

ANTIPHON



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of the AMERICAN CHORAL DIRECTORS ASSOCIATION

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From the President:



Aimee Stewart
AzACDA President

Chandler Children's
Choir

president@azacda.org

Dear AzACDA membership,

Happy New Year! At the beginning of every year, my family sits down and creates goals. Before we do, we always review last year's goals—the successes and the inevitable failed attempts. As I think about the new year for AzACDA, I have goals for our state and our board. I hope to reach new choral conductors who may be working in churches, non-traditional schools, or the community, and show them all that AzACDA has to offer. I hope they will see the value in what we offer and join us. I hope our current membership will try something new through ACDA—a conference, festival, or sending a student to an honor choir. I hope to use our funds to make a meaningful difference in supporting each of you. I plan to invest in the future by working with new programs that are starting up in Tucson to teach under served populations that we can introduce to choral singing, and to find new young prospective choral teachers through NextDirection choral conference scholarships. I hope we can bring our organizations together to make more music in different ways and learn from each other.

After meetings to help plan the Western Division conference had ended, we went out to explore the downtown Salt Lake City area on electric scooters. When we got the furthest away, the scooters suddenly turned off. We tried to find others but apparently at a certain time of night, they all just shut down. It was at that moment it began to rain. What luck! So, we walked back to the conference hotel in the rain, nice and sopping wet. Just a word of warning for conference attendees! ☔

Here's to another year of great choral experiences!

Sincerely,

Aimee Stewart
President, Arizona Choral Directors Association
Chandler Children's Choir
Tempe Preparatory Academy

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FROM THE EDITOR



Angelica Dunsavage
Antiphon Editor

Doctoral student,
University of Arizona,
Tucson

antiphon@azacda.org

Fellow AzACDA Members,

In this winter issue, we discuss the importance of collaboration, inclusivity, and belonging, especially in the context of our youth and community organizations. Dr. Alyssa Cossey's article ***Finding S.P.A.C.E.*** talks of the vulnerability needed in middle school pedagogy. When young singers feel respected and belong in our classrooms, they can be challenged to accomplish great things. Dr. Marcela Molina's article ***Building Impact and Collaboration*** urges choral organizations to collaborate with members of their community, finding meaningful projects and missions for future sustainability. AzACDA takes pride in its support of young singers via the Cantaremos Festival. Melanie Openshaw's article recaps this year's festival highlights. Donté Ford's repertoire review brings attention to contemporary composers of colors, as our field strives for inclusivity of programming. The AzACDA board continues to look to the future of our profession, ensuring that everyone has a welcome place in choral music.

As always, AzACDA would like to feature more news and announcements of choral events occurring in our state in *Antiphon*. We invite you to share photos, videos, and sound clips: you can send them to antiphon@azacda.org. Thank you for your leadership efforts to promote the choral art in Arizona! The AzACDA Board, myself included, look forward to seeing you at the regional division conference in Salt Lake City, **March 4-7**. ☰

Sincerely,

Angelica Dunsavage
Editor, *Antiphon*



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Finding S.P.A.C.E.: Five Essential Steps for Student Success in the Middle School Classroom



Dr. Alyssa Cossey
AzACDA Collegiate R&R
Coordinator
University of Arizona,
Tucson

Written by Dr. Alyssa Cossey

Many teachers who find themselves in middle school settings feel they have a gap in their teacher training as middle school students embody the space between elementary general and high school choral classrooms. However, middle school students are not simply an “in between” group of students; they are a unique population with their own strengths and needs. By following five simple—albeit not easy—steps, middle school teachers can affirm and support student growth and ultimately create a classroom where all students can find success.

Safe Space

Though singing in choir requires a great deal of vulnerability at any age, this is perhaps most true at the middle school level. Along with vocal change and development, adolescents also experience extreme physical, psychological, and emotional changes as well as a clear shift in the emphasis on peer approval and the need to belong. (Freer; Gackle) Understanding this, middle school music educators have a responsibility to create a safe, supportive, and nurturing environment for their students. Kenneth Phillips addresses this very point in *Directing the Choral Music Program*; “directors should make a conscious effort at building a mutually supportive group environment” because, “students will participate more actively when they feel safe in the classroom.” As Phillips explains, creating a safe space is the first, and perhaps most crucial step in ensuring student success in the middle school classroom and will undoubtedly lead to more active student participation.

