The background of the cover is a complex, layered musical score. It features multiple staves with various musical notations, including notes, rests, and clefs. The color palette is dominated by warm tones of red, orange, and yellow, with a gradient that is darker at the bottom and lighter at the top. The text 'ANTIPHON' is prominently displayed in the upper center, rendered in a bold, yellow, sans-serif font with a slight 3D effect and a green shadow. The overall composition is dynamic and artistic, suggesting a rich musical theme.

ANTIPHON

The Official Publication of the Arizona Chapter
of the American Choral Directors Association

Fall 2014, Volume 18, Issue 4



Arizona ACDA Leadership

President: GREG HEBERT

Corona del Sol High School, Tempe | St. Thomas the Apostle Catholic Church, Phoenix

President-Elect: ELIZABETH SCHAUER

University of Arizona, Tucson | St. Mark's United Methodist Church, Tucson

Past President: FRANK SARGENT

Apache Wells Community Church, Apache Wells

Secretary: AIMEE STEWART

Chandler Children's Chorus, Chandler

Treasurer: JOYCE BERTILSON

Retired

Antiphon Editor: THOMAS LEREW

University of Arizona, Tucson | Green Valley Community Chorus | Christ Church United Methodist, Tucson

Cantaremos Honor Choirs Chair: JASON NEUMANN

Mountain View High School, Mesa

Hospitality Chair: SHERIE KENT

Kino Junior High School, Mesa

Membership Chair: MARY ELLEN LOOSE

Chandler-Gilbert Community College, Chandler

Website Manager: DAVID TOPPING

Phoenix Chorale, Phoenix

Arizona Repertoire & Standards Chairs

Boychoirs: ALBERT LEE

Akimel A-al Middle School, Phoenix

Children's & Community Youth Choirs: DANYA TILLER

Phoenix Girls Chorus, Phoenix

College & University Choirs: RYAN HOLDER

Northern Arizona University, Flagstaff

Community Choirs: TERRIE ASHBAUGH

Southern Arizona Women's Chorus, Tucson | Ascension Lutheran Church & School, Tucson

Ethnic & Multicultural Perspectives: JEFF HUNT

Moon Valley High School, Phoenix

Vocal Jazz: CRAIG PETERSON

Mesa Community College, Mesa

Junior High/Middle School Choirs: MELANIE OPENSHAW

Stapely Junior High School, Mesa

Male Choirs: ELLIOT LILES

Veritas Preparatory Academy, Phoenix

Music in Worship: THOMAS BOOKHOUT

The Phoenix Symphony Chorus | Scottsdale Christian Academy | Camelback Bible Church, Paradise Valley

Senior High School Choirs: MATTHEW FLORA

Campo Verde High School, Gilbert | Friendship Village, Tempe

Show Choir: KIRK DOUGLAS

Boulder Creek High School, New River

Two-Year College Choirs: KENNY MILLER

Phoenix College, Phoenix

Women's Choirs: SAMMY BRAUER

Coronado High School, Scottsdale | Pleasantview Baptist Church, Phoenix

Youth & Student Activities: JUAN HERNANDEZ

Grand Canyon University, Phoenix

THIS ISSUE



4	President's Welcome <i>Greg Hebert, President</i>
5	From the Editor <i>Thomas Lerew</i>
6	Summer Conference Review <i>Elizabeth Schauer and Greg Hebert</i>
8	Are You Connected? <i>David Topping</i>
12	Reflections on the Scope of Civilization (and an accidental tradition of World Music concerts) <i>Sarah Ross</i>
16	Church Choir Recruitment: Breaking the Stained Glass Ceiling <i>Scott Glysson</i>
20	CONDUCTOR PERSPECTIVES: An Interview with Marcela Molina <i>Thomas Lerew</i>
	CHORAL REVIEWS
21	Show Choirs— <i>Kirk Douglas</i>
22	Boychoirs— <i>Albert Lee</i>
24	Women's Choirs— <i>Sammy Brauer</i>
	WHAT'S HAPPENING IN ARIZONA CHORAL MUSIC?
26	AzACDA Choral Director of the Year Award
26	2014 Western Division Student Symposium by Alexandra Fardelos
28	AzACDA's Diamondbacks Night
29	AzACDA's Junior High/Middle School Festival
30	Chandler-Gilbert Community College Semi-Annual Fall Festival
31	UPCOMING EVENTS
	ADVERTISERS
11	Arizona State University Choral Department
19	University of Arizona Graduate Choral Program
23	Malmark Handbells – Doug Benton
31	Robert Ashbaugh



President's Welcome



*Greg Hebert
AzACDA President
Choral Director, Corona
Del Sol High School, Tempe
Music Director,
St. Thomas the Apostle
Catholic Church, Phoenix*

Welcome to another year of membership in the Arizona Chapter of the American Choral Directors Association. Please know that your board is here to serve you and to support your needs as a choral director. Do not hesitate to contact any of us, and please visit the website: www.azacda.org.

As members of this thriving and excelling organization, please take time to look into all of the events, festivals, and conferences that it offers. Below are some important dates to add to your calendar:

ACE/AzACDA High School Festival	October 28-29, 2014 First United Methodist Church, Mesa and Flowing Wells High School, Tucson
AzACDA Cantaremos Festival	November 8, 2014 Mesa Mountain View High School
AMEA State Conference	February 5-7, 2015 Mesa Convention Center
ACDA National Conference	February 25-28, 2015 Salt Lake City, Utah
AzACDA High School Choir Festival	April 28, 2015 Mesa Community College
AzACDA Jr. High School Choir Festival	May 1, 2015 Camelback Bible Church, Phoenix
AzACDA Summer Conference	July 9-11, 2015 Camelback Bible Church, Phoenix

Also, there will be another AzACDA Spring Sing of the National Anthem. Dates and times are yet to be determined.

AzACDA is pleased to welcome Thomas Lerew as our new Antiphon Editor. Tom and his wife, Kerry, made the cross-country trek from Pennsylvania in the summer of 2013. He is currently in his second year of the D.M.A. program at the University of Arizona, and brings to our state a plethora of skills and knowledge. Previously, Tom did his graduate work at Syracuse University and undergraduate degree at Houghton College, both in New York State. He has taught in public school systems in both Pennsylvania and New York.

We look forward to a wonderful volume year of Antiphon publications. I wish each of you all the best in your upcoming winter performances! ☰

Respectfully,

Greg Hebert
President, AzACDA





FROM THE EDITOR



*Thomas Lerew
Editor, Antiphon
University of Arizona
Green Valley
Community Chorus
Christ Church United
Methodist, Tucson*

