

ANTIPHON



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

Spring 2018 Volume 22, Issue 3

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Phoenix Girls Chorus

Youth and Student Activities: Allie Fardelos

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FROM THE

EDITOR



Caleb Nihira
Antiphon Editor
antiphon@azacda.org

Dear Arizona Choral Friends,

You have (almost!) made it through another school year. Perhaps this is your first year of teaching, or perhaps it is your last. Either way, I hope it was educational, fun, and rewarding. I could say something like, "Man, this year went by so fast!" or "This was such a busy year!" But, honestly, don't we say that every year? Don't we all get to May with a slightly bittersweet taste in our mouths? Sweet in that it is almost summer break, and bitter in that we won't get to see our students each day and make some really fine music. If you haven't already, I want you to take a moment and reflect on all that has happened since... November? August? What went well? What would you change? What would you never do again? What do you wish you could experience over and over again?

For me, this May is both bitter and sweet. I am happy to say that I am nearly finished with my doctorate (UA) and that I finished my first year back in the trenches of the classroom. In addition to that, I would like you to know that **this is my final issue as editor of the Antiphon**. It has been a great experience these last two years of conducting interviews, gathering news and announcements from around the state, and making sure I have the most recent headshot of yours! ☺ But, I am ready to move on and am glad to have served on the AzACDA Board since 2016. These are some of the hardest working people in the business and they deserve your appreciation the next time you see them. I am also happy that we decided to return to a printed version of the Antiphon and I hope you enjoy it!

I wish you all the best of times regardless of where you are on this path in your careers—graduating college, preparing to return to school for a graduate degree, interviewing for a new job, or planning your retirement. We can all learn from each other and I hope that circle of knowledge is never broken. Good luck to you all! ☰

Sincerely,

Caleb Nihira, ABD
University of Arizona
Canyon del Oro High School
Antiphon Editor

From the President:



Ryan Holder, DMA
AzACDA President
president@azacda.org

Dear AzACDA Friends and Colleagues;

Happy Spring! I don't know about you, but I cannot believe how fast 2018 has already flown by! Between festivals, conferences, auditions, and concerts I find it difficult at times to just pause, breathe, be more mindful, and be present in the moment.

I want to take a moment to officially welcome two of the newest members to the Arizona ACDA board – **Dr. Alyssa Cossey** (University of Arizona) will be serving as the AzACDA Collegiate R & R Coordinator and **Herbert Washington** (Gilbert Christian and Chandler Children's Chorus) will serve as the AzACDA Children & Community Youth R & R Chair. I am looking forward to working with both of these talented and hard-working individuals in the coming months.

Finally, Aimee Stewart and I have been working hard to finalize the wonderful schedule of events for the 2018 AzACDA Summer Conference, to be held July 9-11, 2018 at the Mesa Community College Performing Arts Center. This conference will feature headliner clinicians **Dr. Jo-Michael Scheibe**, University of Southern California, and New York based composer and conductor **Jim Papoulis**! We will also feature interest sessions for choir directors at every level, a special session featuring Christina Kang (Mayo Clinic) on vocal health, and free performances by the Tucson Girls Chorus and the Phoenix Chorale.

Register now in order to take advantage of the early discounts (before June 1) and we offer special discounts to students and first-year teachers. Please visit our website at www.azacda.org for more information regarding conference and all of our events or to reach out to your AzACDA board members and let us know how we can be of service to you. ☰

Sincerely,

A handwritten signature in black ink, appearing to read 'Ryan Holder'.

Ryan Holder, DMA
Northern Arizona University
President, Arizona Choral Directors Association



Join the AzACDA
[Student](#)
[Facebook Group!](#)

AzACDA Summer Conference 2018

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



AzACDA

Registration Hours:

Monday, July 9
8:15 a.m.-1:15 p.m.
2:15-2:30 p.m.
3:30-3:45 p.m.

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

Wednesday, July 11
8:15-9:00 a.m.

MONDAY, JULY 9

8:15a	Registration Opens	Lobby
9:00a	Welcome & All-Conference Sing <i>Ryan Holder, AzACDA President</i>	Auditorium
9:15—10:30a	Plenary Session: “Teaching Rhythms for Choral Music: Through Percussion” <i>Jim Papoulis</i> <i>Description: Participants will explore teaching choral music education through the utilization of drum circles, basic djembe and shaker technique, and most importantly how to translate to teaching rhythms to a young choir. Other topics such as elasticity, getting singers off the page, and getting you, your accompanist, and your choir to groove.</i>	Auditorium
10:30-10:45a	Break – visit the exhibits	Lobby
10:45-11:45a	Reading & Interest Sessions View from the Piano Bench: The perspective of your Collaborative Pianist as it relates to the dynamics of your choir. <i>Mary Ellen Loose, Chandler-Gilbert Community College</i> Increasing Choral Singers Aural Skills with Gospel Music <i>Jason Thompson, Arizona State University</i> Reading Session: Beginning Treble <i>Herbert Washington, Chandler Children’s Chorus</i>	Auditorium Room 229 Room 241
11:45a-1:15p	Lunch on your own	
1:15-2:15p	Plenary Session: “Programming and Teaching from Square One” <i>Jim Papoulis</i> <i>The importance of good, thoughtful programming: Utilizing techniques from the first rhythm session, we will explore introducing a new piece—how to adapt it to your group’s age/ability, and ways to expand on the experience for youth. Many short examples will be on a hand out, as well as a list of suggested repertoire. Not a reading session-but a suggested repertoire to expand horizons.</i>	Auditorium
2:15-2:30p	Break – visit the exhibits	Lobby

2:30-3:30p	Reading & Interest Sessions Vocal Health, Session 1: How the Voice Works <i>Christina H. Kang, Mayo Clinic</i>	Room 229
	Reading Session: Music in Worship <i>Andrew Devalk, Mountain View Church</i>	Room 241
	Reading Session: Intermediate and Advanced Mixed Choirs <i>Matthew Flora, Campo Verde High School</i>	Auditorium
3:30-3:45p	Break – visit the exhibits	Lobby
3:45-4:45p	Reading & Interest Sessions Vocal Health, Session 2: Voice Disorders and Vocal Health <i>Christina H. Kang, Mayo Clinic</i>	Room 229
	Inside Look at the Phoenix Chorale <i>Kevin Kriegel, Phoenix Chorale Assistant Conductor</i>	Auditorium
	Using Kodaly in the High School Choral Classroom Upstairs <i>Amy Van Winkle, Bradshaw Mountain High School</i>	Lobby
	Reading Session: Beginning Mixed Choirs <i>Julia Higgins, Esperero Canyon Middle School</i>	Room 241
4:45-5:30p	Exhibitor Reception	Lobby
5:30-6:30p	Invitational Concert AzACDA Choral Director of the Year: Concert featuring Tucson Girls Chorus & Phoenix Chorale	Auditorium
6:30p	Dinner on your own	
6:30p	Youth & Students Roundtable: Tales from First Year Teachers (with FREE PIZZA)	UPSTAIRS LOBBY
8:00p	Beer Choir <i>Jason Raetz, Host</i>	Location: Off Campus

TUESDAY, JULY 10

8:15a	Registration Opens (Tuesday registration hours: 8:15-9:00 a.m., 10:15-10:30 a.m., 12:45-1:15 p.m.)	Lobby
9:00-10:15a	Reading & Information Session Cantaremos Festival (5 th -9 th grade honor choir) <i>Marcela Molina, Tucson Girls Chorus</i> <i>Clinicians: Alyssa Cossey (Men's), Julian Ackerley (5-6 Treble), Andrea Squires (7-9 Women)</i>	Room 241
	Reading & Interest Sessions Reading Session: Vocal Jazz <i>Lindsay Decoste, Maricopa High School</i>	Room 229
	Tech Tools: Best Practices for Social Media <i>Ted Gibson, Gilbert Classical Academy</i>	Auditorium
10:15-10:30a	Break – visit the exhibits	Lobby
10:30-10:35a	All-Conference Sing: "Praise to the Lord", Mack Wilberg <i>Aimee Stewart, AzACDA President-Elect</i>	Auditorium

