

ELEMENTS OF EXCELLENCE:
A STUDY OF MUSICAL AND NON-MUSICAL FACTORS COMMON WITHIN
NON-CONSERVATORY COLLEGE AND UNIVERSITY CHORAL PROGRAMS
RECOGNIZED FOR EXCELLENCE.

by

Brandon Paige Johnson

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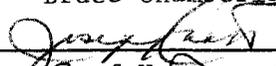
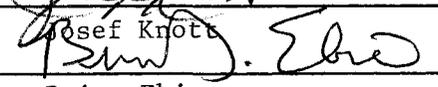
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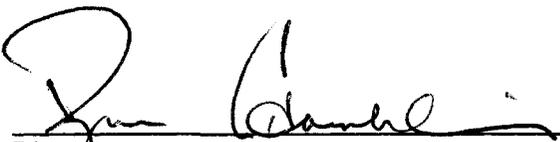
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DEDICATION

For Danielle

TABLE OF CONTENTS

LIST OF TABLES.....	9
ABSTRACT.....	10
INTRODUCTION.....	11
A. Discussion of Intent and Scope.....	11
B. Justification.....	12
C. Thesis.....	13
D. Discussion of Survey.....	14
1. Construction.....	14
2. Distribution.....	14
3. Response.....	14
4. Overview of Results.....	15
I. BACHELOR GRANTING INSTITUTIONS.....	16
A. Interviews with Concordia College.....	16
1. Introduction.....	16
2. Interview with Mr. Horan, Manager of Music Organizations.....	16
3. Interview with Dr. Chabora, Chair of Music Department.....	19
4. Interview with Dr. Clausen, Conductor of Concordia Choir.....	22
B. Interviews with Saint Olaf College.....	30
1. Introduction.....	30
2. Interview with Mr. Johnson, Manager of Music Organizations.....	30
3. Interview with Dr. Dressen, Chair of Music Department.....	31
4. Interview with Dr. Armstrong, Conductor of St. Olaf Choir.....	33
II. MASTERS GRANTING INSTITUTIONS.....	38
A. Interviews with Northern Arizona University.....	38
1. Introduction.....	38
2. Interview with Dr. Burton, Dean of the College of Fine Arts.....	38
3. Interview with Dr. Copley, Director of Choral Studies.....	40
B. Interviews with San José State University.....	46
1. Introduction.....	46
2. Interview with Dr. Harris, Dean of the School of Music.....	46
3. Interview with Dr. Archibeque, Director of Choral Activities.....	48

TABLE OF CONTENTS- Continued

III. DOCTORATE GRANTING INSTITUTIONS.....	54
A. Interviews with Florida State University.....	54
1. Introduction.....	54
2. Interview with Dr. Piersol, Dean of the School of Music.....	54
3. Interview with Dr. Thomas, Director of Choral Activities.....	55
B. Interviews with University of Illinois Champaign-Urbana.....	60
1. Introduction.....	60
2. Interview with Dr. Stoltzfus, Acting Dean of the School of Music... 	60
3. Interview with Dr. Alwes, Acting Director of Choral Activities.....	62
IV. DISCUSSION OF COMMONALITIES.....	66
A. Musical Commonalities	66
1. Warm-ups.....	66
2. Rehearsal Techniques.....	67
3. Regular Collaboration.....	67
4. Literature.....	68
5. Continued Success for the Choral Programs.....	69
6. Accompanist.....	70
B. Non-Musical Factors.....	71
1. Funding Considerations.....	71
a. Operational.....	71
b. Scholarships and Graduate assistantships.....	72
2. Administrative Concerns.....	72
a. Faculty.....	73
b. Staff.....	74
c. Student Recruitment.....	75
d. Program Structure.....	76
e. Major to Non-Major Ratio.....	77
f. Rehearsal Schedule.....	77
g. Tour.....	78
h. Ensemble Requirements.....	79
V. CONCLUSION-RECOMMENDATIONS FOR REFORM.....	80
VI. IN CLOSING.....	89

TABLE OF CONTENTS- Continued

VII. APPENDIX A: SURVEY INSTRUMENT.....	91
VIII. APPENDIX B: INTERVIEW QUESTIONS.....	97
IX. APPENDIX C: LITERATURE LIST.....	102
X. REFERENCES.....	155

LIST OF TABLES

Table 1, Survey response percentages.....	14
Table 2, Overview of survey results.....	14
Table 3, Performed literature statistics.....	72

ABSTRACT

This study explores commonalities found within six non-conservatory college/university choral programs recognized for excellence within art of choral performance. The study provides areas of reform for other choral directors in an effort to further develop choral singing in post secondary institutions of the United States. The participating institutions were selected by a survey of their peers and were limited, by category, as delineated by the Carnegie Foundation. The institutions chosen for participation include: Concordia College, St. Olaf College, Northern Arizona University, San Jose State University, Florida State University and The University of Illinois Champaign-Urbana. Interviews with the Directors of Choral Activities and of the Directors of the Schools of Music are used to collect musical and non-musical information.

The author has provided a discussion of commonalities, recommendations for reform, and a literature compilation of the selected institutions choral performances, as a reference guide for current choral conductors. Areas of discussion include: rehearsal technique, literature, collaboration, funding considerations, and administrative concerns.

INTRODUCTION

A. Discussion of Intent and Scope

The intent of this study was to find commonalities among successful choral programs at the post-secondary level. The study has been limited to six such choral programs, chosen by a survey polling collegiate choral directors regarding the reputation of choral programs in America. The survey participants were chosen either by the reputation of the program they led or by a performance at a national or regional American Choral Directors Association convention.

The study includes schools of varying categories as delineated by the Carnegie Foundation (as seen in Appendix A). The selected schools were: Concordia College (Moorhead, MN), St. Olaf College, Northern Arizona University, San José State University, Florida State University, and The University of Illinois Champagne-Urbana. I conducted interviews with the Director of Choral Activities and the Dean of the School of Music (or its equivalent) in each of the participating schools. The interviews were guided by a list of questions enclosed in Appendix B and focus solely on the most concrete and objective fact-based aspects of each program. In the interest of efficiency, interviews are paraphrases of the actual conversations. Every effort has been made to ensure the accuracy of each statement with regard to the intended spirit of the interviewed party.

B. Justification

Although amateur, religious, and professional choral organizations exist, the majority of choral singing in America dwells within secondary and post-secondary schools. While there have been several dissertations and research projects focused on the secondary level, the post-secondary level remains relatively unexplored. Examples of research at the secondary level include: James Dunaway's dissertation entitled, *Administrative and Organizational Characteristics of Successful High School Choral Music Programs in the Western United States*¹, and Robert Levi's dissertation, *The Relationship of Selected Variables to Successful Choral Programs*². In addition to these dissertations, journal articles published on the topic of choral program development are available. James Cox's article *Rehearsal and Organizational Structures Used by Successful High School Directors*³, published in the *Journal of Research in Music Education* is another example of the research aimed at secondary choral program development. Research assisting the development of choral programs at the post-secondary level is necessary to give direction to the development of choral music in America. Completed projects at the post secondary level include: Michael O'Neal's dissertation, *The Organization and Administration of Selected Nationally Recognized Choral Ensembles in Institutions*

¹ Dunaway, James. "Administrative and Organizational Characteristics of Successful High School Choral Music Programs." Ph.D. diss., University of Utah, 1986.

² Levi, Robert Michael Jr. "The Relationship of Selected Variables to Successful CHoral Programs." Ph.D. diss., Arizona State University, 1992.

³ Cox, James. "Rehearsal and Organizational Structures Used By Successful High School Choral Directors." *Journal of Research in Music Education* 28 (1987): 15-8.

*of Higher Education*⁴ and, Richard Nance's *Characteristics of Choral Music Programs at the Two-Year College*⁵.

This project will aid choral directors and department heads in the development of choral programs. I will focus on musical and non-musical factors common to the selected choral programs recognized for excellence within the art of choral performance. These common factors suggest ideas for reform for the reader.

C. Thesis

The purpose of this study is to identify musical and non-musical commonalities among six college/university choral programs recognized for excellence, and to determine the relevance of the identified musical and non-musical commonalities as they relate to the recognized success of each choral music program.

⁴ O'Neal, Michael Melvin. "The Organization and Administration of Nationally Recognized Choral Ensembles in Institutions of Higher Education." Ed.D. diss., University of Georgia, 1983.

⁵ Nance, Lewis Richard. "Characteristics of Choral Music Programs at the Two-Year College." D.M.A. diss., Arizona State University, 1992.

D. Discussion of Survey

1. Construction

The survey was constructed to identify the college/university programs recognized for excellence by college/university choral conductors as described in Appendix A. It specified three different levels of colleges as delineated by the Carnegie Classifications; doctorate-granting, masters-granting and bachelor-granting. The survey asked conductors to select at least two schools that they recognized for excellence within the choral art. It was then distributed via e-mail to expedite the response process and to potentially increase the response rate.

2. Distribution

The survey was equally distributed throughout the United States. The directors were chosen to receive surveys by reputation and by recent performances in ACDA regional and national conventions (as seen in Appendix A). The regions dictated by the American Choral Directors Association or, ACDA, were used to measure equitable distribution. No more than twelve and no less than ten surveys were sent to each of the ACDA regions: central, east, north central, north west, south, south west, and west (as seen in Appendix A).

3. Response

The response was slow and several reminder e-mails were sent to encourage the survey participants. After the survey closed, the individual regional return percentage varied greatly:

Region	% Response
Central	33%
East	20%
North Central	72%
North West	20%
South	70%
South West	50%
West	33%

Table 1

There were seventy-five surveys sent out and thirty-two responses. The total response rate was forty-two percent.

4. Overview of Results

Doctorate Granting	
<i>University</i>	<i>Votes</i>
Florida State University	16
University of Illinois	14
Michigan State University	8
University of Michigan	8
Louisiana State University	8
Masters Granting	
<i>University</i>	<i>Votes</i>
Westminster Choir College	13
Northern Arizona University	5
San Jose State University	5
Bachelor Granting	
<i>University</i>	<i>Votes</i>
St. Olaf College	30
Concordia College	21
Luther College	16

Table 2

I. BACHELOR GRANTING INSTITUTIONS

A. Interviews with Concordia College

1. Introduction

The following information was collected through personal interview on June 25, 2002. Interviewed were: the director of choral activities, Dr. Rene Clausen, the director of the school of music, Dr. Robert Chabora, and the manager of musical organization, Ted Horan. Each interview was guided by a list of questions listed in Appendix B.

2. Interview with Mr. Horan, Manager of Music Organizations

Ted Horan plays an important role in the activities of the choral program at Concordia College. Mr. Horan was given an individual interview to help clarify what he does and how his position has come to be so valuable to the choral area. Dr. Clausen spoke about Mr. Horan in his interview: "Ted does a lot, if we didn't have that [position] I am sure that we would have less significant opportunities." Given this information, Mr. Horan's interview begins below.

What is your job title? What are your duties?

Manager of music organizations. I am responsible for managing all music ensemble tours. I am directly responsible for the Concordia Choir tours, in addition to producing the Christmas Concerts and managing Concordia recordings.

Discuss the different ways in which your position provides financial support to the music department (choral area)?

This position allocates resources toward raising money from outside sources either from touring, recordings, or large concerts. We raise a significant amount of money through touring and recordings. The money made during

the Concordia Choir tour makes it possible for the band and orchestra to tour.

From where does your salary come?

The money is currently allocated out of the music budget, although I am trying to sever ties with the academic department and work through the development department. This will allow me to be a marketer, promoter and event planner responsible for the touring and management of the ensembles. Touring and event planning is not always understood by the other faculty. There have been conversations regarding the amount of money given to promotion while some faculty have not been given any money to strengthen their area. This change in funding would allow for separation between the academic monies and the development monies.

If you had to defend your position to the president of the college, what would you say?

It would be difficult to say. I have never had to defend this position to anyone. The administration seems to understand the value of this position. They attend concerts where we have a full house, or they will attend a concert in Norway where the cathedral is full and the King and Queen are there. That did not happen because we put up a poster or two – it happened because I worked hard and my staff worked hard. They understand the value of marketing and promoting.

Now, in the “good old days,” all we had to do is say that the choir is coming to town and hosts would stand in line to have a student stay with them. It’s not that way anymore. People have tight schedules and every college choir in the country tours.

We have close to 1,000 students in the ensembles and taking lessons. There has to be some organization to it. To think that this position is unnecessary would be a horrible mistake.

Discuss the process for setting up a tour.

In most cases, I start planning two years in advance. First, I approach people with whom we have worked in the past. If they are unwilling to host us, then I proceed to cultural board associations within the community. I contact choir alumni, choral educators, I have even gone to the chamber of commerce in local communities that we want to be in.

Once we find someone that is interested, the first concern is the performance hall. Will it accommodate our group, not only size, but acoustically? They could have all the money in the world, but if it doesn't work acoustically, we are not going to go there. Then we work out the finances. We work out an agreement so that we receive either a flat fee or a percentage of the ticket sales. We then begin the marketing process. Months in advance we send our posters and get the news releases out. If every step in the process works . . . it's really cool.

How do you ensure a good audience in a new area?

The key is to have someone working hard on the ground for you. If you don't have someone in that town who is passionate about getting people in those seats, it won't be successful. It takes a contact person getting the word out for you. Contacting local choirs and directors is essential.

If I do not have someone in the area, I have the budget to hire someone to do this type of promotional work for us. I will often use an advertisement buyer. I would venture to say that what we do here at Concordia and at St. Olaf is considerably more savvy than most college choirs.

How does the advertising budget work? How important do you consider advertising? Where does the money come from?

If you are going to make \$ 10,000, you should spend at least twenty percent of the projected revenue in advertisement. You need to advertise. If you do not advertise, then you are just depending on word of mouth. If you have someone working hard for you on the ground it is important to support them as best you can. It is all about the "full meal deal."

One of the best mediums is radio. It is less expensive than newspaper. We have a touring budget given annually.

Discuss the Concordia Recordings. How much of a financial impact does that make?

Concordia College was the very first college recording company in the country. It was the "brain child" of my predecessor, Gordon Moe. It started about 11 years ago. We try to release a recording every year. The money that is made from the recording goes to the music department. It covers the expense of production and helps cover other deficits in other areas.

Closing thoughts?

We are not in the business to make money. We really just want people to hear the choir. Profit is a by-product of this effort.

Mr. Horan stresses the importance of ensuring a quality touring experience, if the school chooses to tour. He also suggests developing recordings as a better way to build a reputation and earn money for the department.

3. Interview with Dr. Chabora, Chair of Music Department

What percentage of the music department's operational budget is allocated to the choral area? Eliminate all staff and teaching assistantships from this number. I am trying to find out exactly how much money the choral area is given to run the program for that year.

The choral area was given \$ 11,000 last year. This equals nine-percent of the total operational budget.

What is the total FTE given to the choral area?

There are three faculty members involved in the choral area. The FTE for the choral area is 2.00. There is also a jazz ensemble, but its FTE comes out of the jazz area.

Were the designated choral rehearsal spaces designed specifically for that purpose? How old are they? Are they adequate?

The music building addition, which holds the choral rehearsal space, was completed in 1999. It was designed with choral rehearsal in mind, and has not received any complaints.

What are the typical number and size of the undergraduate scholarships? Please specify in the percentage of tuition covered.

During the 2001-2002 school year, the amount of performance scholarship money given out is \$67,000.00. There are several types of music scholarships Concordia College offers. Total combined music scholarships given out equal \$363,685.00, which puts Concordia College in the sixtieth percentile of scholarships given. These are the music department scholarships, not just the voice or choral scholarships.

It is the philosophy of the department to give equal amounts of scholarships to each performance area of the department, providing strength throughout

the music department. Scholarships are divided into several categories, first the music performance scholarships. They total between \$ 1,500 and \$ 3,500. Depending on merit, the total given out in this type of scholarship is \$67,000.

The next type of scholarship is the bachelor of music scholarships. They are give to the bachelor of music students to balance the cost of the lessons required for the degree. Each student is given \$270 per semester per half-hour lesson taken, the total amount given in this type of scholarship is \$13,360.

The final type of scholarship is the named scholarship. These are scholarships provided by donors outside the college of varying amounts. This amount for 2002-03 was \$128,000.00 and included about 80 scholarships. They range from modest amounts of several hundred dollars to several thousand dollars. The faculty provides a list of deserving students and the admissions office makes the final decisions.

Who controls the allocation of those scholarships?

The office of admissions controls the allocation of the scholarships. The music faculty provides recommendations to the office of admissions, which are sometimes overridden by the need of a student. Concordia College's mission first assists the student in need. This has, in some ways, frustrated the ability of the college to raise the level of student talent within the school of music.

Is there a touring policy in place for the music ensembles?

Yes, the Concordia Choir tours nationally and internationally every other year. The Chapel Choir tours regionally every year.

Does the choir have an advertising budget? If so, how much?

There is a separate budget for touring handled by the manager of music ensembles. He can tell you more about that. There is nothing in the operational budget specified for touring.

In your opinion, how much does the national recognition of Dr. Clausen impact the choral program?

It's tremendously important. I think it is a distinct advantage – it would be to any university to have someone of his caliber. I think it is immeasurably important.

How valuable do you view touring in the success of this choral program?

Extremely important. There is no other test for making good music other than preparing the music for listeners. There is no other venue for which music making becomes better in so consecrated a way. There is nothing better for recruitment for the college than sending out well-prepared ensembles. The students learn a great deal about social interaction, they learn a great deal about themselves, they learn a great deal about culture . . . second to none in terms of time invested.

In your opinion, what is most important for continued success for this choral program?

No one thing stands out as being more essential than the others – all are pivotal. The importance of keeping Dr. Clausen, maintaining the financial commitment from the college, recruitment, dedicated teachers, campus community that supports music . . . Were one of those things to collapse, it would make it difficult to maintain the standards.

Closing thoughts?

Dr. Chabora discussed the importance of the choral area being the anchor of the music department for future generations. He expressed his gratitude for the “abundance of joy” that he has experienced during his time at Concordia. He discussed the effect that being a liberal arts college has on the music department.

4. Interview with Dr. Clausen, Conductor of Concordia Choir

What recruitment techniques do you employ?

The cost of tuition has put students in the position to “shop” for schools that will give them the most aid. Concordia College is now over \$20,000.00 a year to attend and it still is one of the least expensive private schools in the area. Concordia is aggressive in giving student financial aid, but students and parents come in and reduce the choice of school based solely on the cost. It is important to keep in mind the quality of education. I try to stress the quality of education at Concordia College. I make sure all students who are interested in pursuing choral music at Concordia leave with a Concordia Choir CD in their hand. I tell them to have the courage to make sure it is not strictly a financial decision. Yet, you cannot just talk philosophically, as a parent with kids in college I know how difficult it can be. I work hard with the financial aid department to increase the amount of money they will let us give out. The students who are looking seriously at coming to Concordia are typically also looking at St. Olaf College and Gustavus Adolphus College. These students are not typically looking at the University of Minnesota or other state schools – they are looking for a liberal arts education. The same four or five schools compete for the same students. Concordia is still one of the least expensive of the MIAC schools. I try to appeal to their broad sense of musicianship. One hopes that the buildings do not have too big an impact. It really has to be about the program and the faculty. The faculty are the strength of an education. But we are in a visceral world and the buildings unarguably make an impression. We are so much better off now that we have completed our renovations.

What role do you feel the literature selection plays in the success of this program?

I think it is defining, in some ways. The literature that is selected defines what kind of choral program the school offers. I have recently reflected on my approach to literature selection. I came to realize that I was not playing to the audience so much as I was to the choir, and that has always been my thinking. I realized that it is important for me to continue to select what I feel is the best choral literature. If I began to “kowtow” to the audience and get into entertainment issues, it would frustrate me over the long turn. I need to be myself and this is the music that I resonate with. The students love the literature and have grown to love the challenge of the literature that I select. So I stick to my guns on this issue. We do a wide-ranging scope of literature.

When we go out on tour we don't perform all of the works and it is still around two hours of music. I work very hard at programming to make sure that the students and audience are challenged and satisfied. The literature that you choose is the way that the choir shapes its identity. It is through the music making that the choir forms its identity. Everything else that happens is extrinsic. The music is at the heart of what we do. I think that you can get in trouble if you do not do that. If you start making other issues the goal you get in trouble.

From a teacher's perspective, the student that spends four years at Concordia receives a complete education in the significant choral repertoire. We are known for our work in the a cappella genre, but we also do much of the choral orchestral repertoire. Every year at the oratorio concerts all choral students are given the opportunity to sing a major work. At the Christmas Concert students sing excerpts of choral orchestral repertoire. Over the four years a student spends at Concordia, the choral student leaves with a wide understanding of choral literature.

What is the structure of the program?

Freshmen Choir (a selected mixed choir of first-year students), Cantabile (freshmen women's Choir), Bel Canto (upper class women's choir), Chapel Choir, and Concordia Choir. There is also a vocal jazz ensemble that is a part of the jazz department. All music major students must be in another major ensemble to participate in vocal jazz.

How does that affect the success of this program?

The current choral ensemble set-up has alleviated some of the identity issues of members in the ensembles. No choir feels as though they have less value than the others.

Are there admissions requirements that you consider difficult for the choral program?

None that I feel are unnecessarily so. It does limit some of the students we see for music scholarships, but I support that decision. The students must have at least a 3.0 GPA. I structure the audition process of the choirs with the consideration for the academic success and academic growth of the students. Choir is a commitment of time and if you are on the bubble or on the edge academically, this is ultimately not going to work very well. It also tells me a lot about their personal work habits. I keep track of the Concordia Choir students' academic progress and use this as a guide. It helps in the fight to get students out of classes for tour. The collective grade

point average for the Concordia Choir is 3.3. There are 37 men and 37 women in the Concordia Choir. This is a nice grade point average for the choir's students.

How important do you feel advertisement is to your program?

It is significant. I look at my alma mater, St. Olaf, and see what happened there. How did that rise over the years? It was really a 50 % proposition. The personality of F. Melius Christiansen was strong – he had instinctive leadership skills. His combined musical skill with his strong personality was a good blend for a choral leader.

However, fully half of the success of that organization was a man named P.G. Schmidt, who was the manager. It was F. Melius's vision that the choir needed a manager to develop everything extrinsic of the music. I am sure that without P.G. Schmitt it would have been just another nice liberal arts school. You can't possibly do all the work it takes to develop a fine choral instrument and do all the other work at the same time.

One who is going to be good at creating art is not necessarily the same type of personality who is good at business. If we did not have this position, I am sure that our students would have less significant opportunities.

I do think that the advertising and promotion of the choir has more influence on the high school conductors than it does on the students. In some ways it affects students, but if you can make a strong impression on other conductors you will in turn get their students into your program. The high school students trust the opinion of their conductor and that conductor has a great influence on where the student chooses to go to school. You want to have their respect by performing at state and national conventions. Those kinds of promotional efforts are valuable.

What types of rehearsal techniques, warm-ups, do you employ?

The development of the ear is of utmost importance. The systematic development of a critical ear over an extended period is very valuable.

I try to use warm-ups that hit several areas: physical, vocal, mental, and pedagogical. I try to make my warm-ups unpredictable every day. Physical – stretching, to get the large muscle groups going. This is the most consistent and predictable portion of the warm-up. I warn against making all warm-ups the same. Vocal – starting in the middle of the range and working out. This is the voice building time in rehearsal. Mental – I do rhythmic exercises, interval exercises. Pedagogical – what you do to believe

it is important to think of the warm-up as an opportunity to “build the sound” and not just warm-up.

I will change depending of the repertoire for the day. If we are working on romantic music, I will try to work to get a warmer darker sound in rehearsal. If we are working on something German, like Bach, I work to get a little bit brighter sound. If we are working on a piece of twentieth century music, I might have them sing whole tone scales or work on chord clusters getting their ear prepared for the rehearsal. The warm-up period moves into the pedagogical period, which then moves into the music.

In terms of rehearsal techniques, one of the most important things is consistent expectations – to come prepared to the rehearsal and have the same expectations every day. My students know that it is part of their job to “leave it at the door.” This means that every day, no matter if they are having a good day or a bad day, that the expectations for the rehearsal are always the same. It is also important that my mood stays the same as well. This is the way we are going to do choir every single day. This has a huge impact on their focus every day. The students adapt to your mood. I know that it happens a lot with high-school students – they have very moody conductors, so they don’t have a consistent framework of response. Choir is a time when we go in and get a lot of work done. I think that has a lot to do with what you accomplish as a choir.

Another thing that I keep in my mind is the rule of thirds or the golden proportion. The mind is still warming up in the first third. The most intense work is done in the second third. In the third, the mind is cooling down. Another way of thinking about it is familiarity towards unfamiliarity towards familiarity.

You, as a director, are constantly evaluating. It is like you’re manipulating a 500-piece puzzle, constantly evaluating where you are in the completion. The younger conductor is prone to cut down the trees instead of shaping the forest. Sometimes you have to let a piece take shape. You have to look at the long-term and the short-term goals. I am always thinking in the long run, the short run, and the medium run. What needs to be ready? How do I keep the whole process going?

Do you regularly collaborate with the other music ensembles?

Yes, every year there is an Oratorio concert and a Christmas concert where the choirs and the orchestra combine and work on choral orchestral literature.

How valuable is that collaboration?

I think it is crucial. It is important for all the students to work with different conductors. At the Christmas concerts, all of the students will see three different conductors, which brings three different perspectives. The orchestra sees two choral conductors and the choirs get conducted by an orchestral conductor. I think this is very broadening for our students. If we did not take the time to work with each other, our students' experience would be much less rich. I see the collaboration as a strength for our students. We expand the color in the tapestry. Rather than having one color in the tapestry, we bring many colors. We all have our strengths and we all have our blind spots. I also think that its good for the ensembles to get to make music together.