Fellow AzACDA Members,

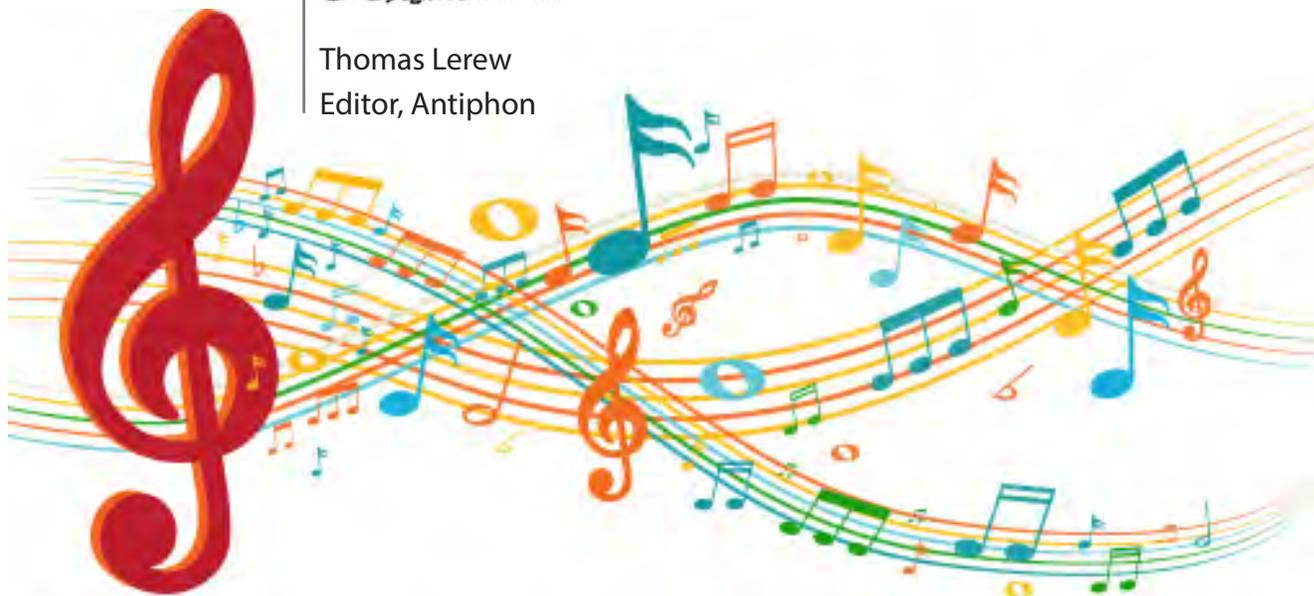
I am thrilled to be joining the AzACDA board as the editor of Antiphon and excited to continue the wonderful strides Jeremy Manternach made in developing Antiphon's style and content. I look forward to the opportunity to share it with an even wider audience throughout the state and Western Division to the benefit of our greater choral community. I also want to express my personal gratitude to Robert Ashbaugh for his continued support of Antiphon as its designer. I am eager to continue our relationship. I also want to thank Greg Hebert for the opportunity to serve and Elizabeth Schauer for her editorial assistance.

In this fall issue, we reflect on the 2014 AzACDA Summer Conference with Z. Randall Stroope, and Galen Darrough. We are fortunate to read the background behind Sarah Ross's multi-year OneWorld performance curriculum project and Scott Glysson's insights on recruiting for your church choir. AzACDA's web manager, David Topping, highlights important electronic resources for repertoire and networking with other conductors and choral organizations. This issue also debuts a new Antiphon column, Conductor Perspectives, featuring interviews of leading choral voices in our state.

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. Best wishes for the holiday performance season! 🎵

Sincerely,

Thomas Lerew
Editor, Antiphon



AzACDA Summer Conference Review



*Elizabeth Schauer
President-Elect
University of Arizona
St. Mark's United
Methodist Church, Tucson*



*Greg Hebert
AzACDA President*

Choral Friends and Colleagues:

The AzACDA board congratulates you on this year's overwhelmingly successful summer conference! Attendance increased by 35 people over the previous year, which already was a state record at 101. This clearly reflects the growing commitment, aspiration and connection of our choral community, and that is truly exciting. This year we were pleased to welcome 25 first-time attendees. They commented on how welcome you made them feel and how they look forward to returning next year.

We were extremely fortunate to have Dr. Z. Randall Stroope and Dr. Galen Darrough as our inspiring headliner clinicians, Dr. William McConnell from Presbyterian Association of Musicians for our hymn-sing, Orpheus Male Chorus as our featured ensemble, and a host of talented, engaging guest presenters from Arizona as well. In 2015, we look forward to hosting headliners Henry Leck and Joe Miller, both celebrated internationally for outstanding choral artistry and pedagogy.

We offer our profound gratitude to each and every board member for myriad contributions that resulted in a wonderful event, with excellent offerings including reading sessions, Let's Talk Shop discussions, interest sessions, exhibits, social events and performances. It's impossible to fully grasp the effort, thought, creativity and dedication that this impressive group of volunteers contributes to the benefit of all of us. Many thanks!

A big part of the success was because of your feedback from previous years, which allowed us to more specifically address your needs and desires. We again offered a comprehensive evaluation form which 69 participants completed. We were very encouraged by the tremendously positive and appreciative responses. The two biggest concerns were that there were too many appealing sessions offered simultaneously (what a great problem!) and that the dedicated spaces were frequently too small, a situation that arose due to the large number of new attendees. Mostly, we are delighted that participants felt there were relevant and valuable offerings for their respective areas at



Above: Dr. Z. Randall Stroope shares a humorous anecdote.

"Save July 9-11, 2015 for next summer's AzACDA Conference"



all times, and that they are committed to returning next year. We will continue to work to assure that the conference offerings are rich and meet the needs of all of our constituents – thanks for your help in that process, and for your dedication to choral music in Arizona. In the meantime, please reserve July 9-11, 2015 so you can again join us, and be sure to invite a friend! ☰

Sincerely,

Elizabeth Schauer
Conference Co-chair

Greg Hebert
Conference Co-chair

Top left: Thursday's opening session.

Top right: Reading workshop for Jazz and Show Chords.

Middle left: Music Mart offers a selection of choral repertoire to attendees.

Middle right: Dr. Galen Darrough leads loosening-up exercises.

Bottom: Elizabeth Schauer introduces Orpheus Male Chorus.

Conference photography by Robert Ashbaugh

Are You Connected?



David Topping
AzACDA Website
Manager
Phoenix Chorale, Phoenix

Your answer to the question is most likely “of course I’m connected!” But how connected are you, and to what? Can you make time for more connectivity, and why should you consider spending more of your precious time online? Let’s explore some of the potentially useful online connections for the choral director and do a little cost-benefit analysis of spending some of your valuable time on them.

Our first stop is ChoralNet.org, a website that grew out of the desire of choral directors from around the world to communicate with one another more efficiently about repertoire, workshops, jobs, professional challenges, and much more. It was the first online network for choral directors, built by choral directors, and it was “born” at the 1993 National ACDA Conference in San Antonio. It is owned and operated by ACDA, and yet available for free to members and non-members alike.

Before ChoralNet, the primary modes of communication in our profession were between individuals, via telephone or postal mail, reading journal articles, or attending conferences, all still valid today (with emails replacing postal mail).

The only cost for using ChoralNet would be your time, but you’ll find that the value of colleagues helping one another with answers to many of the challenges we have all faced at one time or another is well worth the investment of browsing the forums, the communities, and the resources found there. If you’ve not yet done so, create a free login, as that will enable you to participate more fully by posting questions, comments, or replies and receive notifications via email. The “ChoralBlog” articles are often very useful, and the “ChoralBuzz” and ACDA News posted there also make regular visits worthwhile.



The mission of the American Choral Directors Association is to inspire excellence in choral music through education, performance, composition, and advocacy.

[Learn More](#)



Our next stop is ACDA.org, the official website of our national organization. Full access requires an active membership in ACDA, but the site offers valuable extras, such as ACDA Radio, which features online streams from the Naxos catalog of recordings and "Going Beyond Words," a weekly choral radio show. The site features access to multiple publications of ACDA, including digital archives of every Choral Journal ever published. There's much more of value at ACDA.org (such as the many repertoire lists and the new Career Center).

ACDA has an active channel on YouTube (<https://www.youtube.com/user/NationalACDA>), and it's almost a certainty that most Antiphon readers have spent both recreational and professional time watching performances of vocal ensembles from around the world. While the legalities of uploading performances of your choir singing copyrighted music are still a bit unclear, there's no harm in searching out and watching (or just listening to) examples of wonderful choral repertoire performed by both amateur and professional groups, and your singers can often benefit from doing likewise. Similarly, commercial recordings of a growing number of choral works can be found on services like Spotify, although purchasing either individual pieces or albums on iTunes or Amazon.com is still a better way to support the artists.

