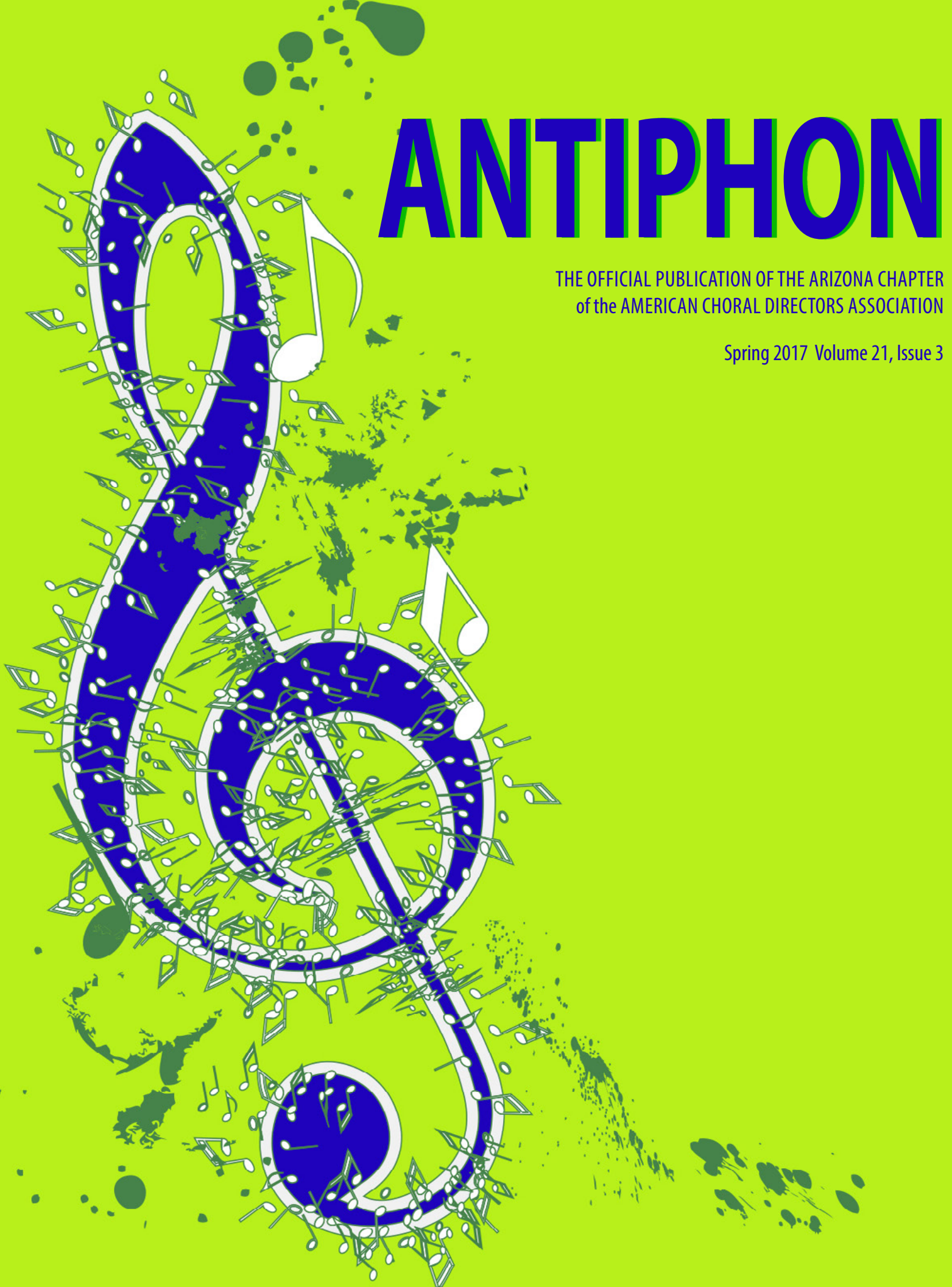


ANTIPHON

THE OFFICIAL PUBLICATION OF THE ARIZONA CHAPTER
of the AMERICAN CHORAL DIRECTORS ASSOCIATION

Spring 2017 Volume 21, Issue 3



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(Visit our [webpage](#) for email addresses for all
AzACDA leaders.)



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FROM THE EDITOR



*Caleb Nihira
Antiphon Editor*

*Christ Presbyterian
Church, Tucson
Bisbee Community
Chorus, Bisbee*

Dear Friends in Choral Music,

Although some of us may have a few more days left, I wish to congratulate you on another academic year! I trust the month of May has brought successful performances and allowed for a little bit of that “end-of-year” ease that we all feel.

When I was teaching, I always enjoyed this time of year because it allowed me time to reflect on the previous nine months and set goals for the upcoming year. This may sound strange, but I was one of those teachers who immediately started planning repertoire and thinking about the “big picture” of next year, even right at the start of summer. If you are like me, then I hope you find this issue of use as you go about beginning the initial planning of next year.

In this issue, we offer an invitation to the summer conference held this year from July 17-19 at the Mesa Community College Performing Arts Center, along with information on conference registration and hotel accommodations. Please read on to see a full conference schedule with headliner bios and individual session descriptions.

Over the past several months, the board has been working on creating and refining a mission statement for AzACDA. I have included that in this issue as well. Please take a moment to read it in its entirety.

David Topping has provided us with an article on choral networking in the digital age. I am positive you will find this information useful and practical. President Elizabeth Schauer introduces the One Voice Arizona project, an initiative to get the people of Arizona singing. Also featured in this issue’s **Conductor Perspectives** is my interview with Eric Holtan, conductor of True Concord, the Tucson-based professional choir getting a lot of attention these days.

Please accept my wishes for a fantastic and relaxing summer. We hope to see you at the summer conference in July. Sing on! 🎵

Sincerely,

Caleb Nihira, editor

From the President:



Elizabeth Schauer
AzACDA President

president@azacda.org

Dear Choral Friends and Colleagues:

In this, my final President's letter, it is a pleasure to reflect on the important and inspiring work of the 2015-2017 AzACDA board—their achievements, efforts, and service on behalf of our membership are many and substantive. Please take a moment to join me in expressing your gratitude to them for the generosity, vision, and commitment. Because of their work, we have enjoyed the successes below, including those that already have taken place and those that are set in motion for the future. Thanks to all of you as well for the opportunity to dream together about what AzACDA could be, and then to work tenaciously and passionately to bring that dream about. It has been an honor to serve this wonderful organization and the dedicated family of conductors and teachers that are part of it. I look forward with excitement to the leadership that Ryan Holder and his board will provide and to what is next for choral music in Arizona.

With profound and heartfelt gratitude,

A handwritten signature in black ink, appearing to read 'Elizabeth Schauer'.

Elizabeth Schauer

In **February**, we hosted the 2017 Arizona State Choral Festival at Mesa Community College Performing Arts Center. Many thanks to Joseph Johnston and Matthew Flora for their work on this event.

In **March**, online registration opened for our 2017 AzACDA Summer Conference! Look for our emails and Facebook posts about all the exciting components that will be part of this year's program. Thanks to Ryan Holder for his service as conference chair.

In **March**, we saw lots of Arizonans at the National ACDA Conference in Minneapolis, Minnesota! Caleb Nihira represented us at the meeting of state newsletter editors and brought back new ideas about how this publication can best serve our constituents.

In **April**, your AzACDA board met during the All-State activities at ASU, wrapping up the work of our term, planning for a smooth transition, and thoughtfully considering the mission, vision, activities, and systems of our organization. Many thanks to this outstanding group of dedicated leaders!