What is the percentage of music major to non-majors in your top ensemble? Of the music majors, what percentage are music education and what percentage are performance?

Consistently, it is between fifty and fifty-five percent music majors to non-majors. What is surprising is how consistent it is. We have more music education than performance.

What is the percentage of music majors to non-majors in your program?

More non-majors – about seventy percent to thirty percent.

How significant of a role do you feel an annual tour is to your program?

I would quit if they didn't have it. I guess that is saying that it is pretty significant. For many reasons, the touring tradition brings a variety of benefits to the college and the students. If you do a program just once, it doesn't have as much musical significance. Having the ability to live with the tour music and perform it fifteen times provides the opportunity for significant musical growth. If you spent half a year or more learning and perfecting a program and only got to perform it once, it would be very unsatisfying. The perspective of the undergraduate liberal arts education is magical. Once you get to graduate school, the perspectives change. The graduate experience is different and it needs to be. You are studying a lot of literature and performing it once. Often the level to which you perfect something will not be the same. You will do more concerted music and it is wide ranging in terms of five centuries of choral literature.

How significant of a role do you feel ACDA performances are to your program?

They tend to be more important to the administration and Ted than to me. It depends on the perspective that you go into it with. It is important to keep your perspective on these types of performances. It doesn't change who you are. I go into it the same way that I go into a chapel or a tour concert. If you can look at the performance as sharing what you do and maintain your perspective, then I think it is helpful. It can then be about the sharing of perspectives. How does this choir sound? How do they approach this literature? It can be a good tool for you to share what you do with ACDA. The danger of these performances is to strut, and that seems to happen a lot. I find that distasteful. At the same time I am a very strong advocate for ACDA in terms of its educational offerings. Gathering choral musicians together is a great thing because of the learning and sharing that happens. I am a great fan and have always been a member of ACDA. I have never been in a leadership position, but I am not really interested in that.

I would rather sing for a state or regional convention, as they would be helpful in recruiting. Yes, we will get students from all fifty states, but not so many. The directors that will send you students are likely to be at regional and state conventions and it is important to let those people hear what is going on. Most of my kids come from this region. We do get students from thirty states, but the majority of students come from this region. I don't feel that we really recruit strongly at national conventions. It does happen, but not on a large scale.

You look at a national convention and it is a competitive entry to get there, so it does indicate an accomplishment at a certain level. That's all very good . . . It is just not the end all. It does not mean that you have arrived anywhere. It means that you are fortunate enough to have that experience. It can be valuable in those terms. I think that it is valuable and it is good, but it is not a defining moment.

How many choral faculty are there?

Two full-time.

Do you have an assistant?

Ted as the manager, but no secretary or anything.

How large a role do you feel the strength of the area public schools play in the success of your program?

They play a large role. Minnesota has had a strong choral tradition and that effects the students that come to Concordia. If you look at the state of Minnesota, I can name strong choral programs in every region of the state.

In your opinion, what is the single most important factor in the continued success of this program?

The ability to continue to change and adapt with the future. You have to keep one foot in the past and one foot in the future. There are times that older alumni want you to stand still in terms of literature – they want to hear more hymns or spirituals. I think that if you would do this, you would loose your program in a couple of years. You have to find the right balance in literature selection. As soon as you stand still in terms of literature, you are in danger. It is important to maintain relationships with students and administration. It all falls under the basic umbrella of the pursuit of excellence. You need to be aware of students. You need to be aware of your relationships with administration. So there are all of these tight ropes to walk, but if I had to sum it all into one statement it would be a student written mission statement. “The mission of the Concordia Choir is to uphold a sacred choral tradition through the uncompromising and unrelenting collaborative pursuit of musical integrity and spiritual expression.” I find that if I don’t follow that statement, I am not happy. And if I am not happy, the students are not happy. I am very happy to stick to this statement.

How many hours a week does the top undergraduate ensemble rehearse?

Seven and a half.

Of your music majors, where is the most likely next step?

Most go into teaching.

What is your accompanist situation?

Students.

How many credits are given for your top undergraduate ensemble?

A full load at Concordia is 4 credits. Choir is worth .25.

What are the credit requirements for graduation?

Students need to be in an ensemble every semester.

Is there any limit to the number of ensembles that a student may participate in?

The way that the schedule is laid out, no student can be in any of the top ensembles at the same time. They meet at the same time. Some students are involved in a chamber orchestra and choir. It is not really possible to be involved in any more than one choir.

Closing thoughts?

I would like to underline the relationship between the crucial players of the department and administration particularly. You can be the greatest talent in the world, but unless you can get these people to support you and your program, it will be difficult. Financial support and programmatic support are essential in the development of any program. All of the practical aspects of your program; risers, concert programs, robes, etc., are critical to the success of your program, but they take dollars to make all of that go. I think it is crucial to have these people working toward the same goals. Administration needs to see what is in it for them. If the school can take ownership in the choral program, the choral program will be in a better place.

B. Interviews with Saint Olaf College

1. Introduction

The following information was gathered by personal interview on June 18, 2002. Interviewed were the director of choral activities, Mr. Bob Johnson, and the department head, Dr. Dan Dressen, and the head of the choral area, Dr. Anton Armstrong. Each interview was guided by a list of question listed in Appendix B.

2. Interview with Mr. Johnson, Manger of Music Organizations

What are your duties? What is your title?

Title: Manager of Music Organizations and Assistant to the Music Department Chair. In short: Run the record business, manage the tours.

Tell me some of the ways that your position has provided financial support to the college, and music department.

Just filling out the NASM report for this fall. Last year 2001-2002, the music organizations earned \$ 770,270 through tour ticket sales, St. Olaf Records, and Christmas Festival. Costs of student tours: \$635,000. Not many (any) do this!

Who pays you?

Administrative line item. Ten percent of my salary is paid by St. Olaf Records, the remainder is a line item, I think!

If you had to lobby to try to create a position similar to yours at a new school, what would you say?

I certainly would tout the numbers above. I could wax on this for hours. I do like the way my position reports to two bosses: one is VP for College Relations, the other is the music depart chair/dean's office.

Discuss your process for setting up a tour.

We have 5 cycles. Northeast (New York and Boston end points), Southwest to northwest (Fly to AZ, drive to Cal, Oregon and Wash state then fly home from Seattle, southeast (Georgia and Florida), middle eastern US

(Washington, DC and the Carolinas). So, when I know what direction I'm going, I lay out the dates, and start to plot a path . . . all pretty simple and easy. Then I go through my folder of "requests for concerts" and start filling dates with sponsors. Pretty soon, "Voila," I've got a tour.

How do you ensure an audience in a new area?

Publicize the heck out of it. Identify our constituents in the area and go after them in the proper priority. Is it Lutheran territory, choral music territory, or alumni territory?

Discuss the advertising for the St. Olaf choir. How important is it? Who does it? From where does the money come?

We hire a PR firm in New York to handle pre-concert media promotion, we hire a consultant to handle paid advertising like newspaper ads, and just this fall we've hired an outside consultant to be our "audience development coordinator."

Tell me about St. Olaf Recordings. How did it come about? How much financial support does it give the choral department?

Sold that first record on the 1978 tour over the objections of Kenneth Jennings and now \$2,000,000 later, we have a nice little business. Add up the income from income producing budgets like Choir tour, band and orchestra tours, St. Olaf Records, and Christmas Festival and it comes to \$770,270. Add up the expenses, the difference is what it costs the college. While the income doesn't directly help the choral or music dept, it does mean that we can run a business of over \$800,000 for next to nothing. The figures are more complex and less exact than I'm giving you.

Closing thoughts?

Some days it's a great job, some days I honestly would quit if I had another offer! In the long run, it's the students who make it worthwhile.

3. Interview with Dr. Dressen, Chair of Music Department

What percentage of the music department's operational budget is allocated to the choral area? Eliminate all staff and teaching assistantships from this number. I am trying to find out exactly how much money the choral area is given to run the program for that year.

Thirty-five percent of supplies part of the operating budget.

What is the total FTE given to the choral area?

1.7.

Were the designated choral rehearsal spaces designed specifically for that purpose? How old are they? Are they adequate?

There are four spaces used for choral rehearsal. The choir room and a shared choir/orchestra room, both built in 1976 and very adequate. The smaller recital hall is used as a rehearsal space, built in 1985 and moderately adequate as a rehearsal space. The balcony of the Chapel also serves as an occasional rehearsal space, built in the 1950s and moderately adequate.

What are the typical number and size of the undergraduate scholarships? Please specify in the % of tuition covered.

The comprehensive fee for 2002-03 at St. Olaf is \$26,950.00,

Three levels of Music Scholarships:

1. \$3500.00 (renewable for years 2-4) 35 offered/21 accepted.
2. \$2500.00 (renewable for years 2-4) 51 offered/32 accepted.
3. \$1000.00 (renewable for years 2-4) 37 offered/24 accepted.

Who controls the allocation of those scholarships?

The voice faculty, which includes the choral faculty, control the allocation of scholarships to vocal students. Negotiated with the whole scholarship committee, which includes faculty from every component of the department.

Is there a touring policy in place for the music ensembles?

Yes.

Does the choir have an advertising budget? If so, how much?

\$20,000.

In your opinion, how much does the national recognition of your conductor impact the choral program?

Very much, both for the recruitment value and the connecting with the national choral network.

How valuable do you view touring in the success of this choral program?

Extremely valuable. It is very much tied to the identity of the choral program.

In your opinion what is most important for continued success for this choral program?

Musical and managerial leadership that challenges and inspires the best from the ensembles and institution (department and college).

4. Interview with Dr. Armstrong, Conductor of St. Olaf Choir

What recruitment techniques do you employ?

I feel that the festival appearances are a major recruitment opportunity. In discussions with the admissions office, they feel that the festivals have been “a major influence” for students to come to St. Olaf College. I strategically accept invitations based on the opportunity for recruitment and the visibility of the St. Olaf Choir in recent years. I try to pinpoint specific programs and teachers and let them know I might be interested in their students coming and singing at St. Olaf. I look primarily at the male students.

St. Olaf also provides a “Choral Day.” It gets students on campus and provides them with a variety of activities to get the student acquainted with St. Olaf. The visibility I receive through guest conducting and festivals has been “pivotal” in recruitment. Although I am very busy, I work as much as possible on recruitment.

What role do you feel the literature selection plays in the success of this program?

If people have only known about St. Olaf through reading the first chapter of the Decker/ Herford book and they think that the choir has one sound and one focus, people are impressed with the breadth of what we do at this place now. I think that St. Olaf, Concordia and Luther have really set a new paradigm in terms of the image of what many people expect from the upper mid-west college choirs in terms of their sound, repertoire, and understanding performance practice.

I give credit to Ken Jennings for starting that and having to move beyond the tradition that was set by the Christiansens. It was a wonderful tradition, but needed to continue to evolve. The uses of secular music and instrumentalists were necessary steps in that development. I think that the students and the choir greatly enjoy doing a more diverse range of

repertoire, and that is felt by the audience. So, I think that now people look at St. Olaf as not just some relic of choral history, but as a place that is alive and at the forefront of choral music.

What is the structure of the program (men's, women's)?

St. Olaf has a Women's ensemble, Men's ensemble, and Chapel Choir.

How does that affect the success of this program?

Students have the advantage of having several different accomplished conductors. I feel the options given by St. Olaf choral program enables students to select the choir that best fits their life. There is no pressure on students to be in any one choir because we know that the students will receive a quality choral experience no matter which choir they are in.

Are there admissions requirements that you consider difficult for the choral program?

The students are held to a high academic standard. It has happened several times where a very talented student has participated fully in high school. Maybe they did a musical and sang in several choirs but only averaged a B during high school. Those students will often not get into St. Olaf. Even if they make it through the music department, they still have to get through admissions. I would like to see the admissions people look at the totality of a student. I would love to have a more ethnically diverse student body. To be a college of the church, you need the diversity of people here to be representative of what that means. I know this choir would sound different if I had six or seven more African American and seven or eight more Latino students. I know this choir would sound different, but what I do have here is very bright students. What they may not have in vocal moxy they can figure out. Our students work hard, but not because they have a driving conductor. It is quite the opposite. I receive my inspiration as much from the students as they might from me. Their desire for excellence is something I have encouraged. I don't have to beat it into them. They want to be the best they can be. They sing as a soul that has a servant's heart. That is what separates our students apart. That you won't find at many schools.

What types of rehearsal techniques, warm-ups do you employ?

I strive to achieve Bel Canto singing. I look to communicate text. There is a lot of work done to try to employ the most flexible type of singing that is built of the light mechanism, not the chest mechanism. I try to achieve a variety of colors. I try to achieve integrity with every work we perform. I

don't like to use the word authentic because I don't think that is possible and even if it were, I am not sure that we would like it. I like to think of it as integrity. I think that we are trying to leave the so-called sacred St. Olaf sound. I stay in the realms of healthy and beautiful singing that these choirs have always known, but I think that the Palestrina needs to sound one way, and the Bach needs to sound another. And when we do a gospel or Latin American piece, the language is going to affect the sound and I need to allow that to happen. It is important to me that these singers have tremendous ears. With the amount of a cappella singing that we do, it is necessary for these singers to be sensitive to text and intonation. I try to get the group to a common way of thinking. They receive vocal training in the private studio and I try to get the choir all on the same page to get the singers on the same page.

Do you regularly collaborate with the other music ensembles?

Yes. The Christmas Festival brings the organizations together on an annual basis. The St. Olaf Choir is on a regular collaborative schedule with the Minnesota Orchestra, and we have done some work with the St. Paul chamber Orchestra. Twice this year we have had the opportunity to share concerts with the band and orchestra.

How valuable is that collaboration?

Any time you can make musical community, it is an incredible opportunity for understanding. It also helps to keep the lines of communication open between the conductors of the major ensembles. It creates a good bond and community for the school of music. It also provides us with the opportunity to perform some of the great choral orchestral works in the repertoire.

What is the percentage of music major to non-majors in your top ensemble? Of those music majors, what percentage are Music Education and what percentage are performance?

It varies, but on average it is around 65 majors to 35 non-majors. Of the majors, the music education is larger than the performance area.

What is the percentage of music majors to non-majors in your program?

It is much less.

How significant of a role do you feel an annual tour is to your program?

It's the thing that put this place on the map. In today's world, to be able to recreate a concert multiple times is an invaluable learning tool. It strengthens the voice as long as it is healthily produced. It is important to witness how a piece will change and evolve over the course of the tour. It's a wonderful gift. When you're in a situation where you don't tour, you maybe get to do a concert once or twice. Usually you feel the first performance is a dress rehearsal.

In a larger mission of what the college is about, it enables us to spread the word of what St. Olaf is about. More important for me, it is a model for the music educators and church musicians as to what is possible.

We are also able to proclaim the truth as we see it, as children of God. Knowing that many who hear us come for what they believe will be great art, they don't expect to go beyond that. That to me is the real joy. We are not evangelizing, but you set it out there and you say . . . this is who we are, this is what we believe and we want to share it with you.

The tours continue to inspire people. That's what Christiansen did 80 years ago. He raised the whole bar [of choral music] so that choral music could go in Carnegie Hall. He showed that choir could be worth the same energy and efforts of a promoter that the great orchestras were... and that's what touring did. We would still be singing in little churches and great sacred music wouldn't have a place in the great concert halls. That's what Christiansens did, and that's what we do when we continue to take the choirs and not just sing in churches. When we go into the large concert halls, we make a very definitive statement about what the totality of art is to be. Not the secular and not the worldly alone, but that the great art of faith has a place.

How significant of a role do you feel ACDA performances are to your program?

It helped us establish that St. Olaf Choir is a living and inspiring choir, not just some relic that you read about in the history books. This is important for people to understand what is going on here. I think there is a whole generation that has never heard the St. Olaf Choir.

Do you have an assistant?

BJ Johnson's concert office and his secretary. The music library handles the choral library.

How large a role do you feel the strength of the area public schools play in the success of your program?

We still get a large portion of our students from Minnesota, although we are the most geographically diverse of all of the Lutheran choirs. I focus on the strongest programs in Minnesota and establish relationships with them.

In your opinion, what is the single most important factor in the continued success of this program?

An uncompromising standard of teaching by my colleagues . . . not only the choral faculty but also all of the departments of the music department. Another important aspect is having kids with an unrelenting work ethic. The only thing that holds back these kids is the quality of my teaching.

Understanding that we are stewards of this program. Leaving the choral program as good if not better than it was when we came. The history of the program does not stop here but flourishes on.

How many hours a week does the top undergraduate ensemble rehearse?

Five days a week for 90 minutes. The students get many Fridays off because of my travel schedule. We have a plethora of rehearsal time and I am thankful for it.

What is your accompanist situation? (Staff, student, none)

Students or myself. Occasionally, I'll take Dr. Fergusson on tour.

How many credits are given for your top undergraduate ensemble?

None. It speaks to how we want people to view choral singing. You do it because you love the art. You do it because this is another way in which you understand truth. You do it as a response to your God. You do it to serve others. That, to me, is a lot more valuable way of creating a system of people that will go to their communities and join church choirs or community choirs for the love of the art. Not for what it will give me.

Is there any limit to the number of ensembles that a student may participate in?

No.

II. MASTERS GRANTING INSTITUTIONS

A. Interviews with Northern Arizona University

1. Introduction

The following information was gathered by personal interview on June 1, 2002. Interviews include the dean of fine arts, Dr. Burton, and the director of choral activities, Dr. Copley. Each interview was guided by a list of questions as seen in Appendix B.

2. Interview with Dr. Burton, Dean of the College of Fine Arts

What percentage of the music department's operational budget is allocated to the choral area? Eliminate all staff and teaching assistantships from this number. I am trying to find out exactly how much money the choral area is given to run the program for that year.

Nine point three percent of the operational budget for the music department was given to the choral area.

What is the total FTE given to the choral area?

There are two full time faculty in the choral area.

Were the designated choral rehearsal spaces designed specifically for that purpose? How old are they? Are they adequate?

The choral rehearsal spaces were designed for the purpose of choral rehearsal. They were built over 20 years ago and have been renovated within the last 10. They provide an adequate rehearsal space.

What are the typical number and size of the undergraduate scholarships? Please specify in the percentage of tuition covered.

I do it in conjunction with the voice faculty. We listen together as a committee. We score them and get together and average them. We look at GPA, letters of recommendation, sight-reading, listen to their solos.

We have out-of-state waivers and we have undergraduate in-state waivers. I can divide them however I want. I typically do it so that there are 11 or 12 fulls and 8 or 9 partials.

The in-state waiver can only be given out in two forms. One is a full waiver and the other is a partial. The partial is about two-thirds of what tuition is. Same thing with the out-state waiver – you can give a two-thirds partial waiver or a full.

Three Opera out-of-state scholarships. There are six in-state opera waivers. There are ways of breaking the scholarships up. A partial scholarship is two-thirds or full GTA=1 it is a .5 = 7500.00 which can be broken up. Scholarships are judged by committee and are given a numeric score.

Who controls the allocation of those scholarships?

Scholarships are judged by committee and are given a numeric score.

What are the typical number and size of the Graduate Assistantships? Please use Full Time Equivalence numbers.

The choral area has one. Starting next year we hope to have two. These are full. The assistantships here in the music office are \$7,500.00. You can also give out partials, if you want. The assistantships I can break up into different amounts. I can give one student a \$4,500 assistantship and another a \$3,000 assistantship. I can break it up however I want to. If you're getting an assistantship and you are coming from out-of-state, you get all of your tuition waived. But, you still have to pay in-state tuition. Twelve out-of-state waivers and seventeen in-state waivers can be divided. The graduate assistantships work 20 hours.

Who controls the allocation of those assistantships?

Dr. Copely.

Is there a touring policy in place for the music ensembles?

There is no touring restriction or policy in place for the choral area. When she's got the money to do it, she can go.

Does the choir have an advertising budget? If so, how much?

Advertising monies come out of the total budget allocation.

In your opinion, how much does the national recognition of your conductor impact the choral program?

I would say that it is highly significant.

How valuable do you view touring in the success of this choral program?

It is very good not only for the choral program, but also for the entire university.

In your opinion, what is most important for continued success for this choral program?

Two things. First, it is important to have someone in this position of Edie's stature. Secondly, we need to continue to work in the areas of recruitment.

Closing thoughts?

This program was built on certain traditions. It is important to maintain and continue the traditions of the past. Edie has decided to take back the original name of the top choir "Shrine of the Ages." We also have a madrigal dinner that has been a tradition for us.

It will also be important for Edie to maintain a high profile within the profession. It will be important for the choir to achieve consistent and repeated quality.

I would like to see a change in that I would like to see the University singers, Men's Chorus and Women's Chorus, used to draw the non-music major students into the choral program. I think that this would broaden the depth of the student population within the choral program.

3. Interview with Dr. Copley, Director of Choral Studies

What recruitment techniques do you employ?

I have been fortunate; this program was very successful before my arrival at NAU. I find that students seek out this choral program. I also have a number of colleagues from around the country who recommend their students for the master's degree here. So every year I have between five and eight prospective graduate students; I typically only accept two or three. I don't spend a lot of money sending out ads and fliers around the country to publicize the graduate program.

We target the undergraduates a bit more than the graduates. We send fliers to all the high school directors in the state in the fall. I also make the letter inclusive. It doesn't matter if the students are going to be music majors or not. If a student is considering NAU and they have sung in high school, we want to know about these kids. We also do some phone calling. When the students express initial interest, the department sends them a packet about the choral program. We also call and encourage them to set up an audition with us. So, we do some of the proactive stuff as well.

What role do you feel the literature selection plays in the success of this program?

It doesn't matter whether the program is an undergraduate or a graduate program. Literature selection is an important part of any strong choral program. It is important to expose the students to a wide variety of styles--standard choral repertoire like Bach, Brahms and Mozart, in addition to twentieth and twenty-first century music. It would be a real disservice to the undergraduates in this program to not perform this music. I think literature is very important, and I think that you have to do it all. It also is good for the graduate students to be exposed to various style periods . . . to sing them and conduct them.

What is the structure of the program?

There are a number of choirs in the NAU program.

Women's Chorale and Men's Chorale are used as training ensembles for first-year students and transfer students (music majors and experienced non-majors). These groups are conducted by the assistant director of choral activities.

University Singers is a mixed ensemble of some majors and non-majors. This choir is conducted by one of the graduate students.

Vocal Chamber Ensemble is typically 24-28 voices comprised of graduate and undergraduate students. I conduct this choir, and no freshmen are allowed in this ensemble.

Vocal Jazz Ensemble is a highly select group of eight to twelve singers. No freshmen are allowed in this ensemble, which is conducted by a graduate student.

Shrine of the Ages Choir is the top concert choir and main touring ensemble that I conduct. No freshmen are allowed in this ensemble.

Some years we offered an Oratorio Choir that is comprised of faculty, staff, and students. This ensemble happens occasionally in the fall; the group performs Handel's *Messiah*.

How does the structure affect the success of this program?

Because of the way the program is structured, there is a chain of progression for the students. The students musically grow with their experiences, and they are not overwhelmed. It is a goal of the program to ensure that our students are academically successful.

Are there admissions requirements that you consider difficult for the choral program?

There are several admissions standards required by NAU. A student can be accepted with two deficiencies, but no more. If a student doesn't fulfill the language requirements, and is behind in math and English, they will not be accepted. They must also have good ACT or SAT scores. Typically, we have students audition for the choral/vocal program with a relatively high GPA and good singing experience, i.e. high school choral experience and/or voice lessons.

What types of rehearsal techniques, warm-ups do you employ?

I don't have set warm-ups, but I do have a set regiment. I usually begin with something that is physical. Then we start the singing with something in middle voice using only one or two vowels. We work on basic onsets and basic breathing techniques. I then go to an exercise that moves a little quicker. I do some listening exercises--major, minor, whole tone, and chromatic scales. I'll also do some chord tuning examples. Then we will do some range extension exercises to get the tenors and sopranos comfortable. We do have some non-majors in the top ensembles, so I think it is important to get them ready to sing. I feel that I need to be a role model for the music education students in the ensemble. I also try to use the music as a basis for some warm-up material.

Several rehearsal techniques come to mind. When the piece is relatively new, I'll just introduce the students to a "chunk" of it. I like to try to rehearse different sections of the work at different times. I try to introduce the students to a piece of the music, so the students will relate to it quickly. I then give the graduate students opportunities to run sectional rehearsals.

I want the students to be musical all the time . . . that is something I always emphasize with these kids. I like to rehearse in small time increments. Ten

minutes is the max that I spend on any one spot of music. I usually put the music that is the best learned toward the end of the rehearsal, so that the students leave feeling positive about the rehearsal. I like to use the concept of “golden mean” to structure the rehearsal. Something energized or emotional happens at the “golden mean” and everything else builds to that point or away from it. I also keep a detailed log of each rehearsal to help rehearsal planning. I try to plan at least two days in advance. Some colleagues I know plan two months in advance, but I have not been successful doing this type planning.

Do you regularly collaborate with the other music ensembles?

Yes. Shrine of the Ages Choir performs a major work with the Flagstaff Symphony Orchestra every spring with the Master Chorale, which is my community group. In addition, we have worked with the NAU Orchestra.

How valuable is that collaboration?

I think it is very valuable for both grads and undergrads to work on major choral works every year. Doing the smaller octavos is important, but they really need to do the major works as well. The collaboration within the department is also very good for the faculty and the students.

What is the percentage of music major to non-majors in your top ensemble? Of those music majors what percentage are music education and what percentage are performance?

