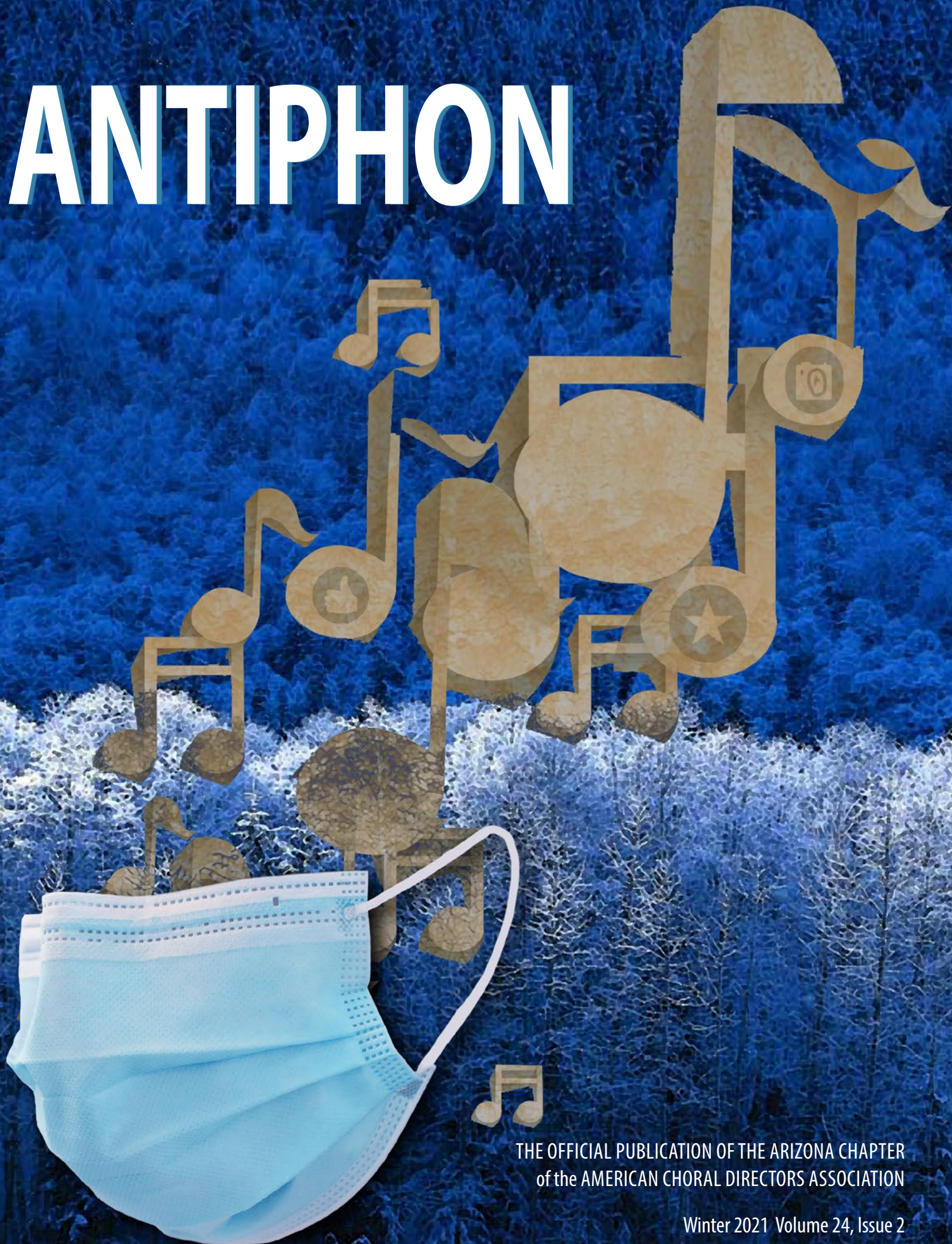


ANTIPHON



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

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From the President:



Aimee Stewart
AzACDA President

Chandler Children's
Choir

Tempe Preparatory
Academy

president@azacda.org

Dear AzACDA Community,

You are all heroes, I hope you know that. What we have all been through the past year has been tough for each of us, in our own personal and collective ways. The constant stress, change, unknown, and adapting has been challenging. Yet through it all, I have continually been impressed and inspired by my colleagues. You will find no better leaders than Choir Directors - I firmly believe that! Even when we've had to cancel, postpone, reduce, reconfigure and pivot time and again, I have seen you press on with courage and positivity, bringing so much hope and opportunity to the people in your choirs, audiences, and patrons.

If you figured out a new technology, if you tried a new way to keep a concert in your season, taught choir online, outdoors with masks, or from home, sometimes with your own kids beside you, in a hybrid classroom, live-streamed worship services, or so many other iterations of covid choir, **YOU ARE A HERO**. You are appreciated! We see and recognize the value you bring in ways small and large, to individuals and communities. Remember that we are here to support you and to support each other. That is the purpose of our Arizona chapter of ACDA and we hope you feel that from us. If we keep leaning on each other, we will get through this, I know that! Thank you for your sacrifice for our profession - you really are heroes. 🏠

Musically Yours,

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



FROM THE EDITOR



Dr. Angelica Dunsavage
Antiphon Editor

Tucson Masterworks
Chorale

antiphon@azacda.org

Fellow AzACDA Members,

As we continue to navigate the ever-changing circumstances, *Antiphon* hopes that it can provide you with a sense of continuity, community, and new vision. This edition is primarily focused on repertoire: new, old, and rediscovered. Todd Wachsman's article on Arizona-native Peter Williams brings to light some pieces that have gone under-performed. Mirae Lee's article provides a wealth of information on the Korean folksong *Arirang*. New in the reviews section is "Public Domain Gems," focusing on little-known but high-quality pieces available in the public domain. This edition's review features pieces from the Renaissance and early Baroque, including some pieces that can be tackled virtually!

Along with our focus on repertoire, *Antiphon* also highlights the innovation and activity of our board and current members. Herbert Washington's, Dave Stertzbach's, and Erin Dietsche's contributions demonstrate what AzACDA members have done in the past year, and how to keep connections with volunteers.

Echoing the words of our state's president: you all are heroes! Music is essential, and no matter what form you're making music at this time, *Antiphon* is here for you. Stay safe, stay healthy, and keep making music. 🎵

Sincerely,

Dr. Angelica Dunsavage
Editor, *Antiphon*
Tucson Masterworks Chorale

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Peter Williams: Arizona's Son



Dr. Todd Wachsman

Written by Dr. Todd Wachsman

Peter Williams started composing choral music at Pima Community College in the '70s. His father was the composer David Williams, himself a prolific church composer. The younger Williams displayed the same compositional talent across multiple genres.

Williams was born in New York City, but his musical life was unquestionably lived in Arizona and Southern California. I was fortunate enough to know Peter Williams personally and I have never met a more naturally gifted musician. He played piano the way most people breathe—easily and without effort. His upbringing in a musical home instilled in him an understanding of multiple musical styles which revealed itself repeatedly in his compositions. While he had a special predilection for English choral music, he composed a significant number of works in the genres of pop, sacred, and jazz. His untimely passing in 2011 prevented him from publishing many of his works, but there are several pieces in his catalog which have been successfully published and performed. Such notable conductors as Jo-Michael Scheibe of USC's Thornton School of Music and particularly the late Frank Pooler of California State University–Long Beach have performed and praised Williams' work. As an Arizonan composer, Williams' works make an excellent addition to any program featuring composers of America's southwest.