In **May**, we hosted the AzACDA Junior High Choral Festival. Many thanks to Melanie Openshaw for her continued work on this highly successful event.

In **July**, we will kick off One Voice Arizona, a project designed to connect Arizona communities through singing.

In **July**, we hope to see you at the 2017 AzACDA Summer Conference! Are you registered yet?



Arizona Chapter of American Choral Directors Association

Mission Statement: Our mission is to inspire excellence in choral music through education, collaboration, advocacy and performance in our state.

Core Values: Artistry, Community, Excellence, Inspiration, Innovation, Legacy, Renewal, Support. We pursue these goals by engaging in activities grounded in our twelve purpose statements, which are as follows:

To foster and promote choral singing

To support and connect conductors through educational, musical, and professional development opportunities

To retain and grow an active and engaged membership

To reach and serve new and more diverse populations, including underserved communities in our state

To foster the next generation of choral musicians by providing opportunities, experiences, and mentorship

To honor and recognize our history, tradition and legacy

To be innovative, reflective, relevant, and communicative in meeting the needs of our membership

To develop, support, connect, and strengthen singing communities and to collaborate with other choral organizations in the state

To increase awareness and visibility of AzACDA throughout the state

To have a strong presence at and connection with the divisional and national levels of ACDA

To disseminate professional news and information about choral music

To provide models of excellence in performance, education, and scholarship that inspire and edify

An Invitation the 2017 AzACDA Summer Conference



*Ryan Holder
AzACDA President-Elect*

*Northern Arizona
University, Flagstaff*

*The Church of the Red
Rocks, Sedona*

Dear Friends;

It gives us great pleasure to invite you to the 2017 AzACDA Summer Conference to be held July 17-19 at the fantastic Mesa Community College Performing Arts Center!

Our two headliner clinicians, Dr. Tom Shelton (Westminster Choir College) and Dr. Karen Kennedy (University of Miami), will bring us sessions on introducing new songs to young singers, conducting technique, using the principles of the golden mean in rehearsal, the changing male voice, and bridging the gap between popular music and traditional choral pedagogy. In addition, some of Arizona's finest educators will provide a variety of other choral offerings including interest sessions on a wide range of topics, reading sessions for every type of ensemble, and Let's Talk Shop discussion breakout sessions. To top it off, some conference attendees will be able to sign up for 25-minute private conducting lessons with a university professor in order to refine their conducting technique. There really is something for everyone!

For our featured concert, we will be partnering with the International Boys and Men's Choral Festival, coordinated by Dr. Julian Ackerley (Tucson Arizona Boys Chorus). This concert will feature individual performances by the Ragazzi Boys Chorus, the Yip Children's Choir, the La Crosse BoyChoir, the Tucson Arizona Boys Chorus, as well as the combined festival chorus with singers from around the world.

This year's conference will once again feature an expanded exhibit area, with performing organizations as well as touring and fundraising companies. There will also be numerous opportunities for social interaction and entertainment, including all-conference sings, a reception sponsored by the exhibitors, a special reception for students, a complimentary Mexican buffet, and new for 2017: Beer Choir. (Visit beerchoir.com for more info.)

The Hilton Phoenix/Mesa will serve as our conference hotel and is offering a great rate (\$99 per night, plus tax), free parking, Wi-Fi, and two complimentary breakfast buffets. Space is limited, so please reserve your room now!

We urge you to register as soon as possible to guarantee that you will receive reading session packets. Discounts are available for students, first-year teachers, and oneday attendees. You can find the complete schedule, links to online registration, hotel reservations, and more at www.azacda.org.

Thank you so much and we hope to see you there! ☰

Sincerely,

A stylized, handwritten signature in black ink, likely belonging to Ryan Holder.

A stylized, handwritten signature in black ink, likely belonging to Elizabeth Schauer.

Ryan Holder and Elizabeth Schauer
Conference Chairs

AzACDA Summer Conference 2017

Mesa Community College
Performing Arts Center
1520 S. Longmore
Mesa, AZ 85202



Registration Hours:

Monday, July 17
8:15 a.m.-1:15 p.m.
2:15-2:30 p.m.
3:30-3:45 p.m.

Tuesday, July 18
8:15-9:00 a.m.
10:15-10:30 a.m.
12:45-1:15 p.m.

Wednesday, July 19
8:30-9:00 a.m.

MONDAY, JULY 17

| | | |
|-------------|---|-----------------------------|
| 8:15 | Registration opens Lobby | |
| 9:00 | Welcoming remarks and mixer "Lift Every Voice and Sing" by James Weldon Johnson and John Rosamond Johnson Elizabeth Schauer, AzACDA President | |
| 9:15-10:30 | Plenary Session: Tom Shelton Auditorium "Getting Out of the Rut: Ideas for Introducing a New Song to Your Singers" | |
| 10:30-10:45 | Break —visit the exhibits Lobby | |
| 10:45-11:45 | Reading Sessions: Auditorium "Music in Worship" Show Choir "Show Choir" | Doug Benton Jordan Keith |
| | Interest Sessions: 229 "Choral Foundations in General Music" 238 "Concept to Concert: The Step-by-Step Process of Creating a Cultural, Collaborative, and Community-Oriented Concert" | Gloria Day Sarah Ross |
| 11:45-1:15 | Lunch on your own | |
| 1:15-2:15 | Interest Sessions 241 "Tech Tools: Garageband, Audacity and Other Recording Software" Auditorium "Vocal Pedagogy in the Choral Rehearsal" | Ted Gibson Judy Durocher |
| | Let's Talk Shop 229 "College Students and First-Year Teachers" | Greg Hebert |

| | | |
|-----------|---|--|
| 2:15-2:30 | Break —visit the exhibits Lobby | |
| 2:30-3:30 | Plenary Session: Tom Shelton Auditorium “Conducting... From the Inside Out” | |
| 3:30-3:45 | Break —visit the exhibits | |
| 3:45-4:45 | Reading Sessions: Auditorium “Intermediate and Advanced Mixed Choirs” 241 “Beginning Treble Choirs” Interest Session: 229 “Sight-Reading: Practical Ideas for Middle School” | Matt Flora Gloria Day and Sylvia Munsen Andrea Squires |
| 4:45-5:30 | Exhibitor Reception/snacks Lobby | |
| 5:30-6:30 | Invitational Concert Auditorium AzACDA Choral Director of the Year International Boys and Men’s Choral Festival featuring: Ragazzi Boys Chorus – Kent Jue, Joyce Keil, conductors Yip’s Children’s Choir – Ronald Cheung, conductor La Crosse BoyChoir – Peter Bosgraaf, conductor Tucson Arizona Boys Chorus – Julian Ackerley, conductor Festival Conductor – Thomas M. Council | |
| 6:30 | 327-328 Student Member Meet and Greet— FREE PIZZA! | Thomas Alcaraz |
| 8:00 | Boulders on Southern Beer Choir | Jason Raetz |