Majors to non-majors in Shrine of the Ages Choir is about 90 % majors. Of those 90% about 60% are music education, the rest are performance. In the whole program, however, there are more non-majors.

What is the percentage of music majors to non-majors in your program?

We usually have two hundred and fifty singers in the program, and I would say that 90 to 100 of them are majors.

How significant of a role do you feel an annual tour is to your program?

I think that it is very important. The students need to know that they are going to travel with the ensemble. I hate doing it, because of the logistics, but it is an important recruitment technique.

How significant of a role do you feel ACDA performances are to your program?

I think they are important, but I am not overly driven to do these types of performances. There are so many factors involved in ACDA performances – financing the trip, strength of the choir, the timing of the event, all of these have to line up for it to happen.

How many choral faculty are there?

Two full-time, tenure-track choral faculty.

Do you have an assistant?

I have a half-time morning secretary and a half-time afternoon secretary. The University pays for one and the other is paid for out of the choral budget. We also have students who assist in the office that are paid by federal work-study monies and student wage. Also, all the graduate students are required to work in the office 2 or 3 hours each week.

How large a role do you feel the strength of the area public schools play in the success of your program?

Many of the students in this area choose to go to schools outside of Flagstaff. I have had a few Flagstaff high school students, but many students have gone to other universities away from Flagstaff.

In your opinion what is the single most important factor in the continued success of this program?

If the administration came and said “we are going to have to cut the assistant director of choral studies,” that would be devastating. If the choral faculty was cut to one person, that decision would eliminate the majority of our ensembles and totally change the nature of this program.

How many hours a week does the top undergraduate ensemble rehearse?

The Shrine of the Ages Choir rehearses 5 hours a week (two 50-minute sessions and two 90-minute sessions). No rehearsals occur on Friday.

Of your music majors, where is the most likely next step?

Teaching.

What is your accompanist situation?

NAU uses student accompanists for all the choral ensembles.

How many credits are given for your top undergraduate ensemble?

All choirs are one credit hour.

What are the credit requirements for graduation?

All undergraduate students are required to be in a large conducted ensemble every semester of their degree program.

Is there any limit to the number of ensembles that a student may participate in?

The faculty typically limits the students to two choral ensembles per semester. There are some rare occasions when upperclassmen participate in Shrine, Vocal Chamber, and Vocal Jazz, but it is rare.

Closing thoughts?

For many years the choral department has had a good reputation. It is extremely gratifying for me to see young teachers from NAU enjoying and succeeding in the profession. Graduates of the program are out teaching and in turn encouraging their quality students to attend NAU. This cycle creates the stability that the choral program enjoys and is another important part of our undergraduate recruitment.

B. Interviews with San José State University

1. Introduction

The following information was gathered by personal interview on July 18, 2002. Interviews include the dean of the school of music, Dr. Ed Harris, and the director of choral activities, Dr. Archibeque. Each interview was guided by a list of questions listed in Appendix B.

2. Interview with Dr. Harris, Dean of the School of Music

What percentage of the music department's operational budget is allocated to the choral area? Eliminate all staff and teaching assistantships from this number. I am trying to find out exactly how much money the choral area is given to run the program for that year.

The choral area received \$17,000 last year and the total operational music budget was \$135,000. This is roughly thirteen percent. The choral area does other music fundraisers to raise money throughout the year. The school of music gets \$3.00 a ticket at the choral concerts, which goes into a general account for the department. If the choral department charges more for the concert, they get to keep any money above the \$3.00. The choral area will often have a "scholarship concert" where they will charge \$ 50.00 a ticket. The music department gets five dollars and the choral area gets forty-five.

What is the total FTE given to the choral area?

It is usually 2.0, but because Dr. Archibeque is on early retirement the FTE is one and a half.

Were the designated choral rehearsal spaces designed specifically for that purpose? How old are they? Are they adequate?

No, the choral rehearsal room was not specified for choral rehearsal. It was built in 1952. It functions adequately.

What are the typical number and size of the undergraduate scholarships? Please specify in the percentage of tuition covered.

The scholarships range in amount from \$250.00 To \$2,000.00 per semester. The Tuition at San José State University is \$1,800.00 per year. They also range in duration from one to four year allocation.

Who controls the allocation of those scholarships?

The scholarship committee gives the scholarships out on the recommendation of the voice and choral area.

What are the typical number and size of the Graduate Assistantships? Please use Full Time Equivalence numbers.

They can only offer assistantships after the students have been in residence for one semester. The department will often hire the graduate students as the lowest paid faculty position to circumvent this rule. The graduate students are considered professors at the lowest level.

Who controls the allocation of those assistantships?

The director of the school of music.

Is there a touring policy in place for the music ensembles?

Not currently. I want to get this under control. The choral area has been touring far too much in my opinion. We support local tours and performances at conventions. The choral area does a major tour on a very regular basis. This is counterproductive for the university to have the choral area perceived as the only ensemble to which is given these types of opportunities.

Does the choir have an advertising budget? If so, how much.

Not a specified number, but it is encouraged and supported within this office. I often encourage them to put advertising in conference journals and this office will cover the pay.

In your opinion, how much does the national recognition of your conductor impact the choral program?

Immensely. A great deal.

How valuable do you view touring in the success of this choral program?

I think touring for all groups is valuable . . . it is the (performing) ensembles that attracted kids. My philosophy in terms of promoting and marketing the school is that it is critical that they be of a high quality, and it's critical that they be seen as much as possible. I think we have to saturate this service area. I think we need to branch out of this area and perform at conferences as much as possible.

In your opinion, what is most important for continued success for this choral program?

Excellent voice teachers and excellent conductors are necessary. I would like to incorporate more opera opportunity for the students at San José State University. I am thinking more in terms of attracting voice people, not only choral singers. One of my goals is to increase the number of graduate students by fifteen percent over the next five years. The choral area has done well in the past. I have a dilemma with transition in from the new director of choral activities and the old director of choral activities. Once the transition is secured, I think the choral area will be a little more cohesive department.

3. Interview with Dr. Charlene Archibeque, Director of Choral Activities

What recruitment techniques do you employ?

We have several events here on campus aimed at recruitment. One is an invitational festival that I started when I came here thirty-two years ago. We invite six or seven high school or community college choirs to work with an adjudicator. We reach out to the best high school and junior college choirs in the state. Sometimes they have schedule conflict or budget issues and it is kind of hard. We don't always get the best choirs to come, but we are constantly reaching out to new choirs to come. This serves as an educational device for my students to hear all of these different choirs and to watch all these conductors work. It is important to let these students hear our choirs, so, this has been a big recruiter.

The second is scholarships. I contact the directors with whom I have built relationships over the years and encourage them to send their best students to audition for scholarships. Although not all of these students receive scholarships, I try to make contact with all the students and encourage them to come to San José.

Another area of recruitment is the workshops, clinics, and guest conducting appearances that I agree to. Probably the biggest source of getting talented

students is whenever you can conduct a California Honor Choir. This has been a big recruiter for San José State. I want to stress the importance of getting to know the area high school and community choir conductors. Going to the ACDA state workshop called "Echo." For years I was on the faculty there getting to know the choral directors, and making friends with them. Of course, going to the fall ACDA reading session, where two hundred choral directors from northern California come is also valuable. I, myself, was asked to do those sessions about three years ago, so I actually brought some of my singers with me and sang some of the pieces that I was reading in the sessions. Of course, I have gone to that every year, since I started it, myself, when I was northern California president.

Performing with our choirs wherever we can. We just sang at ACDA western division convention, we sang a national twice, so that people are aware of the program here. Going to professional conferences and area gatherings of choral conductors has been important in building the types of relationships that aid recruiting. I want to let people see the quality of work at San José State. We put our singers on display. We have some very talented singers here. When the choir sings well, everybody says, "Oh, I want my students to go there."

What role do you feel the literature selection plays in the success of this program?

I think that the choice of music is extremely important. First of all, it keeps the students interested. If you choose the right literature it creates its own aspirations for greatness. You don't want to do a great composition and do it poorly. So, it draws out the best in the singers. Also, you need enough variety in your literature to keep everyone interested. I think it's also one of the most important educational devices and that is to make sure students know music from the five style periods. They should understand the differences in performance styles, choral tone, and how to rehearse the music. Every piece has to be rehearsed differently. I also think that it is essential that you understand the audience for which the choir will perform. If they don't like the music, they will stop coming to the concerts.

What is the structure of the program?

San José State has three choirs. Concert Choir, which is the choir that most of the voice majors go into. Women's Chorus is a training choir for women. The Choralaires is the top ensemble. There are also some choirs that meet at San José which are not considered curricular. An alumni chorale meets in the evening. They serve as a performing choir for the San José Symphony. Because of the venue, we need a large choral force to sing with this

symphony. It was my goal to have the Concert Choir perform with the symphony and work with professional conductors.

Are there admissions requirements that you consider difficult for the choral program?

There have been a couple of requirements that have become a difficulty for the choral program. Specifically, the math and English requirements have been a little bit of trouble for us.

How important do you feel advertisement is to your program?

I think it is important. There was a time when the budget was so restrictive that we were not able to send out advertising and I felt like that had an effect on the program. With our new director, we have gotten back to advertising more aggressively. Who knows what really attracts the students. I think it is more word of mouth and personal contact rather than the [advertising] literature.

What types of rehearsal techniques, warm-ups do you employ?

Personally, I think it's my ability to conduct, so that saves a lot of time. I feel that a lot of people waste their time stopping and talking instead of using their hands to show what you want. I think my conducting skills are elemental. Two, I like to be singing all the time. I really want them to be singing as much of the rehearsal as possible. The majority of rehearsal is spent making music, and using the voice . . . not analyzing, talking about the music or many of things that other people do in rehearsal. Three, choosing important and enough concerts venues so that you always have an immediate goal. You know that you are going to be performing quickly, so you have to get the music ready. If I have a fault, it is too many performances, not lack of performances. The more they perform, the better they become.

I have gone from the "warm-up queen" to "you know, it's really not that important." I used to spend half of the rehearsal working on the right vocalize. I love warm-ups and I think they serve a viable function, especially with untrained singers. But, I have singers who already have found their voice or are working with their voice teacher. I find myself working less and less in warm-ups. I work on the tone through the repertoire. I used to constantly try to do different warm-ups every day, but now, after being in this business for forty-five years, I find myself using the same ones because I know they are easy and I know they work. I like the physical warm-ups that Jeff Johnson does. I really believe in the kinesthetic

and the motion. I think that is just as important for the untrained singer, church musician, or the average singer as it is for my typical singers.

Do you regularly collaborate with the other music ensembles?

I try to collaborate in different ways, with instruments and other voices. We try to bring in some adult orchestras and we perform with them. I try to choose chamber literature with instruments so my students get a chance to work with them. At Christmastime the last few years we have performed with the San José Chamber Brass. We have done several premieres with the percussion ensemble here.

How valuable is that collaboration?

I think that anytime you do something with other musicians and other conductors it is a growing experience. Your students need to see how other people conduct – that there are other approaches to the music. It also gives you the opportunity to do music you would not get a chance to do otherwise.

What is the percentage of music major to non-majors in your top ensemble? Of those music majors what percentage are Music Education and what percentage are performance?

I have has a unique situation here in the last several years. I have several students in who sing with me who are no longer students at San José State University. They are students who have graduated, or students who have transferred to other schools for different reasons, but they still want to come and sing in the San José Choral Program. This year I had thirteen non-students who were in the choralaires who enrolled through the continuing education department. In fact, there was a rumor started when we were in Hawaii that I used ringers in my choir. Well, these are not ringers they come to every rehearsal and they have to do everything that all regular students do, but they are not full-time students at San José State. So, I had thirteen non-students, fourteen music majors, five non- music majors, and four students in the graduate choral program for a total of 34 students in the Choralaires.

At San José State, there is no music education degree. The students who come to San José State are in a four-year music program with a one-year credential program through the education department. I see this as a great advantage to the future teachers. All of the music students receive the same treatment. They don't get second-rate teachers . . . they don't get second rate anything. They get all of our best. I think that the percentage of music students that will become teachers is about fifty percent.

What is the percentage of music majors to non-majors in your program?

We have around eighty percent music majors. We are a drive on commuter college. Students take only the classes required for their degree, then they leave college. They don't have time for electives.

How significant of a role do you feel an annual tour is to your program?

I divide the types of touring in two ways: The recruitment tour and the European tour. I think that it is important to do both types of tours. Students will come to San José because they know that they will be able to travel with the choir both domestically and internationally. I don't think that I could have built the program in the last twenty years that I have without touring.

How significant of a role do you feel ACDA performances are to your program?

I think that there is nothing as rewarding for the choir as performing for people who really understand and appreciate what it is they are doing. It's one thing to perform for the general public, people who love you, it's another thing to perform for people who understand how hard you worked to get there and the subtleties of your performance.

How many choral faculty are there?

Right now we have two.

Do you have an assistant?

We do, it's never enough, but we have a student who is paid to assist the choral department.

How large a role do you feel the strength of the area public schools play in the success of your program?

The key is to get the students from the best programs. San José has not had very strong public school choral programs. It has had a detrimental effect on our choral program.

In your opinion, what is the single most important factor in the continued success of this program?

I think it has to be the musical skill and personality of the person in charge.

How many hours a week does the top undergraduate ensemble rehearse?

Four hours a week plus occasional sectionals.

Of your music majors, where is the most likely next step?

Most of them go to graduate school or enter into the teaching credential program. A surprising number have gone out and got jobs without either the masters or a teaching credential because they are well trained and are good musicians. They get good, high paying church jobs or work with community choirs or they teach in private schools. So, a lot of them just go right on to good jobs.

What is your accompanist situation?

I normally use a student accompanist.

How many credits are given for your top undergraduate ensemble?

One unit per semester.

What are the credit requirements for graduation?

They have to be in an ensemble as long as they are taking private voice. They have to be in lessons until they pass their senior recital.

Is there any limit to the number of ensembles that a student may participate in?

No. The faculty would like to.

Closing thoughts?

It is all about hard work and dedication. It is a career that takes complete dedication. I don't see how anyone could do it and not be wedded to it. You just have to love what you are doing. You have to love the students, you have to love the singers, you have to love the music, you have to love being organized. If you are not organized, nothing happens. It is one of the most demanding professions I can think of. You're never done working. You are always looking for another piece of music, or you're on the phone planning the next performance. I love working with my students. That is the key.

III. DOCTORATE GRANTING INSTITUTIONS

A. Interviews with Florida State University

1. Introduction

The following information was gathered via e-mail and a phone interview conducted on August 30, 2002. Interviews are with the director of choral activities, Andre Thomas, and the dean of the school of music, Dr. Pierson. Each interview was guided by a list of question listed in Appendix B.

2. Interview with Dr. Piersol, Dean of the School of Music

What percentage of the music department's operational budget is allocated to the choral area? Eliminate all staff and teaching assistantships from this number. I am trying to find out exactly how much money the choral area is given to run the program for that year.

The choral area is given thirteen thousand dollars for the operational budget for the year. I am a little hesitant to give a specific percentage of the total operational budget.

What is the total FTE given to the choral area?

The total FTE is four and one-quarter.

Were the designated choral rehearsal spaces designed specifically for that purpose? How old are they? Are they adequate?

The choral space was designed in 1949 for the purpose of choral rehearsal. The space is adequate.

What are the typical number and size of the undergraduate scholarships? Please specify in the percentage of tuition covered.

Florida State gives out forty-eight undergraduate choral scholarships.

Who controls the allocation of those scholarships?

The recipients are selected by the scholarship committee. However, the voice and choral area makes recommendations.

What are the typical number and size of the Graduate Assistantships? Please use Full Time Equivalence numbers.

We give out ten quarter-time choral assistantships and they are chosen by the choral area.

Who controls the allocation of those assistantships?

The director of choral activities.

Is there a touring policy in place for the music ensembles?

There is no touring policy in place.

Does the choir have an advertising budget? If so, how much?

The choral area can use some of its operational budget for advertising if it chooses to do so.

In your opinion, how much does the national recognition of your conductor impact the choral program?

Critically important.

How valuable do you view touring in the success of this choral program?

It is important, however, it is not as important as the conductor.

In your opinion, what is most important for continued success for this choral program?

First, the continued employment of quality faculty in the choral area.
Second, setting up a choral endowment would ensure the choral area the financial support that it needs.

3. Interview with Dr. Thomas, Director of Choral Activities

What recruitment techniques do you employ?

I am beginning my 19th year at Florida State University. The techniques change over the years. Initially, it was crucial that I met all of the high school teachers and middle school teachers. Visit all of the programs to establish the fact that I was interested in their programs as well as acquaint

them with the fact that I was at FSU. Later, as my clinician activity increased, students began to come either because of participating in a clinic/festival, or recommendation of their teachers.

What role do you feel the literature selection plays in the success of this program?

The overall selection of repertoire is crucial, not only for the individual choirs, but for the program in general. It is crucial that students have experience not only with a cappella repertoire, but large choral orchestral works. In addition, they need a good variety of western art music as well as multi-cultural experience.

What is the structure of the program?

If you mean types of choirs, they are abundant. Men's Glee Club, Women's Glee Club, Choral Union (Non-auditioned Mixed), University Singers (auditioned undergraduate Mixed), Chamber Choir (auditioned graduate), University Chorale/Community Chorus (non auditioned Mixed), Madrigals (auditioned mixed), Opera Chorus (auditioned Mixed), Vocal Jazz Ensemble, (auditioned mixed), Gospel Choir (non-auditioned Mixed)

How does that affect the success of this program?

The success of the program is affected not just by that, it is the success of the performances, the professional success of the faculty, and the success of the alumni.

Are there admissions requirements that you consider difficult for the choral program?

No.

How important do you feel advertisement is to your program?

It has importance. We generally advertise in the convention Programs of ACDA and MENC. We only advertise in the state MENC journal for summer camps and in the National journals of both MENC and ACDA if we are introducing new choral faculty. This simply keeps us in the eye of the reader.

What types of rehearsal techniques, warm-ups, do you employ?

This of course is a very individual question. My warm-ups vary. They are based upon the need of the ensemble that I am conducting. The decision

and combination of vowels and consonants are specifically designed to address those needs (see Richard Miller structure of singer, chapter on nasal consonants). Then also I utilize warm-ups for focus of attention and to enhance the choirs' listening sensitivity.

Do you regularly collaborate with the other music ensembles?

Yes.

How valuable is that collaboration?

Very.

What is the percentage of music major to non-majors in your top ensemble? Of those music majors what percentage are Music Education and what percentage are performance?

In my present assignment, I conduct the graduate ensemble and most of the students are in graduate school, so 95% would be majors of some sort. These are approximate percentages. 50% would be performance (Voice, Conducting, accompanying) 45% would be Music Education, Music Therapy, Arts Administration and approximately 5% would be majors out of music or community. With the undergraduate choir, approximately 50% music education/music therapy, 40% vocal performance, and 10% Bachelor of music.

What is the percentage of music majors to non-majors in your program?

This is a very large program. I would guess about 40% non-major to 60% majors.

How significant of a role do you feel an annual tour is to your program?

This is very important to the development of esprit de corps of the ensembles.

How significant of a role do you feel ACDA performances are to your program?

These are good for the alumni, but not necessarily crucial. MENC performances are also important. Special invitations by the state department or governments of foreign countries enhance the program's image, as well as invitations from orchestras.

How many choral faculty are there?

Four full-time, one part-time retired faculty, and one voice professor who conducts the men's glee club.

Do you have an assistant?

We have 12 teaching assistants, as well as a full-time administrative assistant assigned to the choral area.

How large a role do you feel the strength of the area public schools play in the success of your program?

A large success.

In your opinion, what is the single most important factor in the continued success of this program?

Doing quality work, with a visible choral faculty.

How many hours a week does the top undergraduate ensemble rehearse?

They rehearse four times a week for fifty minutes each rehearsal.

Of your music majors, where is the most likely next step?

Teaching.

What is your accompanist situation?

Students, one teaching assistantship, and a paid accompanist for University Chorale/Community Chorus.

How many credits are given for your top undergraduate ensemble?

One-hour credit.

What are the credit requirements for graduation?

This depends on the major. Music education majors must be in ensemble each semester of residency. All scholarship students must likewise be in ensemble. At the graduate Masters level, only voice has a requirement and it is two semesters. That requirement can be met in opera chorus or any other ensemble.

Is there any limit to the number of ensembles that a student may participate in?

There is no written number of limitation, but it is dealt with during advising.

B. University of Illinois Champaign-Urbana

1. Introduction

The following information was gathered by personal interview on June 13, 2002. Interviews are with the dean of the school of music, Dr. Stoltzfus, and the director of choral activities, Dr. Alwes. Each interview was guided by a list of question listed in Appendix B.

2. Interview with Dr. Stoltzfus, Acting Director of the School of Music

Dr. Fred Stoltzfus is in an interesting position as the Interim Director of the School of Music. He has special insight into this study, as he was previously the head of the choral area. It is clear that the University of Illinois' success was influenced greatly by Dr. Fred Stoltzfus.

What percentage of the music department's operational budget is allocated to the choral area? Eliminate all staff and teaching assistantships from this number. I am trying to find out exactly how much money the choral area is given to run the program for that year.

It is \$ 5,000.00 per year for music and other relevant material. I am a little hesitant to figure the exact percentage, as it would have to involve other people. It is between five and ten percent.

What is the total FTE given to the choral area?

There is three and one-third full-time equivalent given to the choral area.

Were the designated choral rehearsal spaces designed specifically for that purpose? How old are they? Are they adequate?

The rehearsal hall was designed for this purpose about 30 years ago. It needs to be updated.

What are the typical number and size of the undergraduate scholarships? Please specify in the percentage of tuition covered.

There are no choral scholarships. There are 20 vocal scholarships of various degrees of allocation depending on in-state and out-of-state tuition.

Who controls the allocation of those scholarships?

Recommendations are made by the voice department. Allocation is made by the director of the school of music.

What are the typical number and size of the Graduate Assistantships? Please use Full Time Equivalence numbers.

There are seven choral assistantships. They are all .25 FTE.

Who controls the allocation of those assistantships?

Recommendations are made by the Head of the Choral Area and allocated by the director of the school of music.

Is there a touring policy in place for the music ensembles?

There is no policy in place. The funding must be found by the choral area.

Does the choir have an advertising budget? If so, how much?

No.

In your opinion, how much does the national recognition of your conductor impact the choral program?

In the area of graduate students, it is important to have some reputation, as the selection of graduate schools is a word of mouth process.

How valuable do you view touring in the success of this choral program?

Not very.

In your opinion, what is most important for continued success for this choral program?

Two things: first, the continued successful recruitment of talented graduate students. Second, the importance of change. The program set-up is still holding the shape of Dr. Harold Decker from the seventies. It will be important to shape the program differently in the future to ensure continued success. It is important to let go of aspects of the program that have not

succeeded as well as those that have succeeded in order to shape the program for future success.

I want to stress the importance of forwarding scholarships and the individual's need to negotiate any differences between his role as seen by the University, by himself, or by the world. All have been interesting in his personal development and in the development of the University of Illinois's choral program.

3. Interview with Dr. Alwes, Acting Director of Choral Activities

What recruitment techniques do you employ?

No programs in place specific to the choral area. There is an admissions director in the administration of the School of Music who oversees all recruitment. Various ensembles tour and appear at conferences and conventions, in part as a recruiting vehicle; however, this touring is not systematically organized or funded.

What role do you feel the literature selection plays in the success of this program?

It is critical in two respects. First, it is important in attracting and retaining students. Second, it provides the students in the choir with performance models and suggests approaches to solving more sophisticated problems of all kinds than they have encountered elsewhere. The U. of I. Chamber Singers (formerly the Graduate Chorale) has a different literature mandate than the undergraduate Concert Choir. For the undergraduates, I force them to confront repertoire from all the historical periods that they might reasonably perform in a high school choir.

What is the structure of the program?

The teaching of choral conducting by the Choral Division is exclusively a graduate program. Undergraduate instruction in choral conducting and methods is the responsibility of the Music Education division.

We offer the following ensembles for academic credit: Women's Glee Club, Men's Glee Club, Concert Choir, Chamber Singers (primarily Graduate), Oratorio Society (a "town-gown" choir that performs a large choral/orchestral repertoire) and two entry level (freshman) choirs – one mixed and one for women.

How important do you feel advertisement is to your program?

We don't have any ongoing financial commitment from the University specifically earmarked for advertising.

What types of rehearsal techniques, warm-ups do you employ?

I try to engage the students in the pedagogical aspects of the rehearsal. We will begin using Kodaly two-part sight-reading next year on a limited basis. We routinely do some solfege work, usually at the beginning of the year.

I do not feel that warm-ups are essential for an ensemble that meets at 4 p.m. I do, however, use them to focus the mental and physical energy of the choir. Often I will use warm-ups to solve a technical problem presented by one of the pieces that we are preparing for an upcoming concert. I routinely use Weston Noble's sectional seating technique because I know it works. It really does palpably affect the sound and the coherence of a section. I try to instill a free vocal sound and use exercises to instill that freedom throughout the year. I teach vowels in conjunction with the IPA. These are the things I use repeatedly. I use these techniques to help the students solve the musical problems without ever realizing there were problems.

I look for intelligent students. I am less concerned with voice quality than I am with musical intelligence. I feel that an intelligent singer can be very valuable and I take this into consideration during the audition process.

Do you regularly collaborate with the other music ensembles?

Not on a consistent basis.

How valuable is that collaboration?

I think that it is valuable and I would like to do more of it.

What is the percentage of music major to non-majors in your top ensemble? Of those music majors what percentage are Music Education and what percentage are performance?