Two more online choral repertoire resources are the Musica choral music database (www.musicanet.org) and the Choral Public Domain Library (CPDL – www.cpd.org). Musica has detailed information about over 160,000 scores, and in some cases, also offers additional resources, such as recordings of the works, but also recordings of native speakers pronouncing non-English texts, and translations, all quite valuable in music selection and preparation. As you're no doubt aware, the CPDL offers freely downloadable scores of music in the public domain (over 18,000 works at present), and although you must print your own scores (unless you download and use them on an iPad), and the scores sometimes have errors, the price is certainly right. Both of these resources also accept donations; so if you find them useful, consider supporting them as well.



Let's now consider the value of a choir director's involvement in social media, such as Facebook, Twitter, Pinterest, and others. Active engagement in social media (especially Facebook) can be quite time-consuming, but there are potential benefits to spending at least a little time with this type of networking. For example, many choral ensembles have pages on Facebook, and virtual "events" (usually concerts, but other events, such as fund drives are common) are created for which invitations may be shared by those involved with the ensemble, or their friends, or friends of their friends. A successful online campaign that results in increased audiences and exposure of your choral programs would probably be reason enough to experiment with the many free services offered through social media. On a personal level, you might also find that some of your friends and professional colleagues prefer communicating through Facebook messages, and contracting for many musical gigs is now done that way.

Most of the local and national choral organizations also have Facebook pages and/or groups, and you'll find that important news, reminders, and other types of communications get posted regularly, but due to the way Facebook prioritizes what it shows you in your News Feed, you might easily miss the posts, so it's a good idea to drop by those pages once a week. National ACDA has a pretty active group on Facebook (named "American Choral Directors Association"), and some people use that group as a place to post requests for information. It's not as organized as the forums at ChoralNet.org, but you might find it to be convenient as an alternative.

You can reach David Topping on Twitter @aztopdavid or through the contact form at azacda.org/contact. ☰

This ad space could be yours.

The Antiphon is the official publication of the Arizona Chapter of ACDA (AzACDA). It is published three times a year (fall, winter, and spring) to communicate with AzACDA members and to heighten interest in joining AzACDA by non-members; to promote workshops, festivals, and other programs of AzACDA; to present educational articles for members and non-members; and to create a sense of community among choral directors and interested others across Arizona.

Items for publication or advertisements can be submitted to the Editor at the address below. Advertising rates per issue are as follows:

Full page (7 ½ x 10)	\$130
2/3 page (5 x 10)	\$110
1/2 page (7 ½ x 5 or 5 x 7 ½)	\$ 90
1/3 page (2 ½ x 10 or 5 x 5)	\$ 70
1/6 page (2 ½ x 5 or 5 x 2 ½)	\$ 50

(Advertisements should be prepared as PDF Press-ready, no less than 150dpi.)

Deadline for advertising and for items for publication in the next issue is January 1.

Send to: Thomas Lerew, antiphon@azacda.org.



arizona state university

school of music

The **Arizona State University School of Music** in the **Herberger Institute for Design and the Arts**, a comprehensive music school, offers undergraduate, master's and doctoral degrees. U.S. News & World Report **ranks ASU among the nation's top music schools**. The choral program **welcomes students of all majors to participate** in first-class ensembles. Choirs, renowned voice faculty and an outstanding opera/musical theater program combine to create **the perfect place for students to embrace their musical passion**.

ensembles

- Barrett Choir
- Chamber Singers
- Choral Union
- Concert Choir
- Men's Chorus
- Women's Chorus

choral faculty

- David Schildkret, *director of choral activities*
- Bartlett Evans

voice faculty

- David Britton
- Carole FitzPatrick
- Gordon Hawkins
- Anne Elgar Kopta
- Judy May, *voice area coordinator*

lyric opera theatre faculty

- Dale Dreyfoos, *director of Lyric Opera Theatre*
- Robert Mills
- William Reber
- Toby Yatso



Reflections on the Scope of Civilization

(and an accidental tradition of World Music concerts)

by Sarah Ross

Former AzACDA R&S Chair for Ethnic & Multicultural Perspectives
Marana High School, Tucson

NAfME Core Music Enduring Understanding:

Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

During my first year of teaching, I started planning my final concert and thought, “What do I do now? Well, I like *Shenandoah*... how about American folk music?” And with that first tiny step, I stumbled into a treasured tradition that has defined my students and our program over the last eight years.

Multicultural and world music has always been a passion of mine, and I couldn’t ask for a more exciting, enriching, or rewarding way to share it with my students and our community.

I’m a big believer that structure brings freedom and one way I’ve tried to add structure to our program is to schedule annual themed concerts. In my second year, I looked for a way to traditional-ize my May concert and decided to focus on

another region. I was a little nervous to venture far into the frontier of language and style, so the British Isles it was. A mostly English concert with mostly familiar works, and with two regions under my belt, I was hooked. I developed an eight-year format covering the entire world in seven regions and a global celebration, and have been lucky enough to see it through to this year, the final in the cycle. Multicultural and world music has always been a passion of mine, and I couldn’t ask for a more exciting, enriching, or rewarding way to share it with my students and our community.

I thought I’d share a quick synopsis of our OneWorld Music series, what we’ve done, and what I’ve learned along the way.

America

My first concert was by no means my most robust. We were able to feature some fiddlers from our orchestra program and read poetry by famous American authors between sets. A favorite element to add to an Americana program is Sacred Harp or Shape Note singing. We showed a small clip from the wonderful documentary, “Awake, My Soul: The Story of the Sacred Harp” by Matt and Erica Hinton, at the concert to educate the audience, then did a set in the traditional set-up with a different student leading each number. For my next American concert, I’m hoping to make connections with our close-by Native American tribe, the Tohono O’odham Nation, to feature some traditional singers/musicians/dancers from our local community.

Genres, Collaborations, & Ideas

- Patriotic & Veterans
- American folk
- Spiritual/Gospel
- Native American
- Shape Note/Sacred Heart
- Jazz
- Bluegrass (fiddles, banjos, etc)
- Connect with US History classes

British Isles & Canada

For the first time in the region, this concert was not particularly difficult to program. I featured mostly folksongs in English, but also included Gaelic (Michael McGlynn) and Welsh. I decided that no British program would be complete without the Beatles, so my students had a lesson in a cappella arranging and produced a lovely rendition of “Blackbird.” For my next attempt, I’m going to feature more works from Canada, both English and French, and focus on the major composers of the western classical canon who hail from the British Isles.

Genres, Collaborations, & Ideas

- Gaelic
- Welsh
- English folk
- Major British composers (Renaissance to 20th Century)
- Canadian folk songs (English & French)
- Beatles & contemporary

Central & South America

The Central & South America Region was my first venture into an entire concert of music in foreign language. It proved easy for my students to accept, but a more difficult for my parents and audience. We spent a great deal of time and energy on explanations, translations, and building connections for our listeners. Fortunately, the majority of the pieces were in Spanish, the most relatable non-English language in our part of the country. A real gem was the earthsongs publication “Balía de Sehu” for my beginning mixed ensemble. This Caribbean piece is easy to learn, sounds really rich and wonderful, and can be combined with movement for additional effect. I also featured the Latin Jazz standard, Mas Que Nada, as a bridge between genres and a nice change of pace.

Genres, Collaborations, & Ideas

- Caribbean
- Afro-Cuban
- Spanish-language
- Portuguese
- Catholic influences
- Poetry
- Native languages
- Mariachi/Folklorico

Africa

The African genre proved one of the more difficult to program. There are many, many, many wonderful arrangements and resources for fabulous music from across the African diaspora. Most of them are in common time and most of them are in major keys with similar chord patterns. After a while, all these pieces begin to mesh together. I was so thrilled to find pieces like Kessleman’s “Mbiri Kuna Mwari” (in triple meter) and the wonderful “Horizons” by Peter Louis Van Dijk that changed the atmosphere. We were able to feature a special treat on our program – a choir of Burundi refugees performed for about 20 minutes. It was life changing. We were able to raise awareness of the plight of refugees here in Arizona and to raise money for an orphanage the choir members sponsor in their home country.

