

ANTIPHON

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of the AMERICAN CHORAL DIRECTORS ASSOCIATION

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Tucson Girls Chorus, Tucson

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Desert Sands Middle School, Phoenix

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



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From the President:



Elizabeth Schauer
AzACDA President
president@azacda.org

Dear Choral Friends and Colleagues:

The rewards of serving as president of such a visionary and dedicated organization are many, and 2016 was a truly inspiring and exciting year for AzACDA. The leadership continues to focus on the best ways to serve our family of conductors, educators and singers, and to develop innovative programs and initiatives to reach out to more people in even better ways. We are so grateful for your suggestions and feedback that guide our efforts. You enable us not only to build on our valued and successful traditions, but also to take risks and try new things. The crucial third part of the equation is the practice of reflection and refinement. Once this process is in motion, your investment and enthusiasm leads to shared successes and sustained momentum.

Please join me in celebrating some of our successes!

In **November**, we hosted the annual Cantaremos Festival, an honor choir experience for 5th-9th graders. This year we had our largest festival ever with over 300 children auditioning, 235 singers participating, and more teachers and organizations involved than ever before. Congratulations to Aimee Stewart for the improvements she and her team have made to make this an even more wonderful event.

In **November**, eight Arizona collegiate choirs came together at Arizona Lutheran Church in Sun City for our first ever Collegiate Choral Festival. The choirs enjoyed singing for each other, eating a pizza dinner together and joining together to close the evening with a massed performance of "The Heavens are Telling" from F.J. Haydn's masterful oratorio, *The Creation*. Congratulations to Adam Stich for his organization of this event, and for connecting our college communities in the state.

In **November**, we broke our own membership record, with 388 members, including active, retired, lifetime, associate and student members. Can you help us reach our goal of 400 members this year? Thanks to Sharon Hansen and Thomas Alcaraz on their wonderful work to retain members and reach out to new ones.

In **November**, we selected four student members to represent Arizona in the national collegiate Unity Honor Choir that will rehearse and perform at the National ACDA Conference in Minneapolis in March. Congratulations to Hannah Cummiskey (ASU), Abigail Eckert (UA), Adam Kent (NAU) and Guillermo Keymolent (UA) on this honor and thanks to Ryan Holder for organizing this for Arizona.

In **December**, we held our election for the next AzACDA President-Elect and had excellent state-wide participation. We were so fortunate to have had two outstanding candidates, and are very pleased to announce that Aimee Stewart will begin her term as President-Elect this July. Thanks to everyone who voted and congratulations to Aimee Stewart on this honor.

In **December**, we learned that Kimberly Waigwa (UA) was selected as one of eight students in the United States to participate in the Undergraduate Student Conducting Master Class that will be held at the national conference. Congratulations, Kimberly!

In **December**, announcements went out letting directors know which of their singers had been selected to participate in the national honor choirs that will take place in Minneapolis. Arizona is represented with the students and singers of the following

directors: Ron Carpenter, Ryan Garrison, Andrea Squires, Aimee Stewart, Herbert Washington and Craig Westendorf. Congratulations!

In January, your dedicated board met to report on and plan for the activities of their second year of service. Conference planning is close to being wrapped up!

On February 24, 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 will begin 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. He had much to share about our outstanding publication, the *Antiphon*, and returns with some new ideas about how to better reach our constituency as well.

In April, your AzACDA board will meet during the All-State activities at ASU. This will be the final board meeting of this term of service. Many thanks to this incredible group of dedicated leaders.

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

In July, we hope to see you at the 2017 AzACDA Summer Conference!

In the meantime, best wishes for a wonderful spring season of music-making. ☰

Sincerely,



Elizabeth Schauer



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Facebook

ChoralNet

AMERICAN CHORAL DIRECTORS ASSOCIATION



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



AzACDA

ANNOUNCING!

The 2017 AzACDA Junior High/Middle School Choral Festival

The 2017 Junior High/Middle School Choral Festival will be held on Friday May 5th. This annual event is an engaging musical experience that affords Arizona's younger singers the opportunity to perform in a quality venue, work with esteemed clinicians, and create lasting memories. Please visit check our [website](#) for updated information about this event! 

The 2017 Arizona Diamondbacks Nights

April 17, 2017 (Jr. High) – 6:40 vs. Cleveland Indians
Aimee Stewart, conductor

April 28, 2017 (High School) – 6:40 vs. Colorado Rockies
Troy Meeker, conductor

September 22, 2017 – (Jr. High) – conductor, TBA

September 23, 2017 – (High School) – conductor, TBA

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. 



2016 Cantaremos Festival Report



submitted by Aimee Stewart

Date: November 12, 2016
Location: Tri-City Baptist Church, AZ
Committee: Wendy Umbrianna, Beth Christensen, Andie Chung
Judges: Melanie Openshaw, Ben Shafer, Marcela Molina, Haylee Abney, Danya Tiller
Rehearsal Tracks Recorded by: NAU Choral Studies
Clinicians & Accompanists: Herbert Washington, Mary Price (7-9 Women)
Jason Thompson, Andie Chung (7-9 Men)
Gloria Day, Beth Christensen (5-6 Treble)
Auditioned: 314 (2015 = 260, 21% increase)
Accepted: 231 (2015 = 205)
5th-6th Treble: 56
7th-9th Men: 40
7th-9th Women: 135
Schools/Organizations involved: 36 (2015 = 31)

Aimee Stewart
AzACDA Repertoire
and Standards for
Children and Youth
Community Choirs

Chandler Children's
Choir, Chandler, AZ

Student Singer Surveys:

What were the highlights?

7-9 Women's Choir participants' highlights:

- "Being able to perform in a group who cares a lot and are extra good singers and respectful. I also enjoyed working with Mr. Washington - he was fun and engaging."
- "Being able to meet new people on my part and making new music sisters."
- "I loved the music we sang - it was so beautiful, and it makes me feel so talented to have made it into this choir."
- "I love it because it is a once in a lifetime experience where you will never sing with this same exact choir again. I love getting to know everyone and bonding with everyone. I will 'always Keep This Close!!'"
- "I love, love, love Cantaremos! Thank you so much for letting me do this."
- "I loved meeting new people and being able to sing beautiful and meaningful music as if we've been singing together for years. It means so much to me to be able to sing with these lovely girls."