Participate

Once students trust that their middle school choral classroom is a safe environment in which to experiment, then singers will participate actively, take more risks, and fully engage in vocal warm-ups, sight-reading activities, and repertoire practice and performance. This leads to faster development of musicianship and sight-reading skills as well as development of essential vocal skills like head-voice or falsetto singing—skills which are nearly impossible to address and teach in an environment where experimentation and risk-taking is not supported and valued. Most importantly, when students participate fully, teachers can more authentically and accurately assess their skills and needs.

“directors should make a conscious effort at building a mutually supportive group environment” because, “students will participate more actively when they feel safe in the classroom.”

Assess

Assessment, often thought of as the “A” word in educational settings, can and should be a useful tool in the middle school choral classroom. By evaluating student’s current skills,

vocal development and range, and areas of deficiencies, teachers can better select repertoire and supplemental learning activities to engage and motivate students in the choral classroom. As Don Collins writes, “The most important consideration is to deal with the singers’ needs. Find music they can sing.” This can’t be done without assessing each student individually.

An excellent source for testing middle school voices can be found in Barham and Nelson’s, *The Boy’s Changing Voice: New Solutions for Today’s Choral Teacher*. Perhaps the most important take-away from their testing procedures is to “meet them where they are.” When first auditioning or assessing a new student, begin by determining their spoken pitch. This can be done quickly by asking a few informal, get-to-know-you questions and listening for the pitch at which their voice primarily speaks. Barham and Nelson also suggest using the word “Hello.” Ask the student to speak the word slowly, and as they stretch out “heellloooo” you can listen for their spoken pitch. Then, use their spoken pitch, rather than a randomly selected note from the piano, as the starting pitch for a three-note (or less) vocalise that can be moved up or down to test their vocal range. Though assessment includes much more than testing students’ vocal ranges—and even this requires a great deal of additional detail—it is a key step that should inform repertoire selection that will ultimately challenge and motivate middle school singers.

Challenge

Finding the perfect balance of challenge for middle school singers is like living in the children's storybook, *Goldilocks and the Three Bears*. If the repertoire is too easy for the choir, they quickly grow bored and lose interest; if it is too hard, they are likely to become frustrated and give up. If either situation goes unaddressed for too long, students may drop out of choir all together. Successful middle school teachers understand that to find that "just right" challenge level, they must match activities and repertoire with students' current skill levels—rather than try to fit students' voices into pre-selected repertoire—and provide appropriate challenges.

Encourage/Motivate

Setting students up to successfully meet challenges in the choral classroom is perhaps the greatest motivator a teacher can provide. When students become aware of their progress and development by performing music which was previously too difficult, they feel encouraged to continue improving and begin to see themselves as successful musicians. Likewise, if students can chart their own vocal development and see growth in the range and quality of their voice, they may see their voice change as a temporary experience rather than a permanent state. When a teacher can create a learning environment where middle school singers can acknowledge their current limitations, and accept them as temporary, while simultaneously experiencing continued growth they will not only feel successful in the moment, but see themselves as life-long musicians.

Success

Patrick Freer, a leading scholar in middle school choral research, examines the importance of student success at the middle school level in his article, "Two Decades of Research on Possible Selves and the 'Missing Males' Problem in Choral Music." In it, he briefly explains his "possible self-theory." Freer argues that adolescents use personal experiences to determine their eventual identity. If they have repeated success at an activity they begin to attribute those successes to their future self. If, for example, a student finds repeated success in the choral classroom, they will identify as future musicians but, if they face too many road blocks in the learning process they may decide that their future self cannot be musical, and move on to another activity where they can be more successful.