TUESDAY, JULY 18

| | | |
|-------------|---|---|
| 8:15 | Registration opens (Tuesday registration hours: 8:15-9:00 a.m.; 10:15-10:30 a.m.; 12:45-1:15 p.m.) Lobby | |
| 9:00-10:15 | Reading Sessions: 241 Cantaremos Festival (a 5th-9th grade honor choir experience) 229 Vocal Jazz Interest Session: Auditorium Advanced Choir Rehearsal Techniques | Marcela Molina Rita Scholz Bart Evans |
| 10:15-10:30 | Break —visit the exhibits Lobby | |
| 10:30-11:45 | All-conference Sing: “Angel Band arr. Shawn Kirchner” Ryan Holder, AzACDA President-elect Plenary Session: Karen Kennedy Auditorium “The Golden Rehearsal: Using Ancient Techniques to Focus Modern Singers” | |

| | | |
|------------|---|---|
| 11:45-1:15 | Lunch on your own | |
| 1:15-2:30 | Diamondbacks Announcement Auditorium | Tom Demeter, Arizona Diamondbacks |
| | Plenary Session: Tom Shelton Auditorium “Strategies for Working with the Male Changing Voice” | |
| 2:30-2:45 | Break —visit the exhibits | |
| 2:45-3:45 | Interest Sessions: 238 “Live Long... and Prosper as a Choral Music Educator” 241 “Girl Power: Empowering Young Women Through Song” Auditorium “Alexander Technique and Body Mapping for Teachers” | J. Edmund Hughes Danya Tiller David Vining |
| 3:45-4:00 | Break —visit the exhibits Lobby | |
| 4:00-5:00 | Reading Sessions: Auditorium “Beginning Mixed Choirs” 241 “Intermediate and Advanced Treble Choirs” Interest Session: 238 “Developing Expressive Singing and Independent Musicianship in Young Singers” | Melanie Openshaw Marcela Molina Sylvia Munsen |
| 5:00-5:30 | Visit the exhibits Lobby | |
| 5:30 | Dinner and Entertainment at Manuel’s Mexican Restaurant and Cantina (2350 E. Southern Ave., Tempe, 85282) AzACDA will provide light refreshments—dinner and drinks available to purchase | |

WEDNESDAY, JULY 19

| | | |
|-------------|---|--|
| 8:15 | Registration opens (Wednesday registration hours: 8:15-9:00 a.m.; 10:15-10:30 a.m.; 12:45-1:15 p.m.) Lobby | |
| 9:00-10:15 | All-conference Sing: “Flight Song” by Kim André Arnesen Auditorium Greg Hebert, AzACDA Past President Plenary Session: Karen Kennedy “Solfeggio by ‘Popular’ Demand” | |
| 10:15-10:30 | Break —visit the exhibits | |



10:30-11:30 **Reading Sessions:**
241 Male Choirs

Michael Frongillo

Interest Session:

Auditorium "One Voice Arizona: Connecting Communities Through Song"

Elizabeth Schauer

229 "Introduction to Digital Sound Board"

Steve Hickman

11:30-11:45 **Break**—visit the exhibits
Lobby

11:45-12:45 **Plenary Session:** Karen Kennedy
"Idol Worship: American Pop Stars Meet Pergolesi"

12:45 **Conference end**
All-conference Sing: "This Land is Your Land" by Woodie Guthrie
Elizabeth Schauer, AzACDA President

2017 Summer Conference Hotel Information

Accommodation arrangements for attendees (and guests) for the 2017 AzACDA Summer Conference have been made with the Hilton Phoenix/Mesa, just a few blocks East of the MCC Performing Arts Center (less than 5 minutes by car, 15 minutes walking).

The rate of \$99 (plus tax) for either a king or two doubles covers single through quad occupancy, and includes complimentary buffet breakfast, parking, and WiFi. (<http://www.azacda.org/summer-conference-hotel/>)

The hotel's phone number is 480-833-5555, our group name is "American Choral Directors Association" and the group code is ACD. The group rate will be honored up to 3 days before and after the event, subject to availability.

Click [here](#) to reserve your rooms on the hotel's website.

Note: please book your room(s) no later than June 16 or the rate can't be guaranteed.

[Hilton Phoenix/Mesa](#)

1011 West Holmes Avenue
Mesa, Arizona 85210-4923



Our Headliners and their Session Descriptions



KAREN KENNEDY

Praised by the San Francisco Classical Voice for her “wizardry with voices” and named by the Honolulu Star Bulletin as “a popular and charismatic leader,” Karen Kennedy is currently the Director of Choral Studies at the University of Miami. Previous to her appointment in Miami, she held positions as the Director of Choral Activities at the University of Hawai‘i, Artistic Director of the Honolulu Symphony Chorus, and Director of Choral Studies at Towson University.

In addition to her work in academics, Dr. Kennedy regularly enjoys leading festival performances, recently in notable venues such as Carnegie Hall, the Mormon Tabernacle, the Royal Academy of Music in Stockholm, Sweden, St. Peter’s Basilica at the Vatican, Canterbury Cathedral in England, and multiple venues in Austria. Upcoming engagements include a return to Carnegie Hall, a musical tour of the Greek Isles, and All-State Choirs throughout the country. Dr. Kennedy enjoys leading teacher workshops and in-services as well through ACDA, NAFME, and independent invitations.

Equally at home working with orchestra, Dr. Kennedy has conducted fine ensembles including the Honolulu Symphony Orchestra, the New England Chamber Orchestra, the Miami Symphony, the Boca Raton Philharmonic, and the Symphony of the Americas. She has prepared choruses for a wide range of events, from performances on MTV to collaborations with the Cleveland Orchestra.

Dr. Kennedy has received numerous awards for teaching, including the University of Hawai‘i Chancellor’s Citation for Meritorious Teaching, Arizona State University’s Manzanita “Top Prof” Award, Butler University’s Faculty Distinction Award, and is a two-time recipient of the Lawrence Township Schools Superintendent’s Award. She is a past-president of the Hawai‘i Chapter of the American Choral Directors Association (ACDA), a past Repertoire and Standards Chair for Collegiate Choirs in ACDA’s Eastern Division, and maintains an active student ACDA chapter at the University of Miami.

Plenary Sessions:

“The Golden Rehearsal: Using Ancient Techniques to Focus Modern Singers”

Dr. Kennedy will lead us in an exploration of how an ancient mathematical principle can yield efficient, fun and focused rehearsals, programming and planning.

“Solfeggio by ‘Popular’ Demand”

Dr. Kennedy will demonstrate how we can use the harmonic culture of our students to assist with music literacy. This lively video and audio presentation brings together styles from Bach to Rock to help bridge the gaps.

“Idol Worship: American Pop Stars Meet Pergolesi”

Students often spend more time with pop idols than they do in our choral classrooms, and we as conductors spend even more time trying to find a middle ground in repertoire, technique, and cultural connections. This session focuses on vocal production issues stemming from “pop” production and how to mitigate them in the choral classroom through prescriptive and reactive exercises. Detailed presentation and video of vocal anatomy will inform the discussion. ≡



TOM SHELTON

Tom T. Shelton, Jr. is a native of Greensboro, North Carolina and a graduate of the University of North Carolina at Greensboro, where he earned both a Bachelor of Music Education and Master of Music in Choral Conducting. He is assistant professor of Sacred Music at Westminster Choir College. Focusing on children's and youth music at Westminster, he teaches classes in conducting, sacred music, and music education. In addition, he is the director of Children's and Youth Choirs at Princeton United Methodist Church. He is also conductor of the Westminster Neighborhood Children's Choir.

Mr. Shelton has a passion for music education in all areas: church, school, and community. He taught middle school choral music in Winston-Salem/Forsyth County for 18 years. During that time, he was selected Teacher of the Year for both Atkins Middle School and Kernersville Middle School. In 1999, the North Carolina Music Educators Association presented him with the North Carolina Middle School Music Teacher of the Year award.