7-9 Men's Choir participants' highlights:

- "My favorite part is the entire men's choir singing music. It makes me feel good inside."
- "Singing. It makes me feel free and happy."
- "All of the adults who were kind enough to come help us, especially Dr. Thompson."
- "Clinicians - because his craziness made the day even more enjoyable and fun."
- "The clinician was an honor to work with."



5-6 Treble Choir participants' highlights:

- "It was so fun! I love all of the songs and people! Everyone was so nice and helpful. I have nothing go wrong today! THANK YOU!"
- "The friends because you meet people from all across the state."
- "I like the singing the best, this is a singing program thing, right?"
- "This experience was better than a dream and I hope I can come next year."
- "The music - because it was more challenging than what I usually get at school."
- "I liked it because I fit in." 🎵



Graduate Choral Conducting Program at the University of Arizona



Arizona Choir & UA Symphonic Choir rehearsal, Musikverein, Vienna

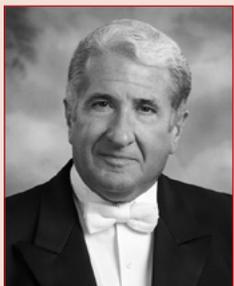
Varna International Productions – Photo: Carl R. Englander

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
Kevin Seal
Travis Sletta
Stanton Usher
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ScatAbility

Contributed by Rita Scholz

EDITOR'S NOTE: *The following is a discussion between Rita Scholz (Highland High School) and Michele Weir (University of California, Los Angeles), creator of a new iPhone app which helps to facilitate the practicing of scat singing. Michele Weir's (MichMusic) career has been varied, with much work in the past as pianist and singer, and as arranger, and internationally respected teacher. Michele's educational books are available around the world and her arrangements are performed by groups including the Manhattan Transfer, New York Voices, and the Swingle Singers.*

WHAT IS SCATABILITY?

ScatAbility is the world's first app of its kind: a practice app for jazz scat singers. Singers can listen to demonstrations by professional jazz singers to learn etudes, exercises and call and response examples by ear. The singer can then mute the vocal demo track to practice their own improvisational ideas freely with the backing track, then record themselves and export the recording.

ScatAbility is an entirely ear-based, organic tool for singers to quickly and easily soak in the sounds of jazz improvisation and practice improvisation without the need for additional guidance. Because the singer can practice anywhere/anytime, the 'fear factor' is taken out of scat singing as the student can simply have fun and practice in whatever context they are most comfortable.

USERS OF SCATABILITY

ScatAbility can be used by singers at any level: high school or college students, aspiring or professional jazz singers, lovers of jazz who want to experiment with scat singing, or private teachers who wish to use it in conjunction with their lessons. Also, the app is a great teaching tool for workshops or classrooms.

WHAT CAN SCATABILITY OFFER JAZZ TEACHERS AND STUDENTS?

Unlike most other improvisational guides, *ScatAbility* does not require knowledge of theory, scales/modes or chords to use it. The product is designed for the user to have an easy and fun musical path to learning through listening repeatedly to examples, imitating the demonstrations, making up their own improvisation with the accompaniment, then recording themselves and listening back to assess progress (listen, imitate, improvise, record). Tracks are available in a wide variety of tempos and styles, as well as varying difficulty levels.

There are seven different demo singers featured in *ScatAbility*, each having a pack of 5 different tracks. The demonstration singers include:

Darmon Meader (New York Voices), Rosana Eckert (Dallas studio singer and faculty at University of North Texas), Greg Jasperse (prolific arranger and faculty at Western Michigan University), Justin Binek (doctoral candidate at University of North Texas and past head of vocal jazz studies at University of the Arts in Pennsylvania), Kate Reid (chair of the vocal jazz program at University of Miami and a wonderful pianist/singer), and Michele Weir (faculty, UCLA, freelance arranger [vocal groups and orchestra], and international travelling clinician.)



Rita Scholz
AzACDA Repertoire
and Standards for
Vocal Jazz

Highland High School,
Gilbert, AZ

HOW DOES THE APP WORK?

First the singer chooses a track from “Scat Pack 1” which is included in the free download. Regardless of whether it’s a Call & Response, Exercise, or Etude track, the singer uses the same process in each case:

- a. Listen
- b. Imitate
- c. Improvise
- d. Record

The app of course has the usual play, pause, and rewind buttons available, as well as a halfway-locate button to begin practice at the 2nd half of the track once the first half has been mastered. There is also a very useful loop function that allows for targeted practice at any particularly tricky spots.



Included in the app is detailed information and tips for how to best use *ScatAbility* with groups (in the classroom or workshop), and there is a comprehensive jazz term glossary in the app.

HOW DID YOU COME UP WITH THE IDEA OF THE APP?

I have been wanting to create an app that utilizes an ear-based approach to scat singing (as opposed to a theory-based approach) for many years. At some point it dawned on me: an app would be perfect. It would allow the individual singer to work alone in their practice, anytime/anywhere, and would also allow for teachers to mentor students in a fun, and non-threatening way. *ScatAbility* utilizes the most organic way to learn music of any kind: with an ear-based approach.

WHERE CAN SINGERS ACQUIRE SCATABILITY?

ScatAbility is available through the app store. It is optimized for iPhone use, and can also be used on iPad. (Sorry, there is currently no Android version available.)

ARE THERE ANY SPECIAL OFFERS?

Periodically we offer a 2-week discount (usually ½ price) sale. Please join the Facebook ScatAbility Group page (<https://www.facebook.com/groups/546054808880160/>) and you will be alerted when there are any promotions. Also, we are close to issuing a special version for teachers designed for classroom use.

MORE INFO

For more info on *ScatAbility* (including audio examples,) Michele’s Podcast (featuring great singers Rhiannon, Kim Nazarian, Janis Seigel, members of the Swingle Singers, Phil Mattson, Roger Treece, Anders Edenroth, Sunny Wilkinson, Ben Bram arranger for Pentatonix and more...) Arrangements, Free Download educational materials, and more, visit www.MichMusic.com. ☰



“Solo vs. Choral Singing:” An Unnecessary Dispute



Written by Andrew Crane

(Submitted by Erin Plisco, Assistant Editor, *Antiphon*)

Recently I conducted the Brigham Young University Singers in a joint tour performance with another nearby college. The students from both universities sang their respective sets well, and we all took part in a combined number at the end. As my students and I gathered our belongings to take the bus home, one of the singers from the host college stopped me.