Student success, at any level, must always be a priority for music educators. If teachers can create a safe space for students, then students will participate fully. If students participate fully, then teachers can assess their students' skills and use that assessment to design achievable challenges. If students are able to meet those challenges they feel encouraged and motivated. And, when students are encouraged and motivated by their own musical development they will experience success. By following these five simple steps, music educators can provide the space and opportunity for every student to find success in the middle school choral classroom.

For more information on testing procedures for middle school voices, visit www.alyssacossey.com. 

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Building Impact and Collaboration



Dr. Marcela Molina
AzACDA Women's Choir
R&R Chair
Tucson Girls Chorus,
Director

Written by Dr. Marcela Molina (Edited by Angelica Dunsavage)

The ability to align growth with vision is a challenge. In order to create synchronicity between the two, we have to think of our community organizations as multilayered. Layers that, through music and mentorship, offer opportunities for singers, current and future music educators, and community partners to share their voices and create a space for each voice to be heard. A few steps community organizations could do to build impact include fostering inclusive programming, creating access to programs outside of our buildings for community engagement, and openly addressing culture bearers. In order to create social change, we need to think about creating something beyond inclusivity and think creatively about nurturing a sense of belonging. Eli Moore notes in his article "Does 'Belonging' Mean Economic Inclusion or New Economic Structures?":

"In the last couple years, the conversation around "belonging" as a social and political term has become more salient, sparking important debates around how it is used to interpret and imagine social change... A common misunderstanding of the idea of belonging is that it means inclusion in the existing structures of society without fundamental change to those structures... But, in my view, belonging goes much further than this. Belonging can anchor a narrative that weaves together diverse issues and visions for a new economy"

Community-centered collaborations help build deeper alliance that ultimately allows a greater capacity for change. As community choruses, we have a great responsibility to inquire about the needs of our music community, to advocate to policymakers, and other stakeholders, to research and choose repertoire that is relevant to the singers and their families. Collaborations do not be to be centered on connecting with fellow music ensembles. Diversifying collaborative efforts with different types of organizations not only impacts your audience base (and membership) but also the potentiality of tax-deductible donations that will support further your mission.

Here are some ways in which our community programs can collaborate! Some may be obvious, and some might spark other ideas:

- Collaborations with local community choruses (youth choruses with adult choruses, and vice versa)
- Collaborations with local school programs
- Collaborations with local university or community college's music, theatre, dance, or multi-media departments. Adding non-music specific elements to performances always enhances the experience of both the performer and the listener
- Collaborations with local young composers and poetry centers. This three-way collaboration will allow the young composer to set new poetry (both local!) into a choral piece. You then have the opportunity not only to have some input in the process, but support future artists in both mediums.
- Collaborations with local festivals or other community events that will further your mission.
 - o Events that promote unity
 - o Events that promote youth
 - o Events that promote positive social causes

We have to get out of our buildings to truly embrace our community and community organizations. We limit the potential of impact if we offer programs only where we are. Our communities are vast, and in order for us to serve we have to go to where they are. That is the first step! What follows is a series of questions and careful listening to that particular community of their needs and interests.

As we think of growth in our community programs, let's envision the choral world as a place where we can collaborate, create, lead, and solve problems inside and outside of the rehearsal space. Let's create the fundamental structural change needed and truly listen to all voices that will enable us to create a better place. ■■■