10:35-11:45a	Plenary Session: “The Purpose Driven Warmups” <i>Jo-Michael Scheibe, University of Southern California</i>	Auditorium
	<i>Description: Well-crafted warm-ups are a crucial tool in planning an effective and productive rehearsal. This presentation will explore the purposes of various warm-ups as they relate to rehearsal elements, including physical and mental focus, breathing, vocalization, and tuning.</i>	
11:45a-1:15p	Lunch on your own	
1:15-1:20p	Diamondbacks Announcement: <i>Tom Demeter, Arizona Diamondbacks</i>	Auditorium
1:20-2:30p	Reading & Interest Sessions	
	Growing a Program: A Top Ten List <i>Alyssa Cossey, University of Arizona</i>	Auditorium
	Cross-Collaborative Programming <i>Adam Stich, Pro-Musica Arizona</i>	Room 229
	Reading Session: Show Choir/Contemporary A Cappella <i>Kirk Douglas, Boulder Creek HS & Benjamin Lebovitz, Walden Grove HS</i>	Room 241
2:30-2:45p	Break – visit the exhibits Lobby	
2:45-3:45p	Plenary Session: “Engaging Choirs in Rehearsal” <i>Jim Papoulis</i>	Auditorium
	<i>Description: Ways to engage your choir in rehearsals through rhythmic warm ups and exercises, suggested repertoire to expand the minds and souls of your singers, how to vary the routine and make it interesting and suggestions for creating beauty and rhythm together on a new level.</i>	
	<i>Specific focus will be on both treble techniques but also on the middle school boys voice-techniques to keep them engaged and excited to be in the choir. Also we will explore what works with which age/ability level. and how to adapt to your group’s age/ability level. Warm ups, your back-pocket tips and tricks that can be adapted to an age/ability level, creative approaches to sight-singing and score navigation, singing and feeling the rhythms, using voice, piano, body percussion and instruments available to the teacher.</i>	
3:45-4:00p	Break – visit the exhibits	Lobby
4:00-5:00p	Reading & Interest Sessions	
	Reading Session: Jr. High & High School Ethnic/Multicultural <i>Nick Halonen, Trevor Browne High School</i>	Room 241
	Reading Session: Male Choirs <i>Michael Frongillo, Apollo High School</i>	Room 229
	Planning a Retreat (Panel Discussion) <i>Troy Meeker, Joey Johnston, Darin Shryock, etc.</i>	Auditorium
5:00-5:30p	Break – visit the exhibits	Lobby
5:30-7:15p	Dinner and Socializing—Manuel’s Mexican Restaurant and Cantina (AzACDA will provide complimentary light appetizers and non-alcoholic drinks Additional food and drinks available to purchase.)	
WEDNESDAY, JULY 11		
8:15a	Registration Opens (Wednesday registration hours: 8:15-9:00 a.m.)	Lobby

9:00-9:25a	All-Conference Sing: One Voice Arizona Be part of the movement to get Arizonans singing together! <i>Elizabeth Schauer, AzACDA Past-President</i>	Auditorium
9:30-10:30a	Plenary Session: "Vowels, Vowels, Vowels: What About the Consonants" <i>Jo-Michael Scheibe, University of Southern California</i> <i>Description: Let's have a look at intonation and the role of consonants. Vowels are commonly the only focus in a choral rehearsal. This presentation will explore the importance of consonants and their affective role in phonation and tuning within an ensemble.</i>	Auditorium
10:30-10:40a	Break – visit the exhibits	Lobby
10:40-11:40a	Reading & Interest Sessions Reading Session: Intermediate and Advanced Treble Choirs <i>Danya Tiller, Phoenix Girls Chorus</i> Expanding Your Vocal Jazz Vocabulary <i>Greg Amerind, ACDA National R&R Chair for Vocal Jazz</i> Shortcuts for Success: Pre-teaching Strategies for Beginning Choirs <i>Janel Huyett, Wilson Elementary School</i>	Room 241 Room 229 Auditorium
11:40-11:45a	Break	Lobby
11:45-12:45p	Plenary Session: "Effective Rehearsal Management: Time Management in the Choral Rehearsal" <i>Jo-Michael Scheibe, University of Southern California</i> <i>Description: Everyone wants their rehearsal to be efficient and effective. This presentation will explore approaches to rehearsal planning to maximize the use of time and quality of that time spent with singers.</i>	Auditorium
12:45p	All-Conference Sing: <i>Ryan Holder, AzACDA President</i>	Auditorium
12:50p	Conference End	
1:25p	AzACDA Board Meeting	Room 241



2018 Summer Conference Housing Information

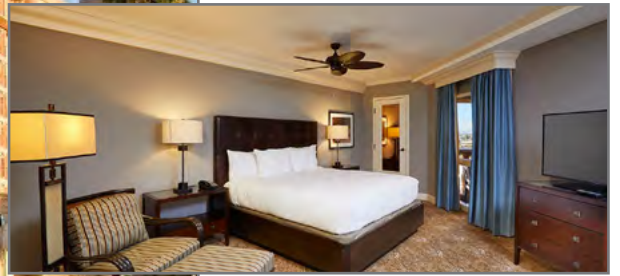
Accommodation arrangements for attendees (and guests) for the 2018 AzACDA Summer Conference have been made with the Hilton Phoenix/Mesa, just a few blocks East of the MCC Performing Arts Center (less than 5 minutes by car, 15 minutes walking).

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 ACDA. The group rate will be honored up to 3 days before and after the event, subject to availability.



[Hilton Phoenix/Mesa](#)
1011 West Holmes Avenue
Mesa, Arizona 85210-4923



PHOENIX GIRLS CHORUS

Five Choirs, One Voice
Hear us sing this season!



Fall Family Preview - September 30



A Merry English Christmas - December 2 & 9



A Life of Song - February 23



Songfest Women's Choral Festival - April 7



#GirlPower! - May 12

venue and ticket information available at girlschorus.org/tickets

A Diamond in the Desert: The Phoenix Chorale Turns 60



Caleb Nihira
AzACDA Antiphon Editor
antiphon@azacda.org

Editor's note: In celebration of the 60th anniversary of the Phoenix Chorale, we are including a "digital roundtable" of representative members from throughout its 60-year history. This idea was the brain-child of Laura Schairer, the Chorale's Publicist. The following is a list of contributors to the article:

Jen Rogers, President and CEO

Millie Wesley, the first conductor of the Phoenix Chorale in 1958

Eric Pittman, son of Hal and Timona Pittman, Phoenix Chorale founders

Jason Raetz, a first-year member of the bass section

Norm Friesen, alumni and around during the time the chorale became professional

David Topping, a member of the bass sections for over 20 years

What is/was your involvement with the Phoenix Chorale (PC)? What is/was a typical day working with the Chorale like for you?

JEN: I am the President & CEO of the Chorale and have been working with the ensemble for 10 years as a full-time staff member, starting as the marketing director. Before that I was a big fan of the choir. My musical background is saxophone, which I studied in college and my initial plan was to be a band director. At that time, NAU had an arts management degree and I made the switch. I worked at The Phoenix Symphony and a good friend made me go to a Phoenix Bach Choir concert (I was skeptical!). I didn't know anything about choral music, and I didn't know a choir could sound like that—it was love at first sight! There is no such thing as a typical day for me. I could be working on contracts, updating the website, editing video, meeting with a donor, paying bills, programming, attending an event, editing a grant, working a concert... every day is different!