The group typically has approximately 55 members, of which about two-thirds are majors. I will always maintain a healthy percentage of non-majors because they tend to be more committed.

What is the percentage of music majors to non-majors in your program?

Taking into account all of the choirs, the majority of singers are non-music majors; however, there are groups (such as the Concert Choir and the Chamber Singers) where the reverse is true.

How significant of a role do you feel an annual tour is to your program?

It is extremely significant when it comes to creating an ensemble. Touring is a unique experience for a choral singer in that they get to perform music on a daily basis more than once. It's not whether we will make it through the piece; it is "what are we going to do differently tonight."

I think that, through touring, the choral singers are forced to deal with many issues that will help them become more rounded musicians. For example, sickness to a key member of the section, dealing with a difficult acoustic, altering the singer's position to create a different sound. There is an important bonding experience that comes with a tour or a retreat.

How significant of a role do you feel ACDA performances are to your program?

Extremely important. These concerts provide a forum in which I am able to sharpen the performance to the "nth" degree. It is an interesting atmosphere in that the students *know* that the audience knows and appreciates quality. Further, the students get to hear choirs that are as good as they are, or maybe better. It gives them a perspective on what they are doing. It reinforces all of the positive things. The music education students have the opportunity to network, buy music, and become involved in the professional organizations that will be assisting them throughout their career.

Do you have an assistant?

For Concert Choir I am fortunate to have a Graduate Assistant who serves as the Assistant Conductor of the choir. This individual conducts some music on *every* performance the choir gives. The Division is fortunate to have a secretary who we share with the Opera and Orchestra divisions.

How large a role do you feel the strength of the area public schools play in the success of your program?

They play an important role, especially in Chicago suburbs.

In your opinion, what is the single most important factor in the continued success of this program?

I believe that continuity will be important. In addition, my ability to prepare well for each rehearsal and to continue the recruiting efforts is essential. It

is very important to get as much talent as possible. It is important to keep up my visibility within the state. It is important to empower the students as much as possible. In a large university the students need a friend. I care about the students and I let them know that . . . it is terribly important.

How many hours a week does the top undergraduate ensemble rehearse?

The top undergraduate ensemble meets four and one-half hours a week. Monday, Wednesday, and Friday 4-5:30.

Of your music majors, where is the most likely next step?

Half of our students will attend graduate school and half will become teachers.

What is your accompanist situation?

A student from the choir.

How many credits are given for your top undergraduate ensemble?

One hour for undergraduate and .25 units for graduate.

What are the credit requirements for graduation?

Undergraduates must be in an ensemble every semester in residence.

Is there a limit to the number of ensembles that a student may participate in?

Not an official one, but certainly a pragmatic one.

IV. DISCUSSION OF COMMONALTIES

At the conclusion of the interview process, all of the interviews were transcribed from cassette tape to paper. Subsequent analysis of the participants responses to the questions identified several musical and nonmusical factors as being of central importance to the successful college and university choral programs. The following chapter will describe and discuss musical commonalties such as: warm-ups, rehearsal technique, musical collaboration, literature selection and considerations for continued success.

A. Musical Commonalties

1. Warm-ups

Although the approach and the perceived importance of warm-ups vary from conductor to conductor, each of them utilized warm-ups in the rehearsal process. The approach toward these warm-ups ranges from conductors who have multiple steps to those who include warm-ups only to escape the complaints of students. In addition, the value of the warm-up process depended greatly on the skill level of the choral ensemble. It is important to note that all of the conductors chose to have warm-up time at the beginning of rehearsal.

Gearing the warm-ups to the specific rehearsal plan for the day was emphasized by several of the directors of choral activities. Many try to change the warm-up depending on what the choir will practice. If the choir is going to practice a 20th century piece, it is warmed-up using the techniques of the piece, such as cluster chords or whole tone scales.

Dr. Clausen categorizes the warm-up process further, organizing it into four categories: physical, vocal, mental, and pedagogical. He tries to do at least one warm-up from each of the categories every day.

2. Rehearsal Techniques

Each conductor's rehearsal is as personal and as individual as the conductors themselves. The two most often mentioned techniques employed by these conductors are the significant training of the singer's ear, and the use of the "golden proportion" as a means by which to structure the rehearsal. Even those conductors who did not specifically mention the use of "golden proportion" specifically implied its use as they described their rehearsals. Other mentioned techniques included strategic seating arrangements, the use of sight-reading techniques, using the international phonetic alphabet, setting consistent expectations of rehearsals, and the ability of the conductors to rehearse and conduct efficiently and effectively.

3. Regular Collaboration

The great majority of these schools collaborate on a regular basis. Interestingly enough, they do not always work with the instrumental ensembles that are associated with the university. Often these schools will collaborate with the area professional ensembles. The most congruent response to the value of these collaborations is the opportunity to experience different conductors and to perform different literature that would not be accessible without the instrumental ensembles.

4. Literature

A large part of the research for this project involved a list of works performed at each of the six selected universities (found in Appendix C). This list included literature performed by their top undergraduate choral ensemble for the past ten years. This was done in an effort to try to find similarities within the literature selection. This compilation will aid choral directors in literature selection by delineating which pieces these directors considered worthwhile curricular material for the semester.

As a part of the research for this project, a lecture-recital was given where a concert presentation of literature taken from this compilation was performed. In selecting the presented literature, works were chosen based on the number of institutions who performed them and not the number of performances they had received. For example, *Beautiful Savior* by F.M. Christiansen has been performed over 20 times in the last ten years, but by the same two schools each time. By selecting literature that most, or all, of the choral conductors deemed valuable, a better idea of the literature that has been influential within the last ten years can be obtained.

In addition to this delineation process of pieces, it was essential to emphasize composers who have received a number of performances by most, or all, of the institutions. This was the case with J.S. Bach, who is clearly an important composer performed by all of the institutions. Interestingly, no single piece

prevailed in his literature. For a brief overview of the statistics regarding this literature, reference the table below.

Composer	Number of Performances
J. S. Bach	37
Moses Hogan	24
Piece	Number of Universities that Performed Piece
Water Night	5 out of 6
Shenandoah	5 out of 6
Sing Joyfully	5 out of 6

Table 3

The compiled list is to be used as a reference source for literature that these directors felt to be of value.

In my interviews with the directors of each of these institutions, one point that all of them stressed was the importance of giving the undergraduates a varied and rounded introduction to choral literature. Each of the conductors articulated the value and importance of literature selection. The selection of literature is fundamental to the successful recognition of each of these choral programs. Furthermore, all of the conductors spoke regarding the necessity of selecting literature appropriate to the specific ensemble. This aided with final decisions regarding which literature would be performed.

5. Continued Success for the Choral Programs

Each of the Directors of Choral Activities was given the opportunity to answer the following question: "In your opinion, what is the single most important factor in the continued success of this program?" Although each of the directors of choral activities answered in his or her own way, the musical factor that remained

constant was the ability of the program to continue its high quality of musical performance. In addition, a continued commitment to excellence within the teaching of the entire faculty was noted. Other musical factors that the selected directors articulated were: the need to adapt and change within the selection of literature, continuity within the choral faculty, and the continued effort and energy given by the directors.

6. Accompanist

I expected to find that these institutions used more professional musicians within their program. This was not the case regarding accompanist. In every case, the schools primarily used student accompanists. When I asked additional questions, most seemed satisfied with the level of musical ability of these students.

B. Non-Musical Factors

The following chapter will describe and discuss non-musical commonalities such as: funding considerations, faculty, staff, student recruitment, program structure, major to non-major ratio, rehearsal schedule, and ensemble credit requirements for students.

1. Funding Considerations

When delineating the non-musical factors common within these choral programs, funding considerations are important. Choral conductors often wonder how their budget is supposed to stretch through the year. They have to make choices between educational opportunities and purchasing pivotal curricular material (like music). I thought it would be of value to investigate some of the ways in which these schools solved budgetary restrictions. Many of the selected choral departments have risen to such an important part of the school identity that the fight to maintain or increase the choral budget is met with less resistance than that of a school not recognized for excellence. It is still valuable to understand what they do to help their financial situations.

a. Operational

The percentage of the operational budget given to the choral area was typically no less than nine percent. It was obvious that none of the choral departments studied were solely dependent on the amount of money granted to them by the university or college with which they are associated. All of these

choral departments had some other means by which to increase the amount of money used to operate the choral area. These entrepreneurial adventurers were wide in scope and often netted far more dollars than what was given to them by the department. Some of these devises are: recording companies, large concerts (like madrigal dinners), Christmas concerts, donation concerts, and touring. It became increasingly clear that it falls on the choral faculty and staff to become creative and innovative, in the same way a business is, when they want to generate revenue.

b. Scholarships and Graduate Assistantships

The scholarships and assistantships were more difficult to quantify. Many of the schools had varying levels of financial award and all of these schools have different ways to allocate the awards.

It is also important to keep in mind the price of tuition. Since the price of tuition for the state schools is far less than that of the private schools, the amount of scholarships is less. A two thousand dollar scholarship awarded at Northern Arizona University renewable over four years takes on a different meaning than the same amount given at St. Olaf College. It is important to note that each school awards some scholarships and assistantships to students on the basis of merit and not financial need.

2. Administrative Concerns

Each of the schools recognized for success depend heavily on the administration for support. Below are some of the topics of discussion in the

interviews that are considered fundamental to the successful recognition of each program.

a. Faculty

All of the schools studied had between two and four and one-half choral faculty. Having several directors in the choral area allows students to have a broader and more rounded choral experience. Several of the directors of choral activities site this as an area of strength for their programs.

Regarding faculty, the department heads and deans were asked their opinions as to the value of having a conductor with a national reputation. Every department head or dean responded that this factor was of the utmost importance. Most of the conductors participating in this study were hired, at least in part, because of the national reputations they had built. All of the administrators recognized the importance of having a conductor who can draw students regionally and nationally.

All of the conductors have national reputations, but each has achieved that reputation differently. Several of the conductors achieved their recognition from the number of festivals, clinics, and guest conductor appearances they accept. Others are composers of national reputation. Still others are recognized scholars. Clearly, achieving a national reputation is of the utmost importance to those who would hire and promote college level conductors.

b. Staff

A collegiate choral conductor has many responsibilities. Frequently choral directors are overwhelmed with the workload. One way that these colleges and universities have eased the burden on their conductors is to hire support staff. The schools studied assisted their directors by hiring secretaries, assistants, tour managers, and student help. The programs in this study had a variety of ways to pay for the staff, but all of the schools had assistance in some capacity. It should be noted that several of the directors emphasized the role that this assistance plays in the success of their program. I would further comment that it not only has helped each of these programs achieve musical success, but also has assisted each of these choral programs to receive recognition within the choral profession.

The assistance that these secretaries, assistants, and tour managers provide is a pivotal tool that all of the directors understand. The type of assistance provided by these important people range from promotion and publicity, arranging the tours, starting and managing the college record company, and overseeing the financial materials for which the choral department is responsible. This type of assistance has been essential in the development of each of these programs, but especially in the two bachelor-granting institutions. Concordia and St. Olaf have managed to turn their choral areas into very profitable business ventures as well as significant marketing and publicity machines for their colleges. I would encourage schools serious about creating a program of national recognition to look closely at the roles

of Bob Johnson and Ted Horan as a model for program development and financial independence within their choral areas.

c. Student Recruitment

Recruitment of quality students is of great concern to all who would wish to build a choral program. Each of the directors of choral activities expressed the importance of recruiting students and some of the methods they employed for such recruitment. The most common response to successful recruitment embodies the visibility and professional standing of the director. Conductors such as Dr. Thomas, Dr. Archibeque, and Dr. Armstrong feel much of the success of their programs depend on the number and type of festival, guest conductor, and clinician appearances that they make. Each of these conductors feels that maintaining a visible presence in the profession is a great way to recruit students.

Most of these directors use several recruiting techniques. Dr. Archibeque employs several methods. First, she contacts the directors with which she has built relationships over the years and encourages them to send their finest musicians to San Jose. In addition, Dr. Archibeque believes that the visibility of the ensemble is extremely important. Planning visible and important concert venues are essential to successful choral program development.

Dr. Copley described her great satisfaction at seeing her students going into teaching, succeeding, and returning singers to Northern Arizona University. She explained how success fosters success with regard to choral program development.

By providing undergraduate music education students with a quality experience they will reciprocate by promote their experience.

It is interesting to note that when asked about recruitment, none of the conductors responded to areas of recruitment within their own universities. Although this type of recruitment might be going on at these universities, none chose to talk about it within this study. I would like to have heard some of the recruitment techniques for the students within the larger Universities, like Florida State and the University of Illinois.

d. Program Structure

All of these schools have a large number of students participating in the choral programs. There are many different options for establishing the choral ensemble offerings. Below is a listing of some of the more interesting observations about the choral programs as a whole:

- Three of the six programs offer same-sex ensembles to train their least skilled singers.
- Only two of the six offer a first-year ensemble.
- Five of the six offer three or more ensembles.
- All six offer some sort of women's ensemble.
- Three of the six offer a vocal jazz ensemble.
- Two offer an ensemble for community members, faculty and staff.

Clearly, there is no single way to structure a program for success. Individual programs must customize their choral programs to their particular environment.

e. Major to Non-Major Ratio

All of the top undergraduate ensembles had at least fifty percent music majors. The percentage of music majors went as high as ninety-five percent. The larger the performing ensemble, the more non-majors were involved. The programs that received the largest number of votes had the lowest percentage of music majors within their ensembles. Concordia College and St. Olaf College have successfully developed the non-music major enough for these students to participate in the top undergraduate ensembles. There are several factors that aid this development, rehearsal time and program structure are the most crucial.

f. Rehearsal Schedule

The weekly rehearsal of these ensembles varied from a sleek four hours a week to seven and one-half hours. Both St. Olaf College and Concordia College choirs schedule seven and one-half hours of rehearsals a week. This allows them time to prepare the singers for almost any type of literature the director might choose.

g. Tour

Touring is an area of great discussion among choral conductors. Some conductors believe that it is essential while others believe it is optional. For all six of the directors of choral activities with whom I visited, touring was viewed as very positive. The educational experience of touring far outweighs the difficulties of the logistics of setting up the tour. Dr. Clausen of Concordia College said, "I would quit if they didn't have it. I guess that is saying that it is pretty significant." Dr. Clausen talked about the importance of touring to the musical development of students. By omitting the touring experience the education of the students, and the musical product is diminished.

Dr. Armstrong of St. Olaf discussed the importance of touring as it related to St. Olaf College. Touring is fundamental to St. Olaf College and is directly responsible for the success of the choral program at St. Olaf. It embodies the "larger mission" of what St. Olaf College is about. The tour gives the St. Olaf Choir an opportunity to express its Christian foundation while providing a model of excellence for local educators and church musicians. Dr. Armstrong stressed the importance of the inspirational nature of the tour,

The tours continue to inspire people. That's what Christiansen did 80 years ago. He raised the whole bar so that choral music could go into Carnegie Hall. He showed that a choir could be worth the same energy and efforts of a promoter that the great orchestras were. And that's what touring did...we would still be singing in little churches and great sacred music wouldn't have a place in the great concert halls. That's what Christiansens did, and that's what we do when we continue to take the choirs and not just sing in churches but go into the large concert halls we make a very definitive statement about what the totality of art is to be. Not the secular and not the worldly alone but that the great art of faith has a place.

Dr. Archibeque of San José State divides the types of touring in two ways: the recruitment tour and the European tour. She believes that it is important to do both types of tours. She claims a motivation for potential students to attend San José will be the opportunity to travel both nationally and abroad. She also claims that this touring has been fundamental to the program that she has built.

Dr. Alwes from the University of Illinois said that “Touring is a unique experience for a choral singer in that they get to perform music on a daily basis more than once.” He spoke of the mindset going into an additional performance, saying that “It’s not whether we will make it through the piece, it’s what are we going to do differently tonight.” He went on to discuss the multitude of alterations that choral singers are forced to deal with on tour that help the choral singer become a more rounded musician, such as sickness of a key member of the section, dealing with a difficult acoustic, and altering the singers position to create a different sound.

h. Ensemble Requirements

In each of the situations, the choral ensembles are filled with students who love to sing, but who also participate because of an ensemble requirement by the college. Typically these schools expect the undergraduates music students to participate in an ensemble every semester they attend school. The requirements for graduate voice students are often less for the students enrolled in these programs.

V. CONCLUSION-RECOMMENDATIONS FOR REFORM

Based on the completed research, I have outlined a direction in which choral programs can look for reform. I have not commented on all aspects of choral program development discussed in this study. Instead, I focus on what I consider most important to the advancement of a choral program.

A college or university looking for ways to increase the national recognition of their choral program should consider the following points:

- Offer a high-quality choral music education that strives to expose students to a variety of music.
- Ensure the highest quality performance possible by offering the top ensemble between five and seven hours of rehearsal each week.
- Hire a full-time development person for the music department that will attend to the numerous non-musical activities including promotion, concert events, touring, recruitment, and other revenue generating activities.
- Be active and creative in the recruitment of students, both new and current.
- Structure the choral offerings so that they target the successful nurturing and development of each singer.
- Implement a touring policy that seeks to enhance students' musical and personal development by exposing them to a variety of cultures and music.
- Target prime concert halls and venues that maximize exposure for your college/university.

I will discuss these points and how they relate to each other throughout the remainder of this section.

Without question, the quality of the education offered at the institution must be extremely high. Offering students a rounded and complete music education is

the foundation on which to base every choral department. The exposure of students to quality literature performed with the highest degree of integrity should be the cornerstone of every choral department. The foundation of all programs participating in this study is a quality music education.

Careful consideration must be given to the literature selected for each ensemble. It should not only be possible to sing the correct pitches and rhythms, but also to help these students understand the techniques by which the composer is communicating his or her musical idea. Only then will students begin to understand what it means to communicate through music. Only through communication of text and emotion is musical excellence possible.

In addition to the literature selected, it is essential to give the ensemble ample rehearsal time. It is my recommendation to rehearse no less than five hours a week. If possible, seven hours would provide the ensemble members with enough time to digest the music fully before each performance. Often choirs are asked to performance on several occasions during any given semester. The extra rehearsal time allows the director more liberty in the selection of literature, further widening the scope of the educational opportunities. Although it may not be necessary to use all of this rehearsal time during the semester, it is easier to cut back on rehearsal time than to add to it.

It is essential to the recognition of every program striving to achieve a national reputation that the music and teaching be of the highest quality. Once this is the case, it is equally important to demonstrate the expertise of the students to as

many people as possible. A very strong choral program that no one knows about earns little recognition for the achievements of its students and faculty.

The addition of a full-time staff person to accept the responsibilities of the non-musical aspects of the choral area is necessary for universities seeking a national identity within the choral art. It is not realistic to expect the conductor to be able to manage all of the business aspects of the choral program in addition to the full load of teaching and conducting. The addition of a business-minded staff person to generate the publicity, recording, concert planning, and all other revenue-generating aspects of the program would impact any program positively. It is not my recommendation to employ an assistant or a secretary. I believe this person should be a skilled publicist or event organizer, with an entrepreneurial spirit. This person must be able to motivate administrators, the admissions office, college presidents, deans, and community leaders that the choral area is a valuable asset to the university and the community.

The goal of this staff position is to increase the quality and number of performance opportunities and to increase visibility of the choral program. By providing the necessary financial support, the choral program will increase opportunities for its students, thus increasing their educational experience. By increasing the number of people exposed to a highly successful choral program, the university advances its reputation within the choral community and also eases the recruitment of skilled students.

The salary of such a person is the main obstacle for the administration. The position is easily justified, however, upon examination of the schools with such a position that is working well. The college/university is more than compensated by the increase in publicity and the revenue-generated by new students for the school, not to mention the revenue generated for the music department specifically. The music department can be a business unto itself and will be able to supplement the monies given to it by the department through the ingenuity of this position.

The position discussed above can be a major contributor to the next recommendation for reform. The continued efforts of innovative and enthusiastic recruitment are essential to a successful choral program. Recruitment will become more successful if the students and their teachers have had a positive experience with the college/university choral department. Choral success aids recruitment, and recruitment aids choral success. It falls on the shoulders of the choral area to be creative in its recruitment. No matter how successful the department, it will always be necessary to recruit talented singers. It is important to keep in mind that recruitment of new students can also be fruitful from within the current student body.

Each school presents unique obstacles and opportunities, which makes it difficult to speculate as to the best methods of recruitment for each situation. It is my recommendation that an enthusiastic, creative, and innovative approach to recruitment will pay substantial dividends for any program wishing to increase its options. Once the students are on-campus and enrolled into the choral program, it

becomes the responsibility of the department to develop each student's potential. To promote the vocal and musical development of each student, the choral area should provide optimal choral opportunities.

By requiring first-year students to become involved in men's and women's choirs, it becomes easier to train the individual voices. If a program is having difficulty drawing in students, the only option is to more carefully develop each student participant. Male and female ensembles give a director the opportunity to focus on vocal issues specific to young men and women. By allowing older students to participate within these ensembles, it is possible to provide vocal models for younger singers. These vocal models will assist the younger singers to work on developing a more mature tone and good musical habits.

For the intermediate singers, I would recommend a mixed ensemble. This will allow all college singers a mixed choir experience without pressuring unprepared singers into the top ensemble. It is exceedingly important that this ensemble be viable and balanced. Often these types of choirs overbalance in the women's sections. This places too much pressure on the male singers to produce volume, often leading to a multitude of vocal development issues. It is better to keep this ensemble balanced and continue the healthy development of these intermediate singers. Many of these singers will eventually be able to participate in the top ensemble if nurtured and carefully developed.

The top undergraduate large ensemble should be limited to junior and senior students in most cases. It is too much to expect a student to maintain the intensity

and commitment to an ensemble for three or more years. Students thrive in situations where they are developing from one choir to the next and feeling as though they are making progress to the end goal (the top ensemble). If a student is placed in the top undergraduate mixed ensemble his or her freshmen year, it will emotionally handicap the student's experience in the choral department. A student might vocally be ready to accept the challenges of the top ensemble within the first or second year, but the emotional and developmental areas of each student are at risk. The overall development of the student's progression should be carefully considered.

The final recommended ensemble is a chamber ensemble. I believe that it is an important opportunity for singers and future teachers to develop musicianship. Most high schools offer a chamber ensemble and it is important to prepare future teachers for this experience. In addition, those students seeking a vocal performance degree need the opportunity to perform in a multitude of choral ensembles. The chamber ensemble is a likely venue for the professional singer at one point or another. This ensemble can focus on a broad array of literature, encompassing medieval music, jazz, twentieth century music, and everything in between. The chamber ensemble can be a very flexible group, and can provide a great deal of learning opportunity for each singer. It would be best to require singers in the chamber ensemble to participate in the top large group as well.

There are many possibilities for ensembles within a university or college for all levels of singers. Gospel choir, folk choir, jazz choir, and virtually any other

option is a possibility. I have outlined a foundation on which to create a choral program focused on the development of each singer. This enhances the student's choral experience and increases the possibility for the continued involvement of non-majors throughout a student's college career. It allows the music education students and the vocal performance students to have a multitude of choral experiences. This will broaden the depth and breadth of their knowledge concerning the voice and the standard choral repertoire. Founding a choral program on these recommendations, directors will be maximizing the development of the singers within their program.

In addition, the creative and thoughtful use of an annual tour can be a valuable tool in both the musical development of students and the visibility and recruitment of a college or university. If the proper time and effort are given to the tour, it can be a revenue generator for an institution. Depending on the mission and philosophy of the university or college, many different touring options are possible. Touring should not be planned a few months in advance – it is a part of the curricular design of the entire program and must be given significant thought and preparation if it is to be a valuable experience. Through touring, it is possible to bring a choir to the most prestigious and historical performance venues in the world. It is through these performing experiences that the student's understanding of the literature and the environment in which it is intended is profoundly deepened and expanded.

The student's experience with music performed several times over an extended tour becomes more deeply enriching with each concert performance. The performance of the great choral music in the great concert halls of the world is necessary for the music to survive. The student's musical and personal development is deepened through the touring experience. By exposing students to a variety of cultures, it will open the students' minds to a world beyond themselves, thus deepening their personal experiences. It is vital to care not only for their musical development, but for also their personal development. Touring is an opportunity to do just that.

I believe that a policy of an annual national tour as well as an international tour every third year will significantly influence the national recognition of a choral program. The national tours should be put on a rotating basis with the effort made to visit every region of the U.S. within the four years. Because touring provides the opportunity for musical development of the students while exposing the college to every corner of the United States, it is essential to furthering the development of any great choral program.

The college benefits greatly from a strong choral program touring across the nation. It can bring the university's name to hundreds or even thousands that otherwise might never come to know it. It is a wonderful opportunity for the admissions department to recruit for the college. A university admissions person should come on tour with the ensemble. If the admissions person sets up an

informational booth where prospective students can obtain high quality literature regarding the school, it can also become a great recruitment opportunity.

VI. IN CLOSING

As I conclude this study, I reflect on how it began. I expected to find many commonalities and congruencies. I did not expect to find all of these college/universities achieving success the same way, but I did expect to find that they approach the leadership of a choral program similarly. I was interested by the varied and creative approaches to each of these programs.

Clearly, there is more than one way to create a national reputation within the choral art. I have set forth a guide by which college and university conductors can model and reform their current choral programs. However, it has become abundantly clear to me that the route in which to achieve the final goal depends on the vision and creativity of the conductor. The schools that I have researched in this study built their national reputations through the distinct ability and vision of the conductors, the support of the administration, and the ability and effort of the students involved.

By implementing some, or all of the recommendations for reform, directors will further increase the reputations of the choral programs in their care. Each choral situation is unique and requires creativity and flexibility to implement these concepts. I hope that by providing this resource I am able to assist choral musicians to further develop choral singing in their area.

