

NOTES IN PASSING

Henry S. Drinker was the recipient of the Foundation's Tripos Award for 1958 at a dinner held at the Harvard Club on December 10. Guest speakers included Miss Anne Hull, Mrs. Ernesta Barlow, Samuel R. Rosenbaum and William Schuman. Among members of the musical world gathered to honor Mr. Drinker were Miss Angela Diller, Martin Bernstein, J. Merrill Knapp, Hugh Porter and Randall Thompson. Mr. Rosenbaum's talk, *Henry S. Drinker: an Amateur of Music*, has been printed as a special supplement to this bulletin. The program for the evening also included "Eine neue musikalische Darbietung, Henry S. Drinker gewidmet" which took the form of Bach's Cantata No. 104, *Du Hirte Israel, höre....* The Foundation takes great pleasure in announcing that Aaron Copland and Professor Milton Babbitt of Princeton University have joined its Board of Directors. . . . The newest addition to the Foundation's staff is Alice Parker, who comes to us as music and repertoire consultant. Miss Parker was graduated cum laude by Smith College, studied at the Juilliard School and has been an assistant to Robert Shaw and an editor for Lawson-Gould, music publishers. . . . One of the functions of the Foundation is to serve as a clearing house for information on the activities of other choral service organizations. Through its offices and those of the Association of Choral Conductors information is disseminated to individuals in every part of the country. To facilitate services institutional memberships in the Association of Choral Conductors are open to chapters of other organizations. The American Guild of Organists is one of the groups that has been invited to participate in this plan. The Foundation recognizes the achievements and established position of the AGO in the field of religious music and has advocated mutual assistance; Charles Dodsley Walker, National Secretary of the Guild, is a member of the National Council pro tem of the Association as a representative of church groups. Organizations wishing further information on this plan should write the Foundation office. . . . Letters to the editor of this bulletin commenting on choral activity are welcomed and should be addressed to the office of the Foundation.

THE AMERICAN GUILD OF MUSICAL ARTISTS  
AND THE NON-PROFESSIONAL CHORUS

By Hyman Faine

*National Executive Secretary, AGMA*

*The encouragement and support of professional choristers and the development of satisfactory relationships between non-professional and professional choruses are among major problems in the choral field. We have asked Hyman Faine, Executive Secretary of AGMA, to state his union's position on these important matters. The opinions expressed in the article below are Mr. Faine's and do not necessarily represent the Foundation point of view. In a forthcoming issue of this bulletin we plan to include an article on the same subject by an administrator or conductor of a non-professional chorus.*

*Editor.*

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Last December, I had the privilege of attending the Second Annual Tripos Award Dinner given by the American Concert Choir and Choral Foundation in honor of Henry S. Drinker. Among the individuals who spoke of Mr. Drinker's great and valuable work were Mr. Samuel Rosenbaum of the Music Performance Trust Fund and Mr. William Schuman, who is president of the Juilliard School of Music and one of our leading American composers. There were many extremely provocative things said, and two points were made which appear to me basic to an understanding of the community and professional chorus and its relationship to the American Guild of Musical Artists (AGMA). I cannot quote the speakers' exact words, but I remember clearly the general tenor of their remarks.

Mr. Rosenbaum said that he much preferred to hear a professional chorus with the Philadelphia Orchestra or any other symphony orchestra, rather than a children's choir, college chorus, or glee club. He felt that there was no comparison in the musical quality between the latter and the former groups. Mr. Schuman stated it was most important to develop and train professional musicians since only in that way could there be a large, intelligent and appreciative group of amateur musicians.

**The functions of a union of performers**

The two statements above appear to me to be basic to an understanding of the functions of a union of musical performers. Like all unions, those in the performing arts fields develop from a need by the perform-