MILLIE: I was the first conductor and co-organizer with Timona Pittman. She and I were talking and one of us said "there just isn't much of an outlet for singers," and I said, "Well we could start something..." and that's how everything came about.

JASON: This is my first season with PC. My first experience with PC was as a high school student singing in the first "Boys to Men" collaboration. I knew after hearing the men from this choir that this group was incredible. It is amazing to work alongside so many talented, self-driven musicians.



Bach and Madrigal Society with Vance George.

NORM: I sang with the choir for 15 years and was a member of the Board of Directors for most of those years, first as Treasurer and then as President of the Board for six years. As such, none of the above constituted full-time daily involvement, although as President I touched base with our Executive Director frequently. We would discuss upcoming meeting agendas, possible procedural modifications, etc. It was a very close working relationship which contributed to a smoothly run organization.

DAVID: My role with the Chorale is that of a proud member of the bass section since 1990. A typical Phoenix Chorale day starts with double-checking my e-mail for instructions from our Assistant Director and personally going over the current repertoire, to make sure that I'm prepared for the evening's rehearsal. Upon arrival at our home (Trinity

Episcopal Cathedral), I enjoy the friendly greetings and smiles from my PhoCho Family members, all looking forward to what's to come, as we truly enjoy working with each other. Another highlight of a typical Chorale day is the sharing of tasty treats during our rehearsal break, as I'm almost always hungry upon arrival.

What do you think contributes to the success of PC both artistically and professionally?

JEN: The camaraderie and companionship that the singers have is instrumental to our success. On stage, the singers know each other so well having sung together for years and they have developed trust and a shared passion for making music together. Off stage, they teach together,



Above: Phoenix Bach and Madrigal Society.

Right: Phoenix Bach and Madrigal Society in performance.



spend time together, raise kids together, and live their lives together—the friendship and support system is very special and keeps everyone coming back year after year.

MILLIE: I think they have done nothing but get better. I think Bruffy was just incredible for us, he liked to introduce new, upcoming, and contemporary composers. I think the fact that they had a good board that kept increasing their talent for conducting also contributed. Bruffy came with the idea of being here temporarily and then he stayed so long. I talked to the chairman of the board yesterday and we were talking about the search prospects and how excited they are.

ERIC: Clearly the success of the Phoenix Chorale are the dedicated individuals who practice and perform as a cohesive group. Great individual talent with stellar direction has achieved award winning accomplishments.

NORM: I believe that the openness of all parties involved assured that both performers and staff were operating on the same page. We have always been good listeners... just like we wanted our audience to be good listeners to and of our product.

DAVID: Some of the many things that contribute to the artistic and professional success of the Chorale are the creativity and dedication of Jen Rogers, our President and CEO, the high expectations of the artistic staff and singers, and the hard work put in by everyone associated with the group, including the board and volunteers. Over the 60 years of its existence, the group has unceasingly sought to improve the artistic product, and each Artistic Director has found ways to leave their mark, especially Charles Bruffy, who imparted some unique musical and aesthetic values to the singers that will continue to shape their musicality.

What distinguishes PC from other professional choral ensembles?

JEN: I like to say 'the Phoenix Chorale is a professional choir of our community!' All of our singers live in the Phoenix metro-area and the average length of time our singers have been in the group is six years—the singer roster is the same concert to concert each season. It's not a project-based ensemble, flying in from all over the country to sing together and our rehearsals are spread out over three to four weeks instead of compacted into one. Our guest conductors have noted how luxurious it is to have so much time dedicated to the rehearsal process!

MILLIE: They try to introduce contemporary composers, and I think that's necessary. I love the old stuff, but you can't keep doing that. They are extremely careful about the singers they get and they have to be good. They can't just pick at random. When we first started it was whoever wanted to sing. And I held the singing to the level that I thought it needed to be. But it was really done for the fun of it. Many of them are teachers or soloists, and that's just what they do.

ERIC: The Phoenix Chorale has a wide variety of local performers, all of whom are very talented, some have been with the organization over 20 years and others have recently joined. Each individual has a unique background—some teach music professionally many with formal voice training and other academic achievements not related to their artistic performances. A unique distinguishing factor is the immense individual diversity that can come together to produce such a heavenly sound.

JASON: Professional consistency. Having the ability to staff the choir with local talent keeps the choir's sound from drastically changing from concert to concert.

NORM: It most assuredly requires an aggressive artistic director, which we had the good fortune to have. There were several consistently good directors leading up to and shaping the future for the next conductor. Also, no organization can be of high quality without a correspondingly high quality front office. We have always had both.

DAVID: The primary difference between the Chorale and other prominent ensembles is the relative stability of the Chorale's singer roster. Many other professional ensembles have become "airplane choirs" that bring singers from around the country together for a brief, intense rehearsal period just before a concert series. With the Chorale, the singers have more time in between rehearsals to work individually, and not many singers leave or join the group from season-to-season, allowing them to become very familiar with the vocal and musical characteristics of both those in their section and also those across the ensemble.

In what ways does the PC interact with the larger Phoenix community and maintain those relationships?

JEN: 75% of our singers make their living in music and 68% are in music education from elementary music through college, we also have voice teachers, a piano teacher, freelancers, church choir directors, and children's choirs are all represented. Our roots in the community run deep, going back 60 years, and the legacy of our music educators touches thousands of students each year. All of our singers are ambassadors for the Chorale and the Chorale is an ambassador for Phoenix and Arizona. One of our goals as an ensemble is to make the Chorale accessible and available to our community and beyond. Everyone can listen to us on the radio and on streaming services like Spotify, YouTube, and Apple Music. Right now we average about 30,000 monthly listeners on Spotify—the more people who get to hear our music, the more lives we can impact, the more people we can inspire.

MILLIE: In the beginning, Timona would line up places for us to sing. We sang at restaurants, but we didn't take any money. It was just for the love of it. We sang at the Green Gables. There weren't a lot of places back then—Phoenix was small. I'm just so excited for the group and for the community because obviously there is a following, just by the amount of people coming to the concerts.

JASON: Both the men and women of the PC participate in choral festivals locally to promote choral singing with our youth. These are the "Boys to Men" and "Songfest" festivals. PC will also be performing at AzACDA's summer conference.

NORM: We have always been responsive to our immediate audience's desires, as well as trying to ascertain what issues would best serve the greater community. One of the ways this was done was that as the metro area expanded geographically, we added performances in various outlying areas to help build our own audience, as well as enrich the lives of those who might not be able or willing to come to "our home venue". We tried to get as much media coverage as possible. KBAQ, our local NPR station and heavily classical music station, helped a great deal in this area. One of their own staff ably conducted pre-concert discussions with the public.

DAVID: The Chorale has had significant involvement with the community, including being asked to perform at major public events. One of our longest community musical connections has been our involvement with the annual "Boys to Men" mass choir events and more recently with "Songfest." We have made appearances on local TV stations, and our Grammy Awards have garnered some very positive attention in the local media. Personally, I've been recognized by people in grocery checkout lines and on the street with the question "Don't you sing with the Phoenix Chorale?" That's always fun.

What changes have you observed during your time with the Chorale?

JEN: I often see things from a marketing perspective, because that's my background. Over the years, we've been able to share the Chorale with more and more people who wouldn't have known about us otherwise, utilizing new media and a variety of platforms to be where music fans are looking for great music. I would say our impact in our local community has grown along with our renown and through it all, we've been able to touch hundreds of thousands of lives through our music around the world over the last decade—that's huge!



Phoenix Bach Choir from 1990.



Phoenix Bach Choir from 1992.