Missa Brevis—Hal Leonard Corp., SATB + Piano, 44 pages, <https://www.halleonard.com/product/8762103/missa-brevis>

The choral educator Frank Pooler of California State–Long Beach said of Williams "Pete Williams was born to make music. One of the great joys of my years at Long Beach was to turn the reins of music-making over to Pete. His Mass (*Missa Brevis*) for choir and keyboard contains moments of unsurpassable beauty and received an overwhelming response in performance at Carnegie Hall (2000)." Written between 1970 and 1976, Williams' *Missa Brevis* is his most substantial work. It includes the Kyrie, Gloria, Sanctus, Benedictus, and Agnus Dei movements. The movements are also available

Written between 1970 and 1976, Williams' *Missa Brevis* is his most substantial work. It includes the Kyrie, Gloria, Sanctus, Benedictus, and Agnus Dei movements. The movements are also available separately and the Agnus Dei in particular makes a stunning stand-alone piece. The work explores a blending of classical sacred idioms with unexpectedly jazz-based harmonies. This synthesis produces some wholly unique and exquisite moments. The solo in the Agnus Dei (originally sung by a baritone, though Williams was open to any voice that could sing it well) depicts an excruciating sense of yearning which is answered in a reassuring echo by the choir.

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answered in a reassuring echo by the choir. Williams repeatedly sets the text in a way which celebrates the joy, pain, uncertainty, and hope of the sacred text.

One of the most unusual facets of the *Missa Brevis* is that the first four movements are unaccompanied and the piano is added only after the opening phrases of the fifth movement. Choirs may receive cue notes at the beginning of each movement if necessary, but there is a remarkable sense of homecoming if the choir can navigate the rich harmonies preceding the piano's entrance. The work is of moderate difficulty with successful performances being logged by numerous college and high school choirs. It requires a good ear, but once the sense of each phrase is understood, it becomes a delightfully straightforward sing.

O Mistress Mine—Gia Publications, Inc. Walton Music Corp, SATB, 16 pages, <https://www.giamusic.com/store/resource/o-mistress-mine-satb-print-wjms1000>

Jo-Michael Scheibe of USC said "He [Williams] was a genius of styles, and a fabulous composer, arranger, pianist". It was for these reasons that Williams' *O Mistress Mine* was the first composition Scheibe selected for his Walton choral series. The score for this piece features the innovative

harmonies for which Williams was known plus brief sections of division in every voice. This piece would fit in a Shakespeare-themed program as an imaginative setting of a familiar text.

The piece combines elements of madrigal and vocal jazz. The lilting soprano line is countered by Williams' interpretation of English "Fa la las" which slip periodically into jazz-inspired chords. The singers must have an excellent sense of timing as the rhythmic interplay between the voices is key to the success of this piece. If your singers are up for a challenge and have well-developed ears, this piece can be extremely rewarding.

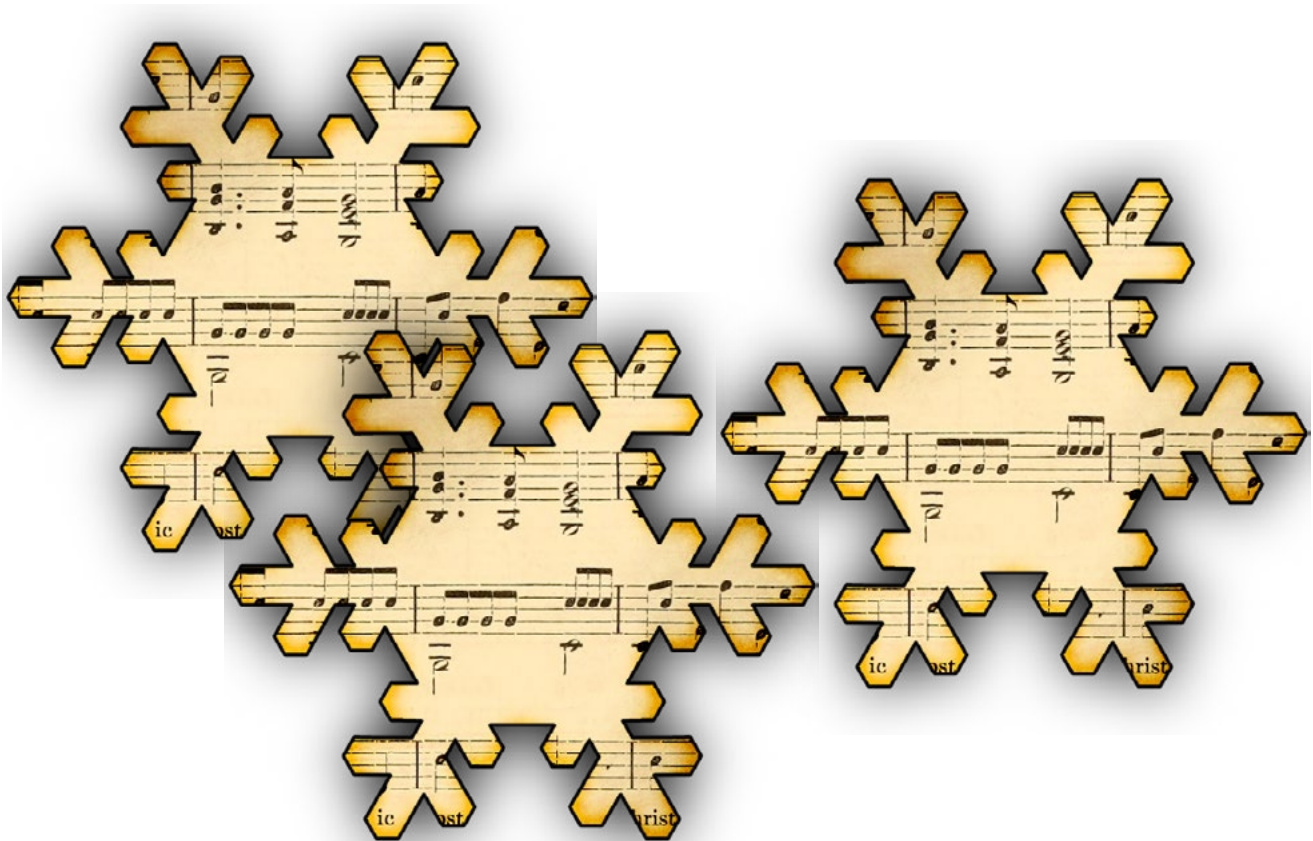
A Hymn to the Virgin—Hal Leonard Corp., SATB, 8 pages, <https://www.halleonard.com/product/8762033/hymn-to-the-virgin-a>

Williams demonstrates his mastery of mood in this reverent setting of an anonymous text from around 1300. It opens with a repeated figure in the upper three voices, letting the basses carry the melody when they enter several measures into the work. Williams conjures an atmosphere of shifting harmonic color to compliment the primary tune, evoking nuanced effects through minute changes in the voicing.