ing artist to be assured, at the very least, of a fair return for his performance, so that he can continue to remain a professional performer. It is quite possible that in other economic fields the rise and growth of trade unions may have other causes. Undoubtedly these causes include the desire, on the part of the employees, to share in the results of increased productivity which their employer has obtained and to share in some of the profits which their endeavors bring to the employer or to the stockholder. But in the AGMA field there are rarely any issues of increased productivity or a showing of profits since AGMA usually deals with non-profit, or deficit-financed, organizations. What the performer expects of his union is the assurance of a minimum return for his services so that he may continue in his profession. Besides assuring a performer of minimum compensation and decent working conditions, the activities of a performing artists' union has another major function: the encouragement of young singers. Unless there is a reasonable and continuing probability that the performing artist will be able to support himself as a performing artist, there is no incentive for young people to begin the long and arduous period of study and training leading to a professional career. And frankly, America's position in the art world would be less advanced today if there were not some reasonable likelihood that a performing artist could support himself, raise a family and live in the decent and moderate circumstances which the average American rightly expects and in most cases does have. In essence, it is my contention that trade unions in the performing arts field are absolutely essential for the maintenance of professional and equitable economic standards and thereby make possible the musical growth and welfare of professional musicians and singers in our nation.

### **The AGMA Basic Agreement for Choral Groups**

Let me enumerate some of the many union contract provisions which bear out my contention. I want to illustrate in a concrete way how some of the more important provisions of the *AGMA Basic Agreement for Choral Groups* have helped the professional choral singer. It is also informative to compare the current union provisions with those that were in effect in AGMA contracts in 1945.

The minimum weekly compensation for choral singers has been increased from \$55.25 in 1945 to \$115.00 in 1958. Weekly rehearsal compensation has been increased from \$25.00 to \$40.00 per week. Sustenance and per-diem for days during which there is neither a rehearsal nor a performance have been increased from \$0. to \$9.00 per day. In addition, the present contracts provide for Unemployment Insurance, Workmen's Compensation, Social Security, Disability Insurance, sick leave, and the assurance of payment of the artist's salary by a security deposit placed with the union. There are also provisions covering the duration of tours, decent and proper means of transportation, baggage and personal insurance while enroute, and limitations on the number of performances in any one week.

There is also a requirement that special costumes and uniforms required by the employer must be paid for by the employer and a cleaning allowance provided for such costumes and clothing. Lastly, members of the chorus must sign individual contracts that permit them to

negotiate individually and obtain their own terms of engagement which, however, may not be less than the minimum provisions of the AGMA agreement.

It is obvious that the figures noted above, though they represent considerable advances during the past 10 to 12 years, will make no choral singer rich. This becomes even more apparent when one realizes that engagements are very rarely longer than 10 weeks and that periods of employment are, more often than not, followed by long periods of unemployment. One must conclude that union fees for singers are not excessive by any standard of comparison with rates of compensation in effect in the U. S. Yet when compared to what they were, it is apparent that the improvement has been very considerable. I have no doubt that much more can and will be done by AGMA; but without a minimum earning base there would be no professional concert or operatic chorister in the United States today. These singers would long ago have turned their endeavors to the more lucrative fields of television, radio and motion pictures, or would have left the music field entirely.

### **The professional and amateur chorister**

Economic insecurity is the overriding problem with which every professional singer struggles continuously; and on the solution of this problem depends his participation in the field. Equally true is the fact that the existence of professional performers and the continued increase in their number is the necessary basis for the creation and existence of a large and appreciative core of amateur musicians. I am sure that this is what Mr. Schuman had in mind when he said that professionals are necessary to amateurs, although he was speaking from the point of view of a music educator primarily interested in the first stage of the career of a professional performer.

The activities of the professional musician are directly related to those of the amateur musician in several ways. In the first place, professional musicians who, for one reason or another, discontinue their professional careers usually become amateur musicians. Their performances as amateurs in their homes and amongst their friends set the high example of practice and love of music that in turn inevitably encourages others to become amateur musicians. Secondly, many professional musicians who cease trying to earn a living as performers, turn to the teaching of music. While it is true that one does not have to be able to sing well in order to teach, there isn't any question that ability to perform excellently is a great help in achieving success as a teacher. The better a person is as a performer, the better he is as a teacher, and thus his pupils receive better instruction, and a more enthusiastic appreciation of music as music, which, in turn, increases the probability that such students themselves will become professional musicians. In the choral field, this point is probably more true than in any other field of music since many singers, after leaving the professional field, organize amateur and community choruses and become the most active members of these groups.