JASON: My time has been short and there has been nothing but change. Also, PC will be going through its biggest change over the next year. I think what has made the most difference is how we maintain remaining true to who we are as an ensemble, while simultaneously conforming to the demands and direction of the conductor in front of us.

MILLIE: When I started, we had about eight singers, but we had trouble getting men. Timona said we could round up some people. We met first at their home and then at others' homes, and it was just whoever wanted to sing. We tried to have two on each part, sometimes we would have three, and then people would come and go. If we needed anything, everybody paid for their own music. We paid for the copies and anything else we wanted. We just weren't that big. But, we have grown so fast! Just think of all the men singing! And they all show up!

ERIC: I have had the luxury of following the Phoenix Chorale from its origins in 1958. At that time, the group was known as the Bach and Madrigal Society. A group of amateur musicians who shared a love for classical choral music. I don't think they could have envisioned the magnificent professional group that is now the Phoenix Chorale.

NORM: First, the transition from an all-volunteer choir to a paid professional choir was paramount in our growth. This enabled us to attract a higher quality of performer while also boosting our image to the public. The Chorale's involvement with Chorus America kept us abreast of how the rest of our world was behaving and what we could do to better both our product and our image. The wonderful recordings have greatly benefited us nationally as well as internationally. Second, all of this has enabled us to attract the highest quality of artistic directors. Support staff also enjoys working with such a professional organization. Broader travel in the future would certainly be beneficial in many ways, to broaden the performers as well as the PC brand.

DAVID: Given that I'm just finishing my 24th season with the Chorale, I've seen a lot of changes. The artistic and professional elements have always been good, but have clearly improved in recent years. The internal processes and communications have advanced and I'm happy to have been a part of that, hosting and administering a group e-mail system. And I was the Chorale's first webmaster, back before the turn of the century!

Please share with us some memorable moments with some of the past Phoenix Chorale Artistic Directors. Any special performances, pieces, or venues that stick out in your memory?

JASON: My only performances with Charles Bruffy were his last with the PC. It was moving to see the outpouring of affection from our audiences towards him. I particularly loved performing the Martin Mass.

MILLIE: That's a tough one... it's like asking someone who your favorite composer is. One week its Mozart and the next week its Bach. I can't think of anything in particular. There were several things Bruffy did and I think he did for one reason: to create something different.

NORM: While the early, 1990's, organization was heavily involved with performing early music... Baroque and Romantic era repertoire...we later began delving into more contemporary repertoire. For much of the earlier years this choir was known as the Phoenix Bach Choir. As that name didn't accurately define what we were trying to be, thus came the ultimate name change to the Phoenix Chorale.

DAVID: Some memorable moments with the Chorale include the "Grammy Night" performance at an ACDA conference in Seattle, joining with the Kansas City Chorale to sing at New York's Lincoln Center, and performing at an international choral



Phoenix Chorale in 2016

festival in Incheon, Korea. Some of the unforgettable Chorale repertoire includes the 40-part “Spem in alium” by Tallis, the “Curse Upon Iron” by Rautavaara, “Café Desire” by Lentz, and “Leonardo Dreams of His Flying Machine” by Whitacre.

What excites you about the future of the PC?

JEN: Having a new artistic voice with a fresh vision for the ensemble is going to help us create new exciting projects, guiding us into the next era. We’re going to keep making art -- because that’s who we are! -- and we’re looking for ways to expand our reach and do an even better job of serving our community and impacting even more lives through music.

JASON: Many find the unknown to be a bit scary, but I think this is the most exciting time for the choir. Not having any one thing to look forward to when so much can change is something to look forward to. I can’t wait to see what happens as we decide on the future of the PC.

NORM: I think the Grammy Awards, the potential of the new conductors on the horizon, and the constant proliferation of fine new composers help to keep everyone, performers and audience alike, excited about new possibilities.

DAVID: The future of the Phoenix Chorale is bright because of its creative leadership and the dedication by all involved to continue the well-established tradition of excellence. A new artistic director/conductor will bring new ideas and experiences to the group, continuing to broaden and sharpen the abilities of the singers and finding new ways to create beautiful artistic expressions.

What is the process by which the Artistic Director finalists have been chosen?

JEN: After the announcement that Charles was stepping down after 18 years with the Chorale, we conducted a ton of research on how to search for a new Artistic Director. There really isn’t a template out there and I think I spoke with 30 different people about the search process in the choral and orchestral worlds, along with former board members, professional singers, community members, and a variety of HR professionals and peer organizations that had recently gone through their own searches. Our board chair Rebecca McClain, is also our Search Team Chair, and she has an incredible amount of experience in clergy searches for the Episcopal church conducting 60 national searches; her guidance and experience has been invaluable. Ultimately, we came to a six-phase process that was board-approved and we’re currently in phase five, which is the longest phase: discerning the fit. We began last summer by meeting with singers, getting their input and talking about the process with them - they will be instrumental in the evaluation process and their feedback is critical to the final selection. Fifty very qualified applicants submitted materials and the search team carefully narrowed fifty to eleven semifinalists. The semifinalists submitted a second round of materials including sample programs, more audio and video recordings, they each designed a program for the Chorale, and were interviewed. After that process, the eleven were narrowed to four finalists: James K. Bass, Christopher Gabbitas, Brian A. Schmidt, and Jenny Wong. Each finalist will conduct a concert in our 2018/19 Season. The selection process was incredibly difficult -- which is what we had hoped for!

JASON: Each candidate will be evaluated on several criteria culminating in their rehearsal process and performances next season. Personally, I am hoping to provide feedback on their artistry as I look for someone who will push us musically further than we currently are.

NORM: While I was not officially a member of the Search Committee, my being a previous President of the Board during the previous conductor search put me in the position of being consulted on the procedural processes that we had encountered. This time around I was lucky enough to be able to offer an opinion in the selection of the four finalists. What a treasured organization is the Phoenix Chorale.

DAVID: The Artistic Director selection process has been very deliberate and transparent, with opportunity for involvement by multiple stakeholders in the success of the ensemble. Those leading the process have worked closely with the singers, and the opportunity to work with each of the finalists before the ultimate selection is made is likely to result in the best “fit” for the needs of the organization.

Any big plans for the 60th anniversary... that you are at liberty to discuss?

JEN: Next season will be bigger than ever with five concert series instead of our typical four. Each search finalist will conduct a concert series in our 60th Season and I’m so excited to share that Dr. Anton Armstrong will be conducting “A Chorale Christmas” in December! We have other cool programs in the works and will share as things are becoming more finalized. 60 years is such an incredible legacy and we want to honor our past and celebrate the present, all while preparing for our future - our next 60 years!

JASON: There are definitely ideas and events in the works, but I can’t confirm any at this point. How about four concert series with four different directors?! Next year will be great!

DAVID: “Loose lips sink ships,” or so they say, so I’m going to advise everyone to sign up for the Phoenix Chorale e-mail list and follow us closely on Facebook!

Thank you all for your contributions to this article. For more information about the Phoenix Chorale visit: www.phoenixchorale.org. 



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Swedish Music for Community Choirs



Kevin Kriegel
AzACDA Repertoire and
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Submitted by Kevin Kriegel

"The Phoenix Chorale recently performed a concert series entitled, Nordic Voices. It included a vast array of choral music from the Nordic countries of Sweden, Norway, Estonia, and Finland. During the process, I found that most of the pieces are accessible for community choirs, so I wanted to include an article in the hopes that it will inspire more community choir directors to program, or to not be afraid to program, Nordic choral music. I asked my friend and colleague, Rebecca Seeman, who is an expert on Nordic music, specifically Swedish choral music, to provide us with her insight, and to shed more light on these charming choral pieces." - Kevin Kriegel

Choral music permeates civic life in Sweden. Choral music is in frequent rotation on P2, the state-run radio station. And people in Sweden do not only listen to choral music; they sing it. Swedes sing in choirs throughout their education, in their workplaces (even the post office has a choral ensemble!), and in community choirs, church choirs, and professional choirs. These ensembles span the gamut of style, size, level of skill and commitment required, and public presence.