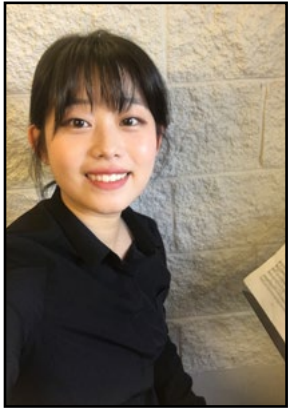
The repeated patterns in the piece make this an easy piece to learn. The only complication comes from the periodic incident of dissonance as the melody intertwines with the choral ostinato. However, if each part is introduced separately and combined only after a degree of security is attained, the work is fantastically effective. It is a good piece for church choirs or even for younger SATB ensembles working to develop a sense of independence between voices in the *choir*.

Carols of the Heart—Kensington Choralworks. KC1039, SSA + piano, 12 pages, <https://www.kensingtonchoralworks.com/catalog.html#1>

This piece for treble choir features a setting of the anonymous Medieval poem "There is No Rose", one of "Lord Jesus Once was a Child" by the English author, poet, and playwright Ronald Duncan, and "Balulalow" by the Father of the Reformation, Martin Luther. The sacred texts are accompanied by piano and set for women's voices in Williams' harmonically inventive style. The piano parts are moderately difficult and sometimes significantly independent from the voices. This is a good piece to train a choir's listening skills as the melodies are cohesive and easy to follow. The vocal lines are then contrasted by unusual harmonic support, which sharpens the choir's listening skills while simultaneously offering a richly layered performance to the audience. Williams' deft handling of harmony makes these pieces memorable. As is suggested on the Kensington Choralworks website, they make a particularly excellent addition to a program featuring other treble works such as Benjamin Britten's Ceremony of Carols. ■■■



Understanding *Arirang*, Korea's Representative Folk Song



Mirae Lee
DMA Candidate,
University of Arizona

Written by Mirae Lee, DMA Candidate, University of Arizona

Just as most people in the U.S. are familiar with *Amazing Grace*, it is no exaggeration to say that all Koreans know *Arirang*. It is one of the most well-known Korean folksongs and its text and melody demonstrate the national characteristics and sentiments of Korea. It was listed as an intangible cultural asset of UNESCO in December 2012,¹ making the song meaningful, not only in Korean history, but also throughout the world.

History and Origin

Arirang has mostly been passed down through the oral tradition, but the exact origins are unknown, in part, due to the cultural “Dark Ages” during Japanese Colonial Rule (1910-1945), where many traditional Korean artifacts and music were destroyed². However, one of the most frequently mentioned origin stories is a myth related to the Silla Dynasty (B.C. 57 to 935). The myth describes Ar-Yeong(알령), Park-Hyeok-Geo-Se’s Queen (B.C. 57 to A.D. 4). She supported Park-Hyeok-Geo-Se’s people and encouraged both agriculture and silkworm farming. Ar-Yeong earned the people’s love and praise, and legend has it that the people wrote a song in her honor. Over time, the song of praise was changed from Ar-Yeong to *Arirang* as it was passed down orally³.

Meaning of Gyeonggi/Seoul *Arirang*’s Text

The territory of modern-day South Korea is divided into eight administrative bodies, each region has its own distinctive dialect, culture, and way of life. Similarly, *Arirang* has unique melodies and texts depending on the regions. Gyeonggi-do is an aggregate of cities surrounding the capital, and Seoul is the capital city of South Korea⁴. Gyeonggi/Seoul *Arirang* is considered the most representative style of *Arirang* and the most commonly known among Koreans. Because it has been arranged for a variety of ensembles (vocal and instrumental), and is included in elementary school music textbooks, elementary school students learn the song, furthering its popularity within Korea⁵. Traditionally the sound and character of the folksong is soft and lyrical. The song is in *Semachi Jangdan*⁶ (Jangdan means rhythm in Korean traditional music), which is a Korean traditional rhythm often used in Gyeonggi folksongs, usually with a fast tempo and 9/8 time signature. The scales used in traditional music include sol, la, do, re mi or (or an inversion starting on la and ending on sol).⁷

Arirang

5 A ri rang - A ri rang - A ra - ri - yo

9 A ri rang - go gae ro neom - eo gan da

13 na reul beo ri go ga si nim - eun

sip ri do - mot - ga - seo bal - byeong nan da

Example 1: Gyeonggi/ Seoul *Arirang*⁸

Text written in Korean:	Translation in English ⁹ :
아리랑 아리랑 아라리요	Arirang Arirang Arariyo
아리랑 고개로 넘어간다.	I am walking over the Arirang Hill.
나를 버리고 가시는 남은	He who leaves me, with me behind
십리도 못 가서 발병난다.	Will have trouble with his feet in not far distance.

The text consists of four lines and each line has ten syllables. The first line “Arirang, Arirang, Arariyo,” which has no specific meaning, is a refrain. The word *Arirang* is repeated in the two lines, creating a rhyme. The pronunciation of *Arirang* emphasizes vowels rather than consonants and it arouses both feelings of the word’s flow and the beauty and pleasure of the language.

Some scholars assume that the meaning of *Ari* in Korean is “beautiful” and *Rang* is “you,” archaic words used during the Joseon Dynasty (1392-1897).¹⁰ The second possible meaning of *Ari* is [terribly] “missed.” In modern Korean, the verb *Arida*(아리다) is an expression of feeling lovesick and or physical pain. In the lyric, *Arida* is poetically expressed as “terribly missed.” The verb *Arida* was transformed into an abbreviated *Ari*. So, when you retain the meaning of *rang* as you, *Arirang*, a compound word, means “terribly long for my dear.”

Let’s take a closer look at the second line. Arirang Hill is not a specific place. Also, the literal interpretation of the poem does not describe who is crossing the hill, but the poetic narrator is presumed to be a woman watching her lover leave. So, “walking over the Arirang Hill,” means, “my love, who I terribly miss, leaves me.” Additionally, one can reasonably conclude that the “*Arirang* Hill” represents the geography of old Korea. Geographically, Korea has many mountains and hills, making it difficult to travel between the villages. Therefore, “[he is] walking over the Arirang Hill” means a heartbreaking farewell to the speaker’s sweet and beautiful lover.

The final two lines have a more literal interpretation expressing the woman’s feelings. Rather than wishing for the happiness of someone who leaves her, she expresses both feelings of resentment as well as an expectation that he may return to her because his feet are tired from the long journey.

A Phonetic Pronunciation and IPA Guide to Gyeonggi *Arirang*¹¹

Line 1	아리랑 아리랑 아라리요
Phonetic Pronunciation	Ah ree rahng Ah ree rahng Ah rah ree yoh
IPA	[a ri ran̩ a ri-ran̩ a-ra-ri-jo]
Line 2	아리랑 고개로 넘어간다
Phonetic Pronunciation	Ah ree rahng Go gae roh Naw mah gahn dah
IPA	[a-ri-ran̩ go-gɛ-ro n̩ɔ-mɔ-gan-da]
Line 3	나를 버리고 가시는 남은
Phonetic Pronunciation	Nah ruhl Baw ree go Gah shee nen nee mun
IPA	[na-r̥ʉl bə-ri-go ga-] i-n̩ʉ n̩ ni-m̩ʉ n̩]
Line 4	십리도 못 가서 발병난다
Phonetic Pronunciation	Sheem nee doh Mot gah saw Bahl byawng nahn dah
IPA	[sim-ni-do mot-ga-sə bal-bjɔŋ nan-da]

^{*}[t] is dentalized as used in Spanish.