### **Non-professional choral groups**

AGMA, as a union, heartily endorses the creation and development of community and non-professional choral

groups. We recognize their worthwhile musical function and their recreational value. Such choral groups often give valuable training to the future professional singer and they also swell the ranks of audiences for a professional musician and performer. However, their desirable activities should not expand to the point where amateur groups either displace the professional chorister or go beyond the proper and natural function of an amateur. As Mr. Rosenbaum said, in a performance with a professional orchestra the musical results are definitely more satisfactory when the chorus is a professional chorus; one thereby avoids the artistic incongruity of finding amateur singers in a professional performance.

I can best illustrate this point by citing the Westminster Choir which consists, as I'm sure you know, of students at the Westminster Choir School who are studying to become choir masters and choir leaders in churches and other community organizations. It is obviously proper and necessary that students of this school sing as soloists or as members of a chorus, because only in that way can they acquire the skill and receive the training necessary to their future work. I do not deny that the Westminster Choir should appear outside the school's confines for the sake of obtaining the experience of public performance and to enable the public at large to hear it. But all these worthwhile and necessary activities cannot justify appearances by the Westminster Choir with professional symphony orchestras, or other professional musical organizations.

I do not think that members of the Westminster Choir are better singers than professional choristers, but more importantly, they displace professional choral groups and reduce the limited opportunities which are available to the professional choral singer. The net result is that the number of professional choral singers and groups is decreased or, at best, remains static, and orchestras and other groups which on occasion do wish to present musical programs calling for a choral group are unable to find in existence organized professional choruses. This displacement blocks the development of large professional choruses which, in my opinion, are the necessary requisite if concerts of choral music are to play a more important role in our musical life. What we have is a tragic circle of less opportunities, more displacement by amateurs, less professional choristers and, again, less opportunities. A field as large as that of choral music calls, in my opinion, for more professional choristers and for more amateur groups. What is necessary is that each type of group realize its proper and respective function so that both can contribute to ultimate improvement of the entire field, of choral activities.

AGMA has had experience in the operatic field which bears out the points I have made. The growth in number of professional opera companies in the United States during the past few years (fortunately on a regional basis), has convinced me that a local professional chorus is an absolute necessity to the existence and development of a professional opera company. Soloists can and frequently are imported, particularly if they are to perform leading roles; orchestras of greater or lesser professional competence are locally available to the operatic impres-

sario. What the impresario cannot do is import a professional chorus: first, because of the excessive cost (especially of transportation), and secondly, because the number of performances are too few and too greatly spaced for a professional to give so much of his time. Therefore, the impresario must turn to local choral singers for his operatic chorus. Unless the opera company can maintain a fair continuity of employment and achieve a high professional standard, it will not retain the chorus membership or produce operatic performances of a quality that the public will continue to support.

### The AGMA solution

Under the best of conditions, the number of engagements and compensation from operatic performances in most cities is insufficient to maintain a large professional chorus. The only solution that I can see to the opera producer's problem, and the one that I have urged upon many occasions, is that the opera chorus be employed by the local symphony orchestra and other sponsors of musical productions such as oratorios, cantatas, etc. It should be engaged at those times in preference to amateur, college, or church choirs. The sum total of all such engagements, I am aware, will not enable the choral singer to work exclusively as a singer and in all probability he will continue to make his living in some other way and devote his evenings, Saturdays, Sundays, and vacations to rehearsing and performing. But any increase in the amount earned and in the opportunity to perform will create the necessary incentives for the local chorister to make the many sacrifices of time and energy which must be made if he is to earn a livelihood in another field and sing professionally at the same time.

This proposal could not, by any stretch of the imagination, be harmful to the amateur or community chorus, which could continue to perform in churches, for fraternal organizations, in factories, and at other places. The local professional, on the other hand, would be encouraged to become and remain a choral singer. His performances would also increase the understanding and appreciation of choral singing by the general music public, and encourage other amateurs to take up singing and participate in community and amateur groups.

I realize that a proposal to engage professional singers would present initial difficulties and possibly increase the cost to orchestras, but the end result is vital to the cause of music in the United States. Here the philanthropic Foundations, like Ford and Rockefeller, could perform a most important service for music by supporting in one or two major communities a professional chorus available to operatic, symphonic, and choral organizations. I am certain that such a program would develop successfully and once having proven its worth would be of great encouragement to other cities. AGMA stands ready to cooperate with any group that would initiate a program leading to the creation of professional choral groups and resulting in an expansion of choral singing in the United States. What is good for the concert-going public is good for the professional musical artist.

