
Commissioned Piece**	Emilio Solé	Gentry?		SATB

## APPENDIX I

BID REQUEST FOR  
PART RECORDINGS

To: Interested Bidders for Part Recordings

From: Jessica Napoles, National ACDA Honor Choir Coordinator

Date: May 23, 2014

The purpose of this memo is to solicit your bid for National ACDA (American Choral Directors Association) Honor Choir part recordings. The conference will take place February 25-28, 2015 in Salt Lake City. We will have five honor choirs: Children, Middle School/Jr. High School Girls, Middle School/Jr. High School Boys, High School Mixed, and College/Community Latin American. Below is the repertoire list for each group. We would like to invite you to submit your bid no later than June 15, 2014.

ACDA is requesting that all pieces be recorded in their entirety, with accompaniment, including individual part tracks, “music minus one” tracks, pronunciation guides, and full choir tracks. These tracks will be submitted as .mp3 files to be uploaded onto our Honor Choir website, accessible only by password to accepted singers and their directors. If your bid is accepted, the tracks would be due no later than September 15, 2014. Pieces marked with a \*\*\* are commissioned pieces for each choir and may not be immediately available through the publishers.

If you require any additional information, please contact Jessica Napoles at [Jessica.Napoles@utah.edu](mailto:Jessica.Napoles@utah.edu). All bids should also be submitted to this email address. I will inform you of results no later than July 1, 2014.

## Children's Honor Choir:

<b><u>Title:</u></b>	<b><u>Composer</u></b>	<b><u>Publisher</u></b>
Sanākam	Ēriks Ešenvalds	Musica Baltica
In These Delightful Pleasant Groves	Henry Purcell/Ed. Angela Broeker	pdf
We the Spirits	Henry Purcell/Ed. Angela Broeker	pdf
Our Gallant Ship	arr. Susan Brumfeld	Colla Voce
Laugh Kookaburra	Bob Chilcott	Oxford
Menina Me Da Sua Mao	arr. Brad and Lucy Green	Hal Leonard
Chase Old Satan (Appalachian Folk Tune)**	arr. Jay Broeker	pdf
Amazing Grace	arr. Will Todd	Boosey (SA lines only)

## Middle School/Jr. High Girls Honor Choir:

<b><u>Title:</u></b>	<b><u>Composer</u></b>	<b><u>Publisher</u></b>
Sing Creations Music On	Stephen Paulus	Paulus Publications
Call to Wisdom	Will Todd	Oxford Press
Gloria **	Will Todd	Talgum Press
Lilacs	Sergei Rachmaninoff	Carl Fischer
Spring Water	Sergei Rachmaninoff	Carl Fischer
Bedu Pako Baramasana (Folk Song from South India)	arr. Meghan Quinlan	Gentry Publications
Goza mi Calipso	arr. Ana Maria Raga	Gentry Publications
	arr. Tim Sharp and Andrea Ramsey	
Banjo Plucking Girl	Ramsey	Hal Leonard
Old Time Religion	Stacey Gibbs	Gentry Publications

## Middle School/Jr. High Boys Honor Choir:

<b><u>Title:</u></b>	<b><u>Composer/Arranger</u></b>	<b><u>Publishing Company:</u></b>
Down to the River to Pray	Traditional	pdf
Five Days that Changed the World	Chilcott	Oxford
Thursday 29 March 1455: The Invention of Printing		
Friday 1 August 1834: The Abolition of Slavery		
Monday 14 December 1903: The First Powered Flight		
You are the New Day	arr. Peter Knight	Hal Leonard
Wide Open Spaces**	Sarah Quartel	Oxford
Island Songs	Stephen Leek	Morton
Monkey and Turtle		
Trade Winds		
Morning Tide		

## Senior High Mixed Honor Choir:

<b><u>Title:</u></b>	<b><u>Composer</u></b>	<b><u>Publisher</u></b>
Jauchzet dem Herrn Alle Welt	J.S. Bach, adapted and edited by Andre Thomas	Hinshaw
Kyrie (from African Sanctus)	David Fanshawe	Warner/Chappell
Veni Creator Spiritus	Anthony Bernarducci	Hinshaw
Kralj	Damijan Mocnik	Astrum
O Whistle and I'll Come to Ye	arr. Mack Wilberg	Hinshaw
El Bodeguero (cha cha cha)	Richard Egües, v.c. Conrado Monier	pdf
Gloria (Glory to God)**	Andre Thomas	Heritage

## College/Community Latin American Honor Choir:

<b><u>Title:</u></b>	<b><u>Composer</u></b>	<b><u>Publisher</u></b>
Albricias mortals	Manuel de Sumaya	pdf
Amen from Mass in D	Ignacio de Jerusalem	Russell Editions
Lux Aeterna (from Piezas Sacras)	Fernando Moruja	Ediciones GCC
Gala del Dia	Carlos Guastavino	Kjos
Estrela é lua nova	Heitor Villa-Lobos	pdf
Para Ti	Electo Silva	pdf
En mi Viejo San Juan	arr. Angel Mattos	CPDL
	arr.	
Los Marcianos	Soriano/Alvarado	pdf
Something to Finish**	Emilio Solè	Gentry



APPENDIX J  
SAMPLE PROGRAM

## Middle School/Jr. High School Boys Honor Choir Program

Friday, February 27, 2015 4:30 p.m. Salt Lake Tabernacle

Saturday, February 28, 2015 10: 30 a.m. Abravanel Hall

Down to the River to Pray

Traditional

Five Days that Changed the World

Bob Chilcott

Thursday 29 March 1455: The Invention of Printing

Friday 1 August 1834: The Abolition of Slavery

Monday 14 December 1903: The First Powered Flight

You are the New Day

Peter Knight

Wide Open Spaces\*\*\*

Sarah Quartel

Island Songs

Steven Leek

Monkey and Turtle

Trade Winds

Morning Tide



**Bob Chilcott, Conductor** has been involved with choral music all his life, first as a chorister and Choral Scholar at King's College, Cambridge, and as a singer and composer for twelve years with the King's Singers. His experiences with that group, his passionate commitment to young and amateur choirs, and his profound belief that music can unite people, have inspired him both to compose full-time and to promote choral music worldwide. His large catalogue of works published by Oxford University Press reflects

his wide taste in styles. He spent seven years as conductor of the chorus of The Royal College of Music, and since 2002 has been Principal Guest Conductor of The BBC Singers. In the last ten years he has conducted choirs in over 30 countries. There are recordings of his music by The BBC Singers, The King's Singers, The Sirens, The NFL Wrocław Philharmonic Choir, The Wellensian Consort, Commotio, and Six of the Best. His music appears on discs by Tenebrae, The Cambridge Singers, The Choir of King's College, Cambridge and The Choir of Westminster Abbey. Described by The Observer as "a contemporary hero of British Choral Music", he has become one of the most widely performed composers of choral music in the world.



**Kevin Caparotta, Accompanist**, is the choral director and educational technology specialist at Brother Martin High School in New Orleans. He earned his undergraduate degree in music theory and composition from Loyola University and his master's degree in educational technology from Northwestern State University. Under his direction, the choirs consistently achieve superior ratings at district and state festivals. He is a published composer and arranger, and his compositions have been performed by such diverse groups as the New Orleans Children's Chorus and the a cappella quartet "Four For A

Dollar" at Walt Disney World. Mr. Caparotta also has extensive musical theatre experience, having served as musical director, conductor, and/or pianist for well over fifty productions in New Orleans and Orlando, Florida. He currently serves as an on-call keyboard sub for the national tour of *Jersey Boys*. He has accompanied choirs under Mr. Chilcott's direction on many

occasions, including the Men and Boys Honor Choir at the 2003 National ACDA Conference in New York and the Children's Honor Choir at the 2011 Louisiana ACDA Conference.

### **Honor Choir Managers, R & S Chair and Assistant Personnel for the Honor Choir**



**Lynn Seidl, Honor Choir Co-Manager**, has been a Wisconsin music teacher since 1978, beginning her career as a general music teacher and finding her true calling as a middle school choral educator in 1990, in her current position at Luxemburg-Casco Middle School. She received all of her degrees at Wisconsin universities. She is also a member of the VoiceCare Network. Most recently Seidl served as the ACDA

North Central Division's Honor Choirs coordinator for the 2012 Division Conference in Madison, Wisconsin. She has been active in Wisconsin Choral Directors Association, serving in a variety of positions, including the presidency in 2003-2005. She was awarded the Dr. Stanley Custer Distinguished Service Award in 2012. Lynn is the current choral state chair on the Wisconsin Music Educators State Board.

**Marcia Russell, Honor Choir Co-Manager**, teaches choral/general music at Platteville Middle School (WI). She graduated *magna cum laude* from Lawrence University (Appleton, WI), and recently earned her Masters in Music Education from Kent State University. Ms. Russell directs auditioned choirs with the Platteville Children's Choir and the Madison Youth Choir. She is a member of the Wisconsin Comprehensive Musicianship through Performance (CMP) committee, and is a frequent clinician, adjudicator and guest conductor of middle level choirs in Wisconsin.



**Julian Ackerley, former R&S Chair for Boychoirs**, has achieved acclaim as an accomplished conductor and administrator of choral organizations. He has been Director of the Tucson Arizona Boys Chorus since 1980 taking the choristers on performance tours spanning five continents and over 25 countries. Ackerley is a specialist in working with boys emerging voices. He is an experienced teacher, having taught music at all levels from elementary to university students. He was selected Choral Director of the Year in 2012 by the ACDA Arizona Chapter. Ackerley received his doctor of musical arts

degree from the University of Arizona. He has been a guest conductor and clinician at numerous choral festivals and All-State Choirs. Most recently, Ackerley conducted ACDA Central Division Middle School Boys Honor Choir in Cincinnati and the International Boys and Men's Choral Festival. Under his direction, the Tucson Arizona

Boys Chorus performed at both the 2014 ACDA Western Conference in Santa Barbara, CA and the Northwestern Conference in Seattle, WA.