Student: “Dr. Crane, thank you for bringing your choir here! I just have one question to ask you.”

Me: “Go for it.”

Student: “Why do you have your students sing *straight tone*?”

Me: “... ”

In my haste to catch the bus, I could not give this student the answer that I really *wanted* to give her. I mentioned something about “blend” (a word I never use), and walked away, figuratively shaking my head in discouragement. In this article, however, I will attempt to articulate what I had actually hoped to say to this inquisitive student.

“Straight Tone:” Biggest Misnomer Ever.

What is this so-called “straight tone?” Have you ever asked your choir to sing with a “straight tone?” I haven’t. And as a professional ensemble singer for the past decade, no conductor has ever used this terminology with me. ***When I think of the concept of “straight tone,” I imagine a sound described by the following adjectives: white, lifeless, strident, pressed, colorless, brittle. Why on earth would a conductor desire such a sound? Answer: they don’t!***

Now I know this well-meaning student was actually getting at something else when she posed her question. What she really meant was: “why is there little apparent pitch variation in your singers’ vibrato, particularly in certain types of repertoire?” I can live with that question. ***Good singing is***

“When I think of the concept of “straight tone,” I imagine a sound described by the following adjectives: white, lifeless, strident, pressed, colorless, brittle. Why on earth would a conductor desire such a sound? Answer: they don’t!”

vibrant singing. We sing vibrantly through solid principles of breath management/support, laryngeal stability, and resonance balancing. However, to sing *vibrantly* does not presuppose any particular patterns with regard

to *pitch variation* or *vibrato speed*. Take your favorite classical “solo singer”—I am partial to soprano Renée Fleming and baritone Dietrich Fischer-Dieskau. They sing in a consistently vibrant way, and frequently change the speed and pitch variation of their vibrato in order to “color” their singing. Why should choirs not do the same thing, depending on the nature of the repertoire?

“Good singing is vibrant singing. We sing vibrantly through solid principles of breath management/support, laryngeal stability, and resonance balancing.”

“Let ‘Em Sing!”

Some choral conductors pride themselves on “letting their choir sing,” which sometimes means *employing wide pitch variation, at a variety of speeds, in the vibratos of the singers at all times*. Such well-meaning conductors may feel that this approach allows for more individual “freedom,” less “restraint,” and also keeps positive relations between choral and vocal faculty. This may be true in some ways, and for some students. However, I submit that *to sing with a substantial variation of*

pitch within a vibrant sound (what some call “vibrato”) does not necessarily equate “free” or “healthy” singing. Have we not all experienced the dysfunctional solo singer who presents with problematic vibrato? Or the vocalist whose amount of pitch variation in the vibrato causes faulty intonation? “Letting these students sing” this way in choir is no more “free” or “healthy” than if they do so in the private vocal studio.

“Band-Aids” on Both Sides

Put in overly simplistic terms, private voice teachers aim to “build up” a single voice, while choral conductors seek to “unify” a group of voices. Both have a tendency to “cheat” in their respective assignments. For the voice teacher, the attempt to “open up the sound” might result in pressure, laryngeal tension, and inflexibility. The singer may indeed become louder, but not necessarily more efficient or technically sound. Conversely, the conductor may arrive at his or her “blend” through unnatural darkening and vowel modification, purposeful reduction of overtones (“ring”), and under-supported singing (“off the voice”). The choir is now more “blended,” but at the expense of functional technique amongst the singers. ***Conductors and studio teachers alike would do well to strive for efficient and natural vocal function, whether in the rehearsal hall or the voice studio.***

“Yes, but... I am a performance major”

Careers in classical singing no longer follow a direct path to the operatic stage. The number of collegiate voice majors who go on to full-time careers in opera is indeed miniscule. Most singers today “diversify” between opera, choral/orchestral solo work, teaching, and choral singing—be it church positions or professional ensemble gigs. Singers that can “do it all” tend to be those that are able to scratch out a living. Unfortunately, some collegiate voice students will elect to not participate in choir, or refuse to adapt their technique to the diverse styles of the choral repertoire, or, worse yet, have teachers who will not allow them to participate in choral ensembles. These practices greatly diminish a singer’s marketability post-graduation.

“Making it” as a singer is already hard enough—why cut yourself off to potential sources of future professional income?

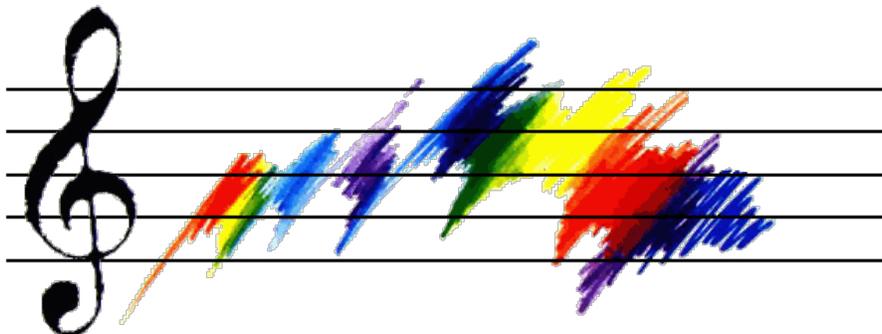
“Conductors and studio teachers alike would do well to strive for efficient and natural vocal function, whether in the rehearsal hall or the voice studio.”

Emulating the professionals

A young basketball player wants to be like LeBron James. A budding actress dreams of being the next Meryl Streep. A choir—to what does it aspire? Personally, I use as my models the very best professional ensembles: Tenebrae, Kammerchor Stuttgart, Seraphic Fire, Conspirare, to name a few. The members of these groups have multi-faceted careers as soloists, teachers, and ensemble singers. They went through years of vocal training with private teachers, and sang art songs and arias like everyone else. Now they sing in professional choral groups that exemplify the highest standards of tone quality, musicianship, intonation, and ensemble awareness. Should not our best academic ensembles strive to have similar standards of excellence? Of course, our students are only professionals-in-training, and do not have the abilities of these fully-formed veterans, but does not a high school or collegiate football team strive to come as close to the professional level as possible? Why then, do some choral groups advocate a different model?