Mr. Shelton is an active member of the American Choral Directors Association, currently serving as the national president-elect. Past ACDA leadership positions have included Southern Division president (2011-2012), National Chair for Middle School/Junior High Choirs (2007-2009) and North Carolina president (2005-2007).

Mr. Shelton has conducted festivals and honor choirs for elementary, middle school and high school students in 20 states and abroad, including the ACDA Central Division Junior High Honor Choir as well as All State Choirs in Alabama, Florida, Georgia, Kansas, Kentucky, Louisiana, Mississippi, Missouri, New Jersey, North Carolina, and South Carolina. This past May, he was invited to conduct a Treble Choir Festival in Carnegie Hall, New York City. His compositions have been published by Choristers Guild, Colla Voce Music, GIA Publications, Heritage Music Press, Hinshaw Music Company, Santa Barbara Music Press, and Walton Music.

Plenary Sessions:

"Getting Out of the Rut: Ideas for Introducing a New Song to Young Singers"

We all have our individual teaching styles when introducing new music. Sometimes we lose our creativity, fall into a "rut," and introduce new songs the same way every time. This session will explore creative ways to introduce a new song to young singers; focusing on multiple learning styles (aural, visual, kinesthetic) and incorporating musical literacy. Each participant will receive a packet of 6 songs appropriate for children's choirs in school, community, and church settings. Each piece will be introduced in a different way, using warm-ups, sight-reading exercises, games and movement activities.

"Conducting... from the Inside Out"

This session will be a "refresher" on conducting technique and philosophy, and will offer strategies for conducting children's choirs. We will look at 3 octavos for young singers, discussing various ways to approach the music and how the music inspires our conducting gesture.

"Strategies for Working with the Male Changing Voice"

This session will offer strategies for working with the male changing voice. (Topics include: vocal range issues, appropriate warm-ups, repertoire suggestions, and "de-composing".) ≡

Have you registered for AzACDA Summer Conference 2017?
This would be a perfect time to do it— www.azacda.org

Choral Crowdsourcing



David Topping

Faith United Methodist
Church, Phoenix, AZ

Phoenix Chorale

Written by David Topping

Crowdsourcing: the practice of obtaining needed services, ideas, or content by soliciting contributions from a large group of people and especially from the online community rather than from traditional employees or suppliers. (www.merriam-webster.com)

Believe it or not, the choral profession was way out in front of most others when it comes to networking with one another online. Back before the turn of the current century, we were actively networking with our colleagues from all over the world. We were crowdsourcing long before the term came into common use, and established a significant online resource before the creation of Google, Wikipedia, or Facebook. The virtual “one-stop-shop” for choral information and connections was ChoralNet, but just as it’s not advisable to obtain your news exclusively from a single outlet, www.ChoralNet.org is now only one of many resources you should include in your web browser’s choral bookmarks.

Before covering the resources available at ChoralNet, let’s consider other sources of connecting with colleagues and obtaining information useful to our professional choral activities, specifically social networking sites.

Social media venues have more than just social content—they also provide us with potential sources of helpful information and connections. Facebook, long a source of cute pictures, funny videos, political memes, and so much more, also has a number of active “Groups” dedicated to choral music and choral directors. The largest of those, with well over 12,000 members, is the American Choral Directors Group. The group is described as the “virtual gathering place for America’s choral directors to share ideas and seek assistance.” I would consider this a good crowdsourcing venue, because in a group that large, if you post a request for ideas, you’re likely to receive many useful responses. Here’s one recent example:

“Help! Looking for suggestions of cool pieces that should be taught by rote and would be appropriate for all ages (youth and adults). SATB. It should be some sort of rehearsal-starter or warm-up piece. Thank you!”

That post was quickly answered with about 20 helpful responses. In addition to repertoire requests and logistical questions (“How do I handle an online audition for an out-of-state student?”), posts to the Group include announcements about concerts, jobs, choral blog posts, newly-published literature, and announcements from ACDA. If you don’t subscribe to notifications from the group, or visit it regularly, one downside is that the information scrolls away quickly, so the information is somewhat ephemeral.

The next largest choral Facebook group I belong to is named simply “Choral Music,” with almost 9,000 members, and it is described as “an intimate forum to share your passion for choral music: new compositions, favorite works, sound cloud recordings, videos and more!” The makeup of the group seems fairly international, with most of the posts being announcements, rather than crowdsourcing requests.

Another obvious crowdsourcing opportunity on Facebook is to simply post a request for ideas to your friends, say “Go!” and then await their answers, but if your friends are extremely busy, or not paying close attention to their Facebook feed, your results might not be as good as if you use one of the venues actually created for this purpose.



I don't personally make much use of LinkedIn, but for the purposes of this article, I found two large choral "Groups" there—the largest is "Choral Enthusiasts (over 9,000 members), and the second largest is the American Choral Directors Association group (almost 6,000 members). I recently submitted requests to join both of those groups, but as of the time of writing, I haven't yet been accepted as a member of either group, so I can't comment on the potential usefulness of participating in them, or the typical type of communication taking place there.

Other popular social networking sites are likely of less potential value for choral crowdsourcing or making choral connections, with the possible exceptions of YouTube, where an ever-expanding collection of performances and recordings of choral works is certainly a useful repertoire resource, and Pinterest, where a cursory search on "choral music" brings up many interesting "pins," but both of these are outside the scope of this article, as they're not really places one would go to ask colleagues for ideas or other assistance.

ChoralNet grew out of an email Listserv named "Choralist," which grew out of an ad-hoc meeting at the 1993 ACDA National Conference in San Antonio. A Listserv is server-based software that allows one member of a "list" to send an email to the list's address which is then broadcast to all of the other subscribers of the list. So Choralist was a moderated list that grew into three lists (Choralist, ChoralAcademe, and ChoralTalk), and then a website, then web-based forums, materials translated into Spanish, German, French, and eventually blogs, podcasts, directories of resources, and many other resources targeted at the choral community around the world.

With financial support from the International Federation for Choral Music (IFCM), ACDA, and Chorus America, ChoralNet flourished and in 2009, ACDA approached the ChoralNet board with the idea of merging their choral networking efforts together. From 2010 to 2016, ACDA had oversight over ChoralNet, and in 2016, all ChoralNet operations were moved into the ACDA headquarters, including a major redesign of the website, and a consolidation of ChoralNet's primary features to Blogs, Announcements, Classifieds, Forums, and Groups. The former ChoralNet site is still available as an archive link on ChoralNet's Home page. The new site calls itself "ACDA's Choral Community" and states that "ChoralNet is the professional networking site for the global online choral community."

The blogs at the new ChoralNet are submitted by a collection of guest authors, and are informational, practical, entertaining, and even controversial at times. There are multiple categories of Classifieds, including requests to borrow music, a potentially cost-saving way of expanding a choral group's repertoire choices. Announcements include new choral publications, new recordings, events (including concerts), and "News and Notices."

The remaining two main features of ChoralNet, Forums and Groups, are where there's still plenty of opportunity for valuable networking and crowdsourcing, and I'd suggest to all my choral colleagues that they create a ChoralNet account, log in and browse and consider interacting with the various Forums and Groups. There are currently only three Groups—Music in Worship, Composers of Choral Music, and Community Choirs—but I think more are planned. Post a repertoire or choir management query to one of the forums, browse the blogs and announcements, or better yet, sign up for either the daily or weekly email updates for a summary of ChoralNet activity.

A networking site like ChoralNet is only as good as its participants, and we have a lot of very active and knowledgeable choral directors in Arizona, so I'd love to see this resource continue serving our profession into the future.