## A GUIDE TO BOOKS, ENCYCLOPEDIAS, AND PERIODICALS LISTING CHORAL COMPOSITIONS\*

### I. Thematic catalogues

Barlow, Harold and Sam Morgenstern. *A dictionary of vocal themes*. New York: Crown, 1950. 548 p.

Price: \$5.00

Braunstein, Joseph. *Thematic catalog of the collected works of Brahms*. Enlarged edition. New York: Ars Musica Press, 1956, 187 p.

"A revision and enlargement of the fourth edition of the *Thematisches Verzeichniss saemmtlicher im Druck erschienenen Werke von Johannes Brahms* issued in Berlin, 1907, by N. Simrock."

Distributor: Omega Music Corp. Price: \$7.50  
19 West 44th Street  
New York 36, N.Y.

Deutsch, Otto Erich and Donald R. Wakeling. *Schubert: thematic catalogue of all his works in chronological order*. New York: Norton, 1951. XXIV, 566 p.

Price: \$4.95

Koechel, Dr. Ludwig Ritter von. *Chronologisch-thematisches Verzeichniss saemmtlicher Tonwerke W. A. Mozarts*. [1862] 3. Aufl. Bearb. von Alfred Einstein, mit einem Supplement "Berichtigungen und Zusaetze". Ann Arbor, Mich.: Edwards, 1947. 1052 p.

Out of print

Schmieder, Wolfgang. *Thematisch-systematisches Verzeichnis der musikalischen Werke Bachs*. Leipzig: Breitkopf und Haertel, 1950. XXII, 747 p.

Distributor: Associated Music Publishers. Temporarily out-of-print; revised edition in preparation.  
One West 47th Street  
New York 36, N.Y.

Kinsky, Georg. *Das Werk Beethovens: Thematisch-bibliographisches Verzeichnis seiner Saemmtlichen vollendeten Kompositionen*. Nach dem Tode des Verfassers abgeschlossen und herausgegeben von Hans Halm. Muenchen: G. Henle, 1955. XIX, 808 p.

Distributor: Roundelay Corp. of America Price: \$29.75  
416 West Briar  
Chicago 14, Ill.

### II. Comprehensive catalogues

Heyer, Anna Harriet. *Historical sets, collected editions and monuments of music: a guide to their contents*. Chicago: American Library Association, 1957. IV, 485 p.

Price: \$10.00

Valentin, Erich. *Handbuch der Chormusik*. 4th edition enlarged and revised. Regensburg: G. Bosse, 1958. 2 vols.

Distributor: Baerenreiter Music Price: \$9.40  
250 West 57th Street  
New York 19, N.Y.

### III. Special catalogues

Gates, Crawford M. *Catalogue of published American choral music*. New York: National Federation of Music Clubs, 1955. 38 p.

Price: \$.65

Knapp, J. Merrill. *Selected list of music for men's voices*. Princeton, N. J.: Princeton University Press, 1952. XIII, 165 p.

Price: \$4.00

Locke, Arthur. *Selected list of choruses for women's voices*. 2nd edition enlarged and revised. Northampton, Mass.: Smith College, 1946. X, 237 p.

Out of print

Neumann, Werner. *Handbuch der Kantaten Joh. Seb. Bachs*. Leipzig: Breitkopf und Haertel, 1947. 203 p.

Distributor: Associated Music Publishers, Inc. Price: \$3.00  
One West 47th Street  
New York 36

Sendrey, Alfred. *Bibliography of Jewish music*. New York: Columbia University Press, 1951. XLI, 404 p.

Price: \$12.50

### IV. Dictionaries and encyclopedias listing choral works

*Baker's biographical dictionary of musicians*. 5th edition enlarged and revised by Nicolas Slonimsky. New York: G. Schirmer, 1958. XV, 1855 p.

Price: \$15.00

*Die Musik in Geschichte und Gegenwart*. Edited by Friedrich Blume. Kassel and Basel: Baerenreiter, 1949-. 6 vols. to date.