“Studio teachers and conductors alike should strive for a supported sound, vibrancy in the tone, flexibility, and exacting intonation.”

In conclusion, I believe that classical vocal music has moved on past old arguments of “solo singing” vs. “choral singing.” Good singing is good singing. Studio teachers and conductors alike should strive for a supported sound, vibrancy in the tone, flexibility, and exacting intonation. Yes, there are obvious stylistic differences between choral repertoire and solo repertoire. However, we need not apologize for these differences! Rather, we should embrace them, and champion student singers who are flexible enough to “do it all.” At the end of the day, these are the very kinds of singers who will ultimately be the most successful in their pursuit of a full-time vocal performing career. ≡



Conductor Perspectives



An Interview with Dr. Julian Ackerly

Director of the Tucson Arizona Boys Chorus

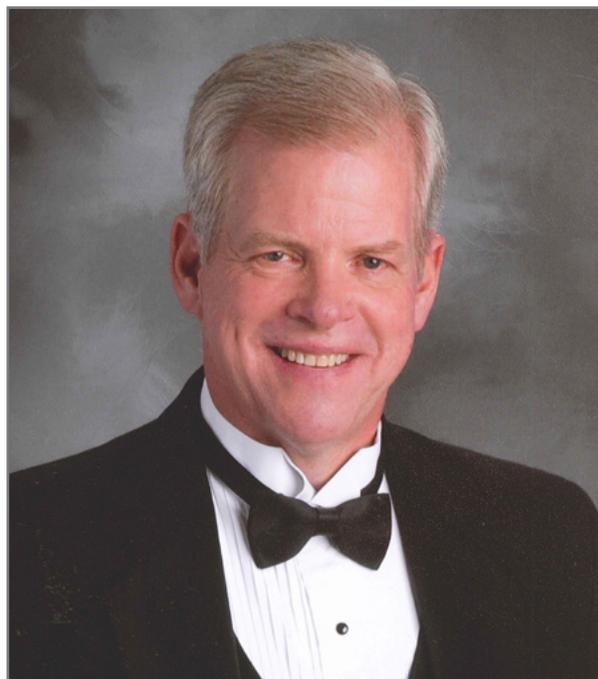
Written by Caleb Nihira
AzACDA Antiphon Editor
antiphon@azacda.org

NIHIRA: Thank you for agreeing to be interviewed for the *Antiphon*, Dr. Ackerly. Please summarize your education and experience, and describe the path that led to you being director of the Tucson Arizona Boys Chorus (TABC).

ACKERLEY: I became interested in choral music when I was in elementary school—participating in the choir, then taking piano lessons. I continued my choral experience through middle school and high school. I went to Palo Verde High School, right here in Tucson. I enjoyed music enough in high school that I knew I wanted to be involved in music study at the university level. I was fortunate to receive a scholarship from the University of Arizona, which became my school of choice. After graduating, my first teaching assignment was not forthcoming. I completed my program in December which was not a prime time to be looking for a teaching job, so I enrolled in master's level courses that spring. A couple days after registering for classes, I received a call from a local school district. They had an opening and I took the job. That semester I was going to school full time and teaching full time. I would never do that again! I taught for a few years in the Tucson Unified School District while working on my doctorate. The Tucson Arizona Boys Chorus called me up one day and invited me to be assistant conductor. This was in 1978 and I had that position for a couple of years. When the Director position became vacant in 1980, the Board of Directors asked if I'd be the interim director for one year while they did a national search for a permanent director. Ultimately I was selected in 1981 and completed my doctorate in 1983. When I got the permanent job, I never expected it to be my whole career. My wife Jane has been a partner with me through this entire journey. But as the Boys Chorus program grew, and I was able to be a key part of that growth, and our family grew, my goals changed. I am the long-term director of a non-profit organization that has this wonderful artistic component but also social skills development for young men. I am fairly autonomous in my position, and have the opportunity to be very involved in ACDA. I also got connected to the national choral community and continue to be so. You've got to love what you do and I've been really blessed to have a job I love.

NIHIRA: What has been your greatest accomplishment in your career thus far?

ACKERLEY: There are several proud moments! It's always gratifying to be guest conductor of a major event and have the opportunity to work with incredible musicians at various festivals, and honor choirs. But really, I think the best



accomplishment is that I've had the opportunity to work with young men with no direction and be able to provide them direction. In a way, I can be a servant to them and train them to be servant leaders in their own way. It's not all about music, it's about the development of our core values—honesty, integrity, respect, reliability, responsibility—and to see these young men do well growing up as teenagers in high school and college. That's probably my most valued accomplishment. I've played a small part in the development of young men as they turn into leaders in our society.



NIHIRA: What is the philosophy and vision of TABC? What are the most important things you want to instill in these boys as they come through the institution?

ACKERLEY: The mission of the TABC is threefold: 1) a quality music literacy program through the study and performance of choral music 2) to be a part of the building of a better boy and better society through the development of social skills and core values, 3) to be an ambassador and cultural resource in Arizona while being servant leaders. Unlike many institutions in our state, the TABC is one of the best advertisements for Tucson and Arizona because we travel every year, to one part of the country or the world. Those are our key goals. I think if you look at the research that has been done about the impact of involvement in choral music, there are significant benefits that are helpful in academic skills, focus, and teamwork. We also train the boys to be selfless instead of selfish. I like having the young boys from the time they are children up through their high school age and see their development.

“I think the best accomplishment is that I’ve had the opportunity to work with young men with no direction and be able to provide them direction. In a way, I can be a servant to them and train them to be servant leaders in their own way. It’s not all about music, it’s about the development of our core values—honesty, integrity, respect, reliability, responsibility...”

NIHIRA: In what types of community involvement do you participate?