David Topping serves as the Website Manager of AzACDA and sings in the Phoenix Chorale. You can reach him on the Leadership page of the AzACDA website. ☰



One Voice Arizona

Connecting Communities through Singing



Elizabeth Schauer
AzACDA President

Written by Elizabeth Schauer

AzACDA is beginning an initiative to get Arizonans singing - together! One Voice Arizona is open to participation by anyone, and the kick-off event will be at the 2017 AzACDA Summer Conference. We invite you to read and share this information about the project and how you can participate.

What is the initiative?

To teach as many Arizonans, in as many venues as possible, two pieces of sung music each year in a six-year rotation for the purpose of creating a common body of music that people can sing together in either an organized or spontaneous fashion in public venues.

What is the repertoire and where do we find it?

Each year features one short easy piece, that could be taught by rote, and one longer, but still accessible, piece that could be sung in a variety of voicings and might be better suited to concert programming. The selections are intended either to have a universal appeal or to represent a specific segment of our Arizona population. Music or instructions about how to get it will be available beginning July 2017 at the One Voice Arizona area on our azacda.org website.

Year One (2017-2018)

Lift Every Voice and Sing
This Land is Your Land

Year Two (2018-2019)

I've Got Peace Like a River
Star-Spangled Banner

Year Three (2019-2020)

De Colores
May the Circle Be Unbroken

Year Four (2020-2021)

Haida
My Country 'Tis of Thee

Year Five (2021-2022)

You are My Sunshine
O When the Saints

Year Six:

Halleluyan
America the Beautiful

How do we get it?

Efforts are underway to get secure public domain versions of the works, get permission to duplicate them, or purchase the titles to make them available free of charge for anyone who

requests them. Pdfs of public domain items will be found on our website and contact information will be provided regarding whom to contact to receive free copies of the non-public domain items.

How is the music taught and shared?

All teachers and conductors are encouraged to teach one or both pieces to all of their students/singers for use in the classroom, in public concerts, in worship or in outreach performances. Teachers/conductors are asked to consider including outreach opportunities for underserved populations, including at schools in lower socio-economic areas and for Boys and Girls Clubs, after-school programs, assisted living facilities, etc., in addition to other outreach efforts. Teachers and conductors also are encouraged to teach the music TO the audiences for which they sing, and invite them to sing the pieces WITH them in whatever creative way they might devise (with the choir standing around the audience for example, or on a final verse).

Festival, regional choir and event organizers are encouraged to include one or both pieces each year in their programs, including for massed events on which all of the groups could sing one or both of them together to open or close the event. This year's music is included on the all-conference sing portion of our conference, and also will be featured as the combined piece for the Cantaremos Festival.

Why are we doing this?

- ♪ To get people singing again, and singing together
- ♪ To connect diverse and divided communities
- ♪ To provide meaningful musical experiences for underserved populations in our state
- ♪ To reverse the effects of the elimination of public and school communal singing opportunities (for example, singing the national anthem at athletic events)

Why should we expect this to work? What models are there?

- ♪ At last year's AzACDA Summer Conference, we polled attendees to find out how many singers they come into contact with in an average week during their active season—the number was 10,000 served by 130 attendees. This is just a small percentage of how many people we can reach by extension through this program.
- ♪ In South Africa, communities share a common body of songs which are spontaneously performed in public venues—why not us?
- ♪ At women's marches this fall, participants engaged in spontaneous singing of well-known folk and other songs—singing not against anything, but for unity and community
- ♪ In the fall, the University of Symphonic Choir hosted a concert featuring the 4th-5th grade choir of the Tucson Girls Chorus, the culturally diverse choirs of Tucson High Magnet School, the Cathedral Choir of Mt. Calvary Missionary Baptist Church, Mariachi Arizona, the UA Symphonic Choir and members of our local law enforcement community. The event was standing-room only. All choir members surrounded the audience and sang "Lift Every Voice and Sing" together and the audience joined on the final verse, using words printed in the program. This was a hopeful, affirming, positive and uniting experience—there was no political statement or theme to the concert. We just sang together, and so should we all.

How can I be involved?

Find and like the One Voice Arizona Facebook group and keep your eyes out for more information soon! ☰



Keep informed about
AzACDA news and events by
signing up for our [email list](#).

Conductor Perspectives



An Interview with Eric Holtan

Music Director, True Concord Voices and Orchestra
Minister of Music, Art, and Liturgy, Dove of Peace
Lutheran Church, Tucson, AZ

Written by Caleb Nihira
AzACDA Antiphon Editor
antiphon@azacda.org



NIHIRA: Thank you for agreeing to be interviewed for the Antiphon. Please summarize your education, experience, and the path that lead to you being conductor of True Concord.

HOLTAN: I grew up in a musical household. My parents weren't professional musicians, but we were all musical. I got the bug real early on. I started the piano in first grade and started playing organ in the church at an early age. And then when it came time to choosing a college, I was going to go to *St. Olaf College* and study organ with John Ferguson. But I made All-State Choir my junior year, which took place at Gustavus Adolphus College, and that was a transformative experience for me. I ended up going to *Gustavus*, where organ was my major instrument. But the choral experience became increasingly compelling. After graduation, I did some teaching, a masters in choral conducting at University of Iowa, and some college teaching before I came down to the University of Arizona to do a DMA in conducting. What drew me to this program was that I could do a major in choral and a minor in orchestral conducting.

"Surrounding yourself with good people is a good idea no matter what business you're in."

It was when I did my masters that I was enlightened to the choral-orchestral music that I didn't really know about. As you know, the Lutheran choral tradition is known for a *cappella* singing. The first piece I encountered when I got to Iowa was Mendelssohn's *Elijah*. I didn't know they wrote music like that! That experience got me really interested in choral-orchestral music, and led me to do my final project on Mendelssohn at the U of A.

I also had this dream of having my own professional organization. I was particularly inspired by John Eliot Gardiner. The professional chamber choir and orchestra model is very prevalent in Europe, but not so in the U.S. I didn't want to just start my own choir, I wanted to have an orchestra as well. This was not only for my own interest but I realized there was a niche to be



filled in Tucson. I looked around and I realized there's a professional orchestra, a professional theatre company, a professional opera company, and ballet, but not a professional chamber choir and orchestra. I said to myself, maybe there's a need here and it turned out that was the case.

NIHIRA: Please tell us about the conception and evolution of True Concord.

HOLTAN: When I started True Concord—by the way, back when I started it, I called it the Tucson Chamber Artists—the natural pool from which to draw was my music school pals. I said to them, “We’re going to do this! We’ll do four rehearsals, two concerts, and I’ll pay \$100.” For a grad student in 2004, \$100 is great! So, we did the concerts, and had a good response. And when I count up the money I can only pay them \$50. I invited them back in the spring and they agreed, and we’ve been paying them more ever since!

I was tapping into those resources through U of A and Arizona Choir, but it became obvious pretty early on that it would be difficult to try to develop something that was dependent on these other entities to keep it staffed. People studying at the university are here to focus on that, not to sing in my group. Because it was difficult scheduling concerts, we began to bring in singers from elsewhere. This has been done by other groups in the U.S. and because we were growing pretty rapidly, we were able to afford to bring people in. Over time what we saw was that we were able to bring in more professional choral singers, as well as some of the local singers who are qualified.

“My undergraduate adviser used to say, “If you don’t dare to be vulnerable, you don’t grow.” That includes taking on repertoire that might be outside of your expertise.”