THE ARIZONA MASTERWORKS CHORALE 2019-2020 SEASON

Missa Kenya, Gospel and Spirituals

7:00pm, Saturday

March 14, 2020

American Lutheran Church

17200 N Del Webb Blvd

Sun City, AZ 85373

3:00pm, Sunday

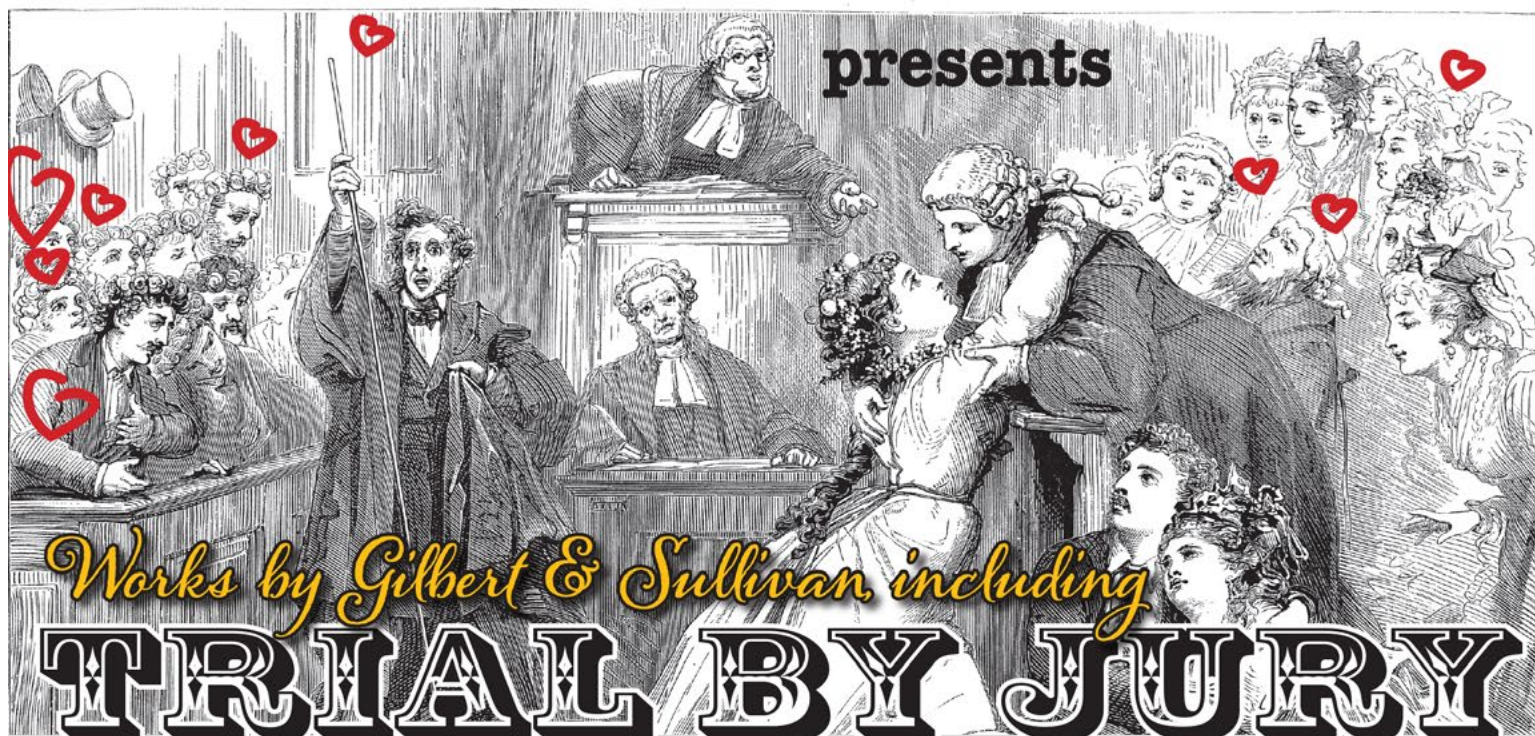
March 15, 2020

Ascension Lutheran Church

7100 N Mockingbird Ln

Paradise Valley, AZ 85253

The Arizona Masterworks Choral



7:00pm, Saturday, May 16, 2020

King of Glory Lutheran Church

2085 E Southern Av | Tempe, AZ 85282

3:00pm, Sunday, May 17, 2020

All Saints Lutheran Church

15649 N 7th St | Phoenix, AZ 85022

Dr. Karen Parthun, Musical Director

chorale@arizonamasterworks.com

TICKETS: www.arizonamasterworks.com

Antiphon Report:

Cantaremos Honor Choir Festival 2019



Melanie Openshaw

AzACDA Cantaremos
Co-Chair; Western
Region Jr High/ Middle
School R&R Chair

Written by Melanie Openshaw

Cantaremos (a state honor choir experience for youth in grades 5-9) was a great success again this year. We had 232 participating youth representing schools from across the state. Our fine clinicians were Ginger Wade (5-6th Treble Choir), Jordan Rakita (7-9th Men's Choir), and Rita Scholz (7-9th Women's Choir). Our accompanists were Kelsey McKee (5-6th Treble Choir), Andie Chung (7-9th Men's Choir), and Chris Granger (7-9th Women's Choir). This year's festival took place at Tri-City Baptist Church in Chandler on Saturday, November 9.



The 5-6th Treble Choir totaled 52 singers. Their repertoire included three pieces: **Tongo** arr. by Greg Gilpin, **Hold is a Hidden Star** by Mark Patterson, and **Juntos** by Jim Papoulis. These young singers did an excellent job with the a cappella **Tongo** and really nailed the rhythm and feel of **Juntos**. These students were also very excited about their Cantaremos T-shirts!

The 7-9th Men's Choir included 51 young men. Their director, Jordan Rakita, selected three pieces for them: **Viva Tutti** ed. by Ralph Hunter, **Can't Help Falling In Love** arr. by Ed Lojeski, and **Niska Banja** arr. by Nick Page. The men especially loved to sing in two foreign languages. Many selected **Niska Banja** as their favorite piece, commenting that they enjoyed the odd feeling meter.

Our largest and most competitive choir is consistently the 7-9th Women's Choir. This year we accepted 129 young women. Clinician Rita Scholz chose difficult music, including two selections by Handel. The girls rose to the challenge and executed each piece brilliantly. The four pieces were: **Music Spread Thy Voice Around** (Handel, ed. John Cramer), **Ombra Mai Fu** (Handel, arr. Robert Sieving), **Hold Fast to Dreams** by Susan LaBarr, and **It Was a Lover and His Lass** by John Rutter. The women enjoyed these challenging pieces and did especially well on the Rutter, despite its difficult harmonies and rhythms. Many women chose this and **Hold Fast to Dreams** as their favorites. The choir sang with beautiful freedom and expression.

For our combined selection with the men's and women's choirs, we used the 2019-2020 piece for One Voice Arizona, **De Colores**. Aimee Stewart directed the piece and added a beautiful accompaniment. The singers enjoyed learning this song in Spanish and were excited to participate in the One Voice movement!

I thank the many people who helped make this festival possible including the judges Melanie Openshaw, Ryan Holder, Lindsay Decoste, Mike Jones, Tess Gray, and Ted Gibson. A special thank you to Ryan Holder and NAU Choral Studies and student ACDA Chapter for creating the rehearsal tracks, the accompanists, AzACDA Board Treasurer Jess Edlebrock, and each choir director that participated. ■■■

Choral Reviews

Choral Reviews of Ethnic Music for Treble and Mixed Choirs (High School and Collegiate)



Written by Donté A. Ford
AzACDA Ethnic Music R&R Chair

(The following review takes a more expanded view of ethnic music, highlighting two twenty-first century composers of color.)

"Invitation to Love"

Music: Marques L.A. Garrett
Poem: Paul Laurence Dunbar
SSA, accompanied
Santa Barbara Music Publications, Inc SBMP 1454

Dr. Marques L.A. Garrett (Assistant Professor of Choral Music – University of Nebraska Lincoln), masterfully sets Paul Laurence Dunbar's poem, *Invitation to Love*, for SSA. This large-scale three-part form employs a brilliant, almost seamless modulation away from and back to the home key, coinciding with the three textual segments of Dunbar's poem. While melodic lines and rhythmic motives are shared among the voices throughout, the alto establishes the melody of the A section, which is later reinforced by the entire ensemble; the voices largely sing together in the B section, as Garret makes use of a harmonic progression, especially distinctive to African American Gospel music. The altos, once again, carry the melody with great prominence in the final A section, which is complemented by independent motives in both soprano voices, before the ensemble reunites rhythmically. The piece ends with an aleatoric or freely performed section that is brought to a close by both warm triads and cluster chords, which end the piece. The piano accompaniment provides a flowing musical complement that reflect the emotions of the text, but never gets in the way of the voices. The accompaniment is simple, yet effective.