Recommended Arrangements

Jong Chan Oh’s *Arirang*¹² is an arrangement for unaccompanied mixed choir (SSAATTBB). This arrangement uses the tune of Gyeonggi *Arirang*. The composer, Jong Chan Oh, has largely retained the original melody but alters the harmony in places. Every time the melody is repeated, the arranger provides a different harmonic background giving the piece ample harmonic interest. The piece is relatively short, so even with the divisi, the piece won’t require a lot of rehearsal time to prepare.

Hyo Won Woo’s *Arirang*¹³ is another notable arrangement. It is for SATB choir, piano, and the Buk,¹⁴ a traditional Korean percussion instrument. If you don’t have access to a Buk, standard timpani can be used instead. In this arrangement, Hyo Won Woo combined two types of *Arirang*, Gyeonggi and Jindo. The arrangement has two sections and provides a clear

musical contrast between the two sections. You and your singers can enjoy both lyrical melodies and rhythmic excitement with this arrangement.

Conclusion

If you are considering the theme of your concert program as cultural diversity, it is worth choosing *Arirang* as it contains important central Korean sentiments and is considered a representative folksong in Korea. There are several advantages to knowing *Arirang's* tune. If you learn the tunes and lyrics in advance, you will have a wide range of repertoire options as there are already many arrangements in different styles besides the two previously introduced works. You will have a smart rehearsal strategy, because *Arirang's* melody is relatively short, easy to sing and memorize, and the lyrics are not difficult to pronounce. ≡

¹ "Arirang, lyrical folk song in the Republic of Korea," United Nations Educational, Scientific and Cultural Organization Intangible Cultural Heritage, accessed December 1, 2020, <https://ich.unesco.org/en/RL/arirang-lyrical-folk-song-in-the-republic-of-korea-00445>.

² Hyunjin Park, "Korean Arirang: History, Genres, and Adaptations in Edward Niedermaier's" (DMA diss., Arizona States University, 2011), 15.

³ 강산 김, "Study On the Origin of Etymology Arirang," 강원민속학 29 (2015 December): 249-87, <http://www.dbpia.co.kr/Journal/articleDetail?nodeId=NODE06725216>.

⁴ "Gyeonggi Province," Wikipedia, last modified October 25, 2020, https://en.wikipedia.org/wiki/Gyeonggi_Province.

⁵ 혜정 김, "2015 개정 음악교과서의 아리랑 수록 현황과 교육적 지향," 한국민요학회 56 (2019 Aug): 33-53, <https://www.dbpia.co.kr/Journal/articleDetail?nodeId=NODE09297742>. The author just referred to the sheet music inserted in the article, but it newly was written by Mirae Lee.

⁶ Wikipedia Korea, s.v. "장단," <https://ko.wikipedia.org/wiki/장단#세마치>.

⁷ "Seoul, Gyeonggi Arirang," Korea Creative Content Agency, accessed November 28, 2020, http://www.culturecontent.com/content/contentView.do?search_div=CP_THE&search_div_id=CP_THE008&cp_code=cp0435&index_id=cp04350004&content_id=cp043500040001&search_left_menu=1.

⁸ Hyesoo Yoo and Sangmi Kang, *Gyeonggi or Seoul Arirang* (n.p.: General Music Today, 2017), 18.

⁹ Keumsil Kim Yoon and Bruce Williams, *Two Lenses on the Korean Ethos: Key Cultural Concepts and Their Appearance in Cinema* (n.p.: Mcfarland, 2015), 39. It is a word-for-word translation.

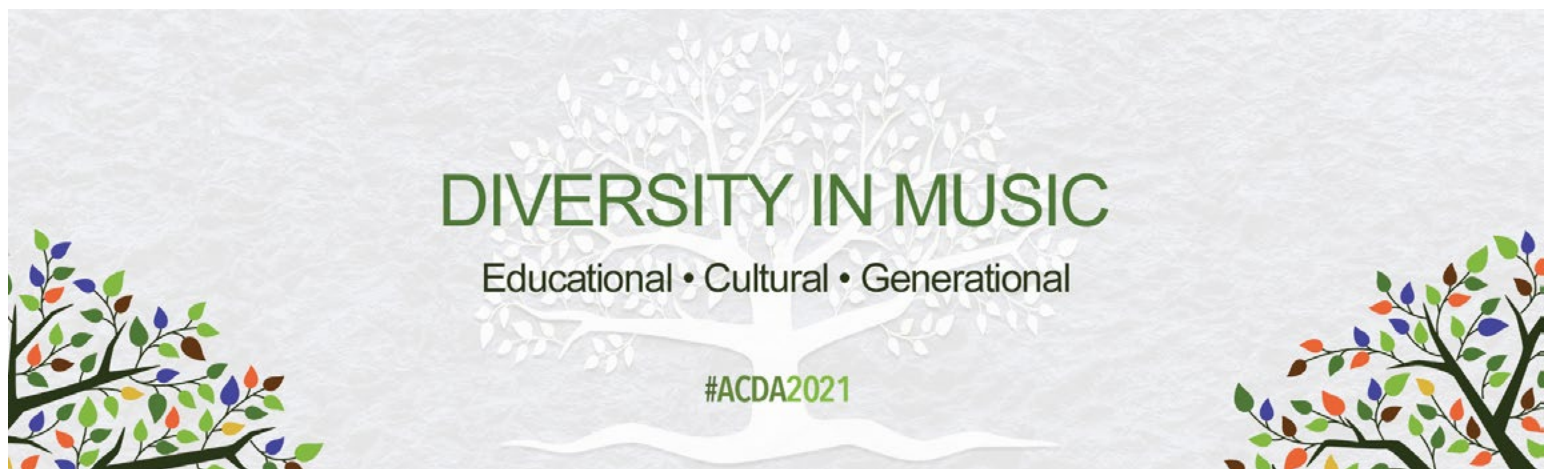
¹⁰ YoungHa Shin, letter to the editor, *Donga Seoul*, October 11, 2009, <https://www.donga.com/news/Culture/article/all/20030115/7902297/1>.

¹¹ Sooyeon Lee, "A Study of Korean Diction for Choral Conductors Using the Principles of the Korean Writing System" (DMA diss., University of Alabama, 2017), 82.

¹² You can purchase this through <https://choruscenter.co.kr/category/단행본/54/>

¹³ You can purchase this through <https://choruscenter.co.kr/category/단행본/54/>

¹⁴ "Buk (Drum)," Wikipedia, October 1, 2020, [https://en.wikipedia.org/wiki/Buk_\(drum\)](https://en.wikipedia.org/wiki/Buk_(drum)).



Working with Volunteers



Dave Stertzbach
AzACDA Repertoire
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Music in Worship
Tri-City Baptist Church,
Chandler, Arizona

Written by Dave Stertzbach

His comment took me by surprise. But as I thought about what he said, it was true, “Well, Dave, you are the expert around here on dealing with volunteers. Of all of us, you work with the most volunteers.” I had never thought about it, but in my capacity as a church musician, I am constantly working with volunteers: recruiting, training, listening, encouraging, and sometimes “repositioning” volunteers to find the place they are needed and a task which helps them feel fulfilled.