Genres, Collaborations, & Ideas

- Dance (a must for authentic performance)
- Social issues (Apartheid, war, refugees, etc)
- Afro-Cuban
- North Africa - Morocco, Mediterranean
- Call & Response
- Hymn based & mission-influenced
- Ladysmith Black Mambazo, Sweet Honey in the Rock, Paul Simon, other contemporary influences

Europe

It’s possible that many concerts are accidentally focused on Europe because they feature only famous European composers. I tried to avoid this by actively seeking out folksongs and other traditional music outside the major composers. We featured eleven languages from as many countries, especially enjoying the challenge of Russian and Slavic. My beginning choir did a set focusing on the effects of the World Wars, singing “Inscription of Hope” and “Flanders’ Fields” to commemorate the suffering of

all those involved in war. Recently there's been a major popularity jump in the traditional music of the Scandinavian cultures, such as Yoiks from Sweden. This music is becoming much more available for various levels and difficulties.

Genres, Collaborations, & Ideas

- Western Canon composers
- Folk music (Kodaly, Bartok, Italian)
- Scandinavian folk music - especially popular right now
- Political & cultural songs
- World Wars
- Connect with school language classes
- Sephardic & Ladino

Middle East & India

I started getting nervous when the last two regions came on the horizon. I began with very little knowledge about music of the Middle East but walked away from the concert head over heels for some of the most beautiful and enriching music I've ever heard. I knew that no religious texts area allowed to be sung in Islam, so I searched high and low and found some very high quality secular Arabic language pieces—more and more are being published each year. About half the concert was music of Jewish/Ladino/Sephardic origin and we were able to feature some Klezmer musicians and discuss some of the highlights of that genre. We also included an Ethan Sperry raga from India—this was a huge hit with the students! A major component of Arabic culture is visual art, beautifully rendered in geometric design and architecture throughout the region. This is a wonderful opportunity to collaborate with visual art colleagues both at school and in the community.

Genres, Collaborations, & Ideas

- Israel and Jewish music
- Indian ragas
- Arab language resources
- North Africa (Egypt, Sudan)
- Sephardic & Ladino
- Visual Art collaboration

Asia, Australia, & Oceania

I put the Asian region last in the cycle because it was the most musically unfamiliar territory for me. I knew the languages would be challenging, and I had concerns about programming an entire concert using traditional Asian modalities. The set we finally settled on was nothing short of magical and changed the lives of the performers involved and those in the audience. We did lovely folk pieces from the Asian continent and used YouTube resources to (attempt to) perfect our pronunciation. I contacted the Chinese Cultural Center in Tucson and the UA Ethnomusicology department and was able to get a phenomenal Erhu player to join us on a piece and to play solo. Completely on their own, my students researched and made an incredible Chinese dragon with eyes that lit up and processed through the audience with it during a Chinese piece. The highlight of the entire night was our performance of "Pacific Song" by David Fanshawe, famed British ethnomusicologist. We sang along with a tape of the Tongan people singing their traditional songs to the sounds of the ocean waves while projecting pictures of Tongan beaches behind us. The challenge was enormous, but the benefits were innumerable.

Genres, Collaborations, & Ideas

- Asian traditional music (Pentatonic scale)
- Chinese, Japanese, Korean, Vietnamese, Taiwanese
- Indonesia & Malaysia
- Pacific Islands (Tonga, Tahiti, Fiji)
- Aboriginal
- Australia
- Sea Chanties
- New Zealand & Maori

My favorite part of this format is that I never stop learning. With each region, I am challenged to make this experience as enriching and authentic as I can. I've found resources in our community I never knew existed. I've been exposed to history, culture, geography, language, politics, and art from all over the globe. I walk away understanding this world and our small role in it a little more each time. I can't wait to start all over again!

As a final note, I asked some students to share what performing in our OneWorld series has meant to them. Their answers are a happy confirmation that I am not alone in what I've learned.

My favorite part of this format is that I never stop learning. With each region, I am challenged to make this experience as enriching and authentic as I can.

One student said, "Performing the music from different cultures helped me realize that there is so much more to life than meets the eye. Music, no matter where it originated from, is priceless, emotional and an honor to perform." And another explained, "The multicultural program put on in May has given me such an appreciation and given me the inspiration to want to learn more about the cultures that we sing about. Knowing that there is a time and place for each piece of music in the culture shows us that music is a part of life and no matter how bad life gets, music can show you the beauty even in the ugliest of situations. That is what 4 years of the multicultural program has shown me." 🎵

OneWorld Music Project Master Repertoire List:

America

Pick A Bale of Cotton	Bertaux, Betty	Boosey & Hawkes	48004011	2-part	piano	English	Multicultural - America
Down To The River To Pray	Curry, Sheldon	Daybreak Music	8743589	SAB	piano	English	Multicultural - America
Shenandoah	Althouse, Jay	Alfred Choral Designs	16250	SAB	piano	English	Multicultural - America
Simple Gifts	Leavitt, John	Warner Bros.		SAB	piano	English	Multicultural - America
Bow Down Low	Bridges, David	Hope Publishing Co.	A603	SATB	a cappella	English	Multicultural - America
Ching-A-Ring-Chaw	Copland, Aaron	Boosey & Hawkes	M051450244	SATB	piano	English	Multicultural - America
Cluck Ol' Hen	Rhodes, Phillip	earthsongs		SATB	fiddle	English	Multicultural - America
Crawdad Song	Scott, Tom	Hansen Music Co	CH178-8	SATB	piano	English	Multicultural - America
Down By The Riverside	Merrifield, Norman	Kjos Music Co.	5231	SATB	a cappella	English	Multicultural - America, Spiritual
Hark I Hear the Harps Eternal	Parker, Alice	Lawson-Gould		SATB	a cappella	English	Multicultural - America
His Voice	Fleming, L.L.	Schmitt, Hall, and McCreary Co.	8054	SATB	a cappella	English	Multicultural - America
How Can I Keep from Singing?	Walker, Gwyneth	ECS Publishing	5100	SATB	piano	English	Multicultural - America
Promised Land	Sacred Harp	CPDL		SATB	a cappella	English	Multicultural - America
Rejoice!	Ames, Jeffery	Santa Barbara Music Publishing	SBMP728	SATB	piano	English	Multicultural - America, Spiritual
Steal Away	Jennings, Joseph	Hinshaw Music, Inc	HMC1189	SATB	a cappella	English	Multicultural - America, Spiritual
Zion's Walls	Copland, Aaron	Boosey & Hawkes	48003920	SATB	piano	English	Multicultural - America
Bring Me a Little Water, Silvey	Smiley, Moira	Moira Smiley Music Pub.		SSA	a cappella	English	Multicultural - America
City Called Heaven	Poelinitz, Josephine	Colla Voce	21-20270	SSA	piano	English	Multicultural - America, Spiritual
Go Where I Send Thee!	Caldwell, Paul	earthsongs		SSA	piano	English	Multicultural - America, Spiritual
Jonah	Dilworth, Rollo	Hal Leonard	8744463	SSA	piano	English	Multicultural - America, Spiritual
Storm is Passing Over, The	Baker, Barbara	Boosey & Hawkes		SSA	piano	English	Multicultural - America, Spiritual
He's Gone Away	Bell, Leslie	Shawnee Press, Inc		SSAA	piano	English	Multicultural - America
Invitation	Moore, William	Contemporary A Cappella Pub.	8747066	SSAA	a cappella	English	Multicultural - America
No Time	Brumfield, Susan	Colla Voce Music, Inc.	21-20260	SSAA	piano	English	Multicultural - America
Under the Willow	LaBarr, Susan	Santa Barbara Music Publishing	SBMP896	SSAA	a cappella	English	Multicultural - America
Woven Together	Navrud, Nathan	Santa Barbara Music Publishing		SSATBB	piano	English	Multicultural - America
John the Revelator	Caldwell, Paul and Sean Ivory	earthsongs	8061189	SSAATTB	piano	English	Multicultural - America, Spiritual

For the complete OneWorld Music Project Master Repertoire List, [click here](#).