ACKERLEY: There are multiple facets to our community outreach. Culturally, we are huge on collaborations. Over the years, we have collaborated with the University of Arizona at Holiday Card and other performances, but also with a Graduate Teaching Assistantship (GTA) program in which our assistant conductor is an assigned GTA through the Fred Fox School of Music. This has been enormously successful and we have had some wonderful GTAs over the years. It gives them the opportunity to work with a world-class boychoir program. We've done collaborations with the Tucson Symphony Orchestra (TSO), with Arizona Opera—they select our boys for trebles—and the Tucson Girls Chorus. We don't have a formal relationship with the girls chorus but their conductor was one of our GTAs, so we support each other's programs. There is another side, not just collaborations, but being of service. We have our boys perform at various institutions throughout Tucson such as for assisted care facilities. We've helped deliver meals through Mobile Meals in Tucson. We feel it's important that the boys do service at community events because that's part of our mission. We offer services to school districts in southern Arizona where we teach basic music classes. I think connecting to the community is so important. We have a 77-year history, but you'd be surprised just how many people haven't heard of us. It's a constant thing to be out in the community. Since our program is non-profit, we have to be sustainable financially. One of the ways we do this is through selling Christmas trees. They are beautiful! We buy them wholesale, and we have a tree lot where we sell the trees. The lot is donated to us, and is run by volunteers from the families of the chorus members. We also do a gala where we get corporate sponsors, have silent and live auctions, and have the boys perform. We try to interface with the community and it's not always musical. We sing the National Anthem at University of Arizona homecoming football games as well as at Roadrunners hockey games. These are for sports enthusiasts who may not be concertgoers but now have exposure to the boys.

NIHIRA: How do you go about choosing repertoire for the singers?

ACKERLEY: That is one of the most challenging and one of the most rewarding aspects of the job. We have a unique sense that our program is based on serious music or the "classical tradition." In fact, one of our concerts each season is our Classic Concert from that genre. We make sure that what one considers historically significant serious music is fundamental in the boys' musical literacy development. We are big on the boys knowing the history and historical time periods of music and how they evolved. Our boys are fairly knowledgeable about all of that! In addition to classical music, the Boys Chorus founder, Eduardo Caso, wanted a "hook" that made our organization unique. Back in the 1940s and early 1950s, he adopted, what was popular at the time—a Western theme to our program. That has stayed with us throughout the years, although it is only a part of what we do. The boys sing cowboy songs and ballads while performing rodeo-roping in our western set. Every boy learns singing but also learns the sport of trick rodeo-roping. It's great because it keeps the boys moving and it gives the audience something unique to remember about our program. We also do a holiday concert that features serious music as well as sacred and secular carols, Hanukkah music, and so forth. We perform a pops concert in the spring. On our upcoming classical concert, we're doing the music of Mozart and Haydn and several motets of Bruckner. The pops concert this year is world music—in particular, Mexican folk songs—since we are touring to Mexico soon. You have to have music that is challenging to the singers, something they enjoy doing, and something that has audience appeal. I'm always looking.



NIHIRA: What is your audition process like?

ACKERLEY: Recruitment and retention is an ongoing thing—like laundry and housework, it never ends! Our Cadet Singers, which is the entry-level chorus of first and second graders, is a "come all" group. There is no need for them to audition at that level. But the training chorus, which starts at third grade, is auditioned. It's a very simple process that involves matching pitch through some song they know such as "This Land is Your Land" or "America" or even "Jingle Bells." It also involves tonal memory

“I’ve had parents come up to me and tell me that the boys chorus was the best “charm school” for their son because he learned important skills like how to shake a person’s hand, look in their eyes and talk like an adult.”

recall. We try to make the audition not scary for the boy. We don’t want to bruise the kid’s ego, but we keep a standard for who gets in. To advance through the program, they have to demonstrate musical skills and behavioral skills which are very important to us. As they advance, they are assessed. Getting into the touring choir involves an audition. It consists of sight-singing, aural recall, and part-singing. It also involves a verbal interview where they respond to questions, as well as a written portion. The reason is that since this is the touring chorus, they are the ones who interface with the public, including host families, and we want to be sure that they are up for the task. I am awed by these boys every day. They come in and learn music so quickly, have a good time, and discover the value of being a good person, a gentleman. I’ve had parents come up to me and tell me that the boys chorus was the best “charm school” for their son because he learned important skills like how to shake a person’s hand, look in their eyes and talk like an adult. They learn how to make beds every day while on tour and often that becomes a part of their habit.



NIHIRA: What challenges do you see TABC, and other similar organizations, facing for the future?

ACKERLEY: I am fully aware of our challenges. We were founded back in 1939, we have a 77-year tradition of excellence and have world acclaim, but in Tucson, we are “the boys next door.” It’s the backyard syndrome. These very ordinary boys are doing extraordinary things. Financial stability is also a concern. Many people around town think that since we have our own building on Pima Street, we travel the world, and we are well-positioned, that we don’t need help, but it’s the opposite. In order for us to be sustainable, we need the support of the community. It is, in fact, the community’s chorus. Recently, some of our government funding was reduced. So because of the turn in the economy, as well as the loss of some government and foundation support, we’ve had to be diligent about making sure we are financially stable. We’re always working on recruitment and retention and keeping our numbers up. We can get the boys excited about joining when we visit schools, but it’s really about getting buy-in from the parents since they are the ones who support the boy’s involvement. By the way—this is not unique to Tucson. These same issues are everywhere, especially with community-based choirs who don’t have automatic support from a school or church. It is often a topic at round-table discussions at conventions!

NIHIRA: After you’ve come and gone and are no longer in director of TABC, what do you want your legacy to be? How do you want to be remembered?

ACKERLEY: I hope that people remember that I was a kind person. I hope they remember that I was passionate about helping young men turn into young gentlemen. I love the mechanism of choral music and the cultural part of it all. I’m a person of faith, but I hope people remember I’m a good person, and a good musician, a good leader and a good encourager of young people to be the best they can be.

NIHIRA: Finally, something we ask of all our interviewees: What advice do you have for future educators?

“Be happy with what you’re doing and if you’re not happy, look to do something else. It’s all about having quality of life as well as a quality professional experience.”

ACKERLEY: Be open for the journey and where the path will take you because it may not be where you are now. Career-wise there are so many opportunities, but what you want to do now may not be something that opens up for you. When I was in university, I never thought I’d spend 37 years as director of a boys choir. Be happy with what you’re doing and if you’re not happy, look to do something else. It’s all about having quality of life as well as a quality professional experience.

NIHIRA: Thank you for chatting with Antiphon, Dr. Ackerley!