Distributor: Baerenreiter Music Price: (per vol.)  
250 West 57th Street \$29.75, cloth  
New York 19, N.Y. \$34.75, leather

*Grove's dictionary of music and musicians*. 5th edition, edited by Eric Blom. London: Macmillan, 1954. 9 vols.

Distributor: St. Martin's Press Price: \$127.50  
108 Park Avenue  
New York 17, N.Y.

Scholes, Percy. *The Oxford companion to music: self-indexed and with a pronouncing glossary*. 9th revised edition. New York: Oxford University Press, 1955. XXXIV, 1195 p.

Price: \$21.50

Thompson, Oscar. *The international cyclopedia of music and musicians*. 8th edition revised and enlarged by Nicolas Slonimsky. New York: Dodd, Mead, announced for publication, 1959.

Price: \$20.00

### V. Periodicals in English including listings or reviews of new choral works

*Notes*. 1943. quarterly. bibl. bk. rev. music rev. record rev.  
Distributor: The Music Library Assoc. Annual subscrip-  
c/o Music Division tion \$5.00  
Library of Congress  
Washington 25, D.C.

*The Choir*. 1910. monthly. bk. rev. music rev. record rev.  
Distributor: The Choir Annual subscrip-  
25-35 City Road tion: 14 S.  
London E. C. 1

*The Diapason*. 1909. monthly. music rev.  
Distributor: The Diapason Annual subscrip-  
343 South Dearborn tion: \$1.75  
Chicago, Ill.

*The Music Index; the key to current music periodical literature*. 1949, monthly. (annual cumulation). bibl.  
Distributor: Information Service, Inc. Annual subscrip-  
10 West Warren tion: \$125.00  
Detroit 1, Mich.

*The Musical Quarterly*. 1915. quarterly. bibl. bk. rev. record rev.

Distributor: G. Schirmer  
3 East 43rd Street  
New York, N.Y.

Annual subscrip-  
tion: \$4.00

## VI. Miscellaneous Aids

Drinker, Henry S. *English texts to the vocal works of Heinrich Schuetz*. Philadelphia: Printed privately, 1952. IV, 182 p.

Distributor: Drinker Choral Library Price: \$2.00  
c/o Free Library  
of Philadelphia  
Logan Square  
Philadelphia, Pa.

Drinker, Henry S. *Index and concordance to the English texts of the complete choral works of Johann Sebastian Bach*. Philadelphia: Printed privately, 1942. 81 p.

Distributor: Drinker Choral Library Price: \$1.00  
c/o Free Library  
of Philadelphia  
Logan Square  
Philadelphia, Pa.

Sleeper, Helen Joy, et al. *A check list of thematic catalogues*. New York: The New York Public Library, 1954. 37 p.

Distributor: Public Relations Desk Price: \$.75  
New York Public Library  
42nd Street at Fifth Avenue  
New York, N.Y.

\*Prices subject to change without notice.

## THE FOUNDATION'S SURVEY OF CHORAL GROUPS (II): BUDGETS

By Milton Goldin

In addition to selection of repertoire and personnel, budgeting procedures are among the most difficult problems for choral groups. At the Foundation office, we often hear individuals say "if funds were available, there would be few other problems." Unfortunately, the experience of many groups does not bear out this thought. The proper use of financial resources for choruses is an art, and the amount of proficiency in its practice can often be measured by the harassed manner of administrators and managers. There is very little literature on the subject of budgeting procedures for choruses, and most of what is available on fund-raising pertains to a bygone era in which a major source of support was private fortunes. Undoubtedly, every administrator has wished from time to time for a "Consumer's Report for Chorus Administrators" listing successful fund-raising procedures, the most attractive and inexpensive advertising materials and descriptions of the best techniques for their use.

Since no such "Reports" are available, we at the Foundation have initiated various projects to gather information on budgets and budgeting procedures. The most objective of these projects is the compilation of answers to pertinent questions on the survey form. Current literature is also analyzed (recommendations are available upon request), and our staff is in touch with individuals all over the nation to determine new thinking on the subject.

## Budget questions on the survey form

The first survey form, distributed during 1957, included six questions on budget. One question referred to overall costs:

Total funds disbursed per year.

Three questions were asked about salaried personnel: Funds disbursed for chorus payroll during the 1956-57 season.

Is the conductor salaried?