Since the professional Swedish vocal ensembles that tour the world often feature difficult music, choral enthusiasts in the United States might easily believe that Scandinavian music is simply too difficult for most community choral ensembles. However, many composers in Sweden and throughout Scandinavia have written high-quality, accessible choral music. Much of this music is also in languages other than Swedish, including Latin and English. In this article, I will discuss a number of these composers and specific works, and direct conductors toward resources for further research. A Swedish diction guide, translations of some pieces, and music examples or links to examples can be found at: <https://www.azacda.org/antiphon-resources/>.

History

Organized choral singing began in Sweden in the mid-nineteenth century, when university student choirs formed to sing arrangements of folk songs, political songs, and other music. Since universities at that time excluded women as men's choirs formed the early basis of choral music in Sweden. Several of these early groups remain active today as men's community choirs, including Orphei Drängar, who performed at the 2017 ACDA Conference in Minneapolis, and which has been led by Sweden's most prominent choral conductors throughout its history.

By the early twentieth century, choral singing had continued to grow in popularity, and women began to join church and community choral ensembles. A pivotal moment in the development of Swedish choral music occurred in 1941 when the young conductor Eric Ericson moved from his home on the island of Gotland to the capital city of Stockholm in order to study organ and education at the Royal Academy of Music in Stockholm. While pursuing further studies in polyphony and the music of Bach at Schola Cantorum in Basel, Switzerland, Ericson was introduced to composers such as Stravinsky, Bartók, Schönberg, and Hindemith. Upon his return to Stockholm, he set out with a group of musicians and intellectuals called The Monday Group to build a choral community dedicated to producing high-quality, advanced music. Ericson trained his new choirs (the Swedish Radio Choir, the Stockholm Chamber Choir, Orphei Drängar and others) in a *cappella* music from the Renaissance, developed their technique with Baroque repertoire, and challenged their musicianship with music written expressly for the ensembles by members of The Monday Group. Later, composers from abroad, such as Ligeti and Penderecki, composed music written expressly for his choirs, as did a new crop of Swedish composers, several of whom sang in Ericson's ensembles.

While these groups and the many professional ensembles that quickly sprang up throughout Sweden became showcases for the most sophisticated, cutting-edge choral music, Ericson remained committed to cultivating choral singing in all levels of society. He taught conducting at the Royal College of Music, conducted community choirs such as Orphei Drängar, championed the lyrical music of the early 20th century and jazz choirs, and tirelessly advocated for choral singing to be a basic element of education. Indeed, Ericson's influence is still strongly felt today, five years after his death

in 2013 at the age of 94. Amateur community choirs now have a wealth of repertoire to choose from: 18th-century music and contemporary, classical and jazz and pop, accompanied and unaccompanied, accessible and advanced, and texts in a multitude of languages (including nonsense languages). The remainder of this article provides examples of this bounty, accessible to American community choral ensembles.

Eighteenth Century – Mid-Twentieth Century

Carl Michael Bellman (1740–1795) was a poet and composer often referred to as Sweden’s Mozart. His patrons included King Gustav III of Sweden, who called him “the master improviser.” He is best known for two collections of poems set to music—*Fredmans epistlar* (Fredman’s Epistles), a cycle of eighty-two songs published in 1790 and *Fredmans sånger* (Fredman’s Songs), a cycle of sixty-five songs published in 1791. His elegant classical-era music settings of texts that are sometimes pastoral, sometimes bawdy, have endeared him to generations of Swedes, and the choral arrangements of his songs are sung around dinner tables, at holidays, in schools, and in choirs throughout the country. *Fjäriln vingad syns på Haga* (The Winged Butterfly is Seen at Haga) is the sixty-fourth of Bellman’s *Fredmans sånger*. The song describes Haga Park, the attractive natural setting of King Gustav III’s never-completed Haga castle, just north of Stockholm. This song is known by heart by many Swedes. There are many choral arrangements of the piece, but Hildor Lundvik’s is recommended (Gehrmans, CG 3924). Lundvik’s own choral works are also lovely and quite doable.

Hugo Alfvén (1872–1960) is among Sweden’s most frequently performed composers of choral music. Alfvén was a prominent conductor, and preceded Ericson as the director of Orphei Drängar, which he conducted from 1910–1947. His large output of arrangements of Swedish folk songs and newly composed folk-style works are available for mixed, men’s, and women’s choral ensembles. *Uti vår hage* (In our garden) deals with the most frequently recurring theme in Swedish poetry and choral music – the return of daylight and flowers with the advent of spring, an extremely important annual event in a northern country with long dark winters. The piece has become a classic in the Swedish choral repertoire due to its rich harmonization of the well-known folk song. (Gehrmans, CG 11544)

Except for a short Wagnerian period mid-career, **Wilhelm Stenhammar’s** (1871–1927) music was highly romantic. He wrote prolifically, and his output includes music for almost all genres. He was among the first Swedish composers to gain an international audience, largely through his popular works for men’s choir. His Three Choral Songs are settings of poems by the Danish poet JP Jacobsen (1847–1885), who is well-known for his lyrical poetry and pre-modernist novels. *September* is a meditation on an evening in the autumn, in which Stenhammar illustrates the breezes sighing in the trees through the ebb and flow of the arched melodies. *I Seraillets Have* (In the Garden of the Seraglio) is the best known of the three. Like the first piece, it suggests an evening scene for which Stenhammar creates an intimate setting, focusing on high tessituras and quiet dynamics. *Havde jeg, o havde jeg en Dattersøn* (Oh, if I had a grandson, literally “daughter-son”) is drawn from Jacobsen’s story *Mogens*. It is a song sung by a young man on a stroll in the woods and mimics his carefree nature in its full-voiced and lighthearted setting, a stark contrast to the intimate setting of *I Seraillets Have*. Composed for mixed choir, this cycle is lyrical and tonal, with only a small amount of *divisi* (Gehrmans, CG 3058). These pieces are in the public domain and are available on www.cpd.org.

Mid Twentieth Century – Present

Sven-Eric Johanson (1919-1997) received degrees in music education and organ at the Music Conservatory in Stockholm in 1943 and 1946 respectively, and continued his composition studies with the Italian composer Luigi Dallapiccola, among others. Johanson was a member of Eric Ericson’s “Monday Group,” discussed above. Like many of his peers in that group, Johanson wrote a good deal of music in the 12-tone method of Arnold Schönberg and the Second Viennese School. *Fancies*, settings of nine Shakespearean texts for mixed choir and piano, is a stark departure from that style. Composed in 1974, when much choral music in Sweden was being written for highly advanced professional choirs, *Fancies*, though challenging, contains no *divisi* and is accessible to a strong amateur group. In this way, Johanson anticipated the trend toward high-quality, yet accessible choral works in Sweden, and the presence of piano accompaniment makes it an outlier in a tradition that favors unaccompanied music. The pieces are published in two books, with the first book containing the first five and the second the latter four. (Gehrmans, CG5983, CG5984)

Born in Lapland in 1954 and raised in Stockholm, **Jan Sandström** studied composition at the Royal College of Music in Stockholm under Gunnar Bucht, Brian Ferneyhough, and Pär Lindgren. He has been a professor of music in Piteå, in the far north of Sweden, since 1982. Although he is a prolific composer of orchestral and theater works, he began his music career as a chorister, and choral music comprises a large part of his output. Not related to Sven-David Sandström, a choral composer of note whose music is often extremely difficult, Jan Sandström’s music is notable for his flexibility of style. Many of his pieces are highly accessible to amateur ensembles, and several have become popular internationally, such as his beautiful slow-tempo arrangement of the Christmas carol *Es ist ein ros* and his chant-like Sanctus. He is published by the American company Walton Music.