"Sit Down Servant"

Music by Marques L.A. Garrett
Text: Negro Spiritual; Matthew 11:28, 29
SATB, unaccompanied
G. Schirmer, Inc; Rollo Dilworth Schirmer Choral Series, #50600744

This arrangement provides space for ample amounts of musicality and expression. Garrett does a brilliant job of exploring many choral timbres through his use of harmony and range. Rhythmic excitement and independence propel this arrangement and its transmission of the Negro Spiritual text. The demeanor of the piece is changed when communicating the biblical trope paired with this Spiritual, as the voices are composed in full, chorale-like texture. Whether operating in pairs (e.g. soprano and tenor versus alto and bass; soprano and alto versus tenor and bass) or full chorus, synchronization is absolutely paramount to the musicality of this work. Alongside this, the wide range of dynamic contrast and range gives the chorus latitude to use the many vocal colors a particular ensemble can achieve. This twenty-first century Spiritual arrangement pleasantly defies the so-called standard practice of composition, while opening the doors of exploration in the composition of the African American/ Negro Spiritual idiom. The composer provides notes that give direction toward successful performance.

"O Magnum Mysterium"

Music: B.E. Boykin
Text: Gregorian Responsory
SSAA, unaccompanied
Klaviva Press

B.E. Boykin (Director of Choral Activities – Agnes Scott College), aligns herself with the Renaissance greats with this reverential setting. This SSAA piece makes use of the second alto as the true "bass" voice of the ensemble. The opening proceeds with multiple repetitions of *"O Magnum Mysterium"* (O great mystery). This same music appears later in the piece when setting the text "Dominum Christum" (Lord Christ—she omits Jesum). It is followed by an initial cascading "alleluia" figure, brought to a conclusion with a final cluster chord statement succeeded by an open fifth. Between the opening and closing material, the composer sets "et admirabile sacramentum, ut animalia" (and wonderful sacrament, that animals) in 6/8 and employs voice pairing until all voices sing together "viderunt Dominum natum jacetem in praesepe" (should see the newborn Lord lying in a manger), which leads back into the initial time signature of 3/4. The close, rich harmonies combined with the moderate dynamic range prescribed in this piece encapsulate wonder and awe in a nuanced and contemporary fashion.

"Consolámini"

Music: B.E. Boykin

Text: Gregorian Antiphon

SATB, divisi, unaccompanied

What begins as a soft prayerful utterance quickly becomes an expansive, colorful vocal texture, seemingly representing divine assurance. This SATB setting makes use of the full vocal range, inclusive of divisi in each voice. Beginning with a drone in the lower voices, the soprano establishes the primary melody on "Oo" before all the voices enter singing the Latin text, based on Isaiah 40. Just before a metric change into 6/8, the SA chorus sings a statement that is reiterated by the TB chorus, with slightly expanded, fuller harmonies. The 6/8 section seems to build intensity toward the climatic measures which sets the textual questions, translated as: "Why wilt thou waste away in sadness? Why hath sorrow seized thee?" As the composer departs into the consoling words of the text, she sets the text in chorale fashion, though employing significantly less divisi. The Bass voice sounds a low D on the final chord as the overall register of the chorus shifts lower throughout the course of the chorale. Full text and translation are provided in addition to a dedicatory in honor of the Spelman-Morehouse Christmas Carol Concert.

Choral Reviews for Children's Choirs **(Elementary)**



Written by Anna Volodarskaya

*Cicero Preparatory Academy,
Scottsdale, Arizona*

*Chandler Children's Choir, Chandler,
Arizona*

"Tiger! Tiger!"