Church Choir Recruitment: Breaking the Stained Glass Ceiling



Scott Glysson

*Former AzACDA R&S
Chair for Boychoirs*

*Director of Choral Activities
West Liberty University,
West Liberty, WV*



St. Average United Methodist Church has a choir of typical size for a church of its membership. On its roster, there are about 40-50 volunteer singers, but illness, family events, travel schedules and other situations often snag five to ten singers on a regular Sunday. The number 30 seems to be consistent and predictable. At St. Average, congregants like to boast that they place a great emphasis on outreach and recruitment. Any time the music director is approached by prospective singers, he/she always clearly lays out the details of joining the choir, and is excited to have them join the group. Some take him up on the invitation, but most will never actually attend a rehearsal. The music director makes a concerted effort at the beginning of each year to recruit new choir members, making sure to get a notice in the bulletin and a pulpit announcement inviting people to come try out choir for the new year. Still, with every two or three gained, around the same number are lost. The number 30 is the breakthrough number. It is as if it were a ceiling that, if they could only shatter, the possibilities might be endless.

This scenario is unfortunately extremely common in our church music programs today. The beginning of the year arrives and everyone has recruitment on the mind. The things that St. Average United Methodist Church are doing are good and well intentioned. The problem is they are passive and predictable. They occur each year, at the same time, and in the same form. People begin to stop paying attention. Passive recruitment will yield the same results year after year.

The good news is if you can break the barrier, the sky really is the limit. Effective and active recruitment will and should consume a substantial part of each and every day of your professional life. There should never be one single day you show up to your office where you are not working to grow the size of your choir and the participants in your program.

Some people like to recite a phrase “it’s not the size of the choir, but the heart of the people participating.” This sounds beautiful and may have some moral truth, but you will notice that directors of programs that are actively gaining members and are full of energy in recruitment never make this statement. People are drawn to growing ministries, and repelled by shrinking ones. If you want to have a vital and energetic program, it must also appear to be vital and energetic from both a visual and aural perspective.

What are some tangible ways to be successful in recruitment? The first is every day commitment. You, the leader, must make a personal decision that bringing people into the fold of your program is a top priority. You must decide that it is not something that will simply take the form of specific events or seasons of recruitment, but something you will spend time on every single day. To some, receiving multiple invitation emails is a bit obnoxious. It almost has a telemarketer type feel to it. Remember, however, that it never hurts to ask. You do not know who might say yes. I can honestly say that I never once received a hostile response from an invitation email. I received plenty of “no” responses of course, but nobody ever got upset that I asked. Many wonderful instrumentalists and singers are looking for opportunities to play and sing. You will be surprised at how many encouraging responses you will get when you ask, even if they are “no” responses.

Once you are willing to invest the daily time and effort, the next step is to create a culture where recruitment is the rule, rather than the exception. Imagine a ministry where, without having to be instructed to do so, choir members were always seeking to bring others into the program. When prospective choir members came to rehearsal, the current members would surround them. They would never stake claims on particular seats and would seek to make new members feel completely welcome. They would help gather essential materials needed for the evening. This philosophy must be in place in order for active recruitment to take place, or your effort to bring people into the fold will resemble throwing darts at a concrete slab. Recruitment is everybody’s job, but it is your job to create the culture of recruitment.

Holding recruitment events such as bulletin inserts and Sunday morning announcements at the beginning of the year is expected and predictable, however, expected and predictable is never effective in dynamic recruitment.

The next step is all about timing. Holding recruitment events such as bulletin inserts and Sunday morning announcements at the beginning of the year is expected and predictable, however, expected and predictable is never effective in dynamic recruitment. Consider times in your church year that people will be in the seats for the first time. Rarely have I attended a church during a Christmas Eve or Easter Sunday service and received an invitation to join choir. Yet, recruiting at these times makes complete sense. Your music program is most active and most prepared during this time, so your product will presumably be of higher quality, and thus more attractive. There will be people in the seats who may rarely attend church, but may love to sing or play an instrument. Remember that many long-term church members have found their niche in the church already, and are less likely to join your ministry than someone who is brand new and has not yet committed to any other church ministries. Choose the times that you recruit carefully so that they will have the greatest impact.

Once you have mastered timing, the final step is making it easy. Always remember that the longer the time between the invitation and the action, the larger the number of people that will fall by the wayside. The more complex you make the process, the more people will reconsider. Consider creating a special insert in the bulletin that people can easily tear off and turn in if they are interested in getting more information about the program. Make sure you are very non-committal with your wording to avoid giving prospective singers the



idea that they have to give their lives away. Be certain that you acquire their email AND phone number on the sheet. It is crucial that you set aside specific time in the service for people to fill out the card if they are interested in more information. Failure to set aside specific allotted time will most likely result in people forgetting or putting off completing it.

In any recruitment situation, the most important step is the follow up. It is crucial that you follow up within two days maximum. People need to know that you are serious about reaching out to them. It is also essential that you contact them in more than one way. A great option is to send an email the day after you receive the card, and follow up with a phone call the next day. It is also best if the music director is not the one making the calls. Have volunteers from your choir make the calls and make sure they are armed with specific information to give about rehearsal times, requirements, materials, and answers to any and all questions they might receive about getting involved in your ministry.

With some hard work and effort, you can break through that recruitment barrier. It takes commitment, timing and planning, but your hard work will pay off! In our country today, nearly every major Christian denomination is faced with the problem of losing members. Through active recruitment in our music ministries, we can help be a part of the solution. ☰



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

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**
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

Graduate Choral Conducting Majors 2014 - 2015:

Jason Dungee
Anne Grimes
Benjamin Hansen
Brad Hayashi
Richard Hintze
Jooyeon Hwang
Jonathan Kim
Taeyoung Kim
Jae Ho Lee
Thomas Lerew
Douglas Leightenheimer
Luke Lusted
William Mattison
Jihoon Park
Joohyun Park
Terry Pitt-Brooke
Jessica Pierpont
Brent Rogers
Hyoungil Seo
Travis Sletta
James Stirling
Stanton Usher
Kathryn Vaitkevicius



Bruce Chamberlain, DMus

Director of Choral Activities
Assistant Director of the School of Music
520-621-9929, bbc@email.arizona.edu

Elizabeth Schauer, DMA

Associate Director of Choral Activities
520-626-8936, erschaue@email.arizona.edu



REVIEWS

Choral Reviews for Show Choirs



*Kirk Douglas
AzACDA Repertoire and Standards Chair for Show Choirs
Boulder Creek High School, New River*

Jai Ho (from *Slum Dog Millionaire*)

Arr. Mark Brymer

SATB and Piano (or Accompaniment Track)

[Hal Leonard 10083587](#)

This global motion picture masterpiece received an Academy Award for Best Original Song in 2009. Mark Brymer captures this award-winning quality in his arrangement for SATB choir. Not only does this piece cross over cultural boundaries by integrating the Hindi language with the English language, but it also tells a story in true Bollywood fashion. “Jai Ho,” which translates to “May victory be yours,” was created with instrumentation true to culture, and rhythmic passages as well as a new language that will provide a unique challenge for your choral ensemble. Although this piece provides opportunities for bright-colored costumes and movement, it also works in a concert choir setting. All vocal parts take their turn weaving from harmony to melody and there is a descant to highlight a smaller ensemble. This piece offers a wide variety of range. Sopranos sing a great majority of the song in their upper (somewhat extended) range. This piece will definitely be a favorite of both the performing ensemble and the audience, and will serve as an incredible opener or closer for a concert/set.