The first woman to enroll in the composition program at the Royal Academy of Music in Stockholm, **Karin Rehnqvist** (b. 1957) is currently among the most frequently commissioned composers in Sweden. She has composed for such ensembles as the BBC Orchestra, the Royal Stockholm Philharmonic Orchestra, the Gothenburg Symphony Orchestra, Swedish Radio, Swedish Opera, Kronos Quartet, and many others. In 2009, Rehnqvist was appointed Professor of Composition at the Royal College of Music in Stockholm, the first woman to hold a chair in composition in Sweden. She has been a prolific composer of choral music throughout her career, and continues to champion music for choral ensembles of all levels and all types. Her earlier works are published by Edition Reimers, and her latter works by Gehrmans Musikförlag, but most can be ordered from Gehrmans. Rehnqvist's style is notable for the blending of Swedish folk music and art music, and she has cultivated her own minimalist language.

Although not Swedish, the popular Latvian composer **Ēriks Ešņvalds** (b. 1977) has strong ties to the Swedish choral tradition. A professor of composition at the Latvian Academy of Music, he is among the most sought-after composers working today. His choral repertoire has become a staple in choral competitions and festivals internationally. His compositions appear on many recordings released by major labels, including several recordings dedicated exclusively to his works. His recent arrangement of the Swedish popular song about friendship, *Vem kan segla förutan vind* (Who can sail without wind), is an accessible work for mixed choir and piano or harp (Musica Baltica, MB2073) also available for treble choir (MB1746).

Jazz and Pop Choral Music

Sweden has a robust jazz and pop choral music scene. The jazz quintet The Real Group helped fuel the growth of jazz and pop choirs when it began performing in the late 1980s, and it has continued to be a major presence internationally ever since. More recently, the young barbershop quartet Ringmasters has taken the choral world by storm. Both groups have championed traditional Swedish music, arranging folk songs and well-known jazz and popular songs for their own medium. The Real Group's primary composer, Anders Edenroth (the only original singer who still sings with the ensemble), has published many of his works with the U.S. publisher Walton Music, including his 2015 work with the Finnish composer Matti Kallio of *Nordic Polska*, an arrangement of *Slängpolska efter Byss-Calle* from Sweden and *Antin-Mikon polska* from Finland. A *slängpolska* is a form of polska, Sweden's traditional triple meter dance, and the *slängpolska* by the nineteenth-century folk musician Byss-Calle is among the most recognizable of the genre in Sweden, frequently played by fiddlers and other folk musicians at dances and gatherings. Composed for a *cappella* divided mixed choir, the work presents some rhythmic and ensemble challenges, but it is tonal throughout and a delightful piece.

Resources

Many Swedish works can be ordered through music websites familiar to American choral musicians, such as JW Pepper and Sheet Music Plus. However, it is important to be aware of other resources when ordering Swedish music. Do not be concerned about language—Swedes are very capable speakers of English and most websites have English options.

The Swedish Choral Society offers many resources to choral musicians, including conducting courses, information about repertoire, and more. <https://www.sverigeskorforbund.se/english>

The Swedish Music Information Center, or STIM, supports composers, provides research materials and other resources. STIM also publishes music, and some works that cannot be found at Gehrmans may be found with them. <https://www.stim.se/en>

A Facebook page for international enthusiasts of Swedish choral music has recently been established: <https://www.facebook.com/swedishchoralmusic/>

Sweden's primary publisher and distributor of choral music is Gehrmans musikförlag. They carry works published by other companies, and most of the works cited in this article and many others can be ordered from their website. Many works are available as perusal scores from their website as well. <https://www.gehrmans.se/en>

Another publisher of choral music in Sweden is Edition Reimers. Although many of their works can be ordered through Gehrmans, some of the works cited in this article can only be ordered directly from them. <http://editionreimers.se/>

Walton Music was founded in 1950 by the American enthusiast of Swedish music, Norman Luboff. For many years following his death, his Swedish wife Gunilla Luboff continued the tradition of supporting Swedish and other Scandinavian composers, and has seen to it that those composers continue to be supported under GIA Publications, who acquired the company in 2013. <https://www.giamusic.com/waltonmusic/>

Biography

Rebecca Petra Naomi Seeman is a San Francisco Bay Area native. She is on the faculty in the Performing Arts and Social Justice Department at the University of San Francisco, where she conducts the Classical Choral Ensembles and teaches private voice as well as courses in music history and music theory. She is the Artistic Director and Conductor of Sacred and Profane Chamber Chorus, an advanced a cappella choral ensemble in the San Francisco East Bay area. She has been a member of the faculty at the University of California, Santa Cruz, in addition to other positions in Santa Cruz and Iowa City. A strong proponent of Swedish choral music, Dr. Seeman has written extensively on Swedish music for women's choir and the music of contemporary Swedish composer Karin Rehnqvist. With André de Quadros, she created a prison-choir collaboration, a subject on which they presented at the American Choral Directors Association Convention in 2017. Dr. Seeman holds a BA in Voice and an MA in Performance Practice and Conducting from the University of California, Santa Cruz, and a Doctor of Musical Arts in Choral Conducting and Pedagogy from the University of Iowa. ≡

Advice From a First-Year Middle School Teacher



Lindsay Decoste
AzACDA Repertoire
and Resources Chair for
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Maricopa High School,
Maricopa, AZ

Submitted by Lindsay Decoste

My name is Lindsay Decoste and this is my first year on the board for AzACDA. I'm nearly at the end of my first year teaching middle school choir and drama, and while that certainly doesn't make me an expert, I figured I might have some things to say that could be valuable. What follows is a list of things I've learned in my first year that I've turned into some advice. You can take it or leave it, but I hope that whether you're new to teaching like me or a veteran expert, something in here might help you in your future endeavors in teaching middle school choir or maybe just solidify what you're already doing.

Tip #1: Have a structure and stick to it. Middle school students, whether they realize it or not, crave structure. I'm sure you've heard this before, but this is one of the most uncertain times in a kid's life. It's when things start to change physically and emotionally for them and their friends. They're expected to be more responsible than they used to be. Many of them are being left at home alone for the first time and are left to their own devices when it comes to their free time.

If they can come into your classroom every day and know what to expect, this gives you a huge advantage. Now, you'll still get that kid that comes in every day and demands to know what you're doing in class, despite the fact that you spent time writing the schedule on the board as you do every single day in the exact same spot (not that it's happened to me), but they'll know, and they'll be grateful. Whether they know it or not.

However, with that being said...

Tip #2: Be flexible and willing to change. I think this might be the most valuable thing I've learned in my few years of teaching. I spent so much time in college writing lesson plans and preparing for every situation on paper, but I didn't truly understand the meaning of adapting until I got into my own classroom for the first time.

I know not everyone has the same experience, but junior high was ROUGH for me. I didn't have a lot of friends. Negative experiences got to me quicker and stayed with me longer, and sometimes it didn't feel like anyone was on my side. And I had it easy compared to some of the kids I have in my classroom every day. They're dealing with things at home and at school that I couldn't even fathom at their age.

Because of this, there are days when the plan I wrote is completely the wrong thing for them. It is my job to see this as quickly as possible and to adapt in whatever way I can, without compromising the integrity and/or structure of the rehearsal. It could be something as simple as rehearsing songs in a different order, moving through sight reading a little quicker than normal or spending twice as long warming up, simply because they need to move and wake up more before you get to anything more challenging.