People in Tucson come and go so it was very difficult. On the instrumental side, it wasn’t such an issue because I was able to take the best of the best of the Tucson Symphony Orchestra (TSO) and that has been very stable. We just finished our 13th year, and every year we’ve been on an upward trajectory in terms of audience growth and financial support. In fact, the financial support has ALWAYS gone up, even during the years of the recession. Interestingly, our ticket numbers went down that year, but our gifts went UP that year. We were making the case that during tumultuous times, music is a balm for the soul and they really got behind that idea.

NIHIRA: What do you think has been the keys to your success?

HOLTAN: The main key to our success has been providing unique programming, with two areas of focus: the masterworks and what we call the music of America’s cultural mosaic—that which reflects the various traditions of American music, including NEW music, and commissioning works from leading composers in the U.S.

Another key is bringing music to the people. This differentiates us from the TSO, for example, which plays most of their concerts in the downtown music hall. We’ve built an approach around performing in many venues around the area—Tucson and Green Valley.



Thirdly, we intentionally keep our ticket prices at an affordable level. The professional music business has an inherent deficit in it. Whether you are True Concord or the New York Philharmonic, you're basically going to derive about 35-40 percent of your revenue through ticket sales, but then your contributed revenue has to make up the difference. When we put on a concert, those performances never pay for themselves, because of the expenses of everything—programs, paying the hall, paying the musicians, etc.—it's just inherent in the business. So with all that as a backdrop, we decided that we were going to keep our bottom ticket cost low so that we're not cost-prohibitive, and focus on building a robust base of donors. Student tickets are \$5, next up is \$25.

"I've just always been interested in how collective singing brings people together. I believe it elevates the human spirit and helps us communicate with the divine."

We've been successful at developing an individual donor pool. When you're talking about the contributed income side, at least 75% of income will come from individual people. You can't count

on the government for much, that's about 5%. Corporations provide about 5%, foundations 5-10%. So you really depend on individual donors. Our success has come from our donor-centered strategy with patrons. This idea of a personal connection with our supporters is very important. People want to feel like they have a personal connection with me, the board, and the artists. So we've developed a series of strategies to develop that feeling in our donors, which has resulted in annual increased in contributed gifts.

NIHIRA: What is your process for selecting the singers?

HOLTAN: The short answer is we tailor it to the program. I've developed a rolodex of singers. I hear from people about once every couple of weeks who are interested in singing with us and I have a set of audition requirements that I will send out and most of the time they record those and send them back. From there, it's like putting a puzzle together. The repertoire is the big driver. If we're doing Bach or music that's highly melismatic, I know there's a group of people that can do that, and others I won't use for that. But then it gets tricky from there. As I'm contacting people to do these projects, they'll often be available for only a certain number of the performances. So, it is a complicated process. I've started hiring for next season about a year before the season will begin. I'm trying to get the best available talent, so you've got to get to them early. And even when you do that, other opportunities arise for these singers. I'm constantly plugging holes.

NIHIRA: What is your approach to score study and internalizing the music?

HOLTAN: We have the great fortune of working with text, and good composers set texts well. For me, that's the starting point. What is the text about and how is this composer trying to amplify the meaning of the text? Of course there's the form. There's the larger form and these mini-forms that are also informative, right down to the four-bar or two-bar phrase. Bringing out shapes and shaping the music is important to me. So, when I'm preparing parts, I'm looking at a choral score with the big picture in mind and I'm looking at the small picture and all the individual shapes and how they relate to one another. I put all the information in the parts, including rests and breaths. I start at the big picture, go down to the little picture, and then come back out to the big picture. That process really helps me learn the pieces.

NIHIRA: Where would you like to see the organization in 5 years? 10 years? Any big plans in the works?

HOLTAN: Next year we're doing the Bernstein *Mass*, and we're doing the Verdi *Requiem* with the Arizona Choir. We're doing an all-Emily Dickinson project next March, in collaboration with UA Poetry Center. Since we've lost Stephen Paulus, we've launched the Stephen Paulus Emerging Composers Competition, since one of Stephen's passions was nurturing aspiring composers. The concert in March will be the premiere of the a piece by the first composer who wins the annual competition. Also, we will be premiering a new cantata by Gerald Near based on poems and letters of Emily Dickinson. This premiere will be part of a new initiative—the Dorothy Dyer Vanek Fund for Excellence—which she established with a half a million dollar gift last year to create five new compositions and five new recordings over the next five years. We want to continue to get our music out to more people, here locally but also in the larger classical music world. We want to also take our show on the road and do some touring.

NIHIRA: What has been your most rewarding accomplishment with True Concord?

HOLTAN: I've had the great privilege of conducting many of the great choral masterworks. Being able to be around great music—some of the world's greatest—and to do it at a high level, with smart and talented musicians... that's the gift that keeps on giving. Commissioning new works and bringing them to life is very gratifying. I had this idea of doing something to mark the 10th anniversary of September 11. I decided we're definitely doing Mozart *Requiem*. But I also wanted to do a new piece. With the Mozart *Requiem*, that was about looking back at those we lost—the tragedy. I wanted a piece that looked forward. We had already worked with Stephen Paulus on a smaller piece back in 2009, so I reached out to him and he got back to me right away and was instantly interested in the project.

We ended up taking texts from several different traditions: Christianity, Judaism, Native American, and Islam. The theme was love your neighbor—a message that was needed to be shared even 10 years after the tragedy where there was still the inclination of some to blame segments of our population. We brought these elements together and performed it in Tucson on September 11, 2011. It was the biggest project we had done up to that point. And it made for a really meaningful way to reflect back on a tragic experience and create an opportunity to look forward. We recorded it two years later, then brought it to New York on September 11, 2015, because we wanted to bring the music to the people who were at the epicenter of the event. We got a couple of Grammy nominations, so the experiences surrounding that piece were very significant.

"You've got to have the music in your blood. You've got to look like the music and talk like the music. This is what people respond to..."

NIHIRA: What is your process for programming music. Do you feel that there is anything you cannot do?

HOLTAN: Surrounding yourself with good people is a good idea no matter what business you're in. For example, this year we did the Monteverdi *Vespers*. My area of study was Mendelssohn and I've developed some experience with 18th century masterworks, but I wouldn't say the 17th century is a strength of mine. I hired a period instrument group, and a bunch of singers for whom that area is a strength. Therefore, I relied on their expertise to help me inform a good and authentic performance of that piece. Are there things I can't do? Yes. But there are a lot of things I think I SHOULD do. That's how you learn. Next year, we're doing the Bernstein *Mass*. This score is filled with all kinds of styles and instrumentation that I'm not accustomed to. But, I'm going to do it. We've hired Jubilant Sykes who is *the* Celebrant in the world today. I'm going to learn a lot from him. My undergraduate adviser used to say, "If you don't dare to be vulnerable, you don't grow." That includes taking on repertoire that might be outside of your expertise.

NIHIRA: Your full-time job is actually Director of Music at Dove of Peace Lutheran Church. Can you tell us about your responsibilities there and what role church music plays in your life?

HOLTAN: I remember as a very young kid being inspired by the organ and the majesty of it—it's the king of instruments and it's an orchestra unto itself. I've worked as an organist for several years, it just so happens that in this church I am not the



organist but I do play from time to time. I was just recalling that I've worked in the church for 30 years, either as an organist, conductor, or singer. But I started pretty young—when I was 12, so I'm not that old! Working in the church has always been important to me. Corporate singing is important to me and hymns are important to me. I'm just always been interested in how collective singing brings people together. I believe it elevates the human spirit and helps us communicate with the divine. The church has provided me the opportunity to be involved in that since a young age. I can't imagine not being involved in church music. I'm a lucky guy. I've got two great jobs that are very gratifying and present their own challenges.