Number of salaried administrative personnel.

One question was concerned with professional soloists:

Are any soloists engaged through commercial managements? And finally, one "category" question was designed to solicit information about income:

Sources of income (a) gifts \_\_\_\_\_ (b) endowment fund \_\_\_\_\_ (c) sale of tickets \_\_\_\_\_ (d) foundation help \_\_\_\_\_ (e) corporation help \_\_\_\_\_ (f) municipal help \_\_\_\_\_ (g) other \_\_\_\_\_

The purpose of these questions was to determine amounts disbursed, sources of income, the degree to which choral groups avail themselves of the services of professional conductors, choristers, soloists and administrators, to compare the budgets of choral groups with those of symphony orchestras and to investigate the most effective means with which groups find support. Besides the forms, several studies proved useful in clarifying the picture: especially valuable is the *1957 special survey . . . conducted by the City of Los Angeles Bureau of Music* which lists "amounts allocated to music out of municipal funds" in United States cities over 25,000 in population.

## Total funds disbursed per year

Of groups reporting, only 35 or 13.5% of the total number make expenditures in excess of \$5,000 during an average season. Of these 35 groups, only one is comparable, budgetwise, to the American Symphony Orchestra League classification "community" orchestra, an ensemble with a budget of \$50,000 to \$99,999. Evidently we may not have in our country any choruses corresponding to the League classification "metropolitan" orchestra (\$100,000 - 175,000 gross annual budget) of which there are 15 in the nation, nor any choruses corresponding to "major" orchestras (over \$175,000 gross annual budget) of which there are 28 in the nation.

The breakdown within the group of 35 choruses indicates that church choirs lead in receipt of funds. Sixteen of the group of 35 (45.7%) are church choirs, twelve (34.3%) are community choruses, five (14.3%) are college groups, one (2.9%) is an industrial group and one (2.9%) is a professional group.

At the opposite end of the scale, only 2 groups (0.8% of the gross total) report making no expenditures at all during an average season. The mode (32.3% of all groups) is to have a budget between \$1,000 and \$5,000 per season. However, 63 groups (24.2%) expended less than \$500 per year.

Thus far, survey results have shown no correlation between geographical location and size of expenditures. The Midwest, which remains the most active section of the nation in terms of choral activity, gives its respective groups no better support than does any other section of the country.

### Funds disbursed for chorus payroll

As might be expected there is a correlation between the size of a group's gross budget and the amount disbursed on chorus payroll. Thirty-one groups (11.9%) expended over \$1,000 for the services of professional choristers during the 1956-57 season. However, only seven groups (2.7%) expended from \$500 to \$1,000 and only 16 (6.2%) expended from \$250 to \$500. The mode was to spend less than \$250 per year on chorus payroll (54 groups or 20.9% of gross total).

The figures above are based on an average season of less than five concerts (150 groups, or 57.7%) each of which has from 5 to 10 rehearsals in preparation (125 groups or 48.1%). During this same period, the mode is for only one other city to be visited (48 groups or 18.5%).

### Salaried personnel

The vast majority of conductors are salaried (85.8%) whether they conduct college, community, church or industrial groups. Only 37 (14.2%) of the 260 conductors queried are non-salaried, and of this group 22 individuals (or 59.5%) lead community choruses. Since this type of chorus is often organized by the conductor, it is not surprising to find him unsalaried.

In the vast majority of groups, the conductor functions not only as musical director, but also as administrator, manager and librarian. One hundred and sixty-nine groups (65%) report they have no administrative personnel at all. Only 3 groups (1.1%) have staffs with more than four members, and 70 groups (26.9%) have from 1-4 individuals on their administrative staff.

### Soloists

Only 38 or 14.6% of choral groups reporting engage soloists through commercial managements with any regularity, and an additional 62 choruses (23.8%) do so occasionally. Of those groups engaging soloists through managements 25 are community choruses (65.8%) and only one (2.6%) is a church choir. Despite the fact that

church choirs have larger budgets, their funds are evidently spent either on engaging professional choristers or music purchases. For masses and oratorios, church choir directors prefer selecting soloists from the ranks of their groups.