**Honor Choir Adjudicators:**

**Honor Choir Part Checkers:**

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## American Choral Directors Association 2015 National Honor Choirs Salt Lake City, Utah



Congratulations to the students, parents, directors and community members comprising the 2015 ACDA National Honor Choirs in Salt Lake City, Utah. Each singer represents one of the finest musicians in our nation and the commitment to prepare, rehearse and perform this magnificent literature will result in an experience of a lifetime. The members of the honor choirs come from almost every state in our country, truly representing national honor choir status, led by internationally recognized conductors.

I again congratulate and commend each of the singers on his/her accomplishments and hope that each will continue to participate in choral music as a priority in daily life at school and/or in the community. The mission of ACDA is to inspire excellence in choral music through performance, education, composition and advocacy. Through your experience as part of an honor choir, may you each return to your communities and bring back new knowledge to inspire excellence in your local ensembles.

An honor choir experience is a one-in-a-lifetime event. Your choir has never existed before this week and it will never exist again with the same members, literature or conductor. Challenge yourself to grow musically and make the most of this incredible choral offering. I can't wait to hear your performances!

**Karen Fulmer, ACDA National President**

How exciting it is to have so many singers of all ages involved in ACDA 2015 Honor Choirs! I know the experience they have had over the past four days has been facilitated by some of the most outstanding conductors and teachers in the United States. But the real thanks goes out to all the teachers and parents who have supported these singers this year and through their formative years. The singers in the Latin American Honor Choir are here because of the training, leadership and encouragement of conductors throughout their life. The high school students, middle school students and children who are singing on these concerts have been nurtured and cared for by teachers and parents who understand that this opportunity is, for many, a once in a lifetime experience. How thankful ACDA is for those that support choral singing at all age levels.



In addition, all these singers have had the opportunity to be involved in the creative process of premiering a new piece of choral music. I'd like to thank the composers and those who have made this possible, our sponsor, Classical Movements.

And finally I'd like to thank Dr. Jessica Napoles, the Honor Choir Chair for ACDA 2015, who has been a delightful partner in the planning of this conference. Her vision and positive spirit have inspired the planning team at every turn.

**Mary Hopper, Conference Chair, ACDA President-Elect**

**Amy Johnston Blosser** is the **National Chair for Repertoire and Standards** for the American Choral Directors Association (ACDA). Prior to this position she served as the National Repertoire &

Standards Chair for Senior High School choirs and for Central Division.

In her twelfth year as Choral Director at Bexley High School in Columbus, Ohio, Amy Blosser conducts six choirs grades 7-12, serves as vocal music director for annual musical productions, and is the Fine Arts Department Chair. Blosser was named Educator of the Year for Bexley Schools in 2011 and is listed in the 2002 and 2004 editions of *Who's Who of American Teachers*. She holds a Master of Music in Choral Conducting and Bachelor of Music Education from The Ohio State University in Columbus, Ohio. In addition to her work as a high school choral educator, Amy Blosser is the Artistic Director of the Bexley Choral Society and the Director of Music at Bexley United Methodist Church.

**Jessica Nápoles** is the **National ACDA Honor Choir Coordinator**. She is an Associate Professor of Choral Music Education at the University of Utah, where she conducts the Women's Choir and teaches coursework in choral rehearsal techniques, choral methods, and graduate research methods. She serves as Utah ACDA R&S Chair for Ethnic and Multicultural Affairs. Jessica taught choral music in Miami, FL and Orlando, FL prior to coming to the University of Utah. She received her Bachelor, Master, and PhD degrees in Music Education at the Florida State University.



#### **Special Thanks from the Honor Choir Coordinator:**

Thank you Mary Hopper for your fine leadership and coordinating a fantastic conference! The entire Steering Committee, Aimee Beckmann-Collier, Michael Huff, Robert Duff, Karen Parthun, Leslie Walker, and Amy Blosser—it has been a privilege working with you all! Marta Force, thank you for your countless hours of mentorship and your meticulous record keeping that made my job so much easier. Carlton Kilpatrick, your generosity in sharing files with me and help with the program is greatly appreciated. Thank you Craig Gregory—you keep the machine running ☺ Matt Curtis, from Choral Tracks, you are amazing! Wendy McKee, from JW Pepper, you are brilliant! Rick Lysen, from Opus Event, what would we do without you?! Thank you to Jose Tellez for his technical support during auditions. Thank you to all of our fabulous conductors and accompanists for the beautiful music making. Managers, you made it happen, and your work is invaluable. Thank you also to the adjudicators and part checkers. Your service and dedication to ACDA is immeasurable! Finally, our SINGERS—what we do is all for you!

**Thank you to our Fine Adjudicators:** Julian Ackerley, Madlen Batchvarova, Wishart Bell, Mary Biddlecombe, Deb Burgess, Marshall Butler, Charlotte Colliver, Craig Denison, Christopher Eanes, Laurel Farmer, Eduardo Garcia-Novelli, Roberta Jackson, Amy Kotsonis, Robyn Lana, Lesley Mann, Gerald Myers, Marie Palmer, Marcia Patton, Jeffery Redding, Keith Reeves, Tiffany Reeves, Lori Scott, Roxan Silva, Bethany Stuard, Emmy Williams, and Tesfa Wondemagegnehu.



Dear Honor Chorus Singers, Conductors, and Teachers,

It is an honor to welcome you to the 2015 American Choral Directors Association National Conference in Salt Lake City. When people think of Salt Lake City, one of the first thoughts that come to mind is that this is a place known for great choral singing. This week, you will be at the center of that great choral reputation along with some of the best choirs from around the world.

Congratulations to you for your talent and hard work that placed you here with other gifted singers. Congratulations to your excellent teachers for their wonderful contribution to your education and performance experience. Congratulations to your conductors here in Salt Lake City for their commitment to choral excellence. Congratulations to our ACDA leaders for planning such an exciting week for us.

The American Choral Directors Association is a network of professional conductors and choral singers throughout the United States and the world that exist to inspire excellence in choral music education, performance, composition, and advocacy. It is my hope that you join all of ACDA in this mission as you are further inspired this week, and as you inspire us with your performance.

You will be immersed this week in the joy of choral singing, and you will be surrounded by a very large and supportive singing community as you practice and perform. I look forward to hearing the results of your hard work on Saturday, and I hope you will be further encouraged to make choral singing a lifelong activity. Thank you for your gifts, and thank you for sharing them with us this week.

A handwritten signature in black ink, appearing to read "Tim Sharp". The signature is fluid and cursive.

Tim Sharp, Executive Director  
American Choral Directors Association

545 Couch Drive  
Oklahoma City, OK 73102-2207  
Phone: 405.232.8161  
Fax: 405.232.8162  
[www.acda.org](http://www.acda.org)







APPENDIX K  
SAMPLE HONOR CHOIR BUDGET

**Combined Honor Choir Financials  
Salt Lake City 2015**

<b>Honor Choir financials</b>	<b>Total Budgeted Income</b>	<b>Total Budgeted Expenditures</b>	<b>Surplus</b>
High School Mixed	55,500	29,765	25,735
MS/JH Boys	54,000	38,865	15,135
MS/JH Girls	55,500	41,115	14,385
Children	52,500	40,165	12,335
Latin American	24,750	23,465	1,285
<b>Total Before Overhead</b>	<b>242,250</b>	<b>173,375</b>	<b>68,875</b>
<b>Net Surplus</b>			<b>68,875</b>

**Children  
Salt Lake City 2015**

	<b>Cost</b>	<b>Qty</b>	<b>Unit</b>	
<b>Income</b>				
Singers Auditioned	\$30	500	person	15,000
Singers Accepted	\$125	300	person	37,500
<b>Total Income</b>				<u>52,500</u>

**Expenditures: Clinician & Accompanist**

Clinician				
Honorarium	\$750	4	day	3,000
Travel	\$500	1	airfare	500
Meals	\$40	6	day	240
Hotel	\$150	5	day	750
Other expenditures				-
Accompanist				
Honorarium	\$600	4	day	2,400
Travel		1	airfare	-
Meals	\$40	6	day	240
Hotel	\$150	5	day	750
<b>Total Clinician &amp; Accompanist</b>				<u>7,880</u>

**Expenditures: Honor Choir Managers**

2 Managers				
Travel	\$500	1	airfare	500
Hotel (comp'd)	\$300	5	day	1,500
Meals (per diem)	\$80	5	day	400
Honor Choir Coordinator pro rata expenses				185
<b>Total Honor Choir Chairs</b>				<u>2,585</u>

**Expenditures: Miscellaneous**

Online Audition Submission - OpusEvents.com				500
Mailing/Postage				-
Souvenir 1	\$5			1,500
Rehearsal Recordings (online delivery)			<i>flat rate</i>	1,500
	\$20.0			
Music (includes shipping & handling)	0			6,000
Conductor's Scores/Instrumental Parts			<i>flat rate</i>	500
Commission Piece - Arrangement				-
Rehearsal AV				500
Badges - Chaperones	\$1	350		350
Badges/Lanyards - Students	\$1	300		300
Hotel rehearsal room set-up fees				-

Performance AV				
Piano rentals				1,000
Bus Transportation				4,000
Meals for Children (2)	\$20			6,000
Plaque for conductor				50
Instrumentalists				1,000
Concert Programs	\$1	5,500	programs	5,500
Staging				
Contingency				1,000
<b>Total Miscellaneous</b>				<u>29,700</u>
<b>Total Budgeted Income</b>				52,500
<b>Total Budgeted Expenditures</b>				<u>40,165</u>
<b>Budgeted Surplus</b>				<u>12,335</u>

**MS/Jr. High Girls  
Salt Lake City 2015**

	<b>Cost</b>	<b>Qty</b>	<b>Unit</b>	
<b>Income</b>				
Singers Auditioned	\$30	600	person	18,000
Singers Accepted	\$125	300	person	37,500
<b>Total Income</b>				<u>55,500</u>