NIHIRA: How do you achieve the balance between your responsibilities as a church music director and conductor of a professional ensemble?

HOLTAN: I don't have an answer for that because I'm still trying to find that balance! My wife and child know that there are six months of the year that are pretty insane, and the other six months are pretty calm. You give up a lot in the busy season, but I'm always cognizant that balance is important. It keeps you sane, it keeps you grounded and connected. Again, I'm not holding myself up as an example, this is just something I am aware of.

NIHIRA: What advice do you have for young conductors just beginning their careers?

HOLTAN: Be the music. You've got to have the music in your blood. You've got to look like the music and talk like the music. This is what people respond to—performers and audiences. A clean performance is great but it can also be very sterile. What is this music trying to say? What are the emotions that are inherent in the text, that is being painted by the composer. Figure that out and I think you'll be successful.

Thank you for speaking with Antiphon, Eric. Congratulations on your success and good luck in the future!

To learn more about Eric and True Concord, please visit: <http://www.trueconcord.org>. 

INTERNATIONAL Boys & Men's CHORAL FESTIVAL

Arizona, U.S.A.

Tuesday, July 11 through Tuesday, July 18, 2017

Festival highlights:

- eight day-seven night festival in Arizona July 2017
- ages from 10 to 70+ years for boys and mens' choruses and individuals
- rehearsals and master classes with distinguished international conductors
- performances, sport and social activities
- enjoyment of the cool climate of high mountain weather
- housing and meals at Northern Arizona University in Flagstaff and the University of Arizona in Tucson
- organized day trips to the Grand Canyon and scenic Sedona, Arizona

Festival goals:

- advanced musical and international education through singing
- friendship building activities promoting global understanding
- encouragement and support for singing boys and their choral organizations
- interaction with other boy and men choristers who love to sing
- opportunities to work with eminent international conductors
- individual performances by participating boy and men's choirs
- culminating combined massed choir performances of major repertoire in Flagstaff, Tucson and Mesa
- special concert appearance at the ACDA Arizona Summer Conference

Festival Fee:

The per person festival fee is \$1,250 US and includes:

- all festival activities
- seven nights accommodation
- all meals from the evening meal on Tuesday, July 11 through breakfast on Tuesday, July 18
- group transportation for festival activities from Flagstaff to the Grand Canyon, to Sedona to Tucson, and to Mesa for the ACDA performance

Festival schedule:

| | |
|------------|--|
| Tue Jul 11 | Arrival in Flagstaff - Evening Opening Ceremony |
| Wed Jul 12 | Daily activities (rehearsal, masterclass, sports) Evening Spotlight Concert |
| Thu Jul 13 | Visit to Grand Canyon |
| Fri Jul 14 | Sinagua Cliff Dwellings – Afternoon Dress Rehearsal Festival Concert in Flagstaff |
| Sat Jul 15 | Travel to Tucson with stop in scenic Sedona |
| Sun Jul 16 | Festival Concert in Tucson – Celebration Banquet |
| Mon Jul 17 | Travel to Mesa – Concert at ACDA Arizona Summer Conference |
| Tue Jul 18 | Participants depart |

Festival information:

Dr. Julian Ackerley
International Boys and Men's Choral Festival
5770 E Pima, Tucson, AZ 85712 · (520) 733-0927
EMAIL: ibmcf@internationalchoralfestival.com
www.internationalchoralfestival.com

AMERICAN
CHORAL
DIRECTORS
ASSOCIATION



Mark your calendar for July 2017 to be part of the *International Boys and Men's Choral Festival*. The festival will take place on the campuses of Northern Arizona University in Flagstaff, the University of Arizona in Tucson and Mesa Community College in the Phoenix metro area. Concerts will be performed in three cities including an appearance at the American Choral Directors Association Arizona Summer Conference.

Activities include trips to the extraordinary Grand Canyon, Sinagua Cliff Dwellings and scenic Sedona. Welcome to Arizona for this unique choral setting and encouragement of male singing at all ages.

This is an exceptional opportunity for boys and men's choirs or individuals to participate in rehearsals and concerts with solo choir and massed choir performances.



CHORAL REVIEWS

Choral Reviews for Community Choirs



Written by Luke Lusted
AzACDA Repertoire and Standards
Chair for Community Choirs

Camelback Bible Church,
Phoenix, Arizona

Verano Porteno (Summer of Buenos Aires)

Music by Astor Piazzolla (1921-1992)

Arranged by Oscar Escalada (1945 –)

SATB and piano

Neil A. Kjos 8774

Based on the traditions of the tango, *Verano Porteno (Summer of Buenos Aires)* evokes a sense of a summer evening in Buenos Aires, Argentina. The text of the piece is all Spanish nonsense syllables that imitate the sounds of the bandoneon, an instrument that accompanies the tango. The main theme of the piece is consistent throughout with an abrupt key change towards the end for dramatic effect. Although the keyboard part is a reduction of the vocal parts, one might consider a pianist to play *colla parte* given the difficult harmonic language and linear chromaticism in individual voices. The vocal writing leaves as much room for expression as the imagination can conjure. The octavo is part of Nancy Telfer's series, "Successful Sight Singing Performance Selections," and includes historical information and performance suggestions as well as a general context for singers not versed in the Argentinian tango style.

Verano Poteno is a set of four pieces about the seasons of the year, with others including *Invierno Porteno (Winter of Buenos Aires)*, *Otono Porteno (Autumn of Buenos Aires)*, and *Primavera Porteno (Springtime of Buenos Aires)*.

Light of A Clear Blue Morning

Music and Lyrics by Dolly Parton (b. 1946)

Arranged by Craig Hella Johnson (b. 1962)

SATB and recorder

Hal Leonard 10092212

Originally made famous by Dolly Parton, Craig Hella Johnson's arrangement of *Light of A Clear Blue Morning* features a female soloist and SATB unaccompanied choir. The opening of the piece begins with the tenors

and basses on a unison hum with the soprano recorder playing an obbligato line and the female soloist on the main melody. The first half of the piece gives the feeling of strings with the entire choir sustaining chords on a neutral syllable. The climax of the piece is created with Johnson's creative ostinato pattern with seven parts ultimately sounding simultaneously. JW Pepper states that Johnson's setting is "infused with light and hopefulness as it opens with a solo soprano and gradually builds to a joyful overflowing of sound and vocal texture, then gently relaxes into a reflective conclusion." This arrangement is sure to be a "feel good" piece on any concert.


I Will Lift Mine Eyes

Jake Runestadt (b. 1986)

Text from Psalm 121

SSAATTBB, unaccompanied

Boosey & Hawkes 10189891

Runestadt's richly expressive and serene setting of Psalm 121 reflects his imaginative approach to text-setting. Runestadt states, "I find such peace in the splendor of the natural world and I wanted to capture that serenity with this work." The texture is mostly homophonic with some movement in specific vocal lines. The writing is almost completely diatonic with a few accidentals at critical musical and textural points. Runestadt demonstrates a masterful use of dissonance with his approach to coloring a chord. Some musical material is repeated with different text, but the majority of the piece is through-composed. This piece will allow your ensemble to explore the nuances of text expression and phrasing and also is a useful resource to teach singing on the breath, especially in the break of each voice. 