Research in choral program development at the post-secondary level is ready to be directed at individual categories of the Carnegie Classification. It was my intent to delineate from each of these vastly different institutions what aspects

are in common. I believe that I have found significant commonalities within each of these institutions. The next step in the research is a closer look at the specific university types. I suggest that a closer look at one of the three categories studied within this paper, would provide a more detailed analysis of what commonalties exist in like colleges/universities. This project is the beginning of a more detailed look at choral program development within the college and university environment. It is the secondary and post secondary educational institutions that are most influential in maintaining and advancing the level of choral singing within America. Reform and advancement of choral singing within the post secondary institutions will greatly advance the overall choral singing currently in the United States. It is in our musical best interest to pay careful attention to the development of the choral programs at the post secondary level.

VII. APPENDIX A: SURVEY INSTRUMENT

I am conducting research for my doctoral document at the University of Arizona. I would appreciate it if you would take the necessary time to fill out the following survey and return it by Friday April 5th, 2002.

1. Please name at least six non-conservatory college/university choral programs recognized for excellence within the art of choral performance. If possible, please include at least one college/university from each of the following categories; doctorate-granting, masters-granting, and baccalaureate colleges.

Doctorate-granting Institutions

Doctoral/Research Universities- Extensive: These institutions typically offer a wide range of baccalaureate programs, and they are committed to graduate education through the doctorate. During the period studied, they awarded 50 or more doctoral degrees per year across at least 15 disciplines.

Doctoral/ Research Universities- Intensive: These institutions typically offer a wide range of baccalaureate programs, and they are committed to graduate education through the doctorate. During the period studied, they awarded 10 or

more doctoral degrees per year across at least three or more disciplines, or at least 20 doctoral degrees per year overall.

List at least two

Master's Colleges and Universities

Master's Colleges and Universities I: These institutions typically offer a wide range of baccalaureate programs, and they are committed to graduate education through the masters degree. During the period studied, they awarded 40 or more master's degrees per year across at three or more disciplines.

Master's Colleges and Universities II: These institutions typically offer a wide range of baccalaureate programs, and they are committed to graduate education through the masters degree. During the period studied, they awarded 20 or more master's degrees per.

List at least two

Baccalaureate Colleges

Baccalaureate Colleges-Liberal Arts: These institutions are primarily undergraduate colleges with major emphasis on baccalaureate programs. During the period studied, they awarded at least half of their baccalaureate degrees in liberal arts fields.

Baccalaureate Colleges-General: These institutions are primarily undergraduate colleges with major emphasis on baccalaureate programs. During the period studied, they awarded less than half of their baccalaureate degrees in liberal arts fields.

List at least two

Surveys were sent to:

North West

<u>Institution</u>	<u>Director</u>
1. Pacific Lutheran University	Kathryn Lehmann
2. University of Oregon	Sharon Paul
3. University of Washington	Geoffrey Boers
4. University of Washington	Abraham Kaplan
5. Lewis and Clark College	Gilbert Seeley
6. Portland State University	Bruce Brown
7. Central Washington	Karyl Carlson
8. Idaho State University	Scott Eric Anderson
9. Whitworth College	S. Bryan Priddy
10. Seattle Pacific University	David Anderson

West

<u>Institution</u>	<u>Director</u>
1. Mount San Antonio College	Bruce Rogers
2. University of Southern California	William Dehning
3. University of California Los Angeles	Donald Neuen
4. Chapman University	William Hall
5. Northern Arizona University	Edith Copley
6. University of Colorado Boulder	Lawrence Kaptein
7. University of Colorado Boulder	Lynn Whitten
8. California State Fullerton	John Alexander
9. California State Fullerton	Gordan Pain
10. University of Arizona	Bruce Chamberlain
11. University of California Santa Barbara	Michel Marc Gervais
12. California Lutheran	Wyant Morton

East

<u>Institution</u>	<u>Director</u>
1. Westminster Choir College	Andrew Megill
2. Ithaca College	Lawrence Doebler
3. University of Delaware	Paul Head
4. University of Maryland	Edward Maclary
5. Princeton University	Richard Tang Yuk
6. New England Conservatory	Simon Carrington
7. Duquesne University	Brady Allred
8. Pennsylvania State	Tony Leach
9. Lehigh University	Steven Sametz
10. Carnegie Mellon University	Robert Page

South-West

<u>Institution</u>	<u>Director</u>
1. University of Texas	James Morrow
2. Texas Christian University	Ronald Shirey
3. Texas Lutheran University	Douglas Boyer
4. East Texas Baptist University	James Moore
5. University of New Mexico	Bradley Ellingboe
6. Texas Tech University	John Dickson
7. University of North Texas	Jerry McCoy
8. Southwest Texas State	John Johnson
9. New Mexico State University	Jerry Ann Alt
10. University of Oklahoma	Steven Curtis

North Central

<u>Institution</u>	<u>Director</u>
1. Concordia College	Rene Clausen
2. St. Olaf College	Anton Armstrong
3. Bemidji State University	Bradley Logan
4. University of Iowa	Timothy Stalter
5. Wartburg College	Paul Torkelson
6. Iowa State	James Rodde
7. Gustavus College	Greg Aune
8. University of Wisconsin-Eau Claire	Gary Schwartzhoff
9. North Dakota State University	Jo Anne Miller
10. Luther College	Tim Peter
11. Luther College	Sandra Peter

South

<u>Institution</u>	<u>Director</u>
1. University of Mississippi	Paul Flight
2. Florida State University	Rodney Eichenberger
3. Florida State University	Andre J. Thomas
4. Emory University	Eric Nelson
5. Furman University	Bingham Vick Jr.
6. Louisiana State	Sara Lynn Baird
7. Murray State	Brad Almquist
8. Mississippi State University	Jeffery Pappas
9. University of Miami	Jo-Michael Scheibe
10. Duke University	Rodney Wynkoop

Central

<u>Institution</u>	<u>Director</u>
1. Ohio State University	Hilary Apfelstadt
2. Cincinnati Conservatory of Music	Earl Rivers
3. Michigan State University	Jonathan Reed
4. Michigan State University	Charles Smith
5. University of Michigan	Jerry Blackstone
6. University of Michigan	Theodore Morrison
7. Wright State University	Hank Dahlman
8. University of Nebraska	Keith Curington
9. Calvin College	Merl Mustert
10. Oberlin Conservatory	Hugh Floyd
11. Valpariaso University	Christopher Cock
12. Milikin University	Brad Holm

VIII. APPENDIX B: INTERVIEW QUESTIONS

Interview Questions for Conductor

1. What recruitment techniques do you employ?
2. What role do you feel the literature selection plays in the success of this program?
3. What is the structure of the program ?
4. How does that affect the success of this program?
5. Are there admissions requirements that you consider difficult for the choral program?
6. How important do you feel advertisement is to your program?
7. What types of rehearsal techniques, warm-ups, do you employ?
8. Do you regularly collaborate with the other music ensembles?
9. How valuable is that collaboration?
10. What is the percentage of music major to non-majors in your top ensemble? Of those music majors, what percentage are Music Education and what percentage are performance?

11. What is the percentage of music majors to non-majors in your program?
12. How significant of a role do you feel an annual tour is to your program?
13. How significant of a role do you feel ACDA performances are to your program?
14. How many choral faculty are there?
15. Do you have an assistant?
16. How large a role do you feel the strength of the area public schools play in the success of your program?
17. In your opinion, what is the single most important factor in the continued success of this program?
18. How many hours a week does the top undergraduate ensemble rehearse?
19. Of your music majors, where is the most likely next step?
20. What is your accompanist situation?
21. How many credits are given for your top undergraduate ensemble?

22. What are the credit requirements for graduation?

23. Is there any limit to the number of ensembles that a student may participate in?

Interview questions for Director of the School of Music

1. What percentage of the music department's operational budget is allocated to the choral area? Eliminate all staff and teaching assistantships from this number. I am trying to find out exactly how much money the choral area is given to run the program for that year.
2. What is the total FTE given to the choral area?
3. Were the designated choral rehearsal spaces designed specifically for that purpose? How old are they? Are they adequate?
4. What are the typical number and size of the undergraduate scholarships? Please specify in the percentage of tuition covered.
5. Who controls the allocation of those scholarships?
6. What are the typical number and size of the Graduate Assistantships? Please use Full Time Equivalence numbers.
7. Who controls the allocation of those assistantships?
8. Is there a touring policy in place of the music ensembles?
9. Does the choir have an advertising budget? If so, how much?
10. In your opinion, how much does the national recognition of your conductor impact the choral program?

11. How valuable do you view touring in the success of this choral program?

12. In your opinion, what is most important for continued success for this choral program?

IX. APPENDIX C: LITERATURE LIST

<u>Composer/Arranger</u>	<u>Title</u>	<u>Year</u>	<u>School</u>
Adams, Brent	Here We come a'Caroling	1994	San Jose
Adelman, Dale	Swing Low, Sweet Chariot	1999	Concordia
Ades, Hawley	Gaudete	1994	San Jose
Ades, Hawley	Gaudete	1995	San Jose
Admon, Yedidya	Hafle Vafele	1998	Illinois
Aguiar, Ernani	Salmo 150	1994	Florida
Aguiar, Ernani	Salmo 150	1995	San Jose
Aguiar, Ernani	Salmo 150	1998	St. Olaf
Aguiar, Ernani	Salmo 150	1996	Illinois
Ahlen, Waldemar	The Earth Adorned	1993	Concordia
Alarcon, Rolando	San Pedro Troto Cien Anos	1994	San Jose
Alarcon, Rolando	Si Somos Americanos	1994	San Jose
Alfven, Hugo	Och jungfrun hun gar I ringen	1996	Illinois
Alonso-Crespo, Eduardo	Waynaqaq	2002	St. Olaf
Alwes, Chester	A Spiritual Medley	1992	Illinois
Alwes, Chester	Arise My Love	1995	Illinois
Alwes, Chester	Coventry Carol	1994	Illinois
Alwes, Chester	Deck the Hall	1994	Illinois
Alwes, Chester	Ding Dong Merrily on High	1994	Illinois
Alwes, Chester	Dominus regnavit	1996	Illinois
Alwes, Chester	How Can I Keep From Singing	1996	Illinois
Alwes, Chester	love is more thicker	1994	Illinois
Alwes, Chester	Nobody Knows the Trouble I've seen	1997	Illinois

Alwes, Chester	Nova, Nova	1992	Illinois
Alwes, Chester	Pat-a-pan	1994	Illinois
Alwes, Chester	Resonet in Laudibus	1999	NAU
Alwes, Chester	Resonet in Laudibus	1993	Illinois
Alwes, Chester	Resonet in Laudibus	1994	Illinois
Alwes, Chester	Steal Away	1995	Illinois
Alwes, Chester	The Power of Music	1992	Illinois
Ames, Roger	Shenandoah	1998	NAU
Anonymous	Cuncti Simus	2001	San Jose
Anonymous	Dadme albricias hoyos d'Eva	1992	Illinois
Anonymous	Farewell, My Love	1999	San Jose
Archibeque, Charlene	Cooling Shadow	1997	San Jose
Archibeque, Charlene	Cooling Shadow	1992	San Jose
Archibeque, Charlene	One May Morning	1999	San Jose
Argento, Dominick	Gloria (from Masque of Angels)	1994	San Jose
Argento, Dominick	Gloria (from Masque of Angels)	2001	San Jose
Argento, Dominick	I Hate and I Love	1996	NAU
Augustinas, Vaclovas	Trepute Martela (The Flax-Picking Song)	1995	Florida
Avshalomov, Jacob	I Saw a Stranger Yestere'en	1992	St. Olaf
Avshalomov, Jacob	I Saw a Stranger Yestere'en	1998	St. Olaf
Bach, Johann Sebastian	Alleluia from Lobet den herren heiden	1994	Illinois
Bach, Johann Sebastian	Alleluia! O Praise the Lord Most High	2000	St. Olaf
Bach, Johann Sebastian	Alles was odem hat, lobet hen Herrn	1993	Concordia
Bach, Johann Sebastian	Alles was odem hat, lobet hen Herrn	1994	Concordia
Bach, Johann Sebastian	Brich an O schones morgenlicht	1997	San Jose

Bach, Johann Sebastian	Der geist hilft unsrer schwachheit auf, (BWV 226)	1997	Concordia
Bach, Johann Sebastian	Der geist hilft unsrer schwachheit auf, (BWV 226)	2002	Concordia
Bach, Johann Sebastian	Der geist hilft unsrer schwachheit auf, (BWV 226)	2000	St. Olaf
Bach, Johann Sebastian	Der Herr segne euch (BWV196)	1994	Illinois
Bach, Johann Sebastian	Furchte dich nicht (BWV 228)	1993	St. Olaf
Bach, Johann Sebastian	Furchte dich nicht (BWV 228)	1999	St. Olaf
Bach, Johann Sebastian	Gott ist mien Konig	1993	San Jose
Bach, Johann Sebastian	Ich lasse dich nicht (BWV 159)	1993	San Jose
Bach, Johann Sebastian	Ich lasse dich nicht (BWV 159)	1999	San Jose
Bach, Johann Sebastian	Ich lasse dich nicht (BWV 159)	1999	San Jose
Bach, Johann Sebastian	Incline Thine Ear, O Lord	1993	Concordia
Bach, Johann Sebastian	Jauchzet dem Herrn	1992	St. Olaf
Bach, Johann Sebastian	Jauchzet dem Herrn	2001	St. Olaf
Bach, Johann Sebastian	Jesu, Joy of Man's Desiring	2000	St. Olaf
Bach, Johann Sebastian	Jesu, meine freude (BWV 227)	1995	Concordia
Bach, Johann Sebastian	Jesu, meine freude (BWV 227)	2000	Concordia
Bach, Johann Sebastian	Komm, Jesu, komm (BWV 229)	1996	Concordia
Bach, Johann Sebastian	Komm, Jesu, komm (BWV 229)	1997	NAU
Bach, Johann Sebastian	Lobet den Herrn, alle heiden (BWV 230)	1999	Concordia
Bach, Johann Sebastian	Lobet den Herrn, alle heiden (BWV 230)	1992	Florida
Bach, Johann Sebastian	Lobet den Herrn, alle heiden (BWV 230)	1998	Florida
Bach, Johann Sebastian	Lobet den Herrn, alle heiden (BWV 230)	1995	San Jose
Bach, Johann Sebastian	Singet dem Herrnn ein neues lied (BWV 225)	1994	Concordia
Bach, Johann Sebastian	Singet dem Herrnn ein neues lied (BWV 225)	1998	Concordia
Bach, Johann Sebastian	Singet dem Herrnn ein neues lied (BWV 225)	2001	Concordia

Bach, Johann Sebastian	Singet dem Heronn ein neues lied (BWV 225)	1995	Florida
Bach, Johann Sebastian	Singet dem Heronn ein neues lied (BWV 225)	2001	NAU
Bach, Johann Sebastian	Singet dem Heronn ein neues lied (BWV 225)	1995	St. Olaf
Bach, Johann Sebastian	St. John Passion (BWV 245)	2002	NAU
Bach, Johann Sebastian	Wir setzen uns (Mattaecuspassion)	1995	Illinois
Badings, Henk	Trois Chansons Bretonnes	1992	Florida
Badings, Henk	Trois Chansons Bretonnes	2001	St. Olaf
Badings, Henk	Trois Chansons Bretonnes	1994	St. Olaf
Badings, Henk	Trois Chansons Bretonnes	1995	Illinois
Barber, Samuel	Anthony O Daly (Reincarnations)	1997	Florida
Barber, Samuel	Mary Hynes (Reincarnations)	1997	Florida
Barber, Samuel	Mary Hynes (Reincarnations)	1993	San Jose
Barber, Samuel	Mary Hynes (Reincarnations)	2000	San Jose
Barber, Samuel	The Coolin (Reincarnations)	1997	Florida
Barber, Samuel	Under the Willow Tree	1998	San Jose
Bardos, Lajos	Libera Me	1995	NAU
Bardos, Lajos	Ungheresca	1994	San Jose
Bardos, Lajos	Ungheresca	1999	San Jose
Barnett, Carol	Deep River	1996	St. Olaf
Barnett, Carol	King of the Yellow Butterflies	2000	San Jose
Barnett, Carol	King of Yellow Butterflies	2001	San Jose
Barnett, Carol	Little Potato	2001	Concordia
Barnett, Carol	Oh, Yes!	1998	Concordia
Bartholomew, Marshall	Little Innocent Lamb	2001	San Jose
Bartok, Bela	Four Slovak Songs	1994	Illinois

Basler, Paul	Missa Kenya	1996	Florida
Basler, Paul	Songs of Faith	1999	Florida
Baxter, Francis	Hie Tsuki Bushi	1994	Florida
Beasley,	The Honeybags	2000	San Jose
Beck, Cynthia	On the Road	1998	Illinois
Beethoven, Ludwig van	Symphony # 9	1995	Illinois
Belmont, Jean	Farewell Overture	1997	NAU
Bennett, John	All Creatures Now are Merry Minded	2000	Illinois
Bennett, John	Weep, O Mine Eyes	2000	San Jose
Berger, Jean	Brazilian Psalm (Psalm 150)	1995	Concordia
Berger, Jean	Brazilian Psalm (Psalm 150)	1994	Florida
Berger, Jean	Brazilian Psalm (Psalm 150)	1994	St. Olaf
Berger, Jean	Canticle of the Sun	1992	St. Olaf
Berger, Jean	Glory Be to God	2001	Concordia
Berger, Jean	Glory Be to God	1999	St. Olaf
Berger, Jean	The Eyes of All Wait Upon Thee	2000	Concordia
Berger, Jean	Three Madrigals	1993	San Jose
Berger, Jean	Vision Of Peace	1996	Concordia
Berkey, Jackson	Arma Lucis	1997	NAU
Berlioz, Hector	Ballet des Sylphes (La Damnation de Faust)	2001	Florida
Berlioz, Hector	Marche Hongroise (La Damnation de Faust)	2001	Florida
Berlioz, Hector	Menuet (La Damnation de Faust)	2001	Florida
Bernstein, Leonard	Make Our Garden Grow (from Candide)	2002	NAU
Bernstein, Leonard	Sanctus (from Mass)	1992	NAU
Bernstein, Leonard	The Lark (choruses)	1992	Florida

Biebl, Franz	Ave Maria	2000	Concordia
Biebl, Franz	Ave Maria	1992	Florida
Biebl, Franz	Ave Maria	1998	San Jose
Biebl, Franz	Ave Maria	1992	Illinois
Biebl, Franz	Ave Maria	1994	Illinois
Billings, William	Easter Anthem	1995	Florida
Billings, William	Easter Anthem	1993	St. Olaf
Billings, William	Easter Anthem	2000	St. Olaf
Billings, William	I am the Rose of Sharon	1997	Florida
Billings, William	I am the Rose of Sharron	1997	St. Olaf
Billings, William	When Jesus Wept	1996	Concordia
Blow, John	Sing Ye Muses	1997	Florida
Blow, John	Sing Ye Muses	2002	Florida
Boatner, Edward	Who is That Yonder	1994	Florida
Boulanger, Lili	Hymne au Soleil	2002	NAU
Boyd, Robert	In Flanders Fields	1995	Illinois
Brahms, Johannes	Brausten alle Berge	1999	San Jose
Brahms, Johannes	Darthulas Grabesgesang	1994	San Jose
Brahms, Johannes	Der Abend, (from op. 65)	1992	Illinois
Brahms, Johannes	Der Falke	2000	San Jose
Brahms, Johannes	Der Gang zum Liebchen (from op. 13)	1994	Illinois
Brahms, Johannes	Est ist das Heil uns Kommen Herr (from op.12)	1999	Illinois
Brahms, Johannes	Four Love song Waltzes	1997	Illinois
Brahms, Johannes	How Lovely is Thy Dwelling Place (German Requiem)	1998	Florida
Brahms, Johannes	Liebeslieder Waltzer (op. 52)	1992	Illinois

Brahms, Johannes	O Heiland, reiss die Himmel auf (op. 74)	1993 Illinois
Brahms, Johannes	O Schone Nacht (from op.92)	1992 Florida
Brahms, Johannes	O Schone Nacht (from op.92)	1998 Concordia
Brahms, Johannes	O Schone Nacht (from op.92)	1994 St. Olaf
Brahms, Johannes	O Schone Nacht (from op.92)	2001 Illinois
Brahms, Johannes	Sehnsucht (from op. 122)	1995 Illinois
Brahms, Johannes	Sehnsucht (from op. 122)	1998 San Jose
Brahms, Johannes	Tafellied	1995 San Jose
Brahms, Johannes	Three Quartets (from op. 64)	1997 NAU
Brahms, Johannes	Three Quartets (op. 64)	1997 Florida
Brahms, Johannes	Two motets (from op. 110)	1998 Illinois
Brahms, Johannes	Vineta (from op. 42)	1992 Illinois
Brahms, Johannes	Was wollt gut Jager jagen	2000 Illinois
Brahms, Johannes	Weit und Breit	1995 Illinois
Brahms, Johannes	Zigeunerlieder (op. 103)	2002 Florida
Brandvik, Paul	Shall I Mother, Shall I	1999 Concordia
Britten, Benjamin	A Hymn to the Virgin	1992 Illinois
Britten, Benjamin	A Shepherd's Carol	1994 San Jose
Britten, Benjamin	Flower Songs	1994 Illinois
Britten, Benjamin	Hymn to St. Cecilia	2001 Florida
Britten, Benjamin	Hymn to St. Peter	2001 Illinois
Britten, Benjamin	Jubilate Deo	1996 Illinois
Britten, Benjamin	Old Joe had Gone Fishing	2000 Illinois
Britten, Benjamin	Te Deum	2002 Florida
Britten, Benjamin	The Ballad of Lady Barnard and Little Musgrave	2000 Illinois

Bruckner, Anton	Ave Maria	1994	NAU
Bruckner, Anton	Ave Maria	2002	NAU
Bruckner, Anton	Christus Factus Est Pro Nobis	1999	San Jose
Bruckner, Anton	Locus Iste	1999	San Jose
Bruckner, Anton	Mass in E Minor	1998	Florida
Bruckner, Anton	Mass in E Minor	1993	Illinois
Bruckner, Anton	Os Justi	2001	NAU
Bruckner, Anton	Os Justi	1999	San Jose
Bruckner, Anton	Os Justi	2001	St. Olaf
Busto, Javier	Ave Maria	2000	Florida
Busto, Javier	Ave Maria	1995	Florida
Busto, Javier	Laudate Pueri	2000	Florida
Byrd, William	Agnus Dei	1993	St. Olaf
Byrd, William	Agnus Dei (from Mass for Three Voices)	1995	NAU
Byrd, William	Ave Verum Corpus	1998	Florida
Byrd, William	Ave Verum Corpus	1995	St. Olaf
Byrd, William	Ave Verum Corpus	1993	Illinois
Byrd, William	I Have Longed For Thy Saving Health, O Lord	1997	San Jose
Byrd, William	I Have Longed For Thy Saving Health, O Lord	1998	San Jose
Byrd, William	I Have Longed For Thy Saving Health, O Lord	1999	San Jose
Byrd, William	I Have Longed For Thy Saving Health, O Lord	2000	San Jose
Byrd, William	I Have Longed For Thy Saving Health, O Lord	2001	San Jose
Byrd, William	I Will Not Leave You Comfortless	1997	Concordia
Byrd, William	I Will Not Leave You Comfortless	1993	San Jose
Byrd, William	Non vos relinquam orphanos	2000	Illinois

Byrd, William	Sing Joyfully Unto God	1992	Concordia
Byrd, William	Sing Joyfully Unto God	1993	Florida
Byrd, William	Sing Joyfully Unto God	1998	San Jose
Byrd, William	Sing Joyfully Unto God	1994	St. Olaf
Byrd, William	Sing Joyfully Unto God	2002	St. Olaf
Byrd, William	Sing Joyfully Unto God	1993	Illinois
Byrd, William	Wounded I am	1993	Illinois
Caamano, Roberto	Dilexi, quoniam exaudiet Dominus	1996	St. Olaf
Cabena, Barrie	Prayer of St. Francis	1995	NAU
Cabena, Barrie	Prayer of St. Francis	1995	Illinois
Cabazon, Antonio	Diferencias Sobre el Canto el Cacallero	1995	Florida
Caladara, Antonio	Stabat Mater	1997	San Jose
Barnett, Carol	Little Potato	1998	Concordia
Carr, Paul	Shout for Joy	1992	NAU
Castelnuovo-Tedesco, Mario	Romancero Gitano	1994	San Jose
Chant	Ave Maria	1995	Florida
Chant	Kyrie Eleison	1995	Florida
Chatman, Stephen	Music When Soft Voices Die	2000	Florida
Chatman, Stephen	There is Sweet Music Here	2001	Florida
Chatman, Stephen	There is Sweet Music Here	1992	NAU
Chenoweth, Wilbur	Of the Father's Love Begotten	1994	NAU
Chesnokov, Pavel	Duh Tvoy Biagiy op.25 # 10	1996	Florida
Chief Seattle	This We Know	2000	San Jose
Chilcott, Bob	MLK	2001	Concordia
Childs, David T.	Nobody Knows	1996	Concordia