To learn more about Dr. Julian Ackerley, visit <https://www.boyschorus.org/pages/6-Director>

CHORAL REVIEWS

Choral Reviews for Children's and Youth Community Choirs



Written by Aimee Stewart
AzACDA Repertoire and Standards
Chair for Children and Community
Youth Choirs

Chandler Children's Choir, Chandler, AZ

Rhythm of the Rain

Music and text by Jerry Estes

2-pt voices plus descant with pitched and unpitched
percussion, optional piano

Alfred Music Publishing #17730

This piece for beginning choir was composed with the young singer in mind. Orff instruments are encouraged and include options to use woodblock, shaker, triangle, drum, orchestral bells, xylophone, marimba or piano. Creativity and substitutions are encouraged! This piece lends itself to a large group of young people in an educational setting. Lots of expansion activities can be done while the students take turns playing the instruments and experimenting with the several melodies. In *Rhythm of the Rain*, three minor melodies are introduced, each with a different interpretation of the sound of the rain. The first melody is low and percussive, the next is higher and syncopated and the last is yet higher and *legato*. Eventually, the three melodies are sung together with all instruments playing their ostinato patterns at the peak of the rainfall. This is a perfect piece for teaching concepts of minor keys, partner songs, articulations, precision of rhythm, singing with instrumental accompaniment, and introducing harmony. Performance ideas include placing the singers around the audience, or adding extra vocal or body percussive "rain" sounds.

Dancing-Song

Traditional Hungarian

Music by Zoltán Kodály

Translation by Elisabeth M. Lockwood

SSA, unaccompanied

Oxford University Press #54.942

Taken from a traditional Hungarian folk tune, this raucous arrangement is as exciting to listen to as it is to sing and conduct. In a brisk 2/4 meter, the crescendos and accelerandos are dramatic every time. The text discusses the "Magyars" which is another word for "Hungarians," and all their clothes and accessories needed for a big dance. Kodály introduces the opening theme, then turns it into a three-part round. He then further embellishes the theme by splitting into 5 unequal parts. Next, a lower sustained part is introduced to accompany the melody. The closer we get to the dance, the more intense the music becomes. There are several sudden dynamic shifts which must be observed to keep the exciting nature of the piece. We arrive at a caesura at which point a collective breath is taken before reentering with the minor third raised to a major third. At the end of the song, they arrive at the dance and the sound is almost frantic as it accelerates to the very last chord. This unique piece would be an exciting addition to an advanced treble choir's repertoire. A notable recording is done by the Salt Lake Children's Choir.

Stand Upon the Rock!

Incorporating the spiritual "O Rocks, Don't Fall on Me"

Words and Music by Rollo Dilworth

For 2-part chorus and piano.

Also available for SATB and SSA

Hal Leonard Corporation #08750727

Written in 2009, *Stand Upon the Rock!* is more relevant today than ever. In Rollo Dilworth's performance notes, he writes, "At its core, this piece is designed to take a stand against those social barriers that divide us, such as hatred, greed, prejudice, and violence." To "stand upon the rock" means to stand up for what you believe, especially in defense of others. What a wonderful message for middle school-age choirs (or any choir) to sing about! In typical Dilworth style, the tempo is a slow gospel groove. An expressive accompanist is a must. After the introduction of the theme, the piece moves into a call-and-response section enumerating the ways we can "stand upon the rock." Next, we move into the spiritual "O Rocks, Don't Fall on Me," a traditional

African-American tune which is then incorporated into Dilworth's melody. We sing many different iterations of this with a descant added to excellent effect. The accompaniment is rich and rhythmic, and the repetition of the message is one that is important enough not to be missed.

Choral Reviews for Senior High School Choirs



*Written by Joseph Johnston
AzACDA Repertoire and Standards
Chair for Senior High School Choirs
Red Mountain High School, Mesa, AZ*

Indodona

Arranged by Michael Barrett and Ralf Schmitt
SATB divisi, unaccompanied
Santa Barbara SBMP1177

This traditional African Xhosa piece builds into a powerful, soulful praise that is almost tangible. Its meditative plea of melodic triplets in the treble voices draws a vivid sound of hope and inspiration that is surrounded by a harmonic solitude of oohs in the men's parts. The singers and audience members will be moved by the gentle flow of the music as it expands into a bright and vibrant chorus that eventually thins down to a calm and serene reminder of the beginning of the piece. Staging the piece can give it an element of additional artistry. I found that spacing the students freely across the stage allowed them to make the piece more personal and freed up their sound. Some ensembles have used this as a processional and have added traditional hand movements to give it even more life.

Pure Imagination

Arranged by Matthew D. Nielsen
SATB, piano
Santa Barbara SBMP 1214

Matthew D. Nielson has a creative and nostalgic way of bringing the familiar Gene Wilder musical charm from *Willy Wonka* to life. It starts out with a whimsical and light texture bouncing back and forth between the men and women. The piano accompaniment

is very mysterious and creates the illusion of a chocolate waterfall. The tempo and meter changes found throughout the piece allow the singers and the conductor freedom to create beautiful lifting and thoughtful moments in the song. Finding the best way to accelerate into the compound-triple section is the key to getting the piece to dance and soar. From a marimba-like accompaniment sung by the men to the beautiful color of chord clusters, this work leads to a bold unison climax and takes the audience on a quick boat ride of musical fun that does not want to resolve.

Flight Song

Music by Kim Andre Arnesen
SATB, piano
earthsongs S-412

This gorgeous, melodic composition was written as a gift to Dr. Anton Armstrong and the St. Olaf Choir. Euan Tait wrote the text as a "tribute to a great conductor." It begins with a lush piano introduction that gently brings in the men singing the poetic statement "All we are we have found in song." The work builds into the concept of flight being a metaphor for the beginning of adult life. The words are painted with passion and allow the singers to easily connect to the text. The song weaves back and forth between the men and women answered by flowing "ahs" reminiscent of Morten Lauridsen's beloved "Dirait-on." This is the perfect piece of literature to build tone. The unison sections found in both the men's and the women's parts allows you to easily shape the sound of the singers. The melody lends itself to forward motion, phrasing and rich harmonies. This piece is perfect for the end of the year as it reminds the students of what they accomplished through song.