Music by Mary Lynn Lightfoot

Text by William Blake

Two-part chorus and piano

Heritage Music Press 15/2275H-2

This energetic and fiery setting of William Blake's famous poem is sure to excite both your audience and your singers. While accessible for younger choirs with its supportive accompaniment and selective harmony, there is a variety of teaching concepts in this piece, including syncopations, the minor mode and meter changes. Commissioned by the Oberlin Choristers in celebration of the 10th Lorain County Children's Honor Choir, this piece is clearly intended for a

younger, beginning choir, perhaps second grade (the grade with which I performed this piece). You can use this piece as an introduction to part singing, as the majority is in unison, with several imitative sections. For the few homophonic sections, I would suggest teaching part two first, as that is the more difficult part for young singers to master.

Consider having your young choir end this piece with a ferocious roar and striking a feline-like pose for an extra fierce ending.

"Doney Gal"

Traditional song arranged by Shelly Cooper

Two-part chorus and piano with optional Descant

Hal Leonard Corporation

Yet another accessible piece for young choirs by Shelly Cooper, *"Doney Gal"* is an arrangement of a traditional cowboy song suitable for older elementary singers, around fourth or fifth grade. With its lilting pentatonic melody and waltz-like rhythms, this piece is immediately memorable. To prepare your choir for this piece, have the singers sing the so pentatonic scale from your hands and then from the staff. The verse/chorus form makes it easy for young singers to remember the melody, though the text proves more challenging. Additionally, *"Doney Gal"* can be used as a transition piece into teaching homophonic singing. Both voice parts have the chance to sing the melody as well as the harmony, so everyone in your choir will be challenged. The piece begins in unison and splits into two parts, and while the rhythm is the same, part two stands on its own with an independent melody. I recommend spending a fair amount of rehearsal time just singing part two before having students sing in two parts. The optional descant at the end allows your choir to sing in three parts for a richer, fuller sound.

"Alexander's Ragtime Band"

Music and Text by Irvin Berlin

Additional Lyrics by Nancy Price

Arranged by Don Besig

Two-part chorus and piano

Alfred Publishing 7727

If you are looking for a concert opener or closer, put *"Alexander's Ragtime Band"* on your list. It is an instant favorite with young choirs and audiences, with its swinging rhythms and charming text. The first and the second verse come together as partner songs in the last verse, which makes this a great piece to introduce part-singing to younger to intermediate elementary choirs, around second or third grade. There is much room for creativity in this piece that can help make it even more effective and interesting. Although there are no prescribed solos, there are several sections that lend themselves well to solo singing. Furthermore, adding choreography to this piece is not only fun, but appropriate to the style of the music. Finally, including a percussionist would take the energy of your performance to the next level and create a memorable experience for your choir and your audience.

Collegiate Repertoire for Treble Ensembles



Written by Chase Moore

*AzACDA Repertoire and Resources
Chair for Colleges and Universities*

Eastern Arizona College

It is such an honor to write my first review for Antiphon, and to share some of favorite pieces for treble ensembles. I hope you enjoy reading about these selections and that you can possible share these pieces with your ensembles.

“Rain Come Down”

Text and Music by Shawn Kirchner

SSA, piano

SBMP 669

“Rain Come Down” is a captivating piece about the healing process after grief, a prayer for self-peace. The theme of the piece is first introduced with a legato introduction by the piano leading to a unison reinstatement by the chorus. The simple, yet effective chordal progression provides full support to this emotionally driven melody. This piece also provides the opportunity for soloist(s) in both a solo and duet capacities. After a short piano interlude, Kirchner blends a new theme by the soloists along with choral harmonies on a neutral syllable before returning to the main theme. I have used this piece in several various settings, and I absolutely love the music and the message that Kirchner has so greatly perfected. Along with that statement, this is a great piece to use as a platform to talk with your ensemble about mental health, stages of grief, and the healing process after grief. Your ensemble will truly enjoy this piece and its accessibility.