Childs, David T.	Nobody Knows	1999	Concordia
Childs, David T.	Purge Me From My Sin	2000	Concordia
Childs, David N.	Salve Regina	1998	Florida
Childs, David T.	Eventide (Songs Of Evening And Morning)	1992	Concordia
Childs, David T.	Three Petitions	1994	Concordia
Childs, David T.	Evensongs	1992	Concordia
Childs, David T.	Evensongs	1992	Concordia
Chorbajian, John	Watchman, Tell Us of the Night	1999	NAU
Christe, Nimmo	The Galway Piper	1999	San Jose
Christiansen, F. Melius	Beautiful Savior	1992	Concordia
Christiansen, F. Melius	Beautiful Savior	1993	Concordia
Christiansen, F. Melius	Beautiful Savior	1994	Concordia
Christiansen, F. Melius	Beautiful Savior	1995	Concordia
Christiansen, F. Melius	Beautiful Savior	1996	Concordia
Christiansen, F. Melius	Beautiful Savior	1997	Concordia
Christiansen, F. Melius	Beautiful Savior	1998	Concordia
Christiansen, F. Melius	Beautiful Savior	1999	Concordia
Christiansen, F. Melius	Beautiful Savior	2000	Concordia
Christiansen, F. Melius	Beautiful Savior	2001	Concordia
Christiansen, F. Melius	Beautiful Savior	2002	Concordia
Christiansen, F. Melius	Beautiful Savior	1992	St. Olaf
Christiansen, F. Melius	Beautiful Savior	1994	St. Olaf
Christiansen, F. Melius	Beautiful Savior	1995	St. Olaf
Christiansen, F. Melius	Beautiful Savior	1996	St. Olaf
Christiansen, F. Melius	Beautiful Savior	1997	St. Olaf

Christiansen, F. Melius	Beautiful Savior	1998	St. Olaf
Christiansen, F. Melius	Beautiful Savior	1999	St. Olaf
Christiansen, F. Melius	Beautiful Savior	2000	St. Olaf
Christiansen, F. Melius	Beautiful Savior	2001	St. Olaf
Christiansen, F. Melius	Beautiful Savior	2002	St. Olaf
Christiansen, F. Melius	Celestial Spring	2001	St. Olaf
Christiansen, F. Melius	Exaltation (from Celestial Spring)	1999	Concordia
Christiansen, F. Melius	Glorification (from Celestial Spring)	1999	Concordia
Christiansen, F. Melius	Lamb of God	2000	Concordia
Christiansen, F. Melius	Lost in the Night	1996	Concordia
Christiansen, F. Melius	Lost in the Night	2002	Concordia
Christiansen, F. Melius	O Bread Of Life	1997	Concordia
Christiansen, F. Melius	O Day Full of Grace	1994	Concordia
Christiansen, F. Melius	O Day Full of Grace	1998	Concordia
Christiansen, F. Melius	O Day Full of Grace	2002	Concordia
Christiansen, F. Melius	O Day Full of Grace	1993	St. Olaf
Christiansen, F. Melius	O Day Full of Grace	1996	St. Olaf
Christiansen, F. Melius	O Day Full of Grace	2002	St. Olaf
Christiansen, F. Melius	Praise to the Lord	1996	Concordia
Christiansen, F. Melius	Praise to the Lord	1992	St. Olaf
Christiansen, F. Melius	Praise to the Lord	1998	St. Olaf
Christiansen, F. Melius	Psalm 50	1992	Concordia
Christiansen, F. Melius	Psalm 50	1997	Concordia
Christiansen, F. Melius	Psalm 50	2000	Concordia
Christiansen, F. Melius	Psalm 50	1994	St. Olaf

Christiansen, F. Melius	Psalm 50	1997 St. Olaf
Christiansen, F. Melius	Psalm 50	2000 St. Olaf
Christiansen, F. Melius	Wake, Awake	1993 Concordia
Christiansen, F. Melius	Wake, Awake	1997 Concordia
Christiansen, F. Melius	Wake, Awake	2001 Concordia
Christiansen, F. Melius	Wake, Awake	1995 St. Olaf
Christiansen, Olaf	Light Everlasting	1992 Concordia
Christiansen, Olaf	Light Everlasting	2001 St. Olaf
Christiansen, Paul J.	Create In Me A Clean Heart	1996 Concordia
Christiansen, Paul J.	Create In Me A Clean Heart	2001 Concordia
Christiansen, Paul J.	Easter Morning	1992 St. Olaf
Christiansen, Paul J.	Gracious Spirit	1999 Concordia
Christiansen, Paul J.	I Heard a Great Voice	1997 Concordia
Christiansen, Paul J.	I Heard a Great Voice	2000 Concordia
Christiansen, Paul J.	Infant Holy	1995 Concordia
Christiansen, Paul J.	Lilies White and Fair	1998 St. Olaf
Christiansen, Paul J.	My Song in the Night	1995 Concordia
Christiansen, Paul J.	My Song in the Night	1998 Concordia
Christiansen, Paul J.	My Song in the Night	2002 Concordia
Christiansen, Paul J.	My Song in the Night	1993 St. Olaf
Christiansen, Paul J.	The King Of Love My Shepherd Is	1998 Concordia
Christiansen, Paul J.	The King Of Love My Shepherd Is	1992 Concordia
Christiansen, Paul J.	The King Of Love My Shepherd Is	1997 Concordia
Christiansen, Paul J.	Winds Through The Olive Trees	1994 Concordia
Christiansen, Paul J.	Wondrous Love	2002 Concordia

Christiansen, Paul J.	Wondrous Love	1993	San Jose
Churchhill, Stuart	Black is the Color of My True Love's Hair	1997	Florida
Ciurlionis	Gloria (from Mass)	1997	San Jose
Clausen, René	All That Have Life and Breath	1992	Florida
Clausen, René	All That Have Life and Breath	1993	St. Olaf
Clausen, René	Canticle of Praise	1999	Concordia
Clausen, René	Crying For A Dream	1996	Concordia
Clausen, René	Deep River	1995	Concordia
Clausen, René	In Pace	1997	Concordia
Clausen, René	In Pace	2002	Concordia
Clausen, René	La Lumiere	2001	Concordia
Clausen, René	Magnificat	1993	Concordia
Clausen, René	Nocturnes	1993	Concordia
Clausen, René	O My Luve's Like a Red, Red Rose	1999	Florida
Clausen, René	O My Luve's Like A Red, Red Rose	2000	Concordia
Clausen, René	O Vos Omnes	1998	Concordia
Clausen, René	Peace I Leave With You	1992	Concordia
Clausen, René	Peace I Leave With You	1998	Concordia
Clausen, René	Peace I Leave With You	2001	Concordia
Clausen, René	Plenty Good Room!	2002	Concordia
Clausen, René	Set Me as a Seal (from A New Creation)	1992	Florida
Clausen, René	Set Me as a Seal (from A New Creation)	1992	NAU
Clausen, René	Set Me as a Seal (from A New Creation)	1992	St. Olaf
Clausen, René	Simple Gifts	1995	Concordia
Clausen, René	Simple Gifts	1999	San Jose

Clausen, René	Softly And Tenderly	1993	Concordia
Clausen, René	Softly And Tenderly	1997	Concordia
Clausen, René	Syng Kun I Din Ungdoms Var	1992	Concordia
Clausen, René	Three Whitman Settings	1992	Concordia
Clausen, René	Tonight, Eternity Alone	1999	Concordia
Clausen, René	Ubi Caritas	2000	Concordia
Clemens, James	When At Creation's Dawn There Was No Sound	1999	Concordia
Cloud, Judith	A Walk Alone	1999	NAU
Cloud, Judith	Christmas Prayer	1995	NAU
Cloud, Judith	Three Mesa Songs	1995	NAU
Cohen, Dudley	Yom She Le-Yisrael	2000	St. Olaf
Conte, David	Cantate Domino	1994	St. Olaf
Conte, David	Dance	1993	Florida
Copland, Aaron	At the River	1992	Florida
Copland, Aaron	At the River	1998	San Jose
Copland, Aaron	Ching-A-Ring Chaw	1999	Illinois
Copland, Aaron	Las Agachadas	1997	Concordia
Copland, Aaron	Las Agachadas	2000	Illinois
Copland, Aaron	Long Time Ago	1998	San Jose
Copland, Aaron	Long Time Ago	1999	Illinois
Copland, Aaron	Simple Gifts	1992	Concordia
Copland, Aaron	Sing Ye Praises to our King	1993	NAU
Copland, Aaron	Sing Ye Praises to our King	2001	St. Olaf
Copland, Aaron	Stomp Your Foot (The Tenderland)	1992	Florida
Copland, Aaron	The Little Horses	1992	Florida

Copland, Aaron	The Promise of Living (The Tender Land)	1992	Concordia
Copland, Aaron	The Promise of Living (The Tender Land)	2000	St. Olaf
Copland, Aaron	At The River	1992	Concordia
Cornelius, Peter	Liebe, die ergeb' ich mich, op. 18	2000	Illinois
Costeley, Guillaume	Bullerengue	1998	San Jose
Costeley, Guillaume	Je T'Aime Ma Belle	1998	San Jose
Costeley, Guillaume	Your Dancing My Dearest	1998	San Jose
Costeley, Guillaume	Your Dancing My Dearest	1998	San Jose
Croce, Giovanni	Buccinate in Neomenia Tuba	1992	Florida
Dawson, William	Ezekiel Saw de Wheel	1996	Florida
Dawson, William	Ezekiel Saw de Wheel	1994	NAU
Dawson, William	Ezekiel Saw de Wheel	1997	NAU
Dawson, William	Ezekiel Saw de Wheel	1998	NAU
Dawson, William	Ezekiel Saw de Wheel	1994	San Jose
Dawson, William	Ezekiel Saw de Wheel	2000	San Jose
Dawson, William	Ezekiel Saw de Wheel	1995	Illinois
Dawson, William	Ezekiel Saw de Wheel	1999	St. Olaf
Dawson, William	Hail Mary	1999	St. Olaf
Dawson, William	In His Care-O	2001	St. Olaf
Dawson, William	In His Care-O	2002	St. Olaf
Dawson, William	Soon Ah Will Be Done	1998	St. Olaf
De Cormier, Robert	Let Me Fly	1993	San Jose
Debussy, Claude	Fete (Nocturnes)	2001	Florida
Debussy, Claude	Trois Chanson	1998	NAU
DeCormier, Robert	Ride On, King Jesus	1996	Concordia

DeLaney, Charles	Marshes of Glynn	1993	Florida
Dello Joio	Come to Me, My Love	1993	San Jose
Dering, Richard	Quem Vidistis Pastores	1995	Concordia
Desamours, Emile	Noel Ayisen (A Haitian Noel)	1996	Concordia
Desamours, Emile	Noel Ayisen (A Haitian Noel)	2000	NAU
Diemer, Emma Lou	A Feast for Christmas	2001	San Jose
Dinerstein, Norman	When David Heard	1999	NAU
Dinerstein, Norman	When David Heard	1992	Illinois
Distler, Hugo	Das Uberlichte Licht	1997	San Jose
Distler, Hugo	Singet dem Herrn ein neues lied	1996	Concordia
Distler, Hugo	Singet dem Herrn ein neues lied	2001	Concordia
Distler, Hugo	Singet dem Herrn ein neues lied	2000	Florida
Distler, Hugo	Singet dem Herrn ein neues lied	1998	Illinois
Distler, Hugo	Singet frisch und wohlgenut	1994	NAU
Distler, Hugo	Vorspruch Moerike Chorliederbuch, op. 18, 1	1998	San Jose
Distler, Hugo	Vorspruch Moerike Chorliederbuch, op. 18, 1	1992	Illinois
Donizetti, Geatano	Three choruses from the Elixir of Love	1998	Illinois
Dowland, John	Come Again! Sweet Love Doth Now Invite	1998	San Jose
Dowland, John	Come Again! Sweet Love Doth Now Invite	1999	San Jose
Dowland, John	Fine Knacks for Ladies	2000	San Jose
Durufié, Maurice	Kyrie (Requiem op. 9)	1998	NAU
Durufié, Maurice	Ubi Caritas	1995	Concordia
Durufié, Maurice	Ubi Caritas	1995	St. Olaf
Durufié, Maurice	What We Have Once Enjoyed	1995	NAU
Duson, Dede	What We Have Once Enjoyed	1996	NAU

Dvorak, Antonio	Songs of Nature (op.63)	1994	Illinois
Eben, Peter	De Circuitu Aeterno	1997	San Jose
Eben, Peter	De Circuitu Aeterno	1998	San Jose
Eben, Peter	Zauberspruch	1993	NAU
Eccard, Johannes	Uber's Gebrig Maria geht	1992	Illinois
Edel, John	Guardian Angel from Songs of Light	1995	NAU
Edlund, Lars	Gloria	1993	Florida
Edlund, Lars	Tvenne Folkvisor	1993	Florida
Edwards, C.L.	Didn't it Rain, My Elder	1995	Florida
Effinger, Cecil	An American Hymn	2002	Concordia
Ehret, Walter	Didn't My Lord Deliver Daniel	1994	San Jose
Ekwueme, Laz	Hombe	1992	St. Olaf
Elgar, Edward	Four Unaccompanied Part-Songs	2001	Illinois
Elgar, Edward	My Love Dwelt in a Northern Land	2000	Illinois
Elgar, Edward	There is Sweet Music	2000	Illinois
Ellingboe, Bradley	Pal Pa Haugen	1992	St. Olaf
Ellingboe, Bradley	Pal Pa Haugen	1993	St. Olaf
Engebretson, Stan	Kalinka	1994	San Jose
Erb, James	Shenandoah	2001	Concordia
Erb, James	Shenandoah	1995	San Jose
Erb, James	Shenandoah	1998	San Jose
Erb, James	Shenandoah	1999	San Jose
Erb, James	Shenandoah	2000	San Jose
Erb, James	Shenandoah	1996	St. Olaf
Erb, James	Shenandoah	1995	Illinois

Erb, James	Shenandoah	2000	Illinois
Ericson, Christopher	Sally Gardens	1997	San Jose
Fanshawe, David	African Sanctus	1993	Concordia
Fanshawe, David	African Sanctus	2000	Concordia
Fanshawe, David	African Sanctus	1996	Florida
Fanshawe, David	African Sanctus	1995	NAU
Fanshawe, David	Dona Nobis Pacem (a Hymn for World Peace)	2000	Florida
Farrow, Larry	Jamaican Market Place	1993	St. Olaf
Farrow, Larry	Jamaican Marketplace	1994	San Jose
Farrow, Larry	Jamaican Marketplace	1995	San Jose
Farrow, Larry	My Lord What a Mornin'	1995	Florida
Farrow, Larry	My Lord What a Mornin'	1995	St. Olaf
Farrow, Larry	My Lord What a Mornin'	1999	Florida
Faure, Gabriel	Cantique de Jean Racine (op. 12)	1995	St. Olaf
Faure, Gabriel	Cantique de Jean Racine (op. 12)	1999	Illinois
Faure, Gabriel	Offeratory from Requiem (op. 48)	1995	NAU
Faure, Garbiel	Requiem	2001	Florida
Feliciano, Richard	Pamugun	2001	San Jose
Feliciano, Richard	Pamugun	2001	San Jose
Feliciano, Richard	Somerset Wassil	1994	San Jose
Feliciano, Richard	The Eyes Of All Hope In Thee, O Lord	1995	Concordia
Ferguson, John	A Song of Thanksgiving	2001	St. Olaf
Ferguson, John	Ah, Holy Jesus	1992	St. Olaf
Ferguson, John	Let All Mortal Flesh	1995	NAU
Ferguson, John	Lord of the Dance	1996	St. Olaf

Ferguson, John	Lord of the Dance	2001	St. Olaf
Ferko, Frank	Laus Trinitati	1998	San Jose
Ferko, Frank	O Splendidissima Gemma	1998	San Jose
Fernandes, Gasper	Eso Rigor E Repente	1995	San Jose
Fine, Irvine	O Know To End	1995	San Jose
Fink, Michael	What Sweeter Music	1998	Florida
Finney, Ross Lee	On a round ball	1995	Illinois
Fissinger, Edwin	Go 'Way From My Window	1998	NAU
Fissinger, Edwin	Joshua Fit The Battle Of Jericho	1997	Concordia
Fissinger, Edwin	Prairie Scenes	1994	NAU
Fissinger, Edwin	Something Has Spoken To Me in the Night	1995	NAU
Fissinger, Edwin	We Wish You A Merry Christmas	1994	San Jose
Fleming, Larry	Every Time I Think About Jesus	1994	St. Olaf
Fleming, Larry	Give Me Jesus	1996	Concordia
Fleming, Larry	Give Me Jesus	1992	Florida
Fleming, Larry	Give Me Jesus	1999	San Jose
Fleming, Larry	Give Me Jesus	2001	Concordia
Fleming, Larry	His Voice	1999	Concordia
Fleming, Larry	His Voice	1999	St. Olaf
Fleming, Larry	Lord of the Dance	2000	San Jose
Fleming, Larry	Ride On King Jesus	2000	Florida
Fleming, Larry	Ride On King Jesus	1999	San Jose
Fleming, Larry	Ride On King Jesus	2000	San Jose
Fletcher, J.	Seeing Nellie Home	1993	San Jose
Floyd, Carlisle	Death Came Knocking	1997	San Jose

Flummerfeld, Joseph	Danny Boy	1999	San Jose
Flummerfelt, Joseph	Danny Boy	1995	St. Olaf
Flummerfelt, Joseph	Danny Boy	2000	St. Olaf
Flummerfelt, Joseph	Danny Boy	2002	St. Olaf
Folstrom, Roger	A la Nanita Nana	1994	San Jose
Forsberg, Charles	The Exaltation of Christ	1993	Concordia
Forsberg, Charles	The Exaltation of Christ	1997	St. Olaf
Foss, Lucas	Behold I build an house	1993	Illinois
Frankhauser, James	Landlord, Fill the Flowing Bowl	1993	San Jose
Frankhauser, James	Landlord, Fill the Flowing Bowl	1998	San Jose
Frankhauser, James	Landlord, Fill the Flowing Bowl	1999	San Jose
Frankhauser, James	Landlord, Fill the Flowing Bowl	2000	San Jose
Frankhauser, James	Landlord, Fill the Flowing Bowl	1995	San Jose
Freedman, Robert	Turn the World Around	1997	Florida
Fritschel, James	Song of the Skyloom	1997	NAU
Fritschel, James	Song of the Skyloom	1998	NAU
Gabrieli, Giovanni	Jubilate Deo	1997	Concordia
Gallus, Jacobus	Ascendit Deus	1998	NAU
Gallus, Jacobus	Ascendit Deus	1995	San Jose
Garcia, Gary	There Is No Rose	1994	San Jose
Gawthrop, Daniel	Sing Me To Heaven	1998	Concordia
Gawthrop, Daniel	Sing Me To Heaven	1998	San Jose
Gawthrop, Daniel	Sing Me To Heaven	2002	St. Olaf
Genzmer, Harlod	Stadturlaub	2001	San Jose
George, Earl	Songs of Innocence	1992	Florida

Gershwin, George	Choral Selections from "Porgy and Bess"	1998	NAU
Gesangbuch, Erneueren	Praise to the Lord	1999	St. Olaf
Gesualdo, Don Carlo	Three settings of the Madrigal "Luci serene e chiare"	2001	Illinois
Gibbons, Orlando	Hosanna to the Son of David	1993	Florida
Gibbons, Orlando	Hosanna to the Son of David	2001	NAU
Gibbons, Orlando	Hosanna to the Son of David	1992	San Jose
Gibbons, Orlando	The Silver Swan	1992	San Jose
Ginastera, Alberto	Lamentaciones de Jeremias Propheta	1994	NAU
Ginastera, Alberto	O Vos Omnes	1997	Illinois
Ginastera, Alberto	Recordare Domine Quid Acciderit Nobis	1993	Concordia
Ginastera, Alberto	The Lamentations of Jeremiah	2000	Concordia
Ginsberg, Neil	Gartan Mother's Lullaby	1999	San Jose
Ginsberg, Neil	Porky ad Porkie	1999	San Jose
Goldman, Richard	Zum Gali (Dance the Hora!)	1993	Illinois
Goldmann, Maurice	Zum Gali (Dance the Hora!)	1993	Florida
Gorecki, Henryk	Totus Tuus	1997	Concordia
Gottschalk, L.M.	Forest Glade Polka	1995	Florida
Gottschalk, L.M.	Ojos Criollos	1995	Florida
Goudimel	Psalm 137	1995	Florida
Grainger, Percy	Londonderry Air	1993	Illinois
Grainger, Percy	Londonderry Air	1996	Illinois
Grandage, Iain	Three Australian Songs	1993	Florida
Grandage, Ian	Three Songs from Austrailia	2000	Florida
Grau, Alberto	Kasar Mie la Gaji	2000	Florida
Grau, Alberto	Kasar Mie la Gaji	1997	St. Olaf

Green, R	Christmas Song	1994	Illinois
Gretchaninoff, Alexander	Credo (The Nicean Creed)	1996	Florida
Gretchaninoff, Alexander	Nunc Dimittis	1994	Concordia
Gretchaninoff, Alexander	Nunc Dimittis	2000	Concordia
Gretchaninoff, Alexander	Nunc Dimittis	1999	St. Olaf
Gretchaninoff, Alexander	Our Father	1994	Concordia
Gretchaninoff, Alexander	Our Father	1998	Concordia
Gretchaninoff, Alexander	Our Father	2001	Concordia
Gretchaninoff, Alexander	Our Father	1996	St. Olaf
Gretchaninoff, Alexander	Our Father	2000	St. Olaf
Gretchaninoff, Alexander	Praise The Lord, O My Soul	1992	Concordia
Grieg, Edvard	Ave Maris Stella	2001	San Jose
Grieg, Edvard	Den Store, Hvide Flok	1993	St. Olaf
Grieg, Edvard	Dona Nobis Pacem	1993	St. Olaf
Grieg, Edvard	God's Son Has Made Me Free	1999	Concordia
Grieg, Edvard	God's Son Has Made Me Free	1993	St. Olaf
Grieg, Edvard	Hvad est du dog skjon	1993	St. Olaf
Grieg, Edvard	Hvad est du dog skjon	1993	Illinois
Grieg, Edvard	Pinsesalme: "Velsignede morgen"	1993	St. Olaf
Grobe, Charles	Jordan and a Hard Road	1995	Florida
Guastavino, Carlos	Arroz Con Leche	2002	St. Olaf
Guerrero, Francesco	Duo Seraphim	2002	Concordia
Hahn, Reynaldo	Le Bal de Beatrice d' Este	1998	Florida
Hairston, Jester	Hold-On	2001	St. Olaf
Hairston, Jester	I Know Where I'm Goin'	1999	San Jose

Hairston, Jester	It's All Over Me	1995	San Jose
Hairston, Jester	It's All Over Me	1999	San Jose
Hairston, Jester	It's All Over Me	2000	San Jose
Hairston, Jester	Mary's Little Boy Chile	1995	St. Olaf
Hall, William	Aura Lee	1997	San Jose
Hall, William	Let Us Break Bread Together	1999	San Jose
Hallberg, Bengt	Domaredansen	1998	Concordia
Halloran, Jack	Witness	1994	Concordia
Halloran, Jack	Witness	2001	Concordia
Halloran, Jack	Witness	1993	St. Olaf
Halloran, Jack	Witness	1994	Illinois
Hamilton, David	Hine, Hine	1997	St. Olaf
Hamilton, David	Hine, Hine	1999	St. Olaf
Hamilton, David	Lux Aeterna	1997	St. Olaf
Hamlin, Peter	Before I Go My Way	1998	St. Olaf
Hamlin, Peter	Before I Go My Way	2000	St. Olaf
Hamlin, Peter	Sing For Joy	1993	Florida
Hamlin, Peter	Vanity of Vanties	1995	St. Olaf
Hampton, Keith	Praise His Holy Name	2002	Florida
Hampton, Keith	Praise His Holy Name	1999	St. Olaf
Hampton, Keith	Praise His Holy Name	2000	St. Olaf
Hampton, Keith	Praise His Holy Name	2001	St. Olaf
Handel, George Frederic	And He Shall Purify (from Messiah)	1994	Florida
Handel, George Frederic	Hallelujah Chorus (from Saul)	1994	Illinois
Handel, George Frederic	Jesu, Sun of Life, My Splendor (Brockes Passion)	1999	St. Olaf

Handel, George Frederic	Let Thy Hand Be Strengthened (Coronation Anthem)	1993	Florida
Handel, George Frederic	Music, Spread Thy Voice Around	1992	Illinois
Handel, George Frederic	Music, Spread Thy Voice Around	2000	Illinois
Handel, George Frederic	Non, di voi di fidarmi voi	1994	Illinois
Handel, George Frederic	Pater Noster	1993	Concordia
Handl, Jacob	O admirabile commercium	2000	Illinois
Handl, Jacob	Omnes gentes, plaudite (psalm 47)	1996	Illinois
Handl, Jacob	Pater Noster	2000	Concordia
Handl, Jacob	Pater Noster	1994	NAU
Harris, Robert	Canticle: The Hungry Angels	1996	St. Olaf
Harris, William	Faire is the Heaven	2002	Concordia
Hassler, Hans Leo	Dixit Maria	1992	Illinois
Hassler, Hans Leo	Exsultate Deo	1993	Concordia
Hassler, Hans Leo	O Sacred Head Now Wounded	1998	Concordia
Hassler, Hans Leo	Verbum Caro Factum Est	1997	Florida
Haugen, Marty	Halle, Halle, Halle	1994	St. Olaf
Haugen, Marty	Halle, Halle, Halle	1996	St. Olaf
Hawley, William	Jesu Redemptor Omnium	2000	NAU
Hawley, William	Mosella from Two Motets	1995	NAU
Hawley, William	Te Vigilans Oculis	1999	Concordia
Haydn, Franz Joesph	Awake the Harp	1994	Florida
Haydn, Franz Joseph	Credo(from Kleine Orgelmesse)	1997	Concordia
Haydn, Franz Joseph	Quoniam tu solus from Missa in Angustiis (1798)	1995	NAU
Haydn, Franz Joseph	The Heavens Are Telling	1998	Florida
Haydn, Franz Joseph	Three Quartets	1999	Florida