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Choral Reviews for Two-Year College Choirs



Written by Adam Stich
AzACDA Repertoire and Standards
Chair for Two-Year College Choirs
Scottsdale Community College,
Scottsdale, AZ

More than Words
arr. Kerry Marsh
SATB, optional piano
kerrymarsh.com

Directors who remember the late 80s and early 90s can probably hum this ubiquitous pop single by Extreme without any trouble at all. This arrangement by Kerry Marsh is great for having your ensemble experience tight harmonies and expressive singing. Although it is in eight parts, it is accessible for an intermediate-level group. Some experience in close jazz harmonies would be crucial. One of the best parts of this arrangement is the solo string bass line. It is difficult and adds a nice texture to the work, keeping it from becoming simply another a cappella setting of a pop tune. What makes this piece so spectacular are the sophisticated harmonies, great string bass part, and its popular tune.

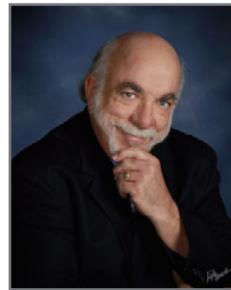
Flower of Beauty
John Clements
SATB, unaccompanied
Galaxy Music Corporation 1.5024

This easy SATB piece is a wonderful chance for your ensemble to work on blend and balance. Combining a homophonic texture and strophic structure, it is a relatively quick learn. Although the notes are fairly simple, the poetry gives lots of options and space for phrasing and dynamic choices. An excellent choice for any time of the year. It is also great for working on expressive singing and evoking the meaning of the text.

Son de Camaguey
Stephen Hatfield
SATB, percussion
Boosey & Hawkes 48004718

Son de Camaguey is a traditional Cuban folk-tune. Stephen Hatfield has added some new material as well as arranged the original song. This is a very fun work that I have personally done with both adult singers and college students. I have also used both the SATB and SSAA voicings on separate occasions. This is a challenging piece that takes quite a bit of time to learn, however, there are many repetitive rhythms and separate motifs that coalesce to create a thrilling work. The use of percussion adds a layer of excitement that is critical to the driving nature of the work. The pitches are in a good range for most singers, and the voice-leading is excellent. The rhythms provide the challenge in this piece. It is difficult because of the many syncopated rhythms and polyrhythmic moments created by the layering of parts.

Choral Reviews for Music in Worship



Written by Douglas Benton
AzACDA Repertoire and Standards
Chair for Music in Worship
Gold Canyon United Methodist
Church, Gold Canyon, AZ

Sing Gloria!
Music by Joel Raney
SATB and Piano with optional flute, oboe, strings,
and harp
Hope Publishing Co. #C 5773

This original work by Joel Raney is one of my new favorite pieces! "Sing Gloria" is in an extended ABAB form. First is a gorgeous *Andante* opening with a soft, running sixteenth-note pattern in G-major in the piano. The choir comes in softly beginning with sopranos and altos, then adding tenors and basses gradually increasing in intensity and volume, then softening back to *piano* and this section ends with a fermata. The B-theme is an *Animato*, very rhythmic with lots of syncopation and dynamic fluctuations. After an abrupt stop, the next section ("And peace on earth") comes in softly, unaccompanied, leading up to an

Andante cantabile reminiscent of the A-theme. Growing in intensity and volume to the final section in Db-major, the B-theme builds to a glorious 6-part ending. Absolutely spectacular!

When I'm Afflicted, Poor, and Low

Music by William Bradley Roberts

Text by Isaac Watts, based on Psalm 40

Unison choir with piano and optional descant

St. James Music Press: www.sjmp.com

In this somewhat difficult economic time, many of us look for ways to save money and still find good music. St. James Music Press (SJMP.com) is one of the many online publishers where one can purchase a license to copy music as needed for a relatively small fee. As such, I thought it important to include a title from an online publisher. Check their website for more information, their license fee and terms, and their catalogue.

"When I'm Afflicted, Poor, and Low" is a very accessible piece for a choir of any size, and would be good during Lent or anytime Psalm 40 is used. This work is a three-verse, strophic hymn. The composer suggests full unison chorus on the first verse, men on the first half of the second verse, and women on the second half. The choir can sing the third verse in unison with perhaps a solo soprano or tenor, or a group of sopranos singing the descant. The composer also suggests that perhaps an instrumentalist could play the descant.

Sacred Harp Suite

Tunes:

WARRENTON, *The Sacred Harp*, 1844; Words: Robert Robinson, 1735-1790

HOLY MANNA, William Moore, *Columbian Harmony*, 1825; Words: George Atkins, 1793-1827

RESIGNATION, *Southern Harmony*, 1835; Words: Isaac Watts, 1674-1748

Arranged by Mary McDonald

SATB voice with Piano

Jubilate Music Group, #46241

Mary McDonald, a very well-known and prolific composer/arranger, has set these three tunes from *The Sacred Harp* into a lovely medley for choir and piano. This medley begins with a lively, rhythmic introduction. First is "Come, Thou Fount of Ev'ry Blessing" (again, WARRENTON, not NETTLETON) in D-Major, scored for sopranos and altos, followed by tenors and basses. McDonald then uses the same rhythmic material from

the introduction as an interlude to transition into E-flat major for "Christians We Have Met to Worship" which continues in the same spirited style. The melody goes to the tenors and basses while the sopranos and altos provide some "punches," and then take over the melody for the last half of the tune. At the end of HOLY MANNA, McDonald goes immediately from 4/4 into 3/4 with a softer, slower interlude into the third tune, "My Shepherd Will Supply My Need" in C-Major. This is a lovely contrast between the first two tunes and allows for some nice choral harmony. The men have a chance to shine during the last half of this tune. Finally, McDonald goes back to her dancing rhythm to transition into the original key of D Major and the second verse of "Come, Thou Fount." She ends the medley with strong chords and a lot of power on the words, "praise the Lord!"