College and industrial groups also make little use of commercial facilities in choosing soloists. Only 10 college choruses and 2 industrial groups report using professional soloists regularly. The community chorus seems to provide the best opportunities for professional soloists. In addition to the 25 community groups (9.6%) using professional soloists regularly, 28 (10.7%) do so occasionally.

### Sources of income

The means by which choruses secure the wherewithal for their existence are almost as variegated as is the choral repertoire. Most individuals checked more than one category of support on the survey form and the final count included 27 combinations of the six items listed: gifts, endowment fund, sale of tickets, foundation support, corporation support and municipal support. This was in addition to 55 forms in which the word "other" was written and then described. The two leading sources of income are gifts (8.8%) and sale of tickets (8.1%). In order of importance the next most importance sources are departmental appropriations, municipal funds, foundation grants and corporation support.

A surprising result to this question was the number of groups receiving all or some support from municipal funds. Nine groups (3.5%) subsist entirely on tax funds; an additional 8 groups (3%) receive some part of their support from municipal sources. However, the Los Angeles study cited above notes a minimum of 119 choruses receiving tax funds. Seven groups (2.7%) were found to receive support only from foundation grants and six groups (2.3%) received support only from corporations. The trend in our country seems to be toward subsidization of choral groups beginning at the community level. Municipal governments, foundations and corporations have all contributed to this movement.

## CONSTITUTION AND BY-LAWS of the ASSOCIATION OF CHORAL CONDUCTORS

*Progress in drafting a constitution and by-laws for the Association of Choral Conductors was more rapid than was anticipated. Thus, instead of printing minutes of the meetings of the committee that drafted the constitution we are able to publish the document itself. The committee included Margaret Hillis, Thomas Dunn, Robert Hickok, Noah Greenberg, Lawrence Lieberfeld, William Self Charles Dodsley Walker, and Milton Goldin.*  
Editor.

### ARTICLE I.

#### Name and Location

The name of this organization shall be the Association of Choral Conductors and its principal office shall be in the City and State of New York.

### ARTICLE II.

#### Purposes

The purposes of this organization shall be to further the profession of choral conducting and to promote the

interests of the choral arts under the aegis of The American Choral Foundation, Inc.

### ARTICLE III.

#### Membership

*Section 1. Membership.* Membership in this organization shall consist of choral conductors who are interested in furthering the purposes of the Association. Applications for membership shall be addressed to the American Choral Foundation, Inc.

*Section 2. Annual Convention.* The annual convention of the Association shall be held at such time and place as may be determined by the National Council of the Association. The Secretary of the Association shall cause notice of such meeting to be published in the publication of The American Choral Foundation, Inc.

*Section 3. Fees.* The fee for membership shall be \$15.00 annually or such other amount as the National Council of the Association of Choral Conductors determines, subject to the approval of The American Choral Foundation, Inc.

## ARTICLE IV

### The National Council

*Section 1. Election.* Members of the National Council shall be elected by a majority of written ballots cast not later than fifteen (15) days prior to the National Convention each year. A ballot shall be made available to each member in good standing not later than one month prior to the date of convention.

*Section 2. Composition of Council.* The policy of the Association shall be determined by the National Council of the Association, composed of not less than fifteen (15) members and not more than forty-nine (49) members to be chosen as hereafter provided.

*Section 3. Functions of the Council.* The National Council shall formulate policies and develop plans in furtherance of the purposes for which this Association has been organized; and submitting same to the parent body for approval and execution. It is contemplated that in due time the membership of this Association will include choral conductors from different geographic locations. When such a stage of development has been attained each geographic location shall have its own regional committee appointed by the President of this Association. One (1) member of each regional advisory committee may be seated as a member of the National Council upon receiving a majority vote of the members of the National Council.

*Section 4. Special Function.* One of the functions of the National Council shall be to nominate from the membership of this Association representatives to the National Council. The slate so selected shall be presented to the membership together with such other nominees as may be designated in accordance with this Constitution and By-Laws. Other nominees may be designated by a written petition subscribed by at least fifty (50) members in good standing of the Association provided such petition shall be sent to the main office of the parent body by registered mail, return receipt requested, not later than two (2) months prior to the annual meeting.