Haydn, Johann Michael	Laetatus Sum	1994	Florida
Haydn, Johann Michael	Laetatus Sum	1995	St. Olaf
Hayes, Mark	Here's One	1998	St. Olaf
Healey, Derek	Get to Bed (Nova Scotia)	1993	Florida
Healey, Derek	The Banks of Lock Erin	1993	Illinois
Helvey, Howard	Ding Dong Merrily on High	1993	NAU
Henderson, Ray	Dashing Away With A Smooth Iron	1997	San Jose
Henderson, Ray	Won't You Buy My Sweet Blooming Lavender	1997	San Jose
Heninger, Robert	The Cuckoo	1995	San Jose
Heninger, Robert	The Cuckoo	1998	San Jose
Heninger, Robert	The Cuckoo	1999	San Jose
Heninger, Robert	The Cuckoo	2000	San Jose
Heninger, Robert	The Cuckoo	2001	San Jose
Hindemith, Paul	Six Chanson	1997	Florida
Hindemith, Paul	Six Chanson	1993	San Jose
Hirt, Charles	Farewell, My Love	1999	San Jose
Hirt, Lucy	Abide With Me	1992	Concordia
Hirt, Lucy	Abide With Me	1994	Concordia
Hirt, Lucy	Abide With Me	2002	Concordia
Hogan, Moses	Battle of Jericho	1997	NAU
Hogan, Moses	Battle of Jericho	1998	NAU
Hogan, Moses	Battle of Jericho	1998	San Jose
Hogan, Moses	Down By the Riverside	2000	San Jose
Hogan, Moses	Elijah Rock	1994	Florida
Hogan, Moses	Elijah Rock	1995	NAU

Hogan, Moses	Elijah Rock	1995	St. Olaf
Hogan, Moses	Elijah Rock	1996	Illinois
Hogan, Moses	Every Time I Feel the Spirit	1998	NAU
Hogan, Moses	Glory, Glory, Glory to the New Born King	2001	Florida
Hogan, Moses	I'm Gonna Sing	1997	San Jose
Hogan, Moses	Lift Every Voice for Freedom	2002	St. Olaf
Hogan, Moses	Mister Banjo	1997	Florida
Hogan, Moses	My Soul's Been Anchored in the Lord	1999	Florida
Hogan, Moses	My Soul's Been Anchored in the Lord	2000	St. Olaf
Hogan, Moses	My Soul's Been Anchored in the Lord	2001	St. Olaf
Hogan, Moses	Old Time Religion	1996	Florida
Hogan, Moses	Old Time Religion	2000	San Jose
Hogan, Moses	Ride On King Jesus	1999	Florida
Hogan, Moses	The Battle of Jericho	1997	Florida
Hogan, Moses	This Little Light of Mine	2002	St. Olaf
Hogan, Moses	Wade in the Water	1997	Florida
Hogan, Moses	Wade in the Water	1998	Illinois
Hoggard, Lara	Personent Hodie	1997	NAU
Holman, Derek	Make We Joy Now in This Feast	1999	NAU
Holmes, Brian	The Shepherd and the King	2001	San Jose
Holst, Gustav	Lullay My Liking	1994	San Jose
Homilius, G.A.	Deo Dicamus Gratias	1994	Florida
Hopkins, Sarah	Past Lif Melodies	1996	Florida
Hopkins, Sarah	Past Life Melodies	1998	Concordia
Hopkins, Sarah	Past Life Melodies	1997	St. Olaf

Hopkins, Sarah	Past Life Melodies	1998	St. Olaf
Hopkins, Sarah	Past Life Melodies	2002	St. Olaf
Houkom, Alf	The Rune of Hospitality	2000	NAU
Howells, Herbert	A Spotless Rose	1992	Concordia
Howells, Herbert	A Spotless Rose	1994	St. Olaf
Howells, Herbert	Behold, O God Our Defender	1996	St. Olaf
Howells, Herbert	Like as the Hart Desireth the Waterbrooks	1994	Florida
Howells, Herbert	Like as the Hart Desireth the Waterbrooks	2001	St. Olaf
Howells, Herbert	Magnificat and Nunc Dimittis	1999	Illinois
Hrushovsky, Ivan	Rytmus	1998	San Jose
Hrushovsky, Ivan	Rytmus	1995	San Jose
Hughes, Edmund	Steal Away	1995	San Jose
Hulse, B.	Intimacies and Intimations	1995	Illinois
Ives, Charles	Circus Band	1995	Illinois
Ives, Charles	Psalm 90	1994	Concordia
Ives, Charles	Psalm 90	1992	Florida
Ives, Charles	Psalm 90	1996	Illinois
Ives, Charles	Sixty Seventh Psalm	1995	Concordia
Janequin, Clement	Au Joly Jeu	1995	San Jose
Janequin, Clement	Le Chant des Oyseaux	1997	Florida
Jennings, Carolyn	Andulko, me dite	2001	St. Olaf
Jennings, Carolyn	Ding Dong Merrily On High	1994	Concordia
Jennings, Carolyn	Go Tell It On the Montain	1992	NAU
Jennings, Carolyn	Tancuj, Tancuj	2001	St. Olaf
Jennings, Carolyn	Tancuj, Tancuj	2002	St. Olaf

Jennings, Joseph	There's no hidin place	1995	Illinois
Jennings, Joseph	There's no hidin place	1996	Illinois
Jennings, Kenneth	All You Works of the Lord, Bless the Lord	1992	Florida
Jennings, Kenneth	All You Works of the Lord, Bless the Lord	1996	St. Olaf
Jennings, Kenneth	Antiphon	2002	St. Olaf
Jennings, Kenneth	Arirang	1994	St. Olaf
Jennings, Kenneth	Calm on the Listening Ear of the Night	2000	NAU
Jennings, Kenneth	Calm on the Listening Ear of the Night	2002	NAU
Jennings, Kenneth	Noel: Christmas Eve, 1913 Pax	2000	St. Olaf
Jennings, Kenneth	Norge, mitt Norge	2002	Concordia
Jennings, Kenneth	Prayer	2001	St. Olaf
Jennings, Kenneth	Teach Me, O God, The Way	1997	St. Olaf
Jennings, Kenneth	The Lord is the Everlasting God	1999	Concordia
Jennings, Kenneth	The Lord is the Everlasting God	2000	St. Olaf
Jennings, Kenneth	With a Voice of Singing	1992	Florida
Jennings, Kenneth	Today, Heaven Sings	1998	Concordia
Johnson, Derric	Railroad Medlley	1997	Florida
Johnson, Hall	Ain'a That Good News	1998	NAU
Johnson, Hall	Ain'a That Good News	1998	San Jose
Johnson, Hall	Ain't Got Time To Die	1998	Concordia
Johnson, Hall	Ain't Got Time To Die	2002	Concordia
Johnson, Hall	Ain't Got Time To Die	1995	San Jose
Johnson, Hall	Ain't Got Time To Die	1998	San Jose
Johnson, Hall	Ain't Got Time To Die	2001	Illinois
Johnson, M.	Silent Night	1994	Illinois

Johnson, Ralph	Evening Meal	2002	St. Olaf
Johnson, Ralph	Lord, Thee I Love	1992	St. Olaf
Johnson, Ralph	Psalm 96	1995	St. Olaf
Joio, Norman Dello	A Jubilant Song	2001	Florida
Jones, George Sykes	In a Strange Land	1997	NAU
Jones, R. W.	hist whist	1992	NAU
Karai, Jozsef	Alleluia	2000	Florida
Karlsons, Juris	Nac, Nakts	2002	Concordia
Karlsons, Juris	Neslegtais Gredzens	2002	NAU
Karlsons, Juris	Neslegtais Gredzens	1994	San Jose
Karlsons, Juris	Neslegtais Gredzens	2000	San Jose
Keller, Dan	Then Shall My Heart Behold Thee Everywhere	1994	NAU
Kelly, Robert	5th Symphony, 2-4	1996	Illinois
Kemmer, George	Roll, Jordan, Roll	1995	Florida
Kodaly, Zoltan	Este	1998	Illinois
Kubik, Gail	Little Bird, Little Bird	1993	Illinois
Kverno, Trond	Ave Maris Stella	1995	San Jose
Lang, David Henry	Joshua Fit the Battle of Jericho	1995	NAU
Larkin, Matthew	Adam Lay Ybounden	1997	Florida
Larsson, Lars-Erik	A Dog Known as Ego	1999	St. Olaf
Lasso, Orlando di	Dessus le Marche d'Arras	1994	San Jose
Lasso, Orlando di	Dessus le Marche d'Arras	1995	San Jose
Lasso, Orlando di	Domine Labia Mea Aperies	1995	San Jose
Lasso, Orlando di	Domine Labia Mea Aperies	1999	San Jose
Lasso, Orlando di	Exaltabo Te	1995	San Jose

Lasso, Orlando di	Exaltabo Te	1992	San Jose
Lasso, Orlando di	Musica donum Dei optime	1992	Illinois
Lasso, Orlando di	S'io Esca Vivo	2000	San Jose
Lauridsen, Morten	Contre qui rose	1996	Illinois
Lauridsen, Morten	Dirait-on (Les Chanson Des Roses)	1998	St. Olaf
Lauridsen, Morten	En une seule fleur (Les Chansons des Roses)	1996	Illinois
Lauridsen, Morten	Io piango	1995	Illinois
Lauridsen, Morten	Les Chansons des Roses	1994	Illinois
Lauridsen, Morten	Les Chansons des Roses	1999	Illinois
Lauridsen, Morten	Luci serene e chiare	1993	Illinois
Lauridsen, Morten	O Magnum Mysterium	1998	Concordia
Lauridsen, Morten	O Magnum Mysterium	1994	NAU
Lauridsen, Morten	O Magnum Mysterium	1997	NAU
Lauridsen, Morten	O Magnum Mysterium	1998	San Jose
Lauridsen, Morten	Six Fire Songs on Renaissance Poems	2001	Illinois
Lauridsen, Morten	Dirait-on (Les Chanson Des Roses)	1997	Florida
Lauridsen, Morten	Io Piango (Fire Songs)	1996	Florida
Lauridsen, Morten	Lament for Pasiphae (Mid-Winter Songs)	1997	Florida
Leavitt, John	Kyrieleis	1992	St. Olaf
Leek, Stephen	Advance Australia Fair	1997	St. Olaf
Leek, Stephen	Ngana	1997	Florida
Leek, Stephen	Ngana	1996	St. Olaf
Leighton, Kenneth	A Hymn of the Nativity	1992	St. Olaf
Leighton, Kenneth	Crucifixus pro nobis	1994	Illinois
Leighton, Kenneth	Drop, Drop Slow Tears	2000	Illinois

Leighton, Kenneth	Lully, Lulla, Thou Little Tiny Child	1998 NAU
Leonarda, Isabella	Ave Regina Caelorum	2002 Florida
Leslie, H.	Charm me asleep	1994 Illinois
Lienas, Juan de	Coenantibus Autem Illis	1996 St. Olaf
Llewellyn, William	Jingle Bells	2000 NAU
Lopez-Gavilan, Guido	El Guayaboso	2000 San Jose
Lopez-Gavilan, Guido	El Guayaboso	2001 San Jose
Lotti, Antonio	Crucifixus	1995 Concordia
Lotti, Antonio	Crucifixus	1997 NAU
Lotti, Antonio	Crucifixus	1998 NAU
Lotti, Antonio	Crucifixus	1992 St. Olaf
Loubin, Wang	A Crescent Moon Rises	1998 NAU
Luboff, Norman	All My Trials	1994 Concordia
Luboff, Norman	Dixie	1994 NAU
Luboff, Norman	Still, Still, Still	1995 NAU
Luboff, Norman	Still, Still, Still	1997 NAU
Luboff, Norman	Still, Still, Still	1994 San Jose
Luboff, Norman	Wade in the Water	1995 San Jose
Luboff, Norman	Wade in the Water	1998 San Jose
Luboff, Norman	Wade in the Water	1998 San Jose
Luboff, Norman	Were You There	2001 San Jose
Luobin, Wang	A Crescent Moon Rises	1997 NAU
Lutkin, Peter	The Lord Bless You and Keep You	2002 St. Olaf
Lyne, Carolyn	Sumaguaza	1994 NAU
MacGillivray, Allister	Away From the Roll of the Sea	1997 San Jose

MacGillivray, Allister	Song for the Mira	1993	Florida
Maclean, Clare	Hope There Is	2001	Florida
Maddux, David	O Sifuni Mungu	1993	St. Olaf
Manz, Paul	E'en So Lord Jesus, Quickly Come	1995	San Jose
Marlow, Richard	Veni, Creator Spiritus	1994	St. Olaf
Martin, Frank	Agnus Dei (from Mass for Double Chorus)	2000	Concordia
Martin, Frank	Agnus Dei (from Mass for Double Chorus)	2001	Illinois
Martin, Frank	Sanctus (The Mass)	1996	Florida
Martin, Frank	Sanctus (from Mass for Double Chorus)	1997	Concordia
Martin, Gilbert	When I Survey the Wonderous Cross	2001	St. Olaf
Martinez	Winter Wonderland	1994	San Jose
Massenet, Jules	Chanson des Bois d'Amaranthe	1994	Florida
Mathews, Peter	Alleluia	1995	St. Olaf
Mathews, Peter	O Scacrum Convivium	1993	St. Olaf
Mathias, William	Nativity Carol	1995	NAU
Mathias, William	Wassail Carol	1992	NAU
McClure, Glenn	Kyrie (St. Francis in the Americas)	2000	Florida
McCray, James	Ave Maria	1994	San Jose
McCray, James	Rise Up, My Love, My Fair One	1994	St. Olaf
McDermid, J. Aaron	Come, Sing to Me of Heaven	2002	Concordia
McKinney, Howard	Brothers Sing On	1998	San Jose
McKlveen, Paul	O Come, Christians, Rejoice	1994	NAU
Mechem, Kirke	Alleluia, Amen	1998	St. Olaf
Mechem, Kirke	Blow Ye the Trumpet (John Brown)	1992	Florida
Mechem, Kirke	Danuel (John Brown)	1992	Florida

Mechem, Kirke	Gloria	1994 NAU
Mechem, Kirke	Laudate	1994 St. Olaf
Mechem, Kirke	Light-Hearted Lovers	1994 Illinois
Mellnas, Arnes	Bossa Buffa	1998 NAU
Mendelssohn, Felix	Abschied vom Walde	1993 San Jose
Mendelssohn, Felix	Denn er hat seinen Engeln befohlen über dir	2001 St. Olaf
Mendelssohn, Felix	For God Commanded Angels to Watch Over You	2002 St. Olaf
Mendelssohn, Felix	For God Commanded Angels to Watch Over You	1997 St. Olaf
Mendelssohn, Felix	Four Sacred Partsongs	1997 San Jose
Mendelssohn, Felix	Frolocket, ihr Volker Auf Erden	2000 Florida
Mendelssohn, Felix	Heilig, Heilig ist der Herr Zebaoth	2000 Illinois
Mendelssohn, Felix	Herr, nun lassest du Deinen (op. 69, 1)	1992 Illinois
Mendelssohn, Felix	Justice, O God	2002 St. Olaf
Mendelssohn, Felix	Kyrie Eleison	2000 Florida
Mendelssohn, Felix	Psalms 43	1995 Concordia
Mendelssohn, Felix	Psalms 43	1997 San Jose
Mendelssohn, Felix	Psalms 43	1998 St. Olaf
Mendelssohn, Felix	Psalms 43	1994 Illinois
Mendelssohn, Felix	Three Songs of the Open Air	1992 San Jose
Mendelssohn, Felix	Warum Toben die Heiden	1999 Concordia
Messenet, J	O Bon Printemps	1999 Florida
Messiaen, Olivier	O Sacrum Convivium	1992 San Jose
Messiaen, Olivier	O Sacrum Convivium	2001 St. Olaf
Mganga, Boniface	Vamuvamba	1998 St. Olaf
Milan, Luis	Al Amor Quiero Vencer	1995 Florida

Miller, Gary	If Our Prayers Were Music	1997 NAU
Miller, John	Glendy Burk	1994 NAU
Mishkin, Henry	Sally Gardens	1999 San Jose
Moe, Daniel	Chief Seattle's Psalm	1995 Concordia
Moe, Daniel	Rise Up, My Love, My Fair One	1995 Concordia
Moe, Daniel	Which is Yes	1995 Concordia
Monhardt, Maurice	Let the People Praise Thee	1997 NAU
Monhardt, Maurice	Let the People Praise Thee	1998 NAU
Moniuscko	Piesn wieczorna	1994 Illinois
Monteverdi, Claudio	A Un Giro Sol De' Begl' Occhi	1997 San Jose
Monteverdi, Claudio	Ave Maris Stella	1992 Illinois
Monteverdi, Claudio	Ecco mormorar l'onde	1993 Illinois
Monteverdi, Claudio	Io Mi Son Giovinetta	1995 San Jose
Monteverdi, Claudio	Lamento della Ninfa	1995 Illinois
Monteverdi, Claudio	Libro Quattro di Madrigali a cinque	2001 Illinois
Monteverdi, Claudio	Luci serene e chiare	1993 Illinois
Monteverdi, Claudio	Nisi Dominus a6	1993 Illinois
Monteverdi, Claudio	Quel Augellin Que Canta	2000 San Jose
Monteverdi, Claudio	Quel Augellin Que Canta	2001 San Jose
Moore, J. David	Silent Night	1999 NAU
Moore, Undine	Daniel, Daniel, Servant of The Lord	1995 Concordia
Moore, Undine	Daniel, Daniel, Servant of the Lord	1999 St. Olaf
Moore, Undine	Daniel, Daniel, Servant of the Lord	1997 Illinois
Moore, Undine	I Believe This is Jesus	1998 San Jose
Moore, Undine	I Believe This is Jesus	1992 St. Olaf

Moore, Undine	I'm Going Home	1992	Concordia
Morales, Cristobal	Pastores dicite quidnam vidistis	1995	Illinois
More, Bruce	Lord, I Know I Been Changed	1998	San Jose
More, Bruce	Lord, I Know I Been Changed	1999	San Jose
More, Bruce	Lord, I Know I Been Changed	2000	San Jose
More, Bruce	Lord, I Know I Been Changed	2000	San Jose
More, Bruce	Lord, I Know I Been Changed	2001	San Jose
More, Bruce	Two Gospel Songs	1992	San Jose
More, Bruce	Well, Well, Well, Don't Worry About Me	1998	San Jose
Morely, Thomas	April is in My Mistress' Face	2000	Illinois
Morgan, David	Here Lies This Little One	1993	NAU
Morgan, David	In a Field as I Lay	1992	NAU
Morricone, Ennio	On Earth As It Is In Heaven (from The Mission)	1999	Concordia
Mozart, Wolfgang Amadeus	Missa Brevis in B-flat (K.275)	2002	St. Olaf
Mozart, Wolfgang Amadeus	Requiem	1994	San Jose
Mulholland, James	Come Let's Be Merry	1999	San Jose
Mulholland, James	Heart We Will Forget Him	1994	St. Olaf
Mulholland, James	If Love Should count you Worthy	1997	Illinois
Munn, Zae	Merry-Go-Round	1998	Illinois
Nees, Vic	Sur Le Pont D'Avignon	1995	San Jose
Nelhybel, Vaclav	Estampie Natalis	2000	Concordia
Nelhybel, Vaclav	Estampie Natalis	1994	San Jose
Nelhybel, Vaclav	The Devil and the Farmer's Wife	1992	San Jose
Nelson, Havelock	The Girl With the Buckles On Her Shoes	1999	San Jose
Nelson, Ron	Early May	1994	San Jose

Nelson, Ron	He's Gone Away	2000	Illinois
Nestor, Leo	A Child is Born	1992	NAU
Nicolau, Antonio	La Mort d'escola	1994	NAU
Noble, Ramon	Las Mananitas	1994	San Jose
Nowowiejski, Feliks	Parce Domine	1999	San Jose
Nowowiejski, Feliks	Parce Domine	2000	San Jose
Nowowiejski, Feliks	Parce Domine	2001	San Jose
Nystedt, Knut	Laudate	1993	Florida
Nystedt, Knut	Audi	1996	Concordia
Nystedt, Knut	Audi	2002	Concordia
Nystedt, Knut	Kyrie Eleison	1995	San Jose
Nystedt, Knut	O Crux	1993	Concordia
Nystedt, Knut	O Crux	1997	St. Olaf
Nystedt, Knut	The Steadfast Love	1993	St. Olaf
Nystedt, Knut	Veni	1994	San Jose
Nystedt, Knut	Veni	1995	San Jose
Nystedt, Knut	Veni	1999	San Jose
Nystedt, Knut	Veni	2000	San Jose
Obispo, Fabian	Chua-ay	1998	Florida
Oliveras, Pauline	Tuning Meditation from Deep Listening Pieces	1995	NAU
Olson, Robert	Dance With Me, Tuka	1993	San Jose
Orban, Gyorgy	Ave Maria	1997	Florida
Orban, Gyorgy	Daemon Irrepit Callidus	1997	Florida
Orban, Gyorgy	Daemon Irrepit Callidus	1999	NAU
Orban, Gyorgy	Daemon Irrepit Callidus	1998	San Jose

Orban, Gyorgy	Daemon Irrepit Callidus	1999	San Jose
Orban, Gyorgy	Daemon Irrepit Callidus	2000	St. Olaf
Orban, Gyorgy	Mundi renovatio	2001	St. Olaf
Orban, Gyorgy	Pange Lingua	1998	Florida
Otieno, S.A.	Sigalagala	1997	St. Olaf
Otieno, S.A.	Sigalagala	1999	St. Olaf
Pachelbel, Johann	Jauchzet dem Herrn	1993	Florida
Pachelbel, Johann	Jauchzet dem Herrn	1994	St. Olaf
Pachelbel, Johann	Nun Danket Alle Gott	1997	St. Olaf
Pachelbel, Johann	Sicut erat in principio (Magnificatin B flat)	1999	St. Olaf
Page, Paul	Blessing	1997	San Jose
Paladilhe, Emile	Benedictus	1998	St. Olaf
Palestrina, Giovanni	Sicut Cervus/Sitivit anima mea	1994	Illinois
Palestrina, Giovanni	Super flumina Babylonis	1997	NAU
Palestrina, Giovanni	Exsultate Deo	1996	St. Olaf
Palestrina, Giovanni	Sicut Cervus	1994	Florida
Palestrina, Giovanni	Sicut Cervus	1994	St. Olaf
Palestrina, Giovanni	Sicut Cervus	2000	St. Olaf
Palestrina, Giovanni	Tu es Petrus	2001	Illinois
Parker, Alice	God is Seen	2000	St. Olaf
Parker, Alice	Hark, I Hear The Harps Eternal	1995	San Jose
Parker, Alice	I'm Goin' to Sing	1998	Illinois
Parker, Alice	Johnny, I Hardly Knew Ye	1995	Illinois
Parker, Alice	Johnny, I Hardly Knew Ye	1997	San Jose
Parker, Alice	Johnny, I Hardly Knew Ye	1999	San Jose

Parker, Alice	Personent hodie	1994	San Jose
Parker, Alice	Personent hodie	1995	San Jose
Parker, Alice	Rise Up Shepherd and Follow	1994	San Jose
Parker, Alice	Saints Bound for Heaven	1996	Illinois
Parker, Alice	Sing to the Lord	1998	St. Olaf
Parker, Alice	What Shall We Do with a Drunken Sailor	2000	Illinois
Parry, C. Hubert	I Was Glad When They Said To Me	2002	Florida
Parry, C. Hubert	I Was Glad When They Said To Me	1996	Florida
Parry, C. Hubert	I Was Glad When They Said To Me	1996	St. Olaf
Parry, C. Hubert	I Was Glad When They Said To Me	2001	St. Olaf
Part, Arvo	Magnificat	1995	St. Olaf
Part, Arvo	Solfeggio	1995	San Jose
Patriquin, Donald	J'Entends le Moulin	1997	Florida
Paulsen, Alfred	Norge, Mitt Norge	1993	St. Olaf
Paulus, Stephen	Pilgrims' Hymn	2002	Concordia
Paynter, John	The Rose	1993	San Jose
Paynter, John	The Rose	1995	San Jose
Pearsall, Robert	Lay a Garland	2001	San Jose
Pearsall, Robert	Lay a Garland	2000	Illinois
Peaslee, Richard	The Honeybags	2001	San Jose
Peeters, Flor	Jubilate Deo Omnis Terra (Ps. 100)	1994	Florida
Penderecki, Krzysztof	Agnus Dei (from Polish Requiem)	1995	Florida
Penderecki, Krzysztof	Agnus Dei (from Polish Requiem)	1993	St. Olaf
Penderecki, Krzysztof	Song of Cherubim	2000	St. Olaf
Penderecki, Krzysztof	Stabat Mater	1999	St. Olaf