I Will Survive/Survivor

Arr. Mark Brymer

SSA and Piano/Bass/Drums (or Accompaniment Track)

[Hal Leonard 10310267](#)

For the ladies, this mash-up is one that combines the music of two iconic artists, and that empowers the diva to take the stage and perform! It opens with a rubato solo of “I Will Survive” and picks up with the choir backing the soloist as the bass enters and pushes the rhythm. The stack of the SSA parts is extremely tight and provides a great additional texture to the already exciting solo line and rocking accompaniment now beginning to take on “Survivor” qualities. This piece provides opportunities for soloists to improvise over the choir or during interlude dance breaks. There also are several occasions in which many singers can be featured as soloists. The song concludes with a chord that will bring the audience to their feet and leaves the ensemble feeling the energy that is necessary to forever be a “Survivor” of something they may need to overcome.

Wild Things II

Arr. Roger Emerson

TBB and Piano/Bass/Drums (or Accompaniment Track)

[Hal Leonard 10093056](#)

The men of your choir will love to perform these selections from the sixties in this 4-5 minute medley. From the Rock-n-Roll era, this medley begins with “Born to Be Wild” in which the men sing a strong unison that breaks into octaves at points to accommodate vocal ranges. During the chorus, the men are featured in a range-friendly trio of parts providing rich, powerful harmonies. The piece transitions smoothly into “Poison Ivy,” allowing the men to take on a new character from bad

boy to love-struck. The arpeggios in the accompaniment illustrate the playful qualities of “Poison Ivy” herself. The last hit in the medley features a solo on “Love Potion Number 9” with the men backing the soloist in true doo-wop fashion. The chord structure may need to be inverted to accommodate the vocal range of the group, but will not lose the intensity of the ensemble or the integrity of the piece. The men are sure to enjoy the songs of the golden era and will captivate audiences with their performance of these three monster hits!

Choral Reviews for Boychoirs



Albert Lee
AzACDA Repertoire and Standards Chair for Boychoirs
Training Choir Director of Phoenix Boys Choir
Kyrene Akimel A-al Middle School, Phoenix

Kusimama

Music by Jim Papoulis

Two Part Treble, Piano, and optional percussion (Djembe, Shaker, and Hand Percussion)

[Boosey and Hawkes \(9790051481156\)](#)

“Kusimama” is a secular piece with English and Swahili text. The title itself translates to “Standing Tall.” Like many of Jim Papoulis compositions, the text invokes a peaceful and inspiring message that both younger and older students can appreciate. The two-part arrangement is a great introduction to two-part harmonies for younger choirs. The parts contrast with each other in rhythm and text and are likable melodies that students will enjoy putting together. Teachers should not be concerned with dividing up the choir by range (soprano and alto) as both parts are nearly equal. With the addition of stomping and clapping, percussion, speaking parts, and fun rhythmic patterns, this is a great multicultural piece to have in a performance!

He Ain’t Heavy, He’s My Brother

Music by The Hollies

Arranged by Mark Hayes

Two Part Treble, Piano

[Shawnee Press \(HL35008971\)](#)

“He Ain’t Heavy, He’s My Brother” is a pop tune introduced in the 1970s by The Hollies. Just as the title would indicate, the text promotes brotherhood: despite long unknown roads coming ahead, taking care of the brother will not be a burden. The piece can be performed by any kind of ensemble but could be inspiring and uplifting particularly to a boys choir due to the nature of the text. An orchestrated version of the accompaniment is available for those interested in instrumental collaboration. For the purpose of having an intimate, slow ballad, the piano accompaniment will serve. Several other arrangements of this piece exist, but this particular arrangement by Mark Hayes fits. The setting of this melody may even evoke an emotional reaction in the audience.

How Can I Keep From Singing

Music arranged by Greg Gilpin

Three Part Mix or SSA or Two Part, Piano

[Brilee Music Publishing](#)

This is a gospel-style arrangement of the famous Quaker hymn. The setting provides a challenge to young choirs being introduced to three-part harmonies and to syncopated rhythm patterns. The musical structure of the piece is very simple as a refrain begins the piece and returns throughout the work with different sections in between. The repetitive nature of the piece allows the choir to reinforce the harmonies as that will be one of the most difficult parts. This should also allow the singers to perform with different dynamics to contrast the various sections. The work provides several solo opportunities. The conductor has the liberty to select multiple soloists or choose only one. As with many gospel settings, hand claps for students and audience members alike are appropriate and add excitement to the listening experience.

Choral Reviews for Women's Choirs



Sammy Brauer

*AzACDA Repertoire and Standards Chair for Women's Choirs
Coronado High School, Scottsdale*

Danny Boy

Words by Fred Weatherly

Arranged by Vijay Singh

SSAA Unaccompanied

[Hal Leonard 00125119](#)

While several wonderful arrangements of this folk tune already exist, I believe this setting strikes a balance of history, heritage and modern color. This setting begins simply as unison voices present the familiar melody. The bouncy, dotted rhythms suggest a modern emphasis of the text. Verse 2 steps up the intensity with a modulation from D-flat major to D major and with changing rhythmic motifs. Overall, the texture plays the lead role in the work with a unison opening that expands to two parts, mostly in 3rds, followed by a brief thin harmonic moment, leading to a full, lush and balanced line. Verse 3 continues the ebb and flow between unison, 2-part, 3-part and 4-part voicings. The arranger uses several 6/4 measures as a tool to align the rhyme scheme. The final statement, "... sleep in peace until you come to me, Danny Boy," has a hushed feel that is both reflective and pensive. This work is an excellent selection for high school, college and community treble choirs. ASCAP Composer's Award winner Vijay Singh served four years as National Repertoire and Standards Chair for Jazz Choirs in the American Choral Directors Association and is in demand as a guest conductor of All-State and Honors choirs.

Light A Candle

Words and Music by Andy Beck

SSA with Piano

[Alfred Music 00-41658](#)

If you are looking for a poignant selection for a winter concert, I suggest "Light A Candle," by Andy Beck. It is a reverent and thought-provoking work that your choir will enjoy performing. Verse one begins with optional solos, followed by the full 3-part chorus with repeated suspension-resolution patterns in the alto. The imitative second verse is supported by fuller chords in the accompaniment. The work concludes with four singers reciting spoken holiday greetings, in Hebrew, Spanish, and English: "Hanukkah Sameach," "Feliz Navidad," "Happy Kwanzaa," and "Merry Christmas." The publisher provides

a performance enhancing DVD for projecting related animated images during the performance. Andy Beck received a Bachelors' degree in Music Education from Ithaca College and a Masters' degree in Music Education from Northwest Missouri State University. Following his nine-year appointment as Vocal Music Director at Johnson City High School in New York State, he joined the editorial team of Alfred Music where he currently serves as Director of School Choral, Classroom, and Vocal Publications. This work is also available for SATB, SAB, and 2-part. ☰

DOUG BENTON, Area Representative

Arizona & Southern Nevada • www.Malmark.com



Handbells • Choirchimes® • Accessories
9041 E Shasta Dr Gold Canyon, AZ 85118
bellmaster@earthlink.com C: 602 710-5425





Thomas Lerew
Editor, Antiphon



An Interview with Marcela Molina

Editor's Note: Our conversation with Marcela Molina is the inaugural interview of a new Antiphon column entitled "Conductor Perspectives." Dr. Molina is Artistic and Executive Director of the Tucson Girls Chorus.



Dr. Marcela Molina
Artistic and Executive
Director, Tucson Girls
Chorus, Tucson

LEREW: Tell us about yourself. What brought you to Arizona?