**Expenditures: Clinician & Accompanist**

Clinician				
Honorarium	\$750	4	day	3,000
Travel	\$500	1	airfare	500
Meals	\$40	6	day	240
Hotel	\$150	5	day	750
Other expenditures				-
Accompanist				
Honorarium	\$600	4	day	2,400
Travel	\$500	1	airfare	500
Meals	\$40	6	day	240
Hotel	\$150	5	day	750
<b>Total Clinician &amp; Accompanist</b>				<u>8,380</u>

**Expenditures: Honor Choir Managers**

2 Managers	\$1,000			
Travel	0	1	airfare	1,000
Hotel (comp'd?)	\$300	5	day	1,500
Meals (per diem)	\$80	5	day	400
Honor Choir Coordinator pro rata expenses				185
<b>Total Honor Choir Chairs</b>				<u>3,085</u>

**Expenditures: Miscellaneous**

Online Audition Submission - OpusEvents.com				500
Mailing/Postage	\$0			-
Souvenir 1	\$5			1,500
Rehearsal Recordings (online delivery)			<i>flat rate</i>	1,500
	\$20.0			
Music (includes shipping & handling)	0			6,000
Conductor's Scores/Instrumental Parts			<i>flat rate</i>	500
Commission Piece - Arrangement				-
Rehearsal AV				500
Badges - Chaperones	\$1	300		300
Badges/Lanyards - Students	\$1			300
Hotel rehearsal room set-up fees				-
Performance AV				

Piano rentals				1,000
Bus Transportation				4,000
Meals (2)	\$20			6,000
Plaque for conductor				50
Instrumentalists				1,000
Concert Programs	\$1	5,500	programs	5,500
Staging				
Contingency				1,000
<b>Total Miscellaneous</b>				<u>29,650</u>
<b>Total Budgeted Income</b>				55,500
<b>Total Budgeted Expenditures</b>				<u>41,115</u>
<b>Budgeted Surplus</b>				<u>14,385</u>

**MS/Jr. High Boys  
Salt Lake City 2015**

	<b>Cost</b>	<b>Qty</b>	<b>Unit</b>	
<b>Income</b>				
Singers Auditioned	\$30	550	person	16,500
Singers Accepted	\$125	300	person	37,500
<b>Total Income</b>				<u>54,000</u>

**Expenditures: Clinician & Accompanist**

Clinician				
Honorarium	\$750	4	day	3,000
	\$1,00			
Travel (international)	0	1	airfare	1,000
Meals	\$40	6	day	240
Hotel	\$150	5	day	750
Other expenditures				-
Accompanist				
Honorarium	\$600	4	day	2,400
Travel	\$500	1	airfare	500
Meals	\$40	6	day	240
Hotel	\$150	5	day	750
<b>Total Clinician &amp; Accompanist</b>				<u>8,880</u>

**Expenditures: Honor Choir Managers**

2 Managers	\$1,00			
Travel	0	1	airfare	1,000
Hotel (comp'd?)	\$300	5	day	1,500
Meals (per diem)	\$80	5	day	400
Honor Choir Coordinator pro rata expenses				185
<b>Total Honor Choir Chairs</b>				<u>3,085</u>

**Expenditures: Miscellaneous**

Online Audition Submission - OpusEvents.com				500
Mailing/Postage				-
Souvenir 1	\$5			1,500
Rehearsal Recordings (online delivery)			<i>flat rate</i>	1,500
	\$20.0			
Music (includes shipping & handling)	0			6,000
Conductor's Scores/Instrumental Parts			<i>flat rate</i>	500
Commission Piece - Arrangement				-
Rehearsal AV				500
Badges - Chaperones	\$1	300		300
Badges/Lanyards - Students	\$1			300
Hotel rehearsal room set-up fees				-

Performance AV				
Piano rentals				1,000
Bus Transportation				4,000
Meals (2)	\$20			6,000
Plaque for conductor				50
Instrumentalists				1,000
Concert Programs	\$1	5,500	programs	2,750
Staging				
Contingency				1,000
<b>Total Miscellaneous</b>				<u>26,900</u>
<b>Total Budgeted Income</b>				54,000
<b>Total Budgeted Expenditures</b>				<u>38,865</u>
<b>Budgeted Surplus</b>				<u>15,135</u>



# **HIGH SCHOOL MIXED** **Salt Lake City 2015**

	<b>Cost</b>	<b>Qty</b>	<b>Unit</b>	
<b>Income</b>				
Singers Auditioned	\$30	600	person	18,000
Singers Accepted	\$125	300	person	37,500
<b>Total Income</b>				<u>55,500</u>

## **Expenditures: Clinician & Accompanist**

Clinician				
Honorarium	\$750	4	day	3,000
Travel	\$500	1	airfare	500
Meals	\$40	6	day	240
Hotel	\$150	5	day	750
Other expenditures				-
Accompanist				
Honorarium	\$300	4	day	1,200
Travel	\$350	1	airfare	350
Meals	\$40	6	day	240
Hotel	\$150	5	day	750
<b>Total Clinician &amp; Accompanist</b>				<u>7,030</u>

## **Expenditures: Honor Choir Managers**

2 Managers	\$1,000			
Travel	0	1	airfare	1,000
Hotel (comp'd)	\$300	5	day	1,500
Meals (per diem)	\$80	5	day	400
Honor Choir Coordinator pro rata expenses				185
<b>Total Honor Choir Chairs</b>				<u>3,085</u>

## **Expenditures: Miscellaneous**

Online Audition Submission - OpusEvents.com				500
Mailing/Postage				-
Souvenir 1	\$5			1,500
Rehearsal Recordings (online delivery)			<i>flat rate</i>	1,500
	\$20.0			
Music (includes shipping & handling)	0			6,000
Conductor's Scores/Instrumental Parts			<i>flat rate</i>	500
Commission Piece - Arrangement				-
Rehearsal AV				500
Badges - Chaperones	\$1	300		300
Badges/Lanyards - Students	\$1			300
Hotel rehearsal room set-up fees				-
Performance AV				

Piano rentals				1,000
Bus Transportation				
Plaque for conductor				50
Instrumentalists				1,000
Concert Programs	\$1	5,500	programs	5,500
Staging				
Contingency				1,000
<b>Total Miscellaneous</b>				<u>19,650</u>
<b>Total Budgeted Income</b>				55,500
<b>Total Budgeted Expenditures</b>				<u>29,765</u>
<b>Budgeted Surplus</b>				<u>25,735</u>

**Latin American  
Salt Lake City 2015**

	<b>Cost</b>	<b>Qty</b>	<b>Unit</b>	
<b>Income</b>				
Singers Auditioned	\$30	200	person	6,000
Singers Accepted	\$125	150	person	18,750
<b>Total Income</b>				<u>24,750</u>

**Expenditures: Clinician & Accompanist**

Clinician				
Honorarium	\$750	4	day	3,000
Travel	\$400	1	airfare	400
Meals	\$40	6	day	240
Hotel	\$150	5	day	750
Other expenditures				-
Accompanist				
Honorarium	\$600	4	day	2,400
Travel	\$400	1	airfare	400
Meals	\$40	6	day	240
Hotel	\$150	5	day	750
<b>Total Clinician &amp; Accompanist</b>				<u>8,180</u>

**Expenditures: Honor Choir Managers**

2 Managers				
Travel	\$500	1	airfare	500
Hotel (comp'd?)	\$300	5	day	1,500
Meals (per diem)	\$80	5	day	400
Honor Choir Coordinator pro rata expenses				185
<b>Total Honor Choir Chairs</b>				<u>2,585</u>

**Expenditures: Miscellaneous**

Online Audition Submission - OpusEvents.com				500
Mailing/Postage				-
Souvenir 1	\$5			750
Rehearsal Recordings (online delivery)			<i>flat rate</i>	1,500
	\$20.0			
Music (includes shipping & handling)	0			3,000
Conductor's Scores/Instrumental Parts			<i>flat rate</i>	500
Commission Piece - Arrangement				-
Rehearsal AV				500
Badges/Lanyards - Students	\$1			150
Hotel rehearsal room set-up fees				-
Performance AV				
Piano rentals				1,000

Bus Transportation				
Plaque for conductor				50
Instrumentalists				1,000
Concert Programs	\$1	5,500	programs	2,750
Staging				
Contingency				1,000
<b>Total Miscellaneous</b>				<u>12,700</u>
<b>Total Budgeted Income</b>				24,750
<b>Total Budgeted Expenditures</b>				<u>23,465</u>
<b>Budgeted Surplus</b>				<u>1,285</u>

**Honor Choir Chair Expenditures  
SLC 2015**

**Expenditures**

Site Visit	LOCAL	-
Travel & Miscellaneous Expenses	LOCAL	-
Hotel (comp'd)		-
Dinner with all R&S, HC Chairs, Conductors, and Accompanists		500
Meals		240
<b>Total Chair Expenditures</b>		<u>740</u>

*Divided equally between the 4 honor choirs*

185

## APPENDIX L

AUDITION RUBRIC/  
NOTE TO ADJUDICATORS

# NATIONAL ACDA HONOR CHOIRS ADJUDICATION

Thank you, adjudicators, for your willingness to help identify the best singers in ACDA for the 2015 Honor Choirs! Singers will be auditioning throughout the month of September, and you are encouraged to begin adjudicating at any point in the process, once you have been granted access to the website. All screening should be complete by **October 31, 2015** in order to keep our promised timelines to singers.

To begin screening auditions:

1. Login to [www.opusevent.com](http://www.opusevent.com) with your ACDA login information.
2. You should see a link that says “Screening” under “Director Overview.” When you click this link, it will open a page where you can see the voice part you have been assigned.
3. Click “Screen” and a new window will open showing all the auditions. Using the rubric and scoring information, enter scores for each audition. There is also a space for notes. The Honor Choir Coordinator can see any notes, so this will be a helpful place to provide important information (e.g. “This person should really be an alto” or “good tone even though the pitches were not accurate” or anything else of value).
4. Email the OpusEvent manager, Rick Lysen, at [rick@slowdrip.com](mailto:rick@slowdrip.com) if you need technical assistance or find anything strange. He lives in Washington, so keep the time difference in mind.
5. Please use the full range of scores, and do not feel bad about marking a student as Unacceptable. We will be selecting 300 singers per choir, with a few alternates, so any and all information you provide will be very helpful to us.