*Section 5. Term of Membership.* At least one-third ( $\frac{1}{3}$ ) of the members of the National Council shall be elected for a period of two (2) years, one-third ( $\frac{1}{3}$ ) for a period of three (3) years and one-third ( $\frac{1}{3}$ ) for a period of four (4) years. No member of this committee shall be

elected for more than one term consecutively except by unanimous vote.

*Section 6.* Pending the first formal election of the National Council nine (9) members of this Association shall be appointed by the parent body to serve as a pro tem committee.

*Section 7. Compensation.* No member of the National Council shall receive compensation of any kind for duties performed as an officer or member of the National Council.

*Section 8. Election of Officers.* At the first meeting subsequent to the annual convention the National Council shall elect from its own membership by a majority vote the following officers of the Association who are to serve for a term of one year, or until their successors have been elected:

President  
Vice-President  
Treasurer  
Secretary.

*Section 9. National Council.* The National Council shall designate one of its members to represent it as a member of the Executive Committee of the parent organization, The American Choral Foundation, Inc. This representative shall be entitled to have a vote on all matters appearing before the Executive Committee of the parent body.

*Section 10.* All committees of the Association are responsible to the Council of the Association which is in turn responsible to the Executive Committee of the American Choral Foundation, Inc.

## ARTICLE V.

### Committee of the National Council

*Section 1. Functions of the Committee.* The Committee of the National Council shall carry on business between Council meetings at the principal office of the Foundation.

*Section 2. Meetings.* Regular meetings shall be held on the fourth Wednesday of each month except in the months of July, August and December and the two weeks prior to Easter, or at such other times as the committee may from time to time designate.

*Section 3.* The membership in the committee of the National Council shall be composed of not less than five (5) nor more than eleven (11) members.

*Section 4. Special Meetings.* Special meetings of the Committee may be called by the Chairman, or, in the case of his absence or inability to act, by the Vice-Chairman, or on the written request of at least two members of the Committee directed to the President or in his absence the Vice-President. When special meetings are called, the time and place of meeting and the subject or subjects to be considered shall be stated in the notices which shall be given to each member of the Committee by mail at least fourteen (14) days before the meeting.

At such special meetings no business shall be transacted except as stated in the said notice of meeting.

*Section 5. Quorum.* One-third of the members of the Committee shall constitute a quorum for the transaction of business; but if at any meeting of the National Council, there shall be less than a quorum present, the members present may adjourn the meeting from time to time until a quorum is obtained.

**ARTICLE VI.**

**Amendment**

This constitution may be amended by a two-thirds (2/3) vote of the National Council of the Association of Choral Conductors, provided however that such amendments are also approved by the American Choral Foundation, Inc.

**BY-LAWS**

**ARTICLE I.**

**The President**

1. The President of the Association shall preside at all meetings of the National Council.
2. He shall report at the annual meeting of the Association on the condition of the Association and make such suggestions as he may deem advisable for the welfare of the Association.
3. He shall appoint all standing committees, all special committees, and shall fill all vacancies that may arise therein except as they pertain to the Nominating Committee. He shall be ex-officio a member of all committees.

**ARTICLE II.**

**The Vice-President**

1. In the event of a vacancy in the office of President, or during his absence or inability to serve, his duties and powers shall devolve upon the Vice-President.
2. The Vice-President shall be ex-officio a member of all standing and special committees.

**ARTICLE III.**

**The Treasurer**

1. The Treasurer shall keep records of all monies acquired by the Foundation through the efforts of the Association and also records of all monies disbursed in the course of its activities.
2. At each meeting of the National Council he shall submit a report covering his duties.

**ARTICLE IV.**

**The Secretary**

1. The Secretary shall keep minutes of the proceedings of the National Council and shall preserve all records and papers except those pertaining to the office of Treasurer.
2. He shall publish or cause to be published in the Bulletin of the Association notices of all meetings to be held. He shall mail notices of all special meetings to the members of such committee at least five days before such meeting date.
3. He shall conduct the correspondence of the National Council.

THE AMERICAN CHORAL FOUNDATION, INC.  
101 West 31st Street, New York 1, New York

Enclosed is Check (or Money Order) in amount of \$15.00 for one year membership in the ASSOCIATION OF CHORAL CONDUCTORS.

Please Do Not Write In This Space.

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
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 City \_\_\_\_\_

Make check or money order payable to  
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