Pergolesi, Giovanni	Agnus Dei	2002	Florida
Philippine Folk Song	Ili-Ili Tulog Anay	1995	San Jose
Pineiro, Ignancio	Las Cuatro Palomas	2001	St. Olaf
Pinkham, Daniel	Gloria (Christmas Cantata)	1997	Florida
Pinkham, Daniel	Songs of Peaceful Departure	1997	Illinois
Plainsong	Kyrie	1997	Concordia
Poelinitz, Josephine	City Called Heaven	2001	Florida
Poelinitz, Josephine	City Called Heaven	2000	San Jose
Poelinitz, Josephine	City Called Heaven	1998	San Jose
Poelinitz, Josephine	City Called Heaven	1997	St. Olaf
Poelinitz, Josephine	City Called Heaven	1998	St. Olaf
Poelinitz, Josephine	City Called Heaven	2001	St. Olaf
Poulenc, Francis	Exultate Deo	1997	Concordia
Poulenc, Francis	Four Motets for the Season of Lent	2000	NAU
Poulenc, Francis	Gloria	1992	Florida
Poulenc, Francis	Sept Chanson	1992	Concordia
Poulenc, Francis	Sept Chansons	1997	NAU
Poulenc, Francis	Vinea Mea Electra	1995	Florida
Prentice, Fred	Sing We Now of Christmas	1997	NAU
Purcell, Henry	Drunken Poet's Scene Fairy Queen	1995	Illinois
Purcell, Henry	Hear My Prayer, O Lord	1997	St. Olaf
Purcell, Henry	Hear My Prayer, O Lord	1995	Illinois
Purcell, Henry	I Was Glad When They Said To Me	2002	Florida
Purcell, Henry	In These Delightful Pleasant Groves	1999	Illinois
Purcell, Henry	Jehovah quam multi sunt hostes mei	1995	Illinois

Purcell, Henry	Lord How Long Wilt Thou Be Angry	2002	Florida
Purcell, Henry	Magnificat in C	1995	Illinois
Purcell, Henry	Nunc dimittis in C	1995	Illinois
Purcell, Henry	O God thou art my God	1995	Illinois
Rabe, Folke	Rondes	1995	NAU
Rabinovitch, Sid	Prayer Before Sleep	1995	St. Olaf
Rachmaninov, Sergie	Ave Maria	1995	Illinois
Rachmaninov, Sergie	Blazhen muzh, op 37, 3	1996	Illinois
Rachmaninov, Sergie	Bless the Lord O My Soul	1998	Concordia
Rachmaninov, Sergie	Bless the Lord O My Soul	2000	Concordia
Rachmaninov, Sergie	Bogoroditse Devo	1994	San Jose
Rachmaninov, Sergie	Bogoroditse Devo	1999	St. Olaf
Rachmaninov, Sergie	Gladsome Light (from Op. 37)	1996	Concordia
Rachmaninov, Sergie	Glory To God In The Highest (from Op. 37)	1993	Concordia
Rachmaninov, Sergie	Lord, Now Let Your Servant Depart In Peace	1996	Concordia
Rachmaninov, Sergie	Lord, Now Let Your Servant Depart In Peace	1993	Concordia
Rachmaninov, Sergie	Maloye Slavsloviye (from Op. 37)	2001	Concordia
Rachmaninov, Sergie	Nunc Dimittis (from Op. 37)	1992	Concordia
Rachmaninov, Sergie	Rejoice, O Virgin (from Op. 37)	1993	Concordia
Rachmaninov, Sergie	Rejoice, O Virgin (from Op. 37)	1996	Concordia
Rachmaninov, Sergie	Vespers (op. 37)	1995	NAU
Raminsh, Imant	Gloria (from Missa Brevis in C Major)	1995	Florida
Raminsh, Imant	Sing Hey! It's Christmas day	1993	NAU
Ramirez, Ariel	Gloria (from Missa Criolla)	1997	Concordia
Ramirez, Ariel	Gloria (from Missa Criolla)	1994	St. Olaf

Ramirez, Ariel	Missa Criolla	1999	San Jose
Ramsay, Miles	The Water is Wide	1997	Florida
Rardin, Paul	Hol' You Han'	1997	San Jose
Rautavaara, Einojuhani	Lahto	1999	San Jose
Rautavaara, Einojuhani	Suite de Locra	2001	Florida
Rautavaara, Einojuhani	Suite de Lorca	2001	NAU
Rautavaara, Einojuhani	Suite de Lorca	1995	San Jose
Ravel, Maurice	Nicolette	2001	San Jose
Ray, Robert	Credo (Gospel Mass)	1995	Florida
Rhea, Raymond	Echo Noel	1994	San Jose
Rheinberger, Josef	Abenlied	1999	Concordia
Rheinberger, Josef	Kyrie (from Mass in E flat)	1995	NAU
Richardson, Michael	Steal Away	1992	Concordia
Richardson, Michael	Steal Away	1993	Concordia
Richardson, Michael	Steal Away	1997	Concordia
Rickard, Jeffery	Christmas Eve Carol	1992	NAU
Rickard, Jeffery	Gloria	1994	NAU
Rickard, Jeffrey	Gloria	1998	St. Olaf
Rincon, Jose	Bullerengue	1998	San Jose
Rincon, Jose	Bullerengue	1999	San Jose
Ringwald, Roy	Deep River	1998	Florida
Ringwald, Roy	Deep River	1998	NAU
Erb, James	Now Is The Cool Of The Day	1996	Concordia
Roberts, Howard	Sinner Man	2001	NAU
Robinovitch, Sid	Prayer Before Sleep	1998	St. Olaf

Romanian Folksong	Vine hulpe di la munte	1995 NAU
Roem, Ned	Praise the Lord, O My Soul	1996 St. Olaf
Roem, Ned	Psalm 46	1994 Illinois
Roem, Ned	Tears from and unknown past	1995 Illinois
Roem, Ned	Three Madrigals	1993 San Jose
Rosaenz	El Hacedor Y la Nina	1997 San Jose
Rossi, Salamone	Elohim Hashivenu	2002 St. Olaf
Rossi, Salomone	Ef tach na s'fatai	1997 Illinois
Rossini, Gioacchino	I Gondolieri	1992 Concordia
Rossini, Gioacchino	I Gondolieri	1998 Concordia
Rossini, Gioacchino	I Gondolieri	2001 NAU
Rossini, Gioacchino	I Gondolieri	1993 San Jose
Rossini, Gioacchino	La Passeggiata	2001 NAU
Rossini, Gioacchino	Toast Pour Le Novel an	1995 San Jose
Rubtsov, F.	Veniki	2000 San Jose
Rubtsov, F.	Veniki	1996 Illinois
Rutter, John	A Gaelic Blessing	1997 San Jose
Rutter, John	Candlelight Carol	1995 NAU
Rutter, John	Candlelight Carol	1997 NAU
Rutter, John	Dashing Away With A Smooth Iron	2000 San Jose
Rutter, John	Gloria	1997 San Jose
Rutter, John	There is a Flower	1994 NAU
Rutter, John	Two American Folk Songs	1996 Concordia
Rutter, John	What Sweeter Music	1999 NAU
Rutter, John	What Sweeter Music	1995 Illinois

Sammes, Mike	For the Fallen	1993	Florida
Samoan Folksong	Minoi, Minoi	1995	San Jose
Sandstrom, Jan	Across the Bridge of Hope	2000	St. Olaf
Sandstrom, Sven-David	Agnus Dei	1994	Concordia
Sandstrom, Sven-David	Lo, How a Rose	1998	Florida
Sartorius	Wohlauf, Ihr Lieben Gaste	1995	San Jose
Satern, Leland	A at jeg kunne min Jesus prise	1993	St. Olaf
Scandello, Antonio	Bonzorno Madonna	1998	San Jose
Scandello, Antonio	Ein Hennlein Weiss	1998	San Jose
Scarlatti, Allessandro	Exultate Deo	2002	Florida
Schafer, R. Murry	Chant to Make the Magic Work	1999	Florida
Schafer, R. Murry	Epitaph for Moonlight	1999	Florida
Schein, Johann	Die mit thaenen saen	1995	Illinois
Schlein, Itving	Roll, Jordan, Roll	1995	Florida
Scholz, Robert	Children of the Heavenly Father	2000	St. Olaf
Scholz, Robert	What Wonderous Love	1992	St. Olaf
Schreck, Gustav	Advent Motet (Entrance Scene)	1994	Concordia
Schreck, Gustav	Advent Motet (Entrance Scene)	1999	Concordia
Schreck, Gustav	Lord Hosanna	1995	St. Olaf
Schubert, Franz	Lebenslust	1996	Florida
Schubert, Franz	Mass in A-flat Major	1997	San Jose
Schuman, Wilman	Carols of Death	1992	Illinois
Schumann, Georg	How Great are Thy Wonders	1992	St. Olaf
Schumann, Georg	How Great are Thy Wonders	1997	St. Olaf
Schumann, Georg	Yea, Though I Wander	1993	Concordia

Schumann, Robert	Talismane	1992	St. Olaf
Schumann, Robert	Talismane	2000	St. Olaf
Schutte, Daniel	Here I am Lord	1999	St. Olaf
Schutte, Daniel	Here I am Lord	2001	St. Olaf
Schütz, Heinrich	Cantate Domino	1994	Illinois
Schütz, Heinrich	Deutsches Magnificat	2000	Florida
Schütz, Heinrich	Ego tui sum plago doloris, SWV 57	1999	Illinois
Schütz, Heinrich	Ich bin die auferstehung und das leben	1994	Concordia
Schütz, Heinrich	Ich bin die auferstehung und das leben	2001	Concordia
Schütz, Heinrich	Ich bin die auferstehung und das leben	1998	St. Olaf
Schütz, Heinrich	Jauchzet dem Herrn alle welt	1994	Florida
Schütz, Heinrich	Jauchzet dem Herrn alle welt	2000	Illinois
Schütz, Heinrich	Psalm 98	1996	St. Olaf
Schütz, Heinrich	Sch Herr du schoper aller ding, SWV 450	1998	Illinois
Schütz, Heinrich	Selig sind, die toten	1994	Concordia
Schütz, Heinrich	Selig sind, die toten	2001	Concordia
Schütz, Heinrich	Selig sind, die toten	1998	Illinois
Schütz, Heinrich	Singet dem Herrn ein neues lied	1996	Concordia
Scott, K. Lee	Bright Mansions	2000	San Jose
Scott, Kayron	Make We Merry	1994	San Jose
Sermisy, Claudin	Tant Que Vivray	1994	San Jose
Sermisy, Claudin	Tant Que Vivray	2000	San Jose
Seward, T.F.	I'm a Rolling	1995	Florida
Seward, T.F.	Mary and Martha	1995	Florida
Shaw, Martin	Sing We Merrily Unto God Our Strength	1993	NAU

Shaw, Robert and Alice Parker	I Got A Key	1995	San Jose
Shaw, Robert and Alice Parker	I Got Shoes	1993	Concordia
Shaw, Robert and Alice Parker	John Saw duh Number	1992	Concordia
Shaw, Robert and Alice Parker	John Saw duh Number	1993	Florida
Shaw, Robert and Alice Parker	John Saw duh Number	1998	Florida
Shaw, Robert and Alice Parker	John Saw duh Number	2001	San Jose
Shaw, Robert and Alice Parker	John Saw duh Number	1995	San Jose
Shaw, Robert and Alice Parker	John Saw duh Number	1993	St. Olaf
Shaw, Robert and Alice Parker	Set Down Servant	1993	Concordia
Shaw, Robert and Alice Parker	Set Down Servant	2000	Concordia
Shaw, Robert and Alice Parker	Set Down Servant	1998	Florida
Sheremetiev, Alexander	Nyne Sily Nesbesnyia (Rejoice Now Heavenly Powers)	1998	Concordia
Sheremetiev, Alexander	Nyne Sily Nesbesnyia (Rejoice Now Heavenly Powers)	1999	Concordia
Simeone, Harry	Comin' Through the Rye	1997	San Jose
Sisask, Urmas	Benedictio	1998	Florida
Sisask, Urmas	Benedictio	1994	San Jose
Smallwood, Richard	I Will Pray	1993	Florida
Smith, Byron	He'll Make a Way	2002	NAU
Smith, Byron	Worthy to be Praised	1996	Florida
Smith, Byron	Worthy to be Praised	1996	St. Olaf
Smith, William	Good News	1995	Florida
Smith, William Henry	Plenty Good Room	2000	San Jose
Sole, Emile	Duerme Negrito	1998	Florida
Somes, Harry	She's Like a Swallow	1997	Florida
Sosa, Tomas Mendez	Cu-Cu-Rru-Cu-Cu-Paloma	1998	NAU

Squatrito, Fred	Bullerengue	1995	San Jose
Staheli, Ronald	Damisela Encantadora	1993	San Jose
Staheli, Ronald	How Can I Keep From Singing	2001	Florida
Staheli, Ronald	The Promised Land	2001	Florida
Staheli, Ronald	The Promised Land	2000	San Jose
Staheli, Ronald	The Promised Land	2001	San Jose
Staheli, Ronald	Two Folk Hymns	2001	Florida
Stanford, Charles	Beati quorum via	1994	Florida
Stanford, Charles	Beati quorum via	2001	Florida
Stanford, Charles	Beati quorum via	1993	Illinois
Stanford, Charles	Coelos Ascendit Hodie	1992	Concordia
Stanford, Charles	Coelos Ascendit Hodie	1994	Florida
Stanford, Charles	Quick, We Have But a Second	1999	San Jose
Stanford, Charles	The Bluebird	1999	Illinois
Stanford, Charles	The Bluebird	2000	San Jose
Stanford, Charles	The Bluebird	2001	San Jose
Stanford, Charles	Beati quorum via	1992	Concordia
Stephani, Johann	Der kuckuck hat sich zu tod gefallen	2000	San Jose
Stevens, Halsey	Magnificat	1995	Concordia
Stevens, Halsey	Weep o mine eyes	1995	Illinois
Stone, Robert	The Lord's Prayer	1992	Concordia
Stone, Robert	The Lord's Prayer	1996	St. Olaf
Stravinsky, Igor	Symphony of Psalms	1994	Florida
Stroope, Z. Randall	Homeland	2001	Florida
Stroope, Z. Randall	How Can I Keep From Singing	2002	NAU

Stroope, Z. Randall	Lamentations of Jeremiah	2001	Florida
Stroope, Z. Randall	Resonet in Laudibus	1997	Florida
Stroope, Z. Randall	Resonet in Laudibus	2000	San Jose
Stroope, Z. Randall	Resonet in Laudibus	1992	San Jose
Stroope, Z. Randall	Sure on this Shining Night	2001	Florida
Susa, Conrad	Carols and Lullabies	1997	San Jose
Susa, Conrad	The Shepherds Sing	2001	St. Olaf
Swayne, Giles	Hark, Hark the Lark	2000	San Jose
Swayne, Giles	Magnificat	1995	San Jose
Swayne, Giles	Sanctus/Benedictus (from Missa Tiburtina)	1999	Illinois
Sweelinck, Jan Pieters	Cantate Domino	2000	Concordia
Sweelinck, Jan Pieters	Cantate Domino	1992	St. Olaf
Sweelinck, Jan Pieters	Cantate Domino	2001	St. Olaf
Sweelinck, Jan Pieters	Chantez a Dieu	2001	NAU
Sweelinck, Jan Pieters	Chantez a Dieu	1996	Illinois
Sweelinck, Jan Pieters	Gaudete Omnes	1997	Florida
Sweelinck, Jan Pieters	Gaudete Omnes	1993	St. Olaf
Sweelinck, Jan Pieters	Hodie Christus natus est	2000	NAU
Sweelinck, Jan Pieters	Psalm 96	2000	San Jose
Tavener, John	Song For Athene	1998	Concordia
Tavener, John	Song For Athene	1998	San Jose
Tavener, John	Two Hymns to the Mother of God	1995	Illinois
Tavener, John	Village Wedding	2001	Concordia
Tavener, John	O Jesu Christe Pastor Bone	1995	Illinois
Tavener, John	Sanctus Missa Gloria Tibi Trinitas	2001	Illinois

Tchaikovsky, Peter	Legenda	1997	San Jose
Tchaikovsky, Peter	Solovoshko	2000	San Jose
Tchaikovsky, Peter	Solovoshko	1995	San Jose
Tchaikovsky, Peter	Solovoshko	2001	San Jose
Tchesnokoff, Paul	Salvation is Created	1992	Concordia
Tchesnokoff, Paul	Salvation is Created	1994	Concordia
Tchesnokoff, Paul	Salvation is Created	1998	Concordia
Tchesnokoff, Paul	Salvation is Created	1993	St. Olaf
Tchesnokoff, Paul	Salvation is Created	1993	Illinois
Thomas, Andre	African Noel	1996	Florida
Thomas, Andre	African Noel	1994	St. Olaf
Thomas, Andre	Children Go Where I send Thee	1992	Florida
Thomas, Andre	Death is Gonna Lay His Icy Cold Hands on Me	1993	Florida
Thomas, Andre	Go Where I Send Thee	1997	Illinois
Thomas, Andre	Great Day	1992	Florida
Thomas, Andre	I Open My Mouth	1992	St. Olaf
Thomas, Andre	Let Everything	2002	Florida
Thomas, Andre	Rockin' Jerusalem	2000	Florida
Thomas, Andre	Rockin' Jerusalem	1999	San Jose
Thomas, Andre	Rockin' Jerusalem	1997	St. Olaf
Thomas, Andre	The Kingdom	2000	St. Olaf
Thomas, Andre	When the Trumpet Sounds	1993	San Jose
Thompson, Randall	Alleluia	1993	Concordia
Thompson, Randall	Alleluia	2001	NAU
Thompson, Randall	Americana	2001	NAU

Thompson, Randall	Frostiana	1996	Illinois
Thompson, Randall	Have Ye Not Known, Ye Shall Have A Song	1994	Concordia
Thompson, Randall	Have Ye Not Known, Ye Shall Have A Song	2002	Concordia
Thompson, Randall	The Best Of Rooms	1998	Concordia
Thompson, Randall	The Lord is My Shepherd	1994	NAU
Thompson, Randall	The Lord is My Shepherd	2002	NAU
Thompson, Randall	Ye Shall have a Song	2002	Concordia
Tippett, Michael	Five Negro Spirituals	2000	Illinois
Tormis, Veljo	Jaanilaul	1995	San Jose
Touchi, Michael	Three Carls	2001	San Jose
Traditional	Ding, Dong, Merrily On High	1994	San Jose
Traditional	I Couldn't Hear Nobody Pray	1999	San Jose
Traditional	I Couldn't Hear Nobody Pray	2000	San Jose
Traditional	Lord, I Know I Been Changed	1998	San Jose
Traditional	Merry Christmas To You All	1994	San Jose
Traditional	While By My Sheep (Echo Carol)	1994	San Jose
Traditional South Africian	Freedom is Coming	1992	St. Olaf
Traditional South Africian	Singabahambayo	1992	St. Olaf
Traditional South Africian	Siyahamba	1993	St. Olaf
Traditional South Africian	Siyahamba	1997	St. Olaf
Traditional Spiritual	There is a Balm in Gilead	2001	Concordia
Tchesnokoff, Paul	Let Thy Holy Presence	1998	Florida
Tucker, Paul	Wata Kom A Mi 'Eye	1997	San Jose
Twardowski, Romuald	Alleluia	1999	San Jose
Valera, Roberto	Me Falta Tiempo Para Untempo	1999	Florida

Valera, Roberto	Tiempo Para un Tiempo	1999	Florida
Vasiliauskaite, Kristina	Missa Brevis	1998	San Jose
Vaughan Williams, Ralph	Gloria (from Mass in G Minor)	2000	Concordia
Vaughan Williams, Ralph	Gloria (from Mass in G Minor)	1999	Florida
Vaughan Williams, Ralph	Gloria (from Mass in G Minor)	1999	St. Olaf
Vaughan Williams, Ralph	Gloucester Wassail	1994	Illinois
Vaughan Williams, Ralph	Lord, Thou Hast Been Our Refuge	1995	Concordia
Vaughan Williams, Ralph	O Clap Your Hands	2001	Florida
Vaughan Williams, Ralph	Serenade to Music	1995	Illinois
Vaughan Williams, Ralph	Silence and Music	2000	Illinois
Vaughan Williams, Ralph	The Turtle Dove	1997	San Jose
Vaughan Williams, Ralph	The Unique Grave	2000	Illinois
Vaughan Williams, Ralph	Three Elizabethan Songs	1998	San Jose
Vaughan Williams, Ralph	Valiant-for-truth	1996	Illinois
Vecchi, Orazio	Il Bianco E dolce Cigno	1995	San Jose
Venosa, Carlo	Ahi! Gia Mi Discoloro	1995	San Jose
Venosa, Carlo	Ecco Moriro Dunque	1995	San Jose
Verdi, Giuseppe	Messa Da Gloria	1992	Florida
Verdi, Giuseppi	Ave Maria	1999	Florida
Verdi, Giuseppi	Ave Maria	1999	NAU
Viadana, Lodovica	Exsulte Justi	1995	Florida
Victoria, Tomas Luis de	Kyrie (from Missa O Quam Gloriosum)	1992	San Jose
Victoria, Tomas Luis de	Missa O Quam Gloriosum	1999	San Jose
Victoria, Tomas Luis de	O Vos Omnes	1997	Concordia
Victoria, Tomas Luis de	O Vos Omnes	1998	St. Olaf

Victoria, Tomas Luis de	O Vos Omnes	1997	Illinois
Villa-Lobos, Hector	Estrela E Lua Nova	1994	Florida
Villa-Lobos, Hector	Rosa Amarela	1995	Florida
Villa-Lobos, Heitor	Estrela E Lua Nova	1995	San Jose
Villa-Lobos, Heitor	Estrela E Lua Nova	1998	San Jose
Villa-Lobos, Heitor	Estrela E Lua Nova	1999	San Jose
Vivaldi, Antonio	Magnificat	2000	San Jose
Vodnansky, Jan	Rorando caeli defluent	1993	San Jose
Voullaire, Woldemar	Selig sind die reines Herzens sind	1999	St. Olaf
Vujic, Aleksandar	Dance	1997	Florida
Vulpus, Melchior	Jesus Said to the Blind Man	2001	NAU
Wagner, Richard	Pilgrim's Chorus (from Tannhauser)	1996	Concordia
Walker, Gweneth	White Horses	1998	Illinois
Walton, William	Christopher Columbus	1992	Florida
Walton, William	Jubilate Deo	1994	Florida
Washburn, Jon	Tell My Ma When I Go Home	1998	Illinois
Watson, Ruth	The Poor Little Girls of Ontario	1994	NAU
Weelkes, Thomas	Alleluia, I Heard a Voice	1997	St. Olaf
Weelkes, Thomas	Gloria in Excelsis	2001	Florida
Weelkes, Thomas	Hark, All Ye Lovely Saint Above	2000	Illinois
Weelkes, Thomas	When David Heard	2001	St. Olaf
Weelkes, Thomas	When David Heard	1993	Florida
Weelkes, Thomas	When David Heard	1997	Illinois
Wegellus, M	Vid en Kalla	2002	Concordia
Wessman, Harri	Water Under Snow is Weary	1993	Florida

Whalum, Wendell	Betelehemu	1994 NAU
Whitehart, Lewis	Virgins's Slumber Song	1993 NAU
Whitacre, Eric	Cloudburst	2002 Concordia
Whitacre, Eric	Little Birds	2002 Concordia
Whitacre, Eric	Lux	2000 NAU
Whitacre, Eric	Lux	2002 NAU
Whitacre, Eric	Songs of Faith	1999 NAU
Whitacre, Eric	Stopping by Woods on a Snowy Evening	2001 Concordia
Whitacre, Eric	Three Songs of Faith	2000 NAU
Whitacre, Eric	Water Night	1999 Concordia
Whitacre, Eric	Water Night	1997 NAU
Whitacre, Eric	Water Night	2001 San Jose
Whitacre, Eric	Water Night	1999 St. Olaf
Whitacre, Eric	Water Night	2001 St. Olaf
Whitacre, Eric	Water Night	1998 Illinois
Whitacre, Eric	With a Lily in Your Hand	2000 San Jose
Whitacre, Eric	With a Lily in Your Hand	2001 San Jose
Wilberg, Mack	!Ah, El Novio No Quere Dinero!	2002 NAU
Wilberg, Mack	!Ah, El Novio No Quere Dinero!	1998 San Jose
Wilberg, Mack	Anthem of Peace	1997 San Jose
Wilberg, Mack	Cantus in Harmonia	1998 Florida
Wilberg, Mack	Cindy	1995 San Jose
Wilberg, Mack	El Vito	1998 Florida
Wilberg, Mack	El Vito	1995 San Jose
Wilberg, Mack	I Saw Three Ships	1994 NAU

Wilberg, Mack	I Saw Three Ships	1995 NAU
Wilberg, Mack	Jubilate Deo from Tres Cantus Laudenti	1993 NAU
Wilberg, Mack	Jubilate Deo from Tres Cantus Laudenti	1995 NAU
Wilberg, Mack	O Whistle and I'll come to Ye	1996 Illinois
Wilberg, Mack	What Would You Do If You Married A Soldier	1997 San Jose
Wilby, Philip	Marianne	1995 Florida
Wilby, Phillip	Byker Hill	1992 NAU
Wilby, Phillip	Three North Country Folksongs	1993 NAU
Wilbye, John	Weep, Weep mine eyes	2000 Illinois
Wilhousky, Peter	Battle Hymn of the Republic	1995 Illinois
Wilhowsky, Leontovich	Carol of the Bells	1994 San Jose
Willan, Healey	An Apostrophe to the Heavenly Hosts	1998 St. Olaf
Willan, Healey	The Three Kings	1995 Concordia
Willan, Healey	The Three Kings	1998 Florida
Wittig, Laurence	Gloria in Excelsis Deo	2000 NAU
Wood, Joseph	No Hidin' Place	1992 Florida
Wyatt, Scott	A Time of Being	1996 Illinois
Young, Robert	There is No Rose of Such Virtue	1999 NAU
Young, Robert	To Him We Sing	1997 NAU

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