Please email the Honor Choir Coordinator, Jessica Napoles, at [Jessica.Napoles@utah.edu](mailto:Jessica.Napoles@utah.edu) if you need anything at all.

THANK YOU FOR YOUR HELP!!

Each singer has been asked to prepare his/her voice part on a small excerpt of music:

Children: America

Middle School Boys/Girls: Hallelujah, Amen from Handel's *Judas Maccabeus*

High School Mixed and College/Community/Latin American: Hallelujah from Beethoven's *Mount of Olives*

The accompaniment sound file and .pdf of the excerpt were provided on the website, and they were asked to record themselves singing their part along with the accompaniment.

You will be judging 4 elements, in addition to an overall impression rating.

1. Technical Preparation: Did they learn the music correctly?
2. Musicality: Are they expressive and following musical intentions?
3. Intonation: Are they singing in tune?
4. Tone Quality: Is the tone pleasant?

Each element will be rated on a 5-point scale, according to the rubric on the next page. Each singer will have a maximum total score of 25.

Here are some notes from Rick Lysen, from OpusEvent, regarding the screening page:

1. One row per application: each row on the page represents one individual application. There are fields for Notes, Rank and scores for each audition.
2. Notes: The notes will "travel with" the application and be available when you come back to screening as well as being available to the manager placing applicants into groups.
3. Unacceptable: For applications that are unacceptable regardless of ranking, simply check this box. Applications marked as unacceptable will not be ranked.
4. Audition icons: Auditions that have been uploaded are identified by Green Check Icons. Those that have not been uploaded by the student/teacher are shown as red Xs. Clicking on a Green Check will allow you to listen/watch/view the audition piece.
5. Rating Auditions: A rating box is next to each Audition icon. Screeners should rate the audition on a scale between 1 and 99 as compared against the same audition for other applications on the page.
6. Data Changes: Anytime data is changed on the page it will be shown with a Rose background. Once there are changes the Save and Cancel buttons will be shown. If you leave the page before the changes are saved, they will be lost. Save on a regular basis.
7. Auto Ranking: Once you are finished entering rankings you can AutoRank the applications using the button at the top of the page. This will place the applications in rank order based on the sum of the scores. The Auto ranking



process can be performed as many times as desired until the final ranking result is achieved.

<u><b>NATIONAL ACDA HONOR CHOIR</b></u> <u><b>AUDITION SCORING RUBRIC</b></u>					
	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	
<b>Technical Preparation</b>	Pitch accuracy, rhythmic precision, and pulse awareness confirm a well-prepared performance.	Control of pulse and accurate knowledge of pitches is evident with a few minor problems. Recovery from any problems is immediate.	Accuracy of pitch and rhythm, steady pulse, and releases and entrances are at times accurate, indicating average preparation of the musical score.	Rhythmic and/or pitch accuracy is seldom achieved. Pulse is dragging or rushing most of the time.	Pitch accuracy, rhythmic precision, and pulse awareness confirm a well-prepared performance.
<b>Musicality</b>	The composer's intent regarding tempo, style, and markings is consistently followed. Dynamics, phrasing, articulations, and interpretive nuances are artistically executed.	A musical performance that often exhibits proper tempo and style. Markings are often followed. Dynamic contrast and artistically shaped musical line are present most of the time.	Tempo, style, and phrasing sometimes follow the composer's intent. Uses of dynamics, articulations, and nuances are sometimes stylistically correct.	Performance seldom exhibits proper tempo and style, or does not follow musical markings. Phrasing is mostly mechanical or contrived. Dynamic range is limited.	Tempo, style, and phrasing sometimes follow the composer's intent. Uses of dynamics, articulations, and nuances are sometimes stylistically correct.
<b>Intonation</b>	Intonation and tonal center are consistently accurate throughout vocal registers.	Intonation is often accurate, with adjustments made in extreme ranges.	Pitch is sometimes correct, with problems caused by lack of breath support and vocal faults.	Intonation is seldom accurate, showing a lack of listening skills and understanding of vocal adjustment.	Intonation and tonal center are consistently accurate throughout vocal registers.
<b>Tone Quality</b>	A healthy, vibrant, resonant, and free tone that is	An energized tone that often displays focus and resonance in extreme registers.	A generally good tone but excessive vibrato, tension, and/or	Tone seldom possesses space, resonance, and focus. Freedom and support,	A healthy, vibrant, resonant, and free tone that is

	consistently well-supported.		breathiness present.	and/or beauty of tone are seldom achieved.	
<b>Overall Impression</b>	The singer is outstanding in each of the areas and is exactly the kind of singer we want in the Honor Choir.	The singer is doing excellent work and will be a good candidate for the Honor Choir.	The singer is average. He/she is not spectacular, but certainly doing good things overall.	The singer is below average and lacking in several key areas, making him/her a less desirable candidate.	The singer is only barely acceptable. There are other candidates. He/she is in all areas an undesirable candidate.

### Task Analysis for Screening Auditions:

1. Go to [www.opusevent.com](http://www.opusevent.com)
2. Log in (FirstName\_LastName, your membership # as password)
3. Click on ACDA National Honor Choir
4. Click on Screening
5. Click on Select at the top (2015 Honor Choir Audition)
6. If you are not already on a screen that has "screen" on the left of every line, then get to the right menu by clicking "Audition" then "Screening-Overview"
7. At this point, you should come to a menu with your name, the voice part for which you are adjudicating, and a blue hyperlink with "Screen." Click it.
8. At the top left, click "sort by ID"
9. If you are judging the entire section (all choirs except Children and MS/JHS Girls), then you will see the entire list of all auditionees for that part. You will then begin listening by clicking on the green check mark all the way on the right.
10. Clicking on the check mark will actually take you to a different screen, so once you have heard the audition, click out of that screen and come back to the home screen.
11. Immediately to the left of the check mark, you will type in your final rating of that auditionee, on a scale of 1-100, considering all elements on the rubric.
12. Move on to the next one, and so on.
13. If there is an auditionee with an "X" in red, that means they did not actually upload their audition, or it is a dummy entry that I created. Please ignore it.
14. Only click the "Unacceptable" check mark if it is **truly** the most offensive singing and would never work in the choir. We want to have options in case some sections are sparse and we need to balance.
15. You can write any notes in the space for "notes" but it is not required.
16. If you are judging the Children or MS/JHS Girls, you will not be judging all of the singers in your voice part. I will send you a range of audition #s that you

- will judge (2 judges per part: each judge adjudicates half of the singers in that voice part). Make sure you “sort by ID” so that the audition #s are in order.
17. Please let me know if you have general questions. Email [rick@slowdrip.com](mailto:rick@slowdrip.com) if you have questions specific to the system/technology.
18. THANK YOU for your service to ACDA!

Try not to judge too many singers at once—it is exhausting and may make you listen with tired ears ☺

Remember that technology can be unpredictable—you may wish to keep a written record of your scores in case something happens and you lose all your work.

You should have all singers screened by October 31<sup>st</sup>, but earlier is better ☺

APPENDIX M

COMMUNICATION WITH SINGERS

PACKETS EMAILED/  
POSTED ON WEBSITE  
WITH ALL  
RELEVANT INFORMATION  
FOR ACCEPTED SINGERS

**Congratulations to the following singers who were accepted into the Children's Honor Choir!**

Please note that a few of your assigned parts are different from what you requested in your audition. We have assigned singers in 2 parts (Soprano/Alto) and 3 parts (high/middle/low) as requested by the conductor.

Please let the Honor Choir Coordinator know immediately if you will not be able to attend, so we can offer your spot to another qualified singer.

These singers will be singing SOPRANO in 2 part pieces and HIGH in 3 part pieces:

	38594	42147
36444	38604	42156
36446	38639	42211
36532	38678	42222
36611	38680	42224
36627	38681	42237
36633	38682	42240
36652	38683	42265
36734	38893	42298
36748	38947	42347
37033	38950	42366
37308	38954	42376
37318	38960	42379
37360	39105	42404
37535	39422	42418
37536	39425	42423
37537	39575	42451
37539	39848	42476
37541	40243	42489
37542	40533	42552
37718	40540	42695
37732	40547	42816
37891	40843	42840
37910	41200	42893
37929	41339	42955
37949	41553	42971
37996	41728	42999
38015	41985	43008
38107	42140	43016
38296	42146	43047

43079  
43268  
43295  
43323  
43330  
43333  
43379

43412  
43511  
43587  
43814  
43830  
43882  
44063

44367  
44377  
44473

These singers will be singing SOPRANO in 2 part pieces, and MIDDLE in 3 part pieces:

	42486	38645
36440	42863	38667
36443	43198	38705
36593	43341	38885
36704	43664	38946
36907	43736	38951
37534	44078	40815
37888	44124	41640
38014	44441	41657
38262	44452	41698
38263	44464	42390
38949	44489	42642
39475	36857	42847
39945	37316	42939
40817	37361	43367
41815	37364	43581
42210	37834	43707
42343	37887	44099
42473	37969	44371
42477	38084	44422
42481	38612	

These singers will be singing ALTO in 2 part pieces, MIDDLE in 3 part pieces:

	39945	43736
36440	40817	44078
36443	41815	44124
36593	42210	44441
36704	42343	44452
36907	42473	44464
37534	42477	44489
37888	42481	36857
38014	42486	37316
38262	42863	37361
38263	43198	37364
38949	43341	37834
39475	43664	37887

37969	38951	42939
38084	40815	43367
38612	41640	43581
38645	41657	43707
38667	41698	44099
38705	42390	44371
38885	42642	44422
38946	42847	



These singers will be singing ALTO in 2 part pieces, LOW in 3 part pieces:

	38111	42341
36439	38175	42344
36460	38260	42351
36461	38264	42381
36585	38267	42411
36586	38689	42422
36587	38945	42424
36588	38952	42553
36589	38967	42752
36590	39126	42803
36612	39127	42805
36658	39192	42808
36680	39247	42853
36681	39248	42878
37004	39253	42923
37273	39328	42965
37275	39437	42998
37287	39684	43070
37288	39707	43203
37324	39917	43212
37326	40013	43267
37366	40238	43297
37406	41263	43449
37410	41355	43556
37538	41407	43733
37851	41613	44064
37861	41625	44171
37900	41641	44175
37912	42223	44333
37921	42235	44362
37925	42244	44410
37940	42261	44537
37953	42263	44541
37965	42264	
38000	42266	
38088	42267	
38108	42276	
38110	42315	



NATIONAL ACDA  
2015 HONOR CHOIRS

Dear Children's Honor Choir singers and families,

Congratulations on your selection to the 2015 National ACDA Honor Choirs! Over 3,300 singers auditioned this year and we are proud and happy you have been chosen as one of the finest singers! If you are not able to accept this invitation, please do let us know immediately (no later than December 1<sup>st</sup>) so we can find another singer to replace you.