My biggest mistake in situations like this in the beginning was to completely change the rehearsal, which usually hurt more than it helped. The students were thrown off by the sudden changes, and all

of a sudden there were issues with behavior that they'd never had before. If the structure stays the same and changes happen within each section, things will go better.

Tip #3: Have fun with your kids. I tell a lot of stories in my classroom. About what, I couldn't really tell you. Usually it relates to what we're doing in some way. Sometimes it doesn't. Once I told one of my groups a story about how I hit some pigeons on my way to work because they wouldn't get out of the way, and I felt bad, but also how stupid can you be, birds? This led to a ten minute conversation about other bird experiences we've had. We laughed a lot, they got a brain break, I got a sitting break, and then we moved on and got to work. The next day, a student who is usually very shy in class and doesn't volunteer much greeted me at the door with, "Mrs. Decoste, guess what? My mom hit a bird on our way here this morning."

Is it silly? Yes. Is it helpful for preparing us musically for a concert or for a festival? No, not really. But does it get them on your side? Very much. And that's sometimes more valuable than any kind of musical rehearsal you can get done during class.

Tip #4: Try not to complain too much. Someone awesome once told me that you should never answer the question, "How are you doing?" with "Tired." Because, as they said, "Everyone is tired. You don't have to tell them that." I think it's important to find the good in whatever you're doing, and when I'm tired, it's very hard for me to find good in things. So it's a challenge to not just answer "tired" when people ask how I am. But it's something I've been trying to work on, and I'd encourage every person, whether a teacher or not, to try it as well.

Tip #5: Stay positive. No, it's not the same as not complaining. Because it's one thing to not air all your negative feelings. It's another to replace those negative thoughts with positive ones.

Sometimes I reach the end of my day and all I can remember are the things that went wrong. Whether it's something that didn't work in a lesson or something that was said in a staff meeting, those things can stick with you if you don't replace them as soon as possible. So I usually use my drive home to think through my day and find the good things. Sometimes it takes my whole forty-minute drive. Sometimes it takes only a couple of minutes. But usually I'm able to think of at least a couple of things that went really well, and I can latch on to those.

BONUS ROUND! Myth-busting: Middle School Choir Edition

Myth #1: Junior high kids are so crazy! Those hormones and everything. Yikes. I mean. Sure. They're hormonal. They cry sometimes. But really, how is that different from a lot of musicians?

Myth #2: Can you even do "real" music with them? Won't they just want to sing the latest pop song? The first song I did with one of my choirs this year was Joseph Martin's "Come to the Music." This school hasn't really done any music besides pop music for several years, so I was a little worried about it. That class became obsessed. They begged me every day from October (when we put it away to work on winter music) to March (when our pop show was) to sing it again. So, we're singing it for the spring concert. Do what you want. If you're excited about it, they will be too!

Myth #3: Middle schoolers are so awful. They're so defiant. Yeah, some of them are. But most of them aren't. And if they love you, they won't be awful. So just be awesome and you'll be fine.

Myth #4: You should always be the Teacher. You are the teacher. They know that. But it is far, far more important to be yourself. In my limited experience, middle school kids see through you way faster even than their high school counterparts. If you try and trick them into thinking you're something you're not, you'll just lose their respect. "Beeee yourself." -Genie in Aladdin

That's about it for now. In conclusion, I hope that you were able to take something from this and go with it. And if not, I hope you at least enjoyed reading my first article. Thanks for reading, and good luck! 🎵



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CHORAL REVIEWS

Choral Reviews for Community Choirs



*Written by Kevin Kriegel
AzACDA Repertoire & Resources Chair for
Community Choirs*

Kylä Vuotti Uutta Kuuta

SATBB, a cappella
Arr. Janika Vandervelde
Earthsongs S-189

This Finnish folk song, originally intended to be sung as a wedding song, particularly when the bride was coming into the house of the bridegroom, is not only beautiful, but mesmerizing, and is accessible for a community choir. It begins with a simple, yet hauntingly-beautiful melody in the tenor line which is then passed to the sopranos and altos as the other voices sing a mesmerizing 2-3 note ostinato, which serves as an evocative accompaniment, and gives the piece a processional feel. The piece builds to a climax, which creates a mood of anticipation by voicing the harmonies in inversion. It ends with the men singing the mesmerizing ostinato. The most challenging aspect of the piece is learning the Finnish language, but a recorded Finnish pronunciation guide is available from the publisher.

I denna ljuva sommartid

Arr. Anders Nyberg
SATB a cappella
Gehrmans Musikförlag U9208

This beloved Swedish folk hymn is set as a four-part hymn but is able to capture or portray the deep feeling that many northern people in the Nordic countries have for warmth and light. The hymn is set in a minor key, and has a beautiful melody in the soprano line that captures a sense of longing for summer. The piece can be performed in a variety of ways:

1. Sing as a four-part hymn as written; 2. Have a female sing the melody on vs. 1 while the men sing an f# drone underneath; 3. Have either the men or women sing in unison on the melody for one of the verses. This piece is easily accessible for community choirs with the only challenging aspect being the Swedish language.

Amen! Jesus Han Skal Råde

Arr. Henning Sommerro
SSATBB a cappella
Norsk Musikforlag NMO 10718

This rustic and up-tempo folk song is a fun and energetic piece that is also accessible for community choirs. It begins with open-fifth drones in the women's voices with a female solo on a bright, folksy melody. The men take over the same rustic effect with the open-fifth drones and a male solo, all in triple meter. Included in the piece is foot stomps that accompany the open-fifth drones, all evoking a lively dance. In order for the piece to be as authentic as possible, it is customary for the singers to have a 'hurdy-gurdy' sound, or, in other words, a nasal sound, especially on the open-fifth drones.

Peze Kafé

Arr. Sten Källman
SATB with percussion
Walton Music

Swedish composer Sten Källman spent some time in Haiti, and as a result, fell in love with not only the culture, but also the music. One popular Haitian folk-song that grabbed his attention was Peze Kafé. It is a folk song that tells the story of a child who was sent to buy his family some coffee. But on his return home, he gets arrested. However, the boy was more concerned about the coffee than his arrest. Källman effectively captures the essence of Haitian music in this piece by using the percussive rhythms and the vocal styling of the Afro-Caribbean tradition. Once the syncopated rhythms are learned, the only other challenging issue is the language.

Choral Reviews for Vocal Jazz



*Written by Lindsay Decoste
AzACDA Repertoire and Resources Chair
for Vocal Jazz*

Maricopa High School, Maricopa, AZ

Never Wanted Broken

Music & Lyrics by Leonard Patten
Arr. Matt Falker
SATB a cappella
Matfalmusic.com

A beautiful transition for chamber choirs into singing jazz, this a cappella arrangement set for SATB is a great ballad choice for any choir. Matt Falker created this accessible setting specifically for choirs that are beginning to venture into the world of jazz without compromising the quality of the genre. The melody transfers into the tenor periodically, giving them a chance to shine. It allows for a way to teach rubato singing with or without a conductor, as well as working on appropriate tone quality for a jazz ballad versus a classical piece.

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Trickle Trickle

Words and Music by Clarence Bassett

Arr. by Steve Zegree

SATB with combo

Shawnee Press 35024032

Introduce your group to the music of Manhattan Transfer through this accessible Steve Zegree arrangement! A sung bass line doubled in the combo can be isolated to help students learn to improvise over the simple changes. The dance break can either be used for scatting or for an actual dance break (no judgement here.) A feature tenor solo really gives a chance for a student to ham it up for the audience, and you can be creative with staging, as the rest of the parts form a bit of a vocal band behind the solo.