As much as we all wish that directing a choir were only about the music, we all know the ugly truth. Leading any music ensemble requires a certain amount of administration. And for those of us involved in nonprofits, that often means delegating some tasks to an army of volunteers. And even more uncomfortable for us musicians is the fact that, often, the musical success of an organization is directly determined by the behind-the-scenes volunteers. Efficient and effective administration creates the space we directors need to guide the group musically and artistically.

Ineffective leadership of volunteers leads to low retention rates and “burn out.” Often a critical mistake is made by leaders in how they recruit and treat their volunteers. Volunteers are not employees. They may do some of the same jobs, but the way a smart leader handles volunteers is different from the way an employer handles his or her employees. Here are some things I have learned in dealing with these good-willed folks who volunteer their time and skills to help our choirs. (For a more exhaustive treatment of this topic, see www.samhsa.gov/sites/default/files/volunteer_handbook.pdf This public domain document contains excellent ideas and instructions for working with volunteers.)

Before Recruiting Volunteers

- Begin the recruiting process before you need someone in that position.
Effective recruiting is an on-going leadership responsibility, not a last-minute action when there is an emergency.
- Have a thorough job description
Good job descriptions are often based on interviews from previous volunteers.
- Define the qualities that you desire in a recruit.
This can include personality traits. If you don't know what you're looking for, you'll never find it.
- Make terms of service clear
Especially length of commitment. We'd all like to assume that when someone agrees to a volunteer position, they are committing for a lifetime of service. But often folks will commit to only one project or one term initially. It's our job to make their time so rewarding that they want to continue.
- Show them their position
While most volunteers don't care about the specifics of an organizational chart, they do want to know the person to whom they are responsible.
- Develop a plan for on-going training and teaching
Volunteers probably will not want to take formal classes. But they will be interested in how they can improve in their jobs. On-going training can be as little as a once-a-month breakfast with you to talk shop.
- Make a list of potential volunteers, noting your first choices
Ask others who volunteer if they know someone who may be interested. Consider senior adults who are looking for ways to be involved in the community.

Recruiting Volunteers

- “Help wanted” ads are not as effective with volunteers
Paid positions seem to have better success recruiting this way. Posters, ads, and announcements asking for volunteers can make people think, “There must be a reason no one wants that job.”
- Questionnaires and surveys may help...
Personally, I have not found them helpful. People with not as much to offer overestimate their abilities. And people with talents and skills they haven’t tapped into yet underestimate their usefulness.
- ...but personal contact is always best
The strongest method for recruiting is always a personal invitation.
- Do not solicit help in a group setting or “in passing”
Since you are trying to communicate the importance of this position in your organization, recruitment efforts that seem spontaneous actually diminish your chances of success.
- Share your vision and goals rather than programs and facilities
Directors get excited about artistic ideas and available resources. Volunteers want to know how what they do will impact the ensemble as a whole and the individual singers.
- Be honest about the projected time commitment involved.
The goal is to give an honest view of why the organization is important and how this volunteer position will make it even better. This can be a tough balance to achieve in your pitch to a volunteer. Too much of why the organization is so awesome and you will be communicating that the volunteer is not needed. On the other hand, if you communicate panicked desperation, you can scare people away.
- Let them know why they are your current top choice.
This communicates that there is a specific job that they can do to help the organization fulfill its mission.
- Explain the plan for on-going training and teaching
Volunteers need to know that there is a support system in place.
- Do not ask for an immediate decision; set a time for their answer
The bigger the ask—the more significant the position—the more time you should give a volunteer to make an informed decision. For a one-time decoration committee, a simple e-mail is probably good. For a year-long commitment to manage finances, maybe a lunch meeting and a week to think about it is in order.

Retaining Volunteers

- Make sure they have your contact information.
Volunteers need some way of contacting you. Usually just knowing that “here is a panic button” is enough. If you are worried about e-mail clutter, you can always set up a specific e-mail address just for this purpose. You just have to be sure to check it!
- Communicate well and often.
Regular communication is motivating to volunteers. Lack of communication is one of the chief reasons volunteers become dissatisfied.
- Use their time well.
People volunteer because they want to make a difference in the world. If they don’t feel like they’re making a difference, they won’t continue to donate their time and energy. Give volunteers a sense of purpose while they’re working with you — set expectations, define goals, and make sure they have the tools and guidance they need to make the most of their time. If you want to keep your volunteers, don’t make them feel like they’re wasting their time.
- Work the plan for on-going training and teaching; modify the plan as needed
The third stage of on-going training is actually making it happen. Start by implementing the plan you discussed with the volunteer. Then modify as needed.
- Acknowledge suggestions, comments, ideas.
Acknowledgement is different from implementation. Acknowledgement says, “I understand what you are saying and why you think it is important.”
- Be flexible.
Your flexibility is often the difference between some help and no help.

- Reward your volunteers.
 - o Saying thank you is cheap and easy. And effective!
 - o Sharing stories and testimonies of how your organization has impacted the community and individuals
 - o Annual events: receptions, luncheons, dinners, award ceremonies
 - o Media coverage—arrange a TV or newspaper interview. Even letters to the editor can highlight your volunteers (and your organization)
 - o Public recognition at concerts and events
 - o Personalized certificate or plaque
 - o Gift certificates (movie tickets, seated massage, manicure)
 - o Bling (T-shirts, mugs, pens, keychains, etc.)

And, finally, maintain a positive attitude toward your volunteers. It is easy to become cranky and critical when volunteers do not fulfill our expectations. As leaders, we need to remind ourselves that most people are good-willed folks who want to help. If the volunteer is not working out, don't rush to "fire" them. Take some time to assess the situation to determine if the problem could be communication or position.

1. Communication—*There can be problems in communication going either direction. These are easily fixed.*
2. Position—*Sometimes a volunteer is happy on the bus, but they are not in the right seat on the bus. That is, they support your mission and goals (where the bus is headed), but they need a different job (seat on the bus).*

In the event that there is no other alternative than to replace the volunteer, be as direct and honest as you are kind and gracious. Try your best to leave the relationship in a place where you could work together again, if necessary.

While financial donors get lots of love in the nonprofit industry, it's important to remember that volunteers are donors, too. People who donate little bits of their lives to charities are treasures! Finding great volunteers is a lot of work, and when great volunteers are found, they should be deeply appreciated. ■■■



ACDA 2020 Western Division Conference Wrap-up



Written by Herbert Washington

As we consider 2020, many of us just want to move forward and not remember the challenging year we all faced as choral professionals. However, that would result in not acknowledging the highlights of the year. Let's transport ourselves back to a beautiful event in March where synchronous singing was expected, facial expressions were identifiable, and hugs were welcomed as we celebrated the gift of music and two of Arizona's finest choral programs. As a former director for Chandler Children's Chorus and now Artistic Director of the Phoenix Boys Choir who is in debt to the Orpheus Male Chorus of Phoenix for early support in our history, I am thrilled to highlight their performances.

Last year in Salt Lake City, Cantus, of the Chandler Children's Chorus (CCC) directed by Artistic Director and AzACDA president, Aimee Stewart and the Orpheus Male Chorus of Phoenix directed by Artistic Director Brook Larson, were selected out of many talented choral applicants to perform at the Western Division Conference of the American Choral Directors Association (ACDA). This unique honor occurred at an event which covers five Western states; attendees included choral educators and artistic leaders from the region.