In this packet, you will find information about the next steps toward your journey to sing in Salt Lake City, UT. Please read carefully and make sure you complete the necessary steps by the deadline. It is your responsibility to take care of these items in a timely manner. Use this checklist to make sure that you have completed each item! **The last four pages will need to be printed, completed, and mailed to the Honor Choir Coordinator.** The other pages are informational only. Be sure to also print the 3 music selections and add these to the music packets you receive in the mail. Bring them with you to Salt Lake City.

**Once we have received your registration fee and forms, music will be mailed to you.** You will also have access to part recording materials online (<http://choraltracks.com/acda>) so you can begin learning your music.

Sincerely,

Jessica

Napoles, Coordinator

**ALL FORMS MUST BE POSTMARKED BY DECEMBER 15th, 2015!**

- \_\_\_\_\_ Registration fee of \$125 paid online via [www.opusevent.com](http://www.opusevent.com) with a credit card by **December 15th**. Use the same login information from the audition process. Order additional t-shirts also.
- \_\_\_\_\_ Complete last 4 pages from this packet and send to the Honor Choir Coordinator by **December 15th**.
- \_\_\_\_\_ Begin learning your music, using part recordings on <http://choraltracks.com/acda>
- \_\_\_\_\_ Print *We the Spirits*, *In These Delightful Groves*, and *Peace Like a River* from this packet, begin learning them, and bring with you to Salt Lake City.
- \_\_\_\_\_ Make hotel reservations at your chorus' host hotel ASAP– request the National ACDA Honor rate.
- \_\_\_\_\_ Make travel arrangements to Salt Lake City. Registration begins on Wed. February 25 at 10 am.

Please note that all singers are expected to stay in their host hotel.

Mail all required forms to:

ACDA Honor Choir Coordinator  
Jessica  
Nápoles  
University of  
Utah  
School  
of  
Music  
1375 E  
Presidents  
Circle  
204  
David  
Gardner Hall  
Salt  
Lake  
City,  
UT  
84112

Questions:  
[ACDAHonorChoirs2015@gmail.com](mailto:ACDAHonorChoirs2015@gmail.com)

### HOTEL CONTACT INFORMATION

Children's Honor Choir	Rehearse in Little America	Lodging in <b>Little America</b> (801) 596-5700; 500 S Main St. or <b>Red Lion</b> (801) 521-7373; 161 W 600 S or <b>Crystal Inn</b> (801) 328-4466; 230 W 500 S <b>Request the ACDA conference rate</b>
------------------------	----------------------------	--

Plan to arrive in Salt Lake City on Tuesday evening, February 24<sup>th</sup>, or by 10 am Wednesday morning, February 25<sup>th</sup>. Although the final performance is finished by 11:30 am on Saturday, the choir is also invited to participate in the Mormon Tabernacle Choir's "Choir Sing" with all the other honor choirs. David Archuleta and Sylvia McNair are guest artists. It is finished by about 9 pm on Saturday.

### REHEARSAL SCHEDULE

#### Wednesday, February 25<sup>th</sup>, 2015:

All rehearsals in Little America Hotel Ballroom A

10 am-12 pm Registration

1-2 pm **Required Orientation for Singers, Parents, and Chaperones (Tickets)**

2-5 pm Rehearsal #1 (Part Check)

5-7 pm Dinner Break

7-9pm Rehearsal #2

#### Thursday, February 26<sup>th</sup>, 2015:

All rehearsals in Little America Hotel Ballroom A

9 am-12 pm Rehearsal #3

12-130 pm Lunch Break

130-5 pm Rehearsal #4

5-7 pm Dinner Break

7-9 pm Rehearsal #5

#### Friday, February 27<sup>th</sup>, 2015:

7:15 am Bus pickup at Little America Hotel

8-9 am Dress Rehearsal at Abravanel Hall

10 am Line up outside Salt Lake Tabernacle

1030-11 am Dress Rehearsal in Salt Lake Tabernacle

11 am-2 pm Lunch Break (on your own)

2 pm – 3 pm Rehearsal in Salt Lake Palace Convention Center

4 pm	Line up outside Abravanel Hall
4:30 pm	Performance #1 in Abravanel Hall
5-7 pm	Dinner on your own
7 pm	Special Performance for Honor Choirs: Singing Sergeants performance at Assembly Hall
8 pm	Travel back to Little America

Saturday, February 28<sup>th</sup>, 2015:

8-9 am	Warm up in Little America Hotel
9:15 am	Bus pickup from Little America Hotel, travel to Salt Lake Tabernacle
10 am	Line up outside Salt Lake Tabernacle
10:30 am	Performance #2 in Salt Lake Tabernacle
11 am	Bus pick up from Tabernacle back to Little America
11:15 am	Check out or Lunch on your own
6:30 pm (optional)	Bus pick up from Little America to Conference Center
7 pm (optional)	Rehearsal with Mormon Tabernacle Choir (Conference Center)
8 pm (optional)	Mormon Tabernacle Choir Sing in Conference Center
after concert	Bus transport back to hotel

Music Screening/Part Check: There will be a music screening/part check event at the beginning of the first rehearsal on Wednesday. This screening will consist of a walk through by ACDA personnel while the choir sings each piece to assure that each singer is prepared on the repertoire for their choir. If in question we will give you an opportunity to privately demonstrate that you do know the music. If you cannot demonstrate proficiency, you will not be sent home, nor will we provide tutorials on site. You will become an **Auditor**. If you are significantly late to a rehearsal, miss an entire rehearsal or commit some other major infraction of rules, decided upon by the Honor Choir managers, you will become an **Auditor**. Any singer who becomes an auditor will be allowed to attend all rehearsals, seated in the back of the rehearsal hall and learn as the other singers do; however, you will not be allowed to sing in the concert. Thus you will continue to learn and be allowed to attend guest performances and social activities but will lose the privilege of singing in the concert.

Concert Attire: Singers (females and males) will wear the Honor Choir t-shirt (provided on site) with black dress pants which reach to the floor (with a black belt, if applicable), and black flat shoes (no sandals, no open toed or open back shoes). Boys should wear black socks. Girls can wear black socks or knee highs. When you register online ([www.opusevent.com](http://www.opusevent.com)) and pay the registration fee, you will be asked to provide your t-shirt size.

Chaperones/Badges: Each singer will receive one free chaperone badge (distributed at the parent/chaperone orientation meeting). He/she can purchase one additional chaperone badge for \$10 when officially registering online ([www.opusevent.com](http://www.opusevent.com)). Chaperone badges serve several purposes. They allow free admission into exhibit halls. Chaperones who have badges can also attend conference interest sessions and non-Honor Choir performances, ONLY after all regularly registered conference attendees have been accommodated. If you would like to be guaranteed admission to interest sessions, non-Honor Choir performances, and any other conference activities, you should register formally as a non-ACDA member through their website, [www.acda.org](http://www.acda.org).

Concert Tickets for Parents: Each singer will be given 2 concert tickets per Honor Choir concert. Chaperone badges will not allow you into Honor Choir concerts. These tickets will be distributed at the parent/chaperone meeting on Wednesday at 1 pm. If you do not need tickets for one of the days, the Honor Choir managers will reassign these at the meeting. Additional tickets beyond the 2 are not guaranteed but may become available if other parents relinquish theirs. The final optional performance at the Conference Center is free and open to the public, with no tickets required.

### PERFORMANCE SCHEDULE:

Fri., Feb. 27 4:30 pm

Abravanel Hall

Sat., Feb. 28 10:30 am

Salt Lake Tabernacle

Sat., Feb. 28 8 pm (optional)

Conference Center





Repertoire: Music will be mailed to you when registration fee and paperwork have been received. Check <http://choraltracks.com/acda> for part learning materials/recordings.

**Title:**

Sanākam  
In These Delightful Pleasant Groves  
We the Spirits  
Our Gallant Ship  
Laugh Kookaburra  
Menina Me Da Sua Mao  
Peace Like a River

**Composer**

Ēriks Ešenvalds  
Henry Purcell/Ed. Angela Broeker  
Henry Purcell/Ed. Angela Broeker  
arr. Susan Brumfeld  
Bob Chilcott  
arr. Brad and Lucy Green  
arr. Jay Broeker

There are three pieces that will not be mailed to you: *In These Delightful Pleasant Groves*, *We the Spirits*, and *Peace Like a River*. These three pieces are in the next few pages. You may begin learning those now. For *In These Delightful Pleasant Groves*, you will only learn the Soprano part.