MOLINA: I am from Bogotá, Colombia and I went to Westminster Choir College for my undergraduate degree, and while I was there a friend of mine who did his doctorate here, Matthew Mehaffey, told me about the program at the University of Arizona when I was looking at schools for my masters degree program. I started my master's degree and I just kept going and did both the masters and the doctorate.

LEREW: When you began your tenure with the Tucson Girls Chorus, what was your vision for the organization and what were some of the practical first steps you took to bring that vision to fruition?

MOLINA: When I started with the TGC, I was hired as a part time artistic director. At that point, the organization was in a time of transition. The founder previously had also been the artistic director, and I was working as a one-year interim. TGC was going through a major transition, and I had just finished my doctoral coursework. I honestly wasn't planning on staying. I thought I would take it on for a year while I wrote my dissertation. The first thing I noticed was the need for recruitment and I felt strongly that we should be pushing the level a little bit higher in terms of musicianship and artistry so, we started doing a lot of recruitment, working to get more girls singing. When I started, we had around 70 girls in the whole program now we have about 170 in our six main choirs, plus satellite programs for underserved communities and an alumnae choir, which puts us at over 200 girls now.

LEREW: What were some of the projects that you pursued initially to get the recruiting aspect going?

MOLINA: We work a lot with the schools, sending flyers, doing school visits with alumnae, and offering open houses. I have learned that you don't recruit only the girl, you recruit the parents too. So, the open houses are to give both the singer and the parents a hands-on experience of what happens when they join the organization. We started offering reading sessions for music teachers simply to connect with them and provide programming ideas. We are always trying to understand the needs of the greater community as well.

LEREW: Did you participate in children's choirs as a child? If so, how have those experiences influenced your approach to Tucson Girls Chorus?

MOLINA: You know, I actually didn't. I started my musical training when I was a teenager, participating in a choir of the young artist's program at one of the largest universities in Bogotá, Colombia. Singing in choirs definitely shaped what I do. I felt inspired and that there was something

that I was part of, and that continued when I went to Westminster Choir College. I was singing in these big halls with major conductors and major orchestras. It was just mind-blowing.

LEREW: In working with young, inexperienced singers, what are some of the foundational vocal and music-reading concepts you and your staff strive to build first?



MOLINA: The TGC staff and I have guidelines on what each singer should be learning in the various groups at different levels. We have associate conductors working with the younger girls primarily. Our youngest girls in the Bumblebee Chorus (K-1) start with simple concepts such as aurally understanding the scale and simple rhythm figures. From there, with Ladybugs (grades 2-3), Hummingbirds (grades 4-5) up through our top choirs, we just keep building skills in both the voice and music-reading. I occasionally do small visits with the younger singers so they can engage with me and keep them motivated to keep advancing through the program, but, my main focus is the Advanced Choir. The main challenge with teenage voices is breathiness, so we work on that and resonance, among other things, and try to get them understanding the physiology behind breathiness. That happens during our warm up and our rehearsals of the repertoire. When they are struggling with a passage, I try to connect it to basic concepts so they see the bigger picture and know where they are going. We also do sight-reading at the beginning of the rehearsal using solfège. In general, we always want to keep the program accessible, both musically and financially, to all of Tucson's girls.

LEREW: What are your favorite resources for discovering repertoire appropriate for the choruses of TGC?

MOLINA: Other choirs. That's my favorite resource. I look at choirs that I like. I try to challenge my girls so I try to do more complicated repertoire. My experience has told me that if the bar is higher, they will rise to it. You give them an easy piece and they just do it; but, you give them an 8-part piece, and teach it well, and they absorb it, understand it, and will do a beautiful job with it. I also try to mix it up so that they do something really simple and then something really complicated. I look to ACDA—reading sessions and their Facebook group for treble and women's voices. Just start networking with people who do the same thing you do and ask, "what are you doing?"

LEREW: Where would you like to see the Tucson Girls Chorus organization in five years?

MOLINA: Good question! I would like the satellite and engagement programs to have grown significantly. I think the key to success is collaboration, so I would like to continue and keep creating strong relationship with other organizations. I would like to expand our relationship with the university by continuing to offer internships to interested students. I would to see us hosting big festivals, even international festivals, for women's voices and commissions that contribute to the women's choral repertoire. I want TGC to continue to have a diverse community, making music accessible to everyone.

LEREW: Finally, what advice do you have for young choral conductors just starting their careers?

MOLINA: I would suggest they pursue any opportunity they can even if it isn't paid. Go out and observe classes and conduct wherever you can. Sadly, I have seen a lot young people who only go to school and perhaps are under the impression that that is enough. I'm telling you, you don't learn 100% of what you do at school. You learn in the classroom, with your students, you learn by observing and by doing it; by failing and then getting back up and trying again.

For more information on the Tucson Girls Chorus, please visit tucsongirlschorus.org. ☰

What's Happening

in Arizona Choral Music

AzACDA Choral Director of the Year Award

Antiphon and the AzACDA Board congratulate Greg Hebert on receiving the Choral Director of the Year Award given annually by the Arizona chapter of American Choral Directors Association. Mr. Hebert received multiple nominations for the award honoring an individual who has contributed in an extraordinary way to the advancement of choral music in our state. Nominators included students, parents, fellow teachers and professional colleagues who lauded Hebert for his dedication, humility, service, and artistry.

Mr. Hebert currently serves as director of choirs at Corona del Sol High School and music director at St. Thomas the Apostle Church although he has worked in numerous capacities in the state for the last 25 years, including teaching at the junior and high school level, serving on the boards of Arizona Music Educators Association and ACDA, directing church choirs, and guest directing honor choirs. His ensembles have received prestigious distinctions and invitations. His students describe him as being a great teacher, not only of music, but also of life lessons. The award was presented in July at the summer conference of the AzACDA held in Paradise Valley.



2014 Western Division Student Symposium

by Alexandra Fardelos
NAU ACDA Historian & Communications

The ACDA Western Division Student Symposium was held the weekend of October 3-4 at Northern Arizona University. Over eighty aspiring and experienced teachers from a myriad of schools enjoyed ten sessions. Attendees were delighted to welcome headliner Dr. Jo-Michael Scheibe back to NAU, where he taught for eight years. Dr. Scheibe led a conducting masterclass and a reading session, as well as his session "Effective Rehearsal Leadership." Other presenters included Dr. Elizabeth Schauer from the University of Arizona, Dr. Edith Copley from Northern Arizona University, Greg Hebert from Corona Del Sol High School in Tempe, and Kaitlin Simonson from Canarelli Middle School in Las Vegas.



Students singing during Kaitlin Simonson's presentation "A Spoonful of Sugar: Gliding Through the Positive Choral Rehearsal."

The Friday evening concert featured the NAU Harold M. Harter Memorial Handbell Choir under the direction of Mark Petty, second-year graduate choral conducting student at NAU, as well as the Canarelli Middle School



Dr. Jo-Michael Scheibe coaches University of Arizona student Thomas Alcaraz during a conducting masterclass.



Dr. Edith Copley leads a session on the Changing Boy's Voice with demonstrations by the men from Canarelli Middle School in Las Vegas, NV.



Headliner Dr. Jo-Michael Scheibe leads a reading session.



NAU Harold M. Harter Memorial Handbell Choir led by bell-master Mark Petty performs in the evening concert in NAU's Ashurst Auditorium.



Dr. Edith Copley leads NAU's Shrine of the Ages Choir in the symposium's evening concert. Symposium photos by Alexandra Fardelos and Peyton Thompson.