Almost Like Being in Love

Words and Music by Lerner and Rowe

Arr. Kerry Marsh

SSATTBB with combo

kerrymarshvocaljazz/myshopify.com

Like a lot of charts by Kerry Marsh, this is a difficult one, but a crowd pleaser if you've ever heard one. Based on Count Basie's arrangement of the song from *Brigadoon*, "Almost Like Being in Love" is fast, fun and challenging in every sense. The combo doesn't have an easy job either, so be sure you have good players on hand. From the first horn blasts from the choir to intricate soli section to the surprising ending, this one just doesn't let up! A great opener or closer for a very advanced group.

Choral Reviews for Male Choirs



*Written by Michael Gabriel Frongillo
AzACDA Repertoire & Resources Chair for
Male Choirs*

Apollo High School, Glendale, Arizona

Who Can Sail?

Arr. Carl-Bertil Agnestig

Two-part with Descant

Walton Music #5178686

"Who Can Sail?" is a heartbreaking arrangement of the Finnish folk song "Vem kan segla förutan vind" arranged by Carl-Bertil Agnestig. Scored for 2-part voices and descant, "Who Can Sail" lends itself well to beginning and intermediate male choirs and is a fantastic piece to build expressive phrasing, unified singing, and healthy vocal production. Agnestig gently layers in harmonic lines above and below the original tune enhancing the folk song's sense of yearning and wistfulness. Written in e minor, the range and tessitura for all voice lines allows flexibility for the director and ensemble and can accommodate an all-male, treble, and mixed voice ensemble. A haunting and longing melody matched with Agnestig's unencumbered harmonization produces a beautiful and accessible arrangement that can be enjoyed by a variety of choral ensembles.

O My Luv's Like a Red, Red Rose

René Clausen

TTBB, Piano, Cello, and Violin

Shawnee Press #35015689

Rene Clausen's setting of the Robert Burns poem "O my Luv's Like a Red, Red Rose" is a moving, romantic work whose lush harmonies and broad, sweeping musical lines fit well into an advanced male choral ensemble. Opening with a playful cello and violin duet, "O My Luv's Like a Red, Red Rose" blossoms as the voices enter. The piece intensifies and expands as Clausen layers in vocal lines leading to a satisfying and sonorous musical climax. The broad choral harmonies matched with deft violin, cello, and piano lines in this arrangement lend themselves well to an all-male choir and will be a successful addition to any choral program.


You're Welcome

Lin-Manuel Miranda

Arr. by Mark Brymer

Two-part Voice and Piano

Hal Leonard #375588

What can I say except "you'll love this piece" for your begging male choir! An excerpt from the popular Disney film *Moana*, "You're Welcome" is a high-energy and humorous choral arrangement filled with character and accessible vocal lines. Mark Brymer's two-part arrangement of the Lin-Manuel Miranda tune will hook your beginning male choral students and have your audience laughing and celebrating as your singers depict Maui, a cocky demi god boasting about all his contributions to the island people. Both voices often share the melody in unison with occasional two part splits leading up to a spoken word section and a final double chorus with an additional split in the tenor voice. "You're Welcome" is a fantastic, fun addition to a male choir set and will certainly have your audiences saying "thank you!" 

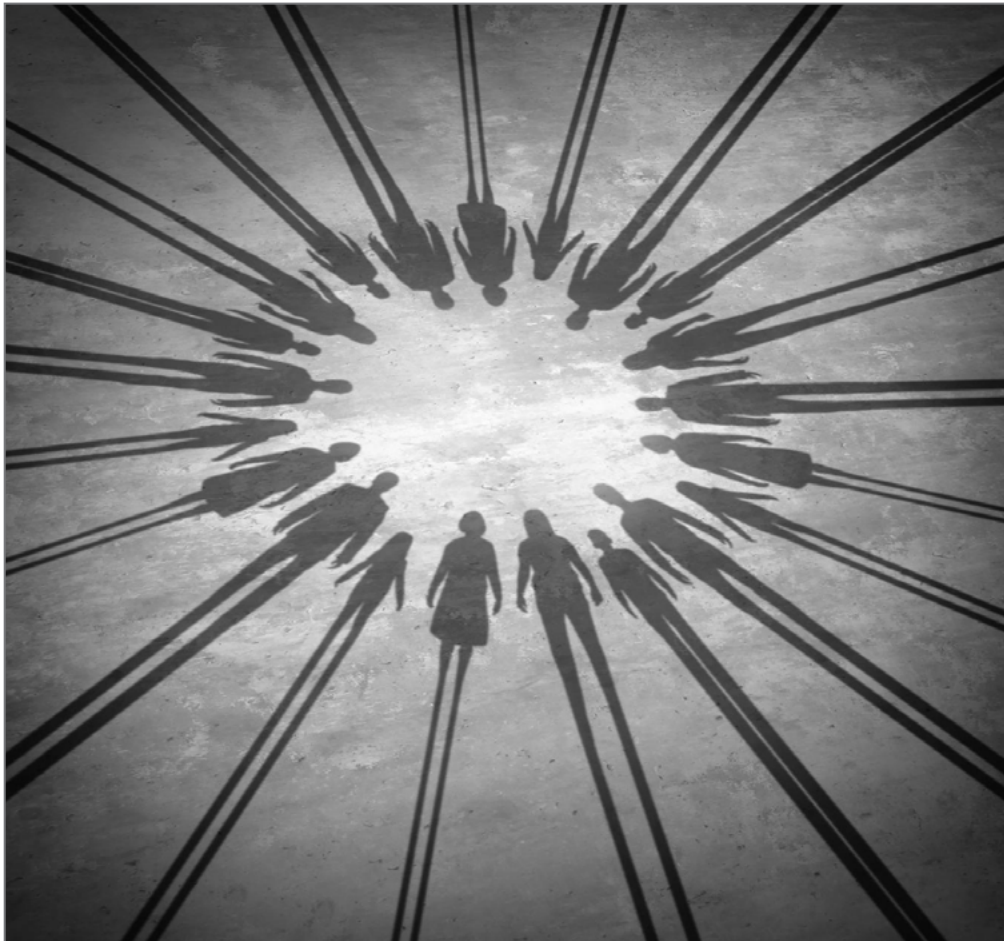
What's Happening in Arizona Choral Music

The 2018 Arizona Diamondbacks Nights

September 21, 2018: Elementary/JR High Night – 6:40p.m.
vs. Colorado Rockies

September 22, 2018: JR High/High School Night – 5:10p.m.
vs. Colorado Rockies (Joseph Johnston, conductor)

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 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.



One Voice Arizona – Year Two!

Our first year of One Voice Arizona has been quite a success with thousands of singers and audience members joining in on our two pieces. If you are planning for next year, the pieces for year two (beginning in August 2018) are available. They are Peace Like a River and The Star-Spangled Banner, both of which are in the public domain. Feel free to print and use these two editions with all your singers, classes and choirs!

Peace Like a River: <https://hymnary.org/page/fetch/SJ1989/359/high>

Star-Spangled Banner: <https://www.azacda.org/wp-content/uploads/Star-Spangled-Banner-for-D-Backs-and-AzACDA.pdf>

AzACDA at Western Division!



ACDA students and teachers singing at the Calmus workshop.



Avi Kaplan from Pentatonix and ASU students Grace Roman (Left) and Micaela Rebb.



Composer Jake Runestad and members of ASU ACDA.



United in Singing - The NAU Women's Chorale.



Sylvia Munsen - In honor of Star Wars - and learning to sing phrases!

SING

at Glendale Community College

CHORAL ENSEMBLES

community choir...vocal jazz...concert choir...chamber singers



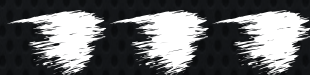
Choir Scholarships are available

Contact: Dr. Kevin Kriegel 623-845-3724 kevin.kriegel@gccaz.edu



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