Transportation within Salt Lake City: The public transit system, TRAX, is excellent. You can take TRAX from the airport (Terminal 1) directly to the hotels, using the green line (\$2.50). “Courthouse” is the stop closest to the Little America, Sheraton, and Crystal Inn. Taxis from the airport will run approximately \$25-\$30. In addition, you can see from the map that traveling back and forth from the rehearsal hotel to the downtown area is easy. Just get on the green line TRAX and get off on Temple Square or City Center. Parents/sponsors are encouraged to use this transportation also. Abravanel Hall and the Salt Lake Tabernacle (the two performance venues) are both easily accessible off of the Temple Square exit. Anything within the downtown area is considered a “fare free zone.”

Your conductor is Dr. Angela Broeker.



Dr. Angela Broeker is Director of Choral Activities at the University of St. Thomas where she conducts the Chamber Singers and Concert Choir and teaches choral courses for students pursuing the Master of Arts in Music Education degree with a choral concentration. Convention performances for the University of St. Thomas Chamber Singers include the ACDA National Convention in 2011, the North Central Division Convention in 2014 and 2008, the MN Collegiate Choral Festival in 2009, the ACDA-Minnesota convention in 2004, and Minnesota Music Educators Association conventions in 2013, 2007 and 2001. Her choirs tour locally, regionally, and internationally, having traveled to Ireland, Greece, Italy, Central Europe, and Spain in recent years. In addition to her university responsibilities, Dr. Broeker presents for national, regional, and state conventions of ACDA, NAFME, OAKE, and AOSA. She serves as guest conductor for numerous honor choirs including

all-state choirs in over 30 states, national OAKE honor choirs, and regional ACDA honor choirs for the North Central, Southern, Southwestern, Central, and Eastern divisions. In 2013 she traveled to Dubai to conduct an international choral festival sponsored by the Association for Music in International Schools. The book she coauthored with Mary Goetze and Ruth Boshkoff, *Educating Young Singers*, was published in 2009.



## Salt Lake City Convention District



 **Conference Hotels**  
(distance from Convention Center)

1. Hyatt Place at Gateway (0.4 mi)
2. Radisson Hotel Downtown (350 ft)
3. The Salt Lake Plaza (0.1 mi)
4. Marriott Downtown (200 ft)
5. Shilo Inn (0.2 mi)
6. Hilton City Center (0.2 mi)
7. Marriott City Center (0.5 mi)
8. Crystal Inn Downtown (0.7 mi)
9. Sheraton Hotel (0.7 mi)
10. Little America Hotel (0.8 mi)
11. Doubletree Suites by Hilton (0.8 mi)
12. Red Lion Hotel (0.8 mi)


 **Conference Venues**  
(distance from Convention Center)

- Salt Palace Convention Center
- LDS Conference Center (0.4 mi)
- Cathedral of the Madeleine (0.8 mi)
- Abravanel Hall (350 ft)
- Tabernacle (0.2 mi)
- Assembly Hall (0.2 mi)

 **Trax Light Rail Green Line**  
(Free Zone)

 **Trax Light Rail Red Line**  
(Pay Zone)

 **Trax Light Rail Blue Line**  
(Pay Zone)

-  **Trax Light Rail Stop**
- A. Temple Square Stop
  - B. City Center Stop
  - C. Courthouse Stop

 **Dining & Nightlife**



<b>Gateway Mall Restaurants:</b>	(TRAX Green Line to ARENA)	
Applebee's	\$\$	
California Pizza Kitchen	\$\$	
Costa Vida	\$	
Fleming's Steakhouse	\$\$\$	
Happy Sumo Sushi	\$\$\$	
Jason's Deli	\$	
Panda Express	\$	
Rumbi Island Grill	\$	
La Jolla Groves	\$\$	
Tucano's	\$\$	
Wing Nutz	\$\$	
Hot Dog on a Stick	\$	
<b>City Creek Mall Restaurants:</b>	(TRAX Green Line to City Center)	
Bocata	\$	
Chick-Fil-A	\$	
Chang Chun	\$	
Farr's Fresh	\$	
Great Steak & Potato	\$	
Mc Donald's	\$	
Mr. Sushi	\$\$	
Subway	\$	
Sbarro	\$	
Suki Hana	\$	
Taste of Red Iguana	\$	
Blue Lemon	\$\$	
Jimmy John's	\$	
Kneaders	\$	
Johnny Rockets	\$	
Brio Tuscan Grill	\$\$	
Texas de Brazil	\$\$	
Cheesecake Factory	\$\$	
<b>Downtown Restaurant:</b>	<b>Address:</b>	<b>\$:</b>
Ruth's Chris Steakhouse	275 S West Temple	\$\$\$
Caffe Molise	55 W 100 South	\$\$
Legends Pub and Grill	677 S 200 West	\$\$
Melting Pot	340 S Main St	\$\$\$
Faustina	454 E 300 South	\$\$\$
Spencer's Steak and Chops	255 S West Temple	\$\$\$
Bambara	202 S Main St	\$\$\$



Benihana	165&W&West&Temple	\$\$\$
Blue&Guana	165&W&West&Temple	\$\$
Buca&Beppo	202&W&E00&South	\$\$
Café&Rang	307&W&E00&South	\$\$
Cedars&of&Lebanon	152&E&E00&South	\$\$
Copper&Canyon&(in&Madisson)	215&W&South&Temple	\$\$
Copper&Union	111&E&Broadway&(300&E)	\$\$\$
Cucina&Toscana	282&E&E00&West	\$\$\$
Eva&Small&Plates	317&E&Main&Street	\$\$
Himalayan&Kitchen&(Indian)	360&E&State&St.	\$\$
Iggy's&Sports&Grill	423&W&E00&South	\$\$
JB's&Family&Restaurant	102&W&South&Temple	\$\$
Lamb's&Grill	169&South&&Main&St.	\$\$
Little&America&Steak&House	500&South&&Main	\$\$\$
Market&Street&Grill	48&W&&Market&St	\$\$
Martine	22&E&E00&South	\$\$\$
Naked&Fish&Tushi	67&W&E00&South	\$\$\$
The&New&Yorker	60&W&&Market&St	\$\$\$
Oasis&Café	151&E&E00&East	\$\$
Olive&Garden	77&W&E00&South	\$\$
PF&Chang's&China&Bistro	174&W&E00&South	\$\$
Red&Rock&Brewing	254&E&E00&West	\$\$
Setebello&Pizza	260&E&E00&West	\$\$
Siegfried's&Deli	20&W&E00&South	\$\$
Squatter's&Pub&Brewery	147&W&Broadway&(300&E)	\$\$
Takashi&Tushi	18&W&&Market&St	\$\$
The&in&Angel&Café	365&W&E00&South	\$\$
Trofi&(inside&Hilton)	255&E&West&Temple	\$\$\$
Valter's&osteria	173&W&.&Broadway&(300&E)	\$\$\$
Vinto	418&E&E00&South	\$\$
Zest	275&E&E00&West	\$\$
Macaroni&Grill	110&W&Broadway&(300&E)	\$\$
Arby's&	420&E&E00&E	\$
Barbacoa	280&E&&Main&St	\$
Broadway&Deli	111&E&Broadway&(300&E)	\$
Burger&King	217&E&E00&South	\$
Denny's	250&W&E00&E	\$\$
Einstein&Bagels	481&E&South&Temple	\$
Este&Pizzeria	156&E&E00&South	\$
Gourmandise	250&E&E00&East	\$
Greek&Souvlaki	404&E&E00&E	\$





McDonald's	210 W 500 South	\$
Taco Bell	136 E Main St	\$
Wendy's	243 W 400 E	\$
\$: \$10 & under		
\$\$: \$10 - \$20		
\$\$\$ : over \$20		



# In These Delightful Pleasant Groves

from *Orpheus Britannicus*

H. Purcell  
arr. A. Broeker

In these de-light-ful plea-sant Groves, in these de-light-ful plea-sant

Groves, let us Ce-le-brate, let us Ce-le-brate, let us Ce-le-brate our hap-py, hap-py

Loves; in these de-light-ful plea-sant Groves, in these de-light-ful

plea-sant Groves, let us Ce-le-brate, let us Ce-le-brate, let us Ce-le-brate our

hap-py, hap-py Loves; let's Pipe, Pipe and Dance, let's Pipe, Pipe and Dance, Dance and

Laugh, Laugh, Laugh so ve-ry, ve-ry mer-ri-ly we

Laugh, Laugh and Sing; thus, thus, thus ev'-ry hap-py, hap-py liv-ing thing,

Re-vels in the cheerful Spring;

Re-vels in the cheerful Spring.

Form: ABACA

## We the Spirits of the Air

Text: Dryden/Howard

from Orpheus Britannicus

Henry Purcell  
ed. Brooker

**A**

1 We the Spir - its of the air that of hu - mane things take care; Out of

2 We the Spir - its of the air that of hu - mane things take care; Out of

5 pi - ty now de - scend, To fore - warn what woes at - tend. **2nd time to C Fine**

6 pi - ty now de - scend, To fore - warn what woes at - tend. **Fine**

9 **B** Great-ness clog'd with scorn de - cays, Great-ness clog'd with scorn de - cays, with the slave no

10 Great-ness clog'd with scorn de - cays, with scorn de - cays, with the slave

12

14

15

2

We the Spirits of the Air

back to A

15 17

Em - pire no, no, no, no, no, no, Em - pire stays.

no Em - pire no, no, no, no, no, Em - pire stays.