Mixed Choir, Corona Del Sol's "Encore" (a 9th grade women's choir), and the NAU Shrine of the Ages Concert Choir. Attendees also experimented with Harter handbells and choirchimes in Doug Benton's session "Hands-On-Handbells: How Do You Do That?" A huge success for the NAU student chapter of ACDA, this early autumn event expanded rehearsal techniques of current and future teachers. "Choral music is all about people and connection. Our choirs are the convocation of our students, and ACDA is the gathering of our music educators," says Zach Moore, President of the NAU student chapter of ACDA. The Symposium was planned and executed by the officers and committees of the student chapter. The student chapter is thankful for the contributions and support of their advisors, Dr. Edith Copley and Dr. Ryan Holder. This event would not have been possible without the assistance of AzACDA, the Western Division, and National ACDA.

AzACDA's Diamondbacks Night



September 2014 marks the 200th birthday of our national anthem, The Star-Spangled Banner. What better way to celebrate than with AzACDA's annual fall Diamondbacks Nights? This year they occurred on September 12 and 27. A total of over 1800 choristers of all ages sang for conductors Greg Hebert, AzACDA President (September 12) and Dr. Cristian Grases (originally from Venezuela) from University of Southern California on Hispanic Heritage Night (September 27). Participating choirs perform the Star-Spangled Banner before the games begin and are led by guest conductors selected by AzACDA. Performances are highlighted live on dbTV.

(Click on image on the right to watch a video of participating choirs singing the national anthem.)



AzACDA's Junior High/Middle School Choral Festival



Bart Evans introduced the choirs and clinicians.



Diamond Canyon's 7th and 8th Grade Choir was one of 31 wonderful choirs to participate in this year's festival.



Adjudicator/clinician Herbert Washington and Chair Melanie Openshaw.



Elizabeth Schauer and Joyce Bertilson welcomed the choirs and conductors, getting them registered and on their way.



Adjudicators/clinicians Ryan Holder, Sammy Brauer and Cris Evans.

The annual AzACDA Junior High/Middle School Choral Festival was held on May 2 at Camelback Bible Church in Paradise Valley with over 30 choirs participating. Choirs performed for a panel of distinguished judges and for each other, were awarded ratings, and provided with an on-stage clinic. Herbert Washington, Cris Evans, Sammy Brauer and Ryan Holder were our wonderful adjudicators and clinicians and Melanie Openshaw did an outstanding job organizing the event. The next festival will be on May 1, 2015 at Camelback Bible Church. For more information on how your choirs can participate, contact Melanie Openshaw at meopenshaw@mpsaz.org.

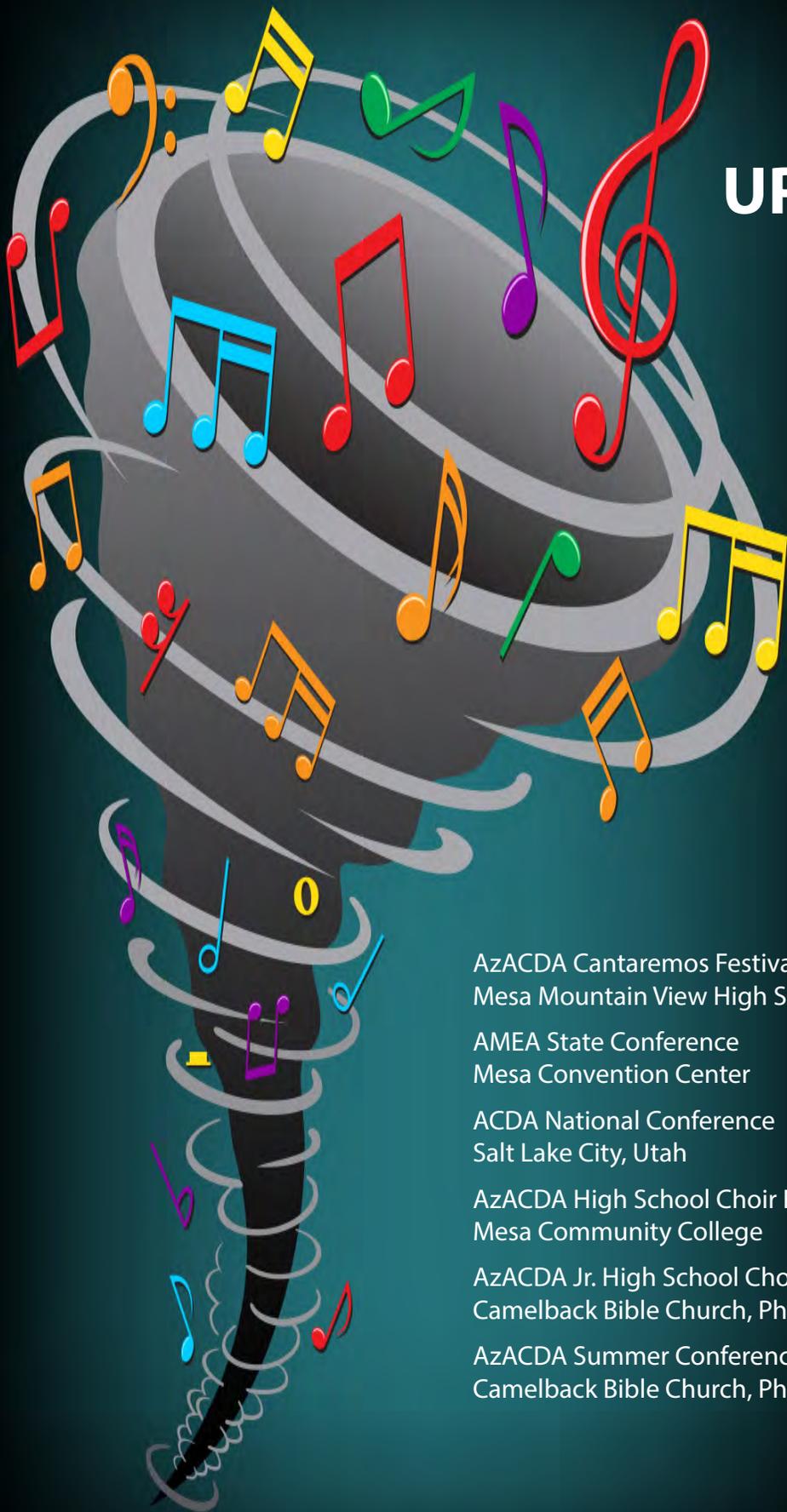
Chandler-Gilbert Community College

Semi-Annual Fall Festival



Semi-Annual Fall Festival photos by Mary Ellen Loose.

An estimated 600 students took part in Chandler-Gilbert Community College's twelfth semi-annual Fall Choral Festival hosted by Marcus Denton, head of choral activities. The event was held in the Performing Arts Center on Thursday, September 25 and Friday, September 26. Dr. Edith Copley from Northern Arizona University served as the festival guest clinician. The festivals were started twelve years ago by Dr. J. Edmund Hughes, a former member of the CGCC faculty. Chandler-Gilbert was thrilled with the tremendous support the festival received from the 21 high school choral programs that participated. ☰



UPCOMING EVENTS

AzACDA Cantaremos Festival Mesa Mountain View High School	November 8, 2014
AMEA State Conference Mesa Convention Center	February 5-7, 2015
ACDA National Conference Salt Lake City, Utah	February 25-28, 2015
AzACDA High School Choir Festival Mesa Community College	April 28, 2015
AzACDA Jr. High School Choir Festival Camelback Bible Church, Phoenix	May 1, 2015
AzACDA Summer Conference Camelback Bible Church, Phoenix	July 9-11, 2015



Robert Ashbaugh | Digital Design & Imaging

Robert Ashbaugh

Digital Design & Imaging

254 E Shore Cliff Pl, Oro Valley, AZ 85737

<http://fineartamerica.com/profiles/robert-ashbaugh.html>

rashbaugh@aol.com



237.9150⁵²⁰

Page Layout | Cover Design | Book Production | CD Covers