WHAT'S HAPPENING

in Arizona Choral Music



ACDA National Honor Choirs

CONGRATULATIONS to the following students and their directors for being selected to participate in this year's National ACDA Honor Choirs! This year's Arizona representation includes 20 students from six choral organizations at all levels, elementary to high school age. Your selection is a testament to the hard work you do every day. **CONGRATULATIONS!**

Director: Ron Carpenter
Organization: Phoenix Children's Chorus
Carolyn Milke - High School Honor Choir

Director: Ryan Garrison
Organization: Arizona School for the Arts
Tanner Hamilton - Middle School/Jr. High Honor Choir
Desk Randall - Middle School/Jr. High Honor Choir
Kyle Symonds - Middle School/Jr. High Honor Choir
Brian Terasaki - Middle School/Jr. High Honor Choir
Ian Nussdorfer - Middle School/Jr. High Honor Choir
Gracie Potter - Middle School/Jr. High Honor Choir
Mackenzie Kyte - Middle School/Jr. High Honor Choir
Liberty Urias - Middle School/Jr. High Honor Choir
Claire Wiener - Middle School/Jr. High Honor Choir
Amelia Sandweg - Middle School/Jr. High Honor Choir

Director: Andrea Squires
Organization: Phoenix Children's Chorus
Mikayla Anderson - Children's Treble Honor Choir
Declan Massey - Children's Treble Honor Choir

Director: Aimee Stewart
Organization: Chandler Children's Choir
Participant: Eli Stewart - Middle School/Jr. High Honor Choir

Director: Herbert Washington
Organization: Gilbert Christian Schools
David Condit - High School Honor Choir
Delaney Engel - Middle School/ Jr. High Honor Choir
Grace Renaud - Middle School/ Jr. High Honor Choir
Darius Williams - Middle School/ Jr. High Honor Choir

Directors: Craig Westendorf and Georg Stangelberger
Organization: Phoenix Boys Choir
Bobby Kuehler - Children's Honor Choir
Trey Vincent - Children's Honor Choir

CONGRATULATIONS to the following students who are representing the state of Arizona in the National Collegiate Unity Honor Choir:

Hannah Cummiskey – Arizona State University
Abigail Eckert – University of Arizona
Adam Kent – Northern Arizona University
Guillermo Keymolent – University of Arizona

CONGRATULATIONS to Kimberly Waigwa (University of Arizona) on being one of eight undergraduate students chosen from throughout the United States to participate in the National Undergraduate Student Conducting Master Class at the national conference in March in Minneapolis!

CONGRATULATIONS to the student chapter of ACDA at Northern Arizona University for being selected as the Outstanding Student Chapter. They will receive this award at the national conference in March in Minneapolis. Thank you for representing Arizona in such a wonderful way!

CONGRATULATIONS to the following students who were awarded conference registration scholarships:
Daniel Corrales (UA, Student Chapter President)
Andrew Heidorn (UA, Student Chapter Vice-President)
Alexandra Fardelos (NAU, Student Chapter President)
Shelby Matlock (NAU, Student Chapter President-Elect)
Courtney Evan (NAU, Student Chapter Secretary)

The 2017 AzACDA High School Choral Festival

Congratulations to those who qualified for the AzACDA Senior High School State Festival! The festival was held at Mesa Community College's Performing Arts Center on Friday February 24, 2017. This year, we were privileged to have the following adjudicators:

- Dr. Daniel Jackson – Point Loma Nazarene University, San Diego, CA
- Professor Bart Evans – Arizona State University
- Dr. Craig Peterson – Mesa Community College
- Professor Joyce Bertilson – Northern Arizona University (student teaching supervisor)

INTERNATIONAL FESTIVAL TO PERFORM AT SUMMER CONFERENCE: MALE SINGERS OF ALL AGES ENCOURAGED TO PARTICIPATE

The International Boys and Men's Choral Festival will be held July 11-18, 2017 in Arizona. Sponsored by ACDA, the festival will take place on the campuses of Northern Arizona University, the University of Arizona and Mesa Community College. Concerts will be performed in three cities including an appearance at the AzACDA Summer Conference.

Over 100 male singers from ages 10 to 70+ years will share their voices. This is an exceptional opportunity for boys' and men's choirs or individuals to participate in the eight day-seven night festival that encourages and supports male singing at all ages.

Festival goals:

- advanced musical and international education through singing
- friendship-building activities promoting global understanding
- encouragement and support for singing males 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 boys' and men's choirs
- culminating combined massed choir performances of major repertoire in Flagstaff, Tucson and Mesa
- special concert appearance at the AzACDA Summer Conference

Don't miss this exceptional opportunity for your singers right here in Arizona. There is still room for a couple of choirs, or perhaps you could recommend some individual singers. Registration is open.

Further information is available by calling (520) 733-0927 or at www.internationalchoralfestival.com.



INTERNATIONAL Boys & Men's CHORAL FESTIVAL

Arizona, U.S.A.

Tuesday, July 11 through Tuesday, July 18, 2017



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.



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

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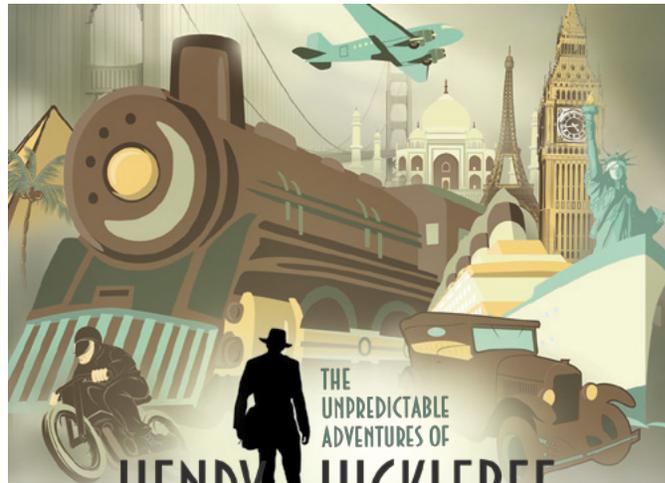
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Moonlight Journey
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 Cross of Christ Lutheran Church
 39808 N. Gavilan Peak Pkwy., Anthem, 85086
 ☆
Sunday, February 26 @ 3:00 p.m.
 American Lutheran Church
 17200 N. Del Webb Blvd., Sun City, 85373



THE UNPREDICTABLE ADVENTURES OF HENRY HICKLEBEE
Friday, April 7 @ 7:30 p.m.
 Pinnacle Presbyterian Church
 25150 North Pima Road, Scottsdale, 85255
 ☆
Saturday, April 8 @ 7:30 p.m.
 Cross of Christ Lutheran Church
 39808 N. Gavilan Peak Pkwy., Anthem, 85086

Conducted by Adam Stich, Patti Graetz, and Arash Ertefai
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