18 20 23

Cease to lan - guish then in - vain, since ne - ver, ne - ver,

Cease to lan - guish, Cease to lan - guish then in - vain, since ne - ver, ne - ver,

24 26

*poco cresc.*

ne - ver, ne - ver, ne ver to be lov'd a gain. D.C. al Fine

*poco cresc.*

ne - ver, ne - ver, ne ver to be lov'd a gain. D.C. al Fine



## Vocal Score

## Peace Like A River

traditional southern US  
arr. Jay Broeker

**Soprano 1**

**Soprano 2**

**Alto**

**S1**

**S2**

**A**

**S1**

**S2**

**A**

**S1**

**S2**

**A**

**S1**

**S2**

**A**

I've got peace, \_\_\_\_\_ peace, \_\_\_\_\_

I've got peace, \_\_\_\_\_ I've got peace, \_\_\_\_\_

I've got peace like a ri-ver, I've got peace like a ri-ver, I've got peace like a ri-ver in my soul; \_\_\_\_\_

I've got peace like a ri-ver, I've got peace like a ri-ver, I've got peace like a ri-ver in my soul; \_\_\_\_\_

I've got peace like a ri-ver, I've got peace like a ri-ver, I've got peace like a ri-ver in my soul; \_\_\_\_\_

I've got peace like a ri-ver, I've got peace like a ri-ver, I've got peace like a ri-ver in my soul; \_\_\_\_\_

I've got peace like a ri-ver, I've got peace like a ri-ver, I've got peace like a ri-ver in my soul; \_\_\_\_\_

I've got love like an o cean, I've got love like an o cean, I've got love like an

I've got love like an o cean, an o cean, I've got

I've got love like an o-cean, I've got love like an o-cean, I've got love like an

2

## Peace Like a River, arr. Brocker

42 41 24

S1 o-cean in my soul; I've got love like an o-cean, I've got love like an o-cean, I've got

S2 love in my soul; I've got ove like an o - cean, an o - cean,

A o-cean in my soul; I've got love like an o-cean, I've got love like an o-cean, I've got

49 31 7 old - new

S1 love like an o-cean in my soul;

S2 Just like an o-cean in my soul. my soul.

A love like an o-cean in my soul, my soul.

52 44 67

S1 I've got joy, joy like a foun - tain, like a foun - tain flow-ing in my

S2 I've got joy like a foun-tain, I've got joy like a foun-tain, I've got joy like a foun-tain in my soul;

A I've got joy like a foun-tain, I've got joy like a foun-tain, I've got joy like a foun-tain in my soul;

70 71 76

S1 soul; I've got joy, joy like a foun - tain, flow-ing like a foun - tain in my

S2 I've got joy like a foun-tain, I've got joy like a foun-tain, I've got joy like a foun-tain in my

A I've got joy like a foun-tain, I've got joy like a foun-tain, I've got joy like a foun-tain in my



## Peace Like a River, arr. Brocker

3

77 79 7 89 91

S1 soul, \_\_\_\_\_ soul, \_\_\_\_\_ I've got joy, \_\_\_\_\_ joy like a

S2 soul, \_\_\_\_\_ I've got love like an o - cean, an

A soul, \_\_\_\_\_ soul, \_\_\_\_\_ I've got peace like a ri-ver, I've got peace like a

92 94 97

S1 foun tain, like a four tain flow ing in my soul; I've got joy, \_\_\_\_\_

S2 o cean, I've got love in my soul; \_\_\_\_\_ I've got love like an

A ri ver, I've got peace like a ri ver in my soul; \_\_\_\_\_ I've got peace like a ri ver, I've got

99 100 104 101

S1 joy \_\_\_\_\_ like a foun - tain, flow ing like a foun-tain in my soul, \_\_\_\_\_

S2 o - cean, an o - cean, Just like an o-cean in my soul. \_\_\_\_\_

A peace like a ri-ver, I've got peace like a ri-ver in my soul. \_\_\_\_\_

106 108 112 111

S1 I've got a ri-ver of peace, and an o-cean of love, and joy \_\_\_\_\_ in my soul \_\_\_\_\_

S2 I've got a ri-ver of peace, and an o-cean of love, and joy, joy, joy in my soul \_\_\_\_\_

A I've got a ri-ver \_\_\_\_\_ and an o-cean of love, and joy, joy, joy in my soul \_\_\_\_\_



Print, Complete & Mail to Coordinator
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ACDA HONOR CHOIRS 2015  
 PERMISSION FOR MEDICAL TREATMENT  
 (parents may not notarize their child's form)

I/We, the undersigned, being the parent, legal next-of-kin, or legal guardian of:

\_\_\_\_\_

\_\_\_\_\_  
 (Student's Last Name)

\_\_\_\_\_  
 (Students' First Name)  
 (Birth Date)

hereby authorize emergency medical treatment for this person beginning February 25, 2015 and continuing through February 28, 2015. I/We acknowledge the liability for medical expenses, hospital expenses or other such charges incurred for such services as may be rendered for or on behalf of my/our child as a result of injury or sickness. I/We will assume financial responsibility for the incurred expenses through the insurance company listed below.

MEDICAL INSURANCE INFORMATION

\_\_\_\_\_  
 Insurance Company

\_\_\_\_\_  
 Student's Physician's Name

\_\_\_\_\_  
 Policy Number

\_\_\_\_\_  
 Physician Phone

\_\_\_\_\_  
 Company Address

\_\_\_\_\_  
 Student Social Security #

Medication and/or food allergies, pertinent medical information, scheduled medications:

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

PARENT/GUARDIAN INFORMATION

\_\_\_\_\_  
 \_\_\_\_\_

Parent/Guardian Names (please print)

\_\_\_\_\_

\_\_\_\_\_

Home Address

City, State, ZIP

\_\_\_\_\_

\_\_\_\_\_

Home Phone

Work Phone 1

Work Phone 2

\_\_\_\_\_

Parent/Guardian Cell Phone

\_\_\_\_\_

Parent/Guardian Cell Phone

THIS FORM MUST BE NOTARIZED BEFORE SUBMISSION.  
FORMS THAT ARE NOT NOTARIZED WILL BE RETURNED.

\_\_\_\_\_

Parent/Guardian Signature

\_\_\_\_\_

Notary Public

My Commission Expires:

Personally known \_\_\_\_\_ or Produced Identification \_\_\_\_\_

Type of Identification Produced \_\_\_\_\_

ACDA HONOR CHOIRS 2015  
SINGER/CHAPERONE INFORMATION & PARTICIPATION AGREEMENT

SINGER LAST NAME

---

SINGER FIRST NAME (think  
nametag)\_\_\_\_\_

SINGER PREFERRED E-MAIL

---

SINGER MOBILE PHONE NUMBER

---

CHAPERONE LAST NAME

---

CHAPERONE FIRST NAME

---

CHAPERONE PREFERRED E-MAIL

---

CHAPERONE MOBILE PHONE NUMBER

---

PARTICIPATION AGREEMENT: I/We, the undersigned, agree to the following stipulations and rules for participation in the 2015 ACDA Honor Choirs:

- 1) Singers, their parent/guardian(s), and their sponsoring ACDA member have read all the ACDA Honor Choirs information and agree to the information contained therein.
- 2) Singers and chaperones agree to stay in their designated chorus' hotel. Singers who do not stay in their designated hotel may be unable to perform.

- 3) Singers must return all necessary paperwork and registration fee to the Honor Choir Coordinator by December 15, 2014. Failure to submit in a timely manner will result in removal from the choir.
- 4) Singers will arrive at the convention site with their music fully prepared. Singers who are not adequately prepared will be unable to perform and will be labeled an “audit.” Music and part-learning materials will be provided to singers.
- 5) Singers agree to attend all rehearsals as stated in the final rehearsal schedule. Singers who are tardy or miss rehearsal will be unable to perform and will be labeled an “audit.”
- 6) ACDA will provide supervision for singers only during posted rehearsal times.
- 7) Singers will adhere to the following policies:
  - A “lights out” curfew of 11:00 pm will be in place for all singers OR one hour after the end of the evening performance, if attended. Choir managers may adjust curfews times as needed.
  - Singers of opposite genders will not be in hotel rooms together without chaperone supervision.
  - Singers will be respectful of other hotel guests and abide by hotel rules as posted and as stipulated by their choir coordinator, ACDA member sponsor, or chaperone.
  - Singers will not engage in illegal activity, including the use of alcohol, tobacco, or other controlled substances, or they will be immediately removed from the ACDA Honor Choirs and sent home at their parent/guardian’s expense.
- 8) Singers are responsible for the financial obligations listed below. All monies submitted are non-refundable.
  - Conference registration fee (includes music, t-shirt, part-learning materials, and bus transportation)
  - Hotel lodging at the designated hotel
  - Meals and transportation

ACDA HONOR CHOIRS 2015

Print, Complete &  
Mail to  
Coordinator

RELEASE, INDEMNITY AND AUTHORIZATION TO PHOTOGRAPH, RECORD  
AND REPRODUCE

EVENT: 2015 ACDA Honor Choirs DATES: February 25, 26, 27, 28, 2014

In consideration of the acceptance of my participation in the Event described above, I agree to the following:

I AGREE TO ASSUME THE RISKS incidental to participation in the Event and, on my own behalf, and on behalf of my heirs, executors and administrators, RELEASE and forever discharge the ACDA, of and from all liabilities, claims, actions, damages, costs or expenses of any nature arising out of or in any way connected with my participation in such activity, and further agree to indemnify and hold the ACDA harmless against any and all such liabilities, claims, actions, damages, costs or expenses, including, but not limited to, attorneys' and other professionals' fees and disbursements. I understand that this release and indemnity agreement includes, without limitation, any claims caused or suffered by me and any claims based on the negligence, action or inaction of the ACDA and covers bodily injury (including death) and property damage, loss or theft (including any personal property I may bring to the Event whether or not used in conjunction with the Event), whether caused or suffered by me before, during, or after such participation. I further authorize first aid or other medical treatment for myself, at my cost; however, it is acknowledged that the ACDA shall have no duty, obligation or liability arising out of the provision of, or failure to provide, first aid or other treatment.