DOUG BENTON

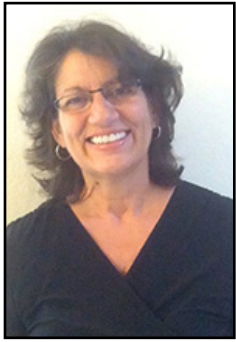
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Choral Reviews for Vocal Jazz



Written by Rita Scholz
AzACDA Repertoire and Standards for
Vocal Jazz

Highland High School, Gilbert, AZ

More I Cannot Wish You

Frank Loesser, arr. Phil Mattson

SATB, unaccompanied

Hal Leonard 08602192

Phil's arrangement of this a cappella ballad from *Guys and Dolls* is rich in vocal colors and textures. The first A section—beginning in D Major in unison—develops into two, three, and four-part writing. The return of the A section is predominantly in 4 parts. The bridge begins with a male solo with choral background. The second half of the bridge contains some of the richest harmony of the arrangement, leading to a 4-measure modulation from D Major to E flat Major, (sung on open vowel sounds). The final A section in E flat Major—containing a significant part of the lyrics—is largely in four parts, leading to the coda. The coda contains the dramatic harmonic setting of the text “and the strong arms,” leading to the final unison cadence. This is a beautiful chart for building tone in your jazz choir.

This Can't Be Love

Lorenz Hart, Richard Rodgers, arr. Dave Barduhn

SATB, piano

Sound Music Publishing 14-028

This is a great up swing arrangement suitable for intermediate high school singers. The chart is introduced with scat syllables in two, three, and four voice parts, leading into a unison vocal line over harmonic changes from the bridge of the song. The first A section starts in unison on the text, before building into four part harmony. The bridge follows, sung by all the men. Dave's arrangement affords many written-out solo opportunities in each section, with scat syllable backgrounds from the choir. The last A section is a hard driving swing in four and five parts, using closed voicing (keeping the men's voices in their upper range). This arrangement from Sound Music Publishing provides a

completely written-out piano, bass and solo chart. Your students and the band will love it.


Not While I'm Around

Stephen Sondheim arr. Jamie Cullum for his album
The Pursuit

Adapted for vocal ensemble by Kerry Marsh

SSATB, piano/rhythm section

kmvocaljazz@gmail.com

This arrangement is a straight eighth-note, rock groove ballad for SSATB voices, rhythm section, and baritone solo. It is a beautiful spatial groove that is accessible for high school singers new to small-group singing. The song is introduced with a D octave pedal tone in the men's voices followed by piano and ladies' voices on gently rocking “doo's.” The first verse enters understated in two-part harmony, building into four-part harmony. Each verse shares background four-part harmony supporting a written-out baritone solo. The middle of the chart reduces to men's and women's unison singing with the piano groove over the changes of the tune, gradually building to five-part harmony for the last verse. It includes a written-out piano, bass, and drum chart. This is a beautiful choral arrangement and one that is familiar to many audiences. 



WHAT'S HAPPENING

in Arizona Choral Music

In March, students from across the state represented Arizona at the ACDA National Conference. Kimberly Waigwa (UA) participated in the undergraduate conducting masterclass and Adam Kent (NAU), Hannah Cummiskey (ASU), Guillermo Keymolent (UA), and Abigail Eckert (UA) participated in the Unity Choir. Three of the students have reflected on their experiences and have shared that with us below.



Adam Kent – Northern Arizona University

"The unity choir was a great experience to make music with fellow collegiate ACDA members. I was so grateful for the opportunity to work, rehearse and perform with them and Dr. Ames each day of the conference. His passion for music and his unity project in particular were inspiring. I look forward to running into my fellow choir members at future conferences."



Hannah Cummiskey – Arizona State University

"Being nominated to participate in the collegiate Honor Choir was such an honor. Dr. Ames set the tone for our rehearsals to focus on the meaning behind the words we were singing, not just the notes on the page. This created a highly emotional and authentic performance at the end of the week. This was an amazing group of people to make music with, and I'm so happy I had the opportunity."



Kim Waigwa – University of Arizona

"This year's ACDA conference was an absolutely wonderful experience! My personal highlight was participating in the Undergraduate Conducting Masterclass, in which I was given the opportunity to conduct the Luther College Collegiate Choral through Gyöngyösi Levente *Dixit in corde suo*. Not only was it a huge honor and privilege to see others work with Dr. Jerry McCoy, but to be able to receive critiques and tips for improvement from Dr. Ann Howard Jones. I was inspired by, not only her career and accomplishments, but also her demeanor and approach to our master class. It was a joy to experience working with someone of such

great distinction and prestige who possessed such complete willingness and enthusiasm to share what she knows with us undergraduates." 



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AzACDA

2017 AzACDA High School Choral Festival



The 2017 Arizona Diamondbacks Nights



September 22, 2017 – (Jr. High) – Guest Director: Danya Tiller, Phoenix Girls Chorus

September 23, 2017 – (High School) – Guest Director: Tom Bookhout, Phoenix Symphony Chorus

Participating choirs perform the *Star Spangled Banner* on the warning track before the games and are led by guest conductors selected by AzACDA. Performances are highlighted live on dbTV. The D-backs Choir Night includes a unique performance opportunity, a special discount on D-backs game tickets, and fundraising possibilities for your choir. Sheet music, a personalized flyer, and pre-game practice details are provided following reservation. Performance spots are limited and are filled on a first-come, first-served basis. Please call Tom Demeter of the Arizona Diamondbacks to register at: 602-462-4244 or e-mail at: tdemeter@dbacks.com. 📧

Graduate Choral Conducting Program at the University of Arizona



Arizona Choir & UA Symphonic Choir rehearsal, Musikverein, Vienna

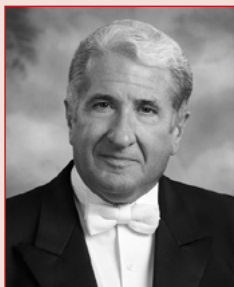
Varna International Productions – Photo: Carl R. Englander

Join our success story!

- Daniel Black – 2013 finalist; Scott Glysson – 2013 semi-finalist
Richard Hintze – 2013 semi-finalist; Phil Moody – 2011 WINNER
Brad Miller – 2009 finalist; Jon Peterson – 2007 finalist
Lee Nelson – 2005 WINNER; Joni Jensen – 2005 semi-finalist
Eric Holtan – 2003 finalist; David Gardner – 2001 finalist
ACDA National Conducting Competition Graduate Division
- **The Arizona Choir**
AMEA Showcase Concert 2016; Dvořák Hall, Prague & Musikverein, Vienna 2014
Concert tour to Mexico 2008; ACDA Convention concert appearance 2004, 2006
Liszt Academy Concert Tour with Budapest Chamber Orchestra 2003
- **The Symphonic Choir**
Dvořák Hall, Prague & Musikverein, Vienna 2014
ACDA Conference appearance 2010, 2014
AMEA Convention appearance 2006, 2011
- **Christopher Jackson – co-winner**
The Julius Herford Prize 2007

Resident Graduate Choral Conducting Majors 2016 - 2017:

Jessica Berg
Donathan Chang
Gavin Ely
Christian Giddings
Anne Grimes
Benjamin Hansen
Jooyeon Hwang
Jen Kim
Jonathan Kim
Eunji Lee
Ziyun Li
Yujia Luo
Omaris Maldonado-Torres
John McMeen
William Mattison
Caleb Nihira
Sehong Oh
Thomas Peterson
Erin Plisco
Hyoungil Seo
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BOOK DESIGN & PRODUCTION