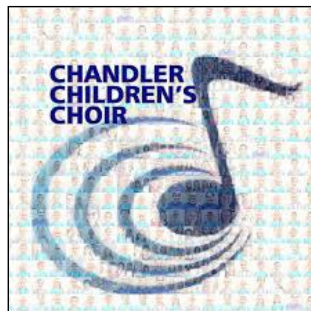
Prior to the performances I was fortunate to view a small portion of the process leading up to CCC's success. Aimee Stewart is a powerhouse Arizona music educator. She is always focused on dedication, commitment, family, and execution for her choristers; this was their first ACDA invitation as a featured ensemble in their 12-year history. Cantus, the top youth ensemble of CCC, truly understood the honor bestowed upon them and exceeded the call with enthusiasm.

The performance by the Orpheus Male Chorus, led by talented Brook Larson, was their second at ACDA within the past 5 years. As they stood outside the church anxiously awaiting the performance, I had the pleasure of speaking with the men, ranging in age from late teens to finely aged. They were dapper, poised, and excited to deliver their performance, which was a powerful reminder for the audience, especially boys, that singing is a life-long experience.

Inside the Cathedral of the Madeleine, the sharing of music by the featured choirs in the Western Region including two of our very own Arizona-based community choirs, was sonorous and rich. I, along with several Arizona colleagues and families, witnessed a deeply connected, cohesive, precise, and uplifting performance by both ensembles. The end of each innovative program stirred a thunderous applause and standing ovation by the audience and included the presentation of an ACDA recognition plaque.

On behalf of AzACDA we want to congratulate Brook Larson, Artistic Director of the Orpheus Male Chorus and Aimee Stewart, Artistic Director of the Chandler Children's Choir on their extraordinary performances, and all Arizona presenters at the ACDA Western Division Conference, befittingly themed "Sing On."

These two choral programs serve as wonderful examples of the leadership and inspiration of Arizona music educators. Whether virtual, in-person, or hybrid, we can be reassured in knowing that Arizona's music teachers are resilient and will continue to focus on serving our students and community with passion and excellence, despite the worldwide pandemic. ■■■



Choral Reviews

Public Domain Gems – Renaissance and Early Baroque



Written by Dr. Angelica Dunsavage
AzACDA Antiphon Editor
Tucson Masterworks Chorale

This review series is designed to bring you lesser-known pieces both new and old to your library without breaking your budget! All pieces are available for free on public domain platforms such as CPDL, IMSLP, or free downloads from composer and editor websites. Each edition will have a different repertoire focus to provide a variety for all choirs. This series will feature works from the Renaissance and Baroque eras.

“De los álamos”

Music by Juan Vasquez (ca. 1500-1560)

Text by Anonymous

SATB unaccompanied

https://www.cpd.org/wiki/index.php/De_los_álamos
(Juan Vasquez)

Featured on the King’s Singers “Madrigal History Tour,” Vasquez’s *De los álamos* is a wonderful piece to expose your singers to Renaissance music outside of Italy, France, or England. This Spanish villancico contains everything you love about the polyphony of composers like Palestrina in a secular package. It features flowing melodic lines which depict the sway of trees in the wind. The stepwise nature of each melodic line makes it perfect for excerpting sight-reading examples or teaching the piece on solfège. Though the text changes on the second verse, the pitch content remains roughly the same, making rehearsal time more compact. The higher tessitura of bass and tenor lines make it easier for some trebles to sing tenor, and all tenors and basses to sing the lowest part. Other CPDL arrangements of this are listed as SSAT.

“Give Almes of Thy Goods”

Music by Christopher Tye (ca. 1500-1572)

Text from the Anglican Book of Common Prayer

SATB unaccompanied

[https://www.cpd.org/wiki/index.php/Give_almes_of_thy_goods_\(Christopher_Tye\)](https://www.cpd.org/wiki/index.php/Give_almes_of_thy_goods_(Christopher_Tye))

A more obscure face in Tudor choral music, Christopher Tye was the music tutor for Henry VIII’s only son Edward VI, who championed the replacement of Latin sacred works with the Anglican anthem in the 1540s. Just in time for Lent, Tye’s anthem *Give Almes of Thy Goods* is a perfect choice for throughout the Lenten season, and is appropriate for multiple denominations. Its uplifting motive, “give almes of thy goods and turn never thy face from any poor man” can easily be adapted to “any poor one” for inclusive worship. Tye’s use of imitation and ABB form compares to anthems by Tallis and Byrd, and can be sung by a quartet or full ensemble. While more authentically sung unaccompanied, organ pitch support can be used. Using a consistent tempo, this piece is also workable for a virtual performance. Consider *Give Almes* and other English anthems by Tye!

“Margot labourez les vignes”

Music by Jean de Castro (ca. 1540-1611)

Text from *La fluer de chansons à 3*, 1574

SSA/T unaccompanied

[https://www.cpd.org/wiki/index.php/Margot_labourez_les_vignes_\(Jean_de_Castro\)](https://www.cpd.org/wiki/index.php/Margot_labourez_les_vignes_(Jean_de_Castro))

The French chanson text “Margot labourez les vignes” has been set by several composers, including notable arrangements by Arcadelt and Lasso. Jean de Castro’s setting is delightful, featuring light and bouncing imitation that depicts the joy of Margot, a peasant girl in love with the king’s son. The flexible, three-part voicing makes it accessible for a treble ensembles of all ages or a mixed ensemble with developing lower octave singers, never venturing lower than a G below middle C, and can pair nicely with other French/French-Canadian folksongs such as *J’etends le Moulin*. The text is set syllabically and repeats often, making it easy to separate diction and rhythm learning from pitch.

“Miserere mei, Deus”

Music by Raffaella Aleotti (ca. 1570-1646), edited by

Christopher Shaw

Text from Psalm 57

SSATB unaccompanied (original likely with basso continuo)

<https://www.notamos.co.uk/detail.php?scoreid=147330>

Though obscured by history until recently, Raphaella Aleotti and other women composers of the Renaissance and Baroque eras are finally getting their due in performance and scholarly research. Aleotti, known for her work in the convent of Ferrara, has several beautiful choral works

including *Angelus ad pastores*, *Ego flos campi*, and *Miserere mei*. Though research is still being done on Aleotti's works, the piece is likely conceived for unaccompanied treble convent singers or with light instrumental support. The dense, overlapping polyphony creates a wash of sound that is hypnotic. The primary imitative subject, set in treble II by Shaw, is the motive from which other lines are parodied and embellished. Though Shaw's edition for mixed voices is available in the public domain, those wishing to perform this piece with their treble groups can find an SSA accompanied arrangement edited by Meredith Bowen through the CME In High Voice series.

"Io v'amo vita mia"

Music by Vittoria Aleotti (ca. 1575-1620), edited by Joel Lundqvist

Text by Annibale Pocaterra

SATB unaccompanied

[https://imslp.org/wiki/Io_v'amo_vita_mia_\(Aleotti%2C_Vittoria\)](https://imslp.org/wiki/Io_v'amo_vita_mia_(Aleotti%2C_Vittoria))

Scholarly debate occurs on the identity of Vittoria Aleotti, as to whether she is the sister of Raffaella, or if the two are the same person. While Raffaella's output is sacred, Vittoria published a collection of madrigals in 1593, which includes the piece *Io v'amo vita mia*. *Io v'amo* is highly expressive, with chromaticism, word painting, metrics shifts, and chain suspensions that rival the well-known late madrigalists. Though SATB without divisi, this piece provides a welcome challenge for choirs wishing to stretch their potential and learn about this amazing composer.