I grant the ACDA the right and exclusive license to make, edit and modify, use and re-use, reproductions, photographs, and recordings (audio, visual and audio-visual) of the likeness, voice and sounds of me at the Event, as well as my name and biographical information, in any manner the ACDA may desire, in all forms and media, whether now known or hereafter devised, through-out the universe, in perpetuity, without the need to obtain further authorization or consent from myself, without additional compensation to myself or subject to any condition, reservation or limitation whatsoever (collectively, the "Reproduction Rights"). The ACDA shall not have any obligation to exercise or exploit any of the Reproduction Rights nor shall the ACDA have any obligation to accord me any credit in connection to any use of the Reproduction Rights. Each photography, videotape, recording or other work, created by or resulting from the making, editing, modifying, re-use, exercise or exploitation of the Reproduction Rights shall be a work for hire, the ACDA shall be deemed the sole owner of all Reproduction Rights, including any copyright and/or trade-mark rights (and all related applications, registrations and renewals) and, without limiting the foregoing, I assign to Disney all Reproduction Rights. I agree to comply with any Event rules or other directions or instructions given to me by the ACDA.



As used in this release and indemnity agreement (this “Agreement”), “the ACDA” shall mean the American Choral Directors Association and all its subsidiaries, components and representatives. I represent and warrant to the ACDA that I am 18 years of age or older and that I have the full right, power, capacity and authority to execute this Agreement on behalf of myself and, if applicable, as the parent/legal guardian of any minor child(ren) identified below for the purposes of this Agreement. I acknowledge that I shall not receive, or be entitled to receive, any payment, compensation or consideration in connection with the Event, this Agreement, or the ACDA’s exercise of the Reproduction Rights it being understood that the ACDA is relying on this Agreement as a material inducement in accepting my participation.

Print, Complete & Mail to Coordinator
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No union, guild or any other such association or group has the jurisdiction over this Agreement or my participation in the Event and this Agreement shall not be submitted to, or subject to, certification or approval by any such organization. The ACDA’s rights, including Reproduction Rights, shall be free of any residual impairment, obligations or costs. This Agreement shall be binding upon me and my heirs, personal representatives and assigns, and shall be governed by the laws of the State of Utah without regard to conflicts of law principles. This Agreement constitutes the entire agreement among the parties with respect to the subject matter of this Agreement and supersedes any and all previous agreements among the parties, whether written or oral, with respect to such subject matter.

I hereby consent, agree to and ratify the terms of this Agreement as the parent/legal guardian of the minor child(ren) identified below, in which case “I,” “me,” “my,” and “myself” as used herein shall jointly and severally refer to said minor child(ren) and me as the parent/legal guardian of such child(ren) and, without limiting the terms of this Agreement, I will also indemnify and hold the ACDA harmless from any claim, liability, loss or expense of any kind arising out of any contest, challenge, disaffirmation or revocation of this Agreement.

---



---

Signature of Parent/Legal Guardian  
Date

---

PRINT name of minor Event participant

## APPENDIX N

## NAME BADGE SAMPLE

Honor Choirs 2013

American Choral Directors Assn.



# Marta Force

Greensboro, NC  
HSWC

Honor Choirs 2013

American Choral Directors Assn.



# CHAPERONE

## APPENDIX O

SEAT SIGN/  
LOCAL CONTACT INFO

**ACDA Honor Choirs 2013 Local contact**

Singer name: \_\_\_\_\_

Voice Part: \_\_\_\_\_ Singer cell: \_\_\_\_\_

Name of chaperone: \_\_\_\_\_

Chaperone cell: \_\_\_\_\_

Relationship of chaperone to singer: \_\_\_\_\_

Dallas hotel: \_\_\_\_\_ singer room # \_\_\_\_\_

Chaperone room # \_\_\_\_\_

Return this portion to the Honor Choir Manager at the close of your meeting today.

**Dave****Edwards****Tenor II**

**APPENDIX P****TALKING POINTS WITH  
HONOR CHOIR MANAGERS  
FOR TUESDAY NIGHT'S MEETING**

Meeting with Managers:

1. Your #1 responsibility is to be in the room at all times with the singers. 2:300 ratio is already pretty frightening for liability issues. #2 is conductor and accompanists, parents, communication to keep rehearsals running smoothly.
2. What's in your packet? (contact list, rehearsal schedule, bus schedule, music, instrumentalists' contact info, tickets, student contracts, sample acceptance forms, etc.)
3. Familiarize yourself with medical issues of unique singers.
4. New format for HC concerts, within rotation of conference performances. Timing is crucial! 2 dress rehearsals, 2 performances
5. 2 performance spaces: Abravanel Hall and Salt Lake Tabernacle
6. Know your local managers
7. T-shirts distributed Day 2, whenever convenient.
8. TRAX green line: Temple Square, City Center, and Courthouse. Arena stop for the Gateway mall. Gateway and City Creek easiest for fast food. Encourage parents to use. Easy way to get back/forth downtown. Free.
9. Rehearsal room set up night before or early morning (Event Managers, contacts, diagrams, seating charts)
10. Registration Wed. 10-12. Have seating charts up, help them find seats, put everything on the chairs, then just deal with problems. No lines.
11. Encourage directors to go to the HC Director Appreciation Reception Wed. 11-12. Get them out of the way, help the singer/parent.
12. Any problems with random children not on the list? Not on list= not paid. Call me.
13. Purpose of 10-12 registration is just to get checked in, see where they sit, and deal with anomalies. Name badges on at all times.
14. Orientation meeting 1-2 pm Wed. See handout for talking points. The goals are to: pass out concert tickets (redistribute as needed), discuss policies/procedures, assist with questions, encourage them to get food for singers ahead of time to avoid delays, review concert dress, collect local contact info if it has changed, and make them feel informed.
15. Singing Sergeants performance Fri. night
16. Dinner with conductors and accompanists on Sat. at 5:30 pm: help with transportation, timing.
17. Auditors
18. Part checkers come at 2 pm
19. Mormon Tabernacle All Conference Sing Sat. night at 8. Rehearse at 7.
20. Flexibility with times downtown, buses/TRAX, parents
21. Eating options
22. Travel reimbursement forms, per diem \$40
23. Acrylic trophies for announcers
24. I am staying at Marriott, please call when needed, but do not give out my cell # to parents. I can easily come to any rehearsal.



25. Chaperone badges. Each singer gets free one and have option to purchase one more. These badges let them in to non-Honor Choir concerts and sessions, only after all other registered attendees have been accommodated.

**Dress Rehearsals:**

30 minutes only (some 60), more like a sound check  
Stick to bus schedule, call if problems  
Instrumentalists should all be there for both.  
Plan logistics ahead of time to stay on schedule

**Concerts:**

30 minutes total. Singers should be on stage before block begins. Line up outside hall, enter immediately after previous block ends.  
Herford/Conducting/Past Presidents Awards sometimes begin block  
Coat rooms: Horseshoe room in SL Tabernacle, 150 in Salt Lake Palace, across AH  
Exit quickly. Use all possible doors. Small choirs 2<sup>nd</sup> in block.  
MS/JHS Boys and CCL same concert session, 1<sup>st</sup> and last.

**Ticket Policy:**

All parents get 2 tickets per concert  
Tickets are distributed at the Orientation meeting.  
Leave time at end to pick up and swap. Not all will need 4 tix.  
Secret extras, take names of any desperate parents.

Orientation Session  
Honor Choir 2015 1-2 pm  
Talking Points

Welcome, we're glad you are here!

Congratulations to you and your fine singers for this honor!

My name is \_\_\_\_ and my co-chair is \_\_\_\_\_. We are here to assist you with any questions you may have, and we will be helping the singers so they know where they need to be at all times.

If you will please hold your questions until the end of the meeting, we want to be sure we cover everything and we have lots to do in just one hour.

We want singers in their seats 10 minutes before rehearsal begins. Have them bring their music, a pencil, and water. No food, drinks, or gum allowed in rehearsal. Remind them to silence cell phones and no texting.

Wear the honor choir badge at all times.

Do not be late to rehearsal. You may become an audit. Audits attend rehearsals but do not sing in the performances. Any singer who is in violation of the Singer Statement of Obligation, signed when auditioning, will become an audit. Any severe infractions are cause for immediate dismissal at the parent/chaperone's expense.

Singers will be under our supervision during all rehearsal times. Outside of rehearsal times, they are under your supervision.

If the singer has forgotten the music, you may purchase a second set from the JW Pepper booth at the Salt Palace Convention Center.

We encourage you to get lunch/ dinner for singers with enough time so that he/she does not miss rehearsals. It is best to get something for them ahead of time and have them eat here with you.

Salt Lake City has a wonderful public transportation system, the TRAX. You should have received a map with the singer's acceptance packet. If you get on the green line, from Main Street and 500 South, you can go to Temple Square (where both the concert halls are located: Abravanel Hall and Salt Lake Tabernacle) or City Center (lots of eating options, City Creek is an outdoor mall).

Double check that you have the singers' complete uniform, so if you need to purchase anything here, you may do so.

Each singer will receive a t-shirt in the size they requested online during auditions. These will be distributed tomorrow, Thursday.

Each singer will receive one concert program. Because we are limited in concert programs, please take this one to the concerts, and allow other concert attendees to have the ones on display.

There will be a special concert on Friday night for all Honor Choir singers. The Singing Sergeants will perform at 7 pm (Children, MS/JHS Girls and Boys) and at 8:30 pm (High School/CCL). All parents, directors and chaperones are welcomed to attend. We will have buses for the younger 3 groups. The High School and CCL groups will just walk to Assembly Hall, on Temple Square.

If your local chaperone/contact information has changed from what you provided online at auditions, please inform the managers. If something happens to a singer during rehearsal, we want to be able to get a hold of an adult on site.

There is a special event (optional for children) on Saturday night, the Conference Sing. All Honor Choir singers will participate and have the opportunity to sing with the Mormon Tabernacle Choir. The rehearsal is on Saturday night at 7 pm, the concert is at 8 pm.

There are large segments of time on Friday and Saturday where singers have some freedom to roam downtown and find places to eat, etc. Please be aware of the bus schedules (younger 3 groups). If singers are not on the buses on time, we will assume that you will be bringing them to their next place some other way. Plan ahead if you are using public transportation, as there will be thousands of people at this conference and possible delays.