“We’re Marchin’ To Zion”

Text and Music by Raymond Wise

SSAA, divisi, unaccompanied

HPC 7105

This rhythmic and percussive adaptation of an old revival piece will definitely be a crowd pleaser and help develop your ensembles rhythmic abilities. Originally written for bass voices, the piece can be performed by treble voices split into two separate ensembles. Altos provide an energetic ostinato in the beginning of the piece and slowly adds texture from the other voices to an exciting chorus resounding “We’re marchin’ on to Zion Lan’”. The polyphonic texture amplifies the feeling of marching accompanied by stomps from the ensemble. The chorus boasts a chordal progression of i-II in the voices and swells which is a strong characteristic of gospel music. This

piece is definitely a challenge, but a piece that can enhance the growth of your ensemble while learning a genre that is a staple in choral music.

“Always Keep This Close”

Music by Zachary J. Moore

Text by Colleen Carhuff

SSAA divisi, piano, optional string quartet

SBMP 1342

I recently discovered the composer Zachary J. Moore and his wonderful compositions for treble voices. ***“Always Keep This Close”*** consists of a beautiful piano accompaniment providing faster passages in juxtaposition to the legato vocal lines. The use of homophony aids in the overall textual theme of togetherness and the comradery that happens within an ensemble. The string quartet offers ethereal tones at the genesis of the piece and quickly becomes prevalent at the end of the A section. There are many breathtaking moments in this piece that was wonderfully crafted by Moore, but one moment that is a personal favorite is the use of the relative minor in the B section. The piano introduces this musical shift abruptly at the final cadence of the initial A section—this musical shift, again, supports the textual theme in the B section. At the close of the piece, Moore uses six-part divisi to provide cluster chords that resolve at the end of each melodic phrase. The close of the piece is quite majestic with all accompaniment dropping out as a shimmering 2-3 suspension rings through before the other forces rejoin for the final cadence. I would encourage you to research Moore’s compositions and program this piece as soon as possible.

“The Peace of Wild Things”

Music by Sean Ivory

Text by Wendell Berry

SSAA divisi, piano, viola

WW 1780

“Peace of Wild Things” is a beautiful and challenging piece that I really enjoyed teaching my ensemble. The opening of the piece begins in an unmetered time with musical conversations between the voices (neutral syllable) and viola while the piano adds brief passages from the upper register. When the ensemble enters, the melodic lines and harmonies follow closely to a speech like rhythm – quickly moving through multiple borrowed chords and temporary tonicizations. Ivory quickly moves us back to the pre-established tonic before introducing a lighter text that is accompanied by a simple countermelody by the viola. The beauty of this piece absolutely shimmers through multiple meters, and a final text focusing on peace and freedom. ■■■

CHORAL NEWS FROM AROUND THE STATE

ACDA Western Division Conference

AzACDA would like to invite all of its members to the ACDA Western Division Conference! This year's conference will be held March 4-7 in Salt Lake City, Utah. Headliners for the conference include The Tabernacle Choir, New York Voices, and Germany's KammerChor Saarbrücken. From our home state, the Orpheus Male Chorus under the direction of Brook Larson and the Chandler Children's Chorus under the direction of our president, Aimee Stewart, will be performing! For more information on the conference, and to complete your conference registration, visit <http://acdawestern.org/conference.html>.



AzACDA State High School Festival



The registration deadline is approaching for the State High School Festival. This year's festival will be held on Tuesday, March 31 at the Higley Center for Performing Arts. Registration for the festival is due by February 28. For more information on the festival, visit <https://www.azacda.org/events/state-high-school-festival/> or contact festival chair Robert Decoste.

AzACDA's Junior High/Middle School Choral Festival



Registration for the Junior High/Middle School Choral Festival is also approaching! This year's clinicians include Joey Johnston, Chandler-Gilbert Community College, Dr. Marcela Molina, Tucson Girls Chorus, Rita Scholz, Chandler Gilbert Community College, and Herbert Washington, Phoenix Boys Choir. For more information about the festival, visit <https://www.azacda.org/events/junior-high-middle-school-festival/> or contact festival chair Wendy Umbrianna at umbrianna.wendy@cusd80.com.

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