"O Amarilli, schönste Zier"

Text and Music by Johann Schein (1586-1630)

SSATB with optional basso continuo

For score, email adunsavage@gmail.com

As Bach's predecessor at Leipzig's Thomasschule, Johann Schein is known more for his sacred than secular works. His compositional output, however, has a wealth of German part-songs and madrigals that are rarely performed. *O Amarilli, schönste Zier* comes from Schein's collection of German madrigals, and tells the story of the mythological figure Amaryllis. Unlike other Amaryllis madrigals, this setting is told from Amaryllis's perspective. The piece uses dramatic pauses and suspensions to depict Amaryllis's tragic love story. Schein's setting is in ABB form, featuring pairs of high and low voices similar to Monteverdi. While the B section contains more text in a faster rhythm, the repetition ensures that you are getting the most out of your diction coaching! Its mainly syllabic and repetitive style make it accessible for high school, community, and university groups. The piece can be performed as solo features, or with a chamber ensemble. This updated edition contains in-score translations for ease of learning, and a realized optional continuo part for rehearsal and performance.

For those who wish to perform the work with continuo, a separate instrument part is available for cello or bassoon

Choral Reviews for Junior High/Middle School



Written by Mandy Lamberth

AzACDA Junior High/Middle School R & R Chair

Payne Junior High School

"Rise Up in Merry Measure"

Bobby McFerrin, arr. Kerry Marsh

KerryMarsh.com

SSA

This is an intermediate difficulty piece, perfect for introducing choirs to a jazz driven sound. Utilizes mostly long note chords in the S2ATB parts, with S1 and a soloist handling the melody. This piece is wordless utilizing "nuh, nuh" and "yeah" in some sections. The hypnotic chords and groove are really enhanced by using the vibraphone parts, and/or the warm synth patch. It would make a nice change of timbre for a performance. Lots of options for part learning are also available through kerrymarsh.com, which can make teaching the tough harmonies easier

"It Is Not Always May"

Dennis Tobenski

Musicspoke.com

SATB (limited divisi)

This work uses the magnificent poem by Henry Wadsworth Longfellow by the same title. It is an admonishment to enjoy the day and not take things for granted for time marches steadily on. The choral parts are mostly homophonic with beautiful uses of chromaticism to increase harmonic tension. The real glue that makes this piece stand out is the everflowing and expansive piano part. The performance notes even state that it can be played four-hands if needed. A good choice for a somber moment, or to highlight your pianist(s).

"Slumber On"

Christopher Harris

Musicspoke.com

SATB divisi with piano

"Slumber On", set to the words of Percy Bysshe Shelley's *"Music, When Soft Voices Die"*. Utilizing a flowing piano and lush harmonic structures, without being needlessly difficult.

The parts are at times calm and at times dramatic. A nice setting of this famous text that works well for more advanced choirs. Several effective modulations move the text forward. The work has a nice arc and symmetry with subtle beginning and ending, and more elaborate and dramatic rise to the climactic moments.

Collegiate Repertoire for Treble Ensembles



Written by Chase Moore
AzACDA Repertoire and Resources
Chair for Colleges and Universities
Eastern Arizona College

"Arise, Shine!"

Text from Isaiah 60: 1-4, 19-20

Music by Dan Forrest

SATB with divisi; piano, brass ensemble/piano/organ, or full orchestra

Hinshaw Music; HMC2163

This demanding and powerful piece will definitely showcase the musical capabilities of your ensemble. *Arise, Shine!* is a seven-minute piece opening with energetic accompaniment and triumphant unison vocal lines. The choir and accompaniment move at juxtaposing speeds creating an ethereal feeling before transitioning into a darker section performed by lower voices. A sweeping legato section is introduced in the middle of the piece followed by a fast-paced, polyphonic ending. Throughout the piece, Forrest uses unaccompanied vocal entries, a cappella sections, polychordal voicing and much more. He also uses multiple transitions in the music making it a great piece to use in teaching a transition of mood, sound, etc. in the singer. This piece is a great opener or closer to any concert.

"Pilgrim's Hymn"

Text by Michael Dennis Browne

Music by Stephen Paulus

SATB with divisi: a cappella

Paulus Publications

A choral excerpt from his opera *"The Three Hermits"*, Stephen Paulus' *Pilgrim's Hymn* is an international choral staple. Written in the style of a traditional hymn, this piece is almost completely homophonic. The demands of this piece are the use of multiple meters, intonation and enharmonic key changes. The piece begins with a soft opening before growing

to a chorus with multiple divisi and then returning back to repeat with different text. All voices are involved throughout the entirety of the piece – another characteristic of the hymn. The full and rich harmonies that Paulus uses in this piece will definitely help boost any ensemble's ability.

Psalm 23 from "Songs of Faith"

Text from *Psalm 23*

Music by Paul Basler

SATB with divisi; piano and French horn

Colla Voce Music, LLC.; 36-20118

Opening with an uplifting, slow piano and French horn introduction, *Psalm 23* is another piece that utilizes multiple transitions. The choir begins with repeated text sung in a gospel style while the piano accompaniment provides syncopated rhythm in the left hand. Basler's use of added harmonies gifts such a warm sound for the ensemble to create. The middle section begins with a driving piano accompaniment as the text moves to a new theme. Basler uses multiple meters in this section along with more accented vocal parts in comparison to the very legato beginning, Basler returns back to the beginning themes in the end of the piece. The French horn part is beautifully woven throughout the piece creating a countermelody. A wonderful opportunity to showcase student hornist. 🎺



CHORAL NEWS FROM AROUND THE STATE

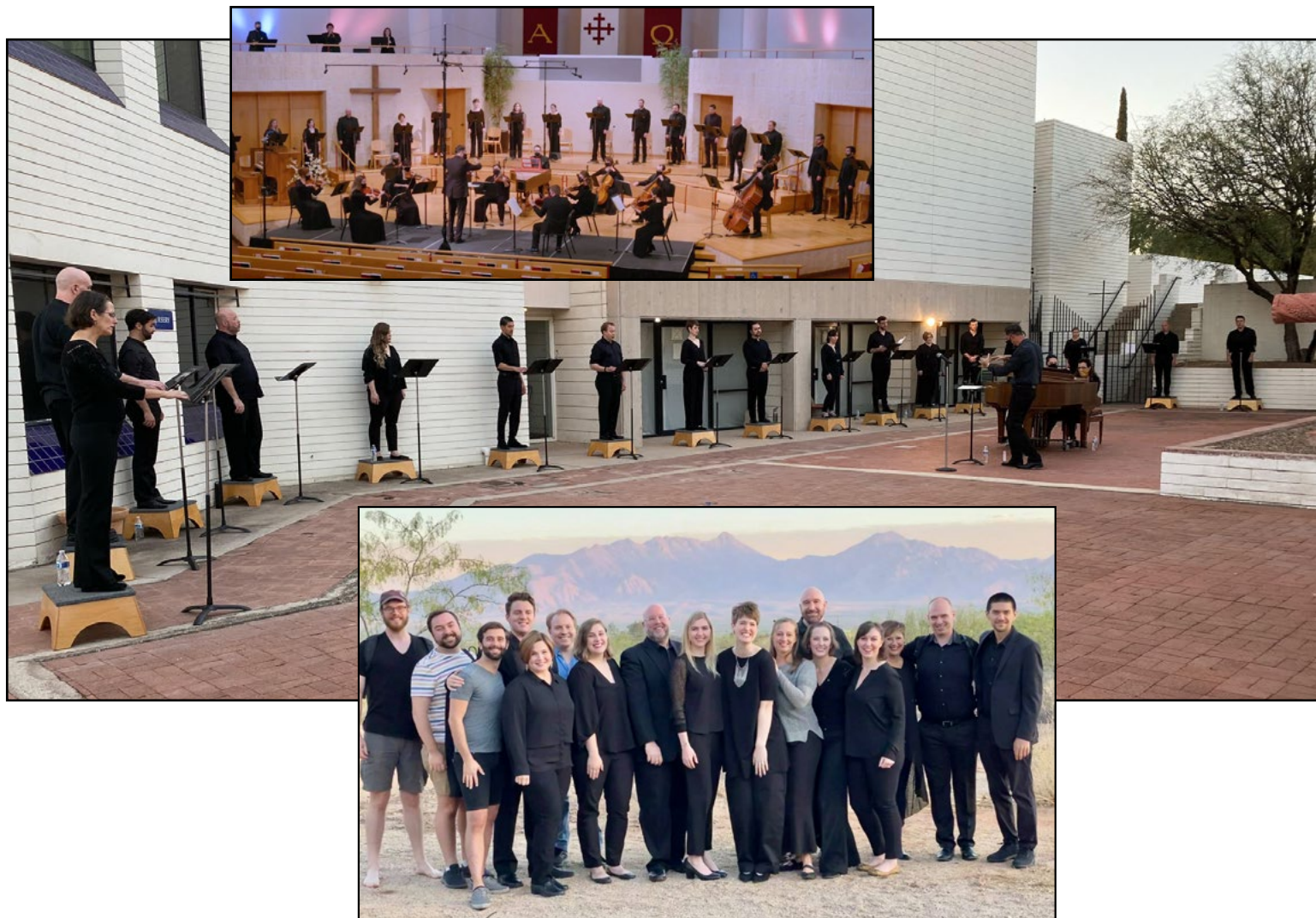
True Concord Voices & Orchestra follows the NBA's lead with "bubble" concept

Written by Erin Dietsche

Like performing arts organizations across the nation, Tucson-based [True Concord Voices & Orchestra](#) had to reconsider its 2020-21 season due to COVID-19; however, rather than cancelling or postponing its season, it moved full steam ahead with a unique, reimagined fall season. Taking its cue from the National Basketball Association, the GRAMMY-nominated ensemble was one of the first performing arts organizations in the nation to recreate the 2020 half of its season around an ambitious "bubble" concept. The programs that make up True Concord's 2020-21 season, "HER," celebrate the impact of women on the world and commemorate the centenary of the passage of women's suffrage.

In early October, 18 singers arrived in Tucson and began a five-week residency. For the first 10 days, they individually quarantined and tested multiple times to ensure they were virus-free. Twenty instrumentalists, who also followed quarantining and testing protocols, participated in various parts of the residency as well. The musicians then launched multiple weeks of rehearsals, four recorded performances and 22 live, outdoor performances to limited audiences. Live concert attendance was capped at 50, and numerous guidelines — including requiring masks for patrons, socially distanced seating and timed arrivals — kept audiences safe.

True Concord opened its season with the Brahms *Requiem*, which was inspired by the death of Brahms's mother. The October performances of the work were dedicated to the memory of lives lost in the pandemic. In November, musicians performed "Mother Earth," a program of the music of nature from around the globe. In addition to live concerts, the Brahms



Requiem and “Mother Earth” were available as online videos recorded in high-quality, multi-camera productions by the award-winning crew of Arizona PBS.

During their residency, artists also recorded two holiday programs: Handel’s treasured *Messiah* and True Concord’s beloved Christmas tradition: “Lessons & Carols by Candlelight – Mary’s Gift,” complete with music inspired by Mary, mother of the Christ child.

For a taste of something new, True Concord added two eclectic, small ensemble programs to its fall repertoire, both of which were performed live in outdoor venues. In the first concert, an 8-voice ensemble presented English madrigals, French chansons and Billy Joel’s *Lullabye*. For the second program, nine different vocalists tempted audiences with Italian madrigals of Monteverdi, Rossini’s churning reflection on being a Gondolier and two part-songs of Brahms.

Audiences were effusive in their praise for the project. “I felt so blessed to be in the presence of music, and yet still conscious of what has been lost, in so many ways,” said True Concord patron Gail Eifrig after attending a live Brahms *Requiem* performance.

Patrons Lucy and John Peck enjoyed watching the online video version of the *Requiem*. “Although it is different from attending a live performance, we all felt the beauty of the music and text was evident and the quality of the filming was very good,” they said. “True Concord’s effort to provide music for all of us and engagements for your performers is admirable.”

Participating artists also expressed appreciation for True Concord’s “bubble” project. “I cannot overstate my gratitude for the efforts of this organization to create not only meaningful and memorable musical experiences for artists and audiences, but also employment opportunities,” said soprano Chelsea Helm. “True Concord showed their true colors in this fall season ‘bubble,’ highlighting an extraordinary commitment to their community and to their artists, and their determination to shine a light through this dark time.”

Currently, True Concord is in the midst of planning its spring season, which will likely revolve around a similar “bubble” concept, including programs such as “The Trailblazers” celebrating the centenary of U.S. women’s suffrage, “Music for the Royal She,” full of pieces written for royal women and “The Goddess – *Carmina Burana*.”

ACDA National Conference

AzACDA would like to invite all of its members to the ACDA National Conference: Diversity in Music! This year’s conference will be held virtually from March 18-20. Keynote speakers include Anton Armstrong, Alice Parker, Francisco Nuñez, and Eric Whitacre, with performances by The King’s Singers, BBC Singers, and more. While you can catch the conference live, all conference content will be available on-demand with your registration to watch as you’re able. Looking for meaningful activities for your students? The ACDA Conference will also feature **A First!**: Student Leadership Academy for grades 8-12. Students will be able to participate in interest sessions and performances. Registration for up to 4 students with an adult attendee is only \$10 each! To learn more about the conference, and to register, visit <https://acda.org/conferences/>.

Tactus is back!

ACDA Western is happy to announce that its newsletter, *Tactus*, will be coming back to print and digital publication in March! AzACDA’s Angelica Dunsavage will be publishing *Tactus* as well as *Antiphon*. Anyone interested in submitting articles, reviews, or news for either publication can email Angelica at antiphon@azacda.org.

AzACDA Mourns Frank Sargent

The Arizona choral community mourns the loss of lifetime member and past president Frank Sargent on November 24, 2020. AzACDA offers condolences to the family of Choral Director giant Frank Sargent and his lifetime dedication and service to our profession in Arizona. You will be missed.



BOOK DESIGN & PRODUCTION

