

ANTIPHON

A decorative background featuring a musical staff with various notes, including a treble clef, and glowing orange and yellow light effects.

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of the AMERICAN CHORAL DIRECTORS ASSOCIATION

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Arizona ACDA Leadership

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Chandler Children's Choir

College & University Choirs: Ryan Holder
Northern Arizona University
Church of the Red Rocks, Sedona

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From the President:



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

Happy Autumn Choral Friends,

Fall is hands-down my favorite time of year. September is rife with promise and possibility, of things starting anew, of the year turning, of people gathering together again for a new season of shared music. I love the slightly cooler mornings and evenings, and as soon as the temperature drops below 60 degrees, I'm ready for my first fire. Have you ever watched a well-crafted fire start? The quick-lighting newspaper sparks the fragile kindling, that holds a lick of flame long enough to ignite the long-burning logs, which eventually turn into the roaring, mesmerizing fire that I love. When that dies down, the white-hot embers remain, and I can't look away from them, even though I know I should.

This is the imagery that comes to mind when I think of AzACDA. There are so many people in our organization with great passion for choral music and an ardent desire to share it. The spark is passed from teacher to student, from conductor to ensemble, from singer to singer, from composer to performer, from performer to audience, and we burn! Each contributes unique strengths and we create again and again a whole that is greater than the sum of its parts – in our organization and

"There are so many people in our organization with great passion for choral music and an ardent desire to share it."

in our daily music-making. Thank you for your generosity in sharing your strength, thank you for the great gift you give your students and singers and the world every day, thank

you for the countless hours you spend doing the non-music things that make the music possible. Thank you for being part of the fire and for burning with the joy of what we get to do and make. Congratulations on all of your successes big and small.

Here are just some of the things your dedication and hard work are making possible through our organization:

Membership

Arizona ACDA currently has over 400 members, including active, industry, student, retired, and life members. During the 2014 Sing Up membership drive, Arizona was 5th out of 50 states in overall growth with an increase of 29.6%, and in the top five for student growth with 59 new student members. We are in the midst of our 2015 fall membership drive and have [complimentary registrations for new members](#), referral rewards and [\\$5 new student memberships to give away](#). Please help us reach 500 members this year!

AzACDA Summer Conference

Our summer conference has grown to include more offerings, invitational performances, more Arizona presenters, an exhibit space and so much more. Attendance has shown a 60% increase in the last two years, with 160 participants in 2015. Thank you for supporting this important event, and for giving your feedback so that it continues to serve you better. In 2016 (July 18-20) we will welcome Brad Holmes and Mary Goetze as our headliner clinicians, and will move to our new home at Mesa Community College Performing Arts Center, which can accommodate our increased attendance.

Festivals

Did you know that AzACDA hosts three festivals each year? The High School State Choral Festival is in March, the Junior High/Middle School Choral Festival is in May and the Cantaremos Honor Choirs Festival for 5th-9th grade singers is in November. Already 266 students have auditioned for the three

choirs that make up this year's [Cantaremos Festival](#), an increase of 41 students over last year. How exciting to catch students at this age and foster a life-long love of our art!

Student Symposia

The student chapters at Northern Arizona University and University of Arizona have hosted the last two Western Division Student Symposia in 2014 and 2015, respectively. These events bring together students (mostly from Arizona) who create and attend a mini-conference focused on the needs of our next generation of choral educators, and also provide real-world experience for the future leaders in our profession who design and organize the event.

AzACDA Board

Twenty-three dedicated professionals said yes when asked to serve on the 2015-2017 AzACDA board. They hit the ground running at our first meeting in July, working to craft and realize visions of what our organization will be in the coming years. You already have begun to meet them through our new In the Spotlight feature. They are here for you – contact them with questions and suggestions, for advice, and for information on activities in your area. Please be sure to like our [AzACDA Facebook page](#) and opt in to our email list to receive these and other important communications.

I look forward to sharing more successes and opportunities with you in the next Antiphon. Until then, burn on! ☰

Sincerely,



Elizabeth Schauer
President, AzACDA



We hope to see you February 24-27 at the 2016 Western ACDA Division Conference in Pasadena, CA. [Register now!](#)

Introducing the 2015-2017 AzACDA Board

As AzACDA President for the 2015-2017 term, it is my great pleasure to introduce the dedicated and creative group of people who serve you in leadership positions. These volunteers meet throughout the year to plan and administer the activities of our organization, to envision new and better ways to serve the many different constituents that make up our membership, and to sustain, promote and advance the choral art in Arizona. It is an honor to work with them in these important endeavors. They are a resource for you and I encourage you to be in communication with them with questions and suggestion of how AzACDA can better serve you.



President: Elizabeth Schauer

president@azacda.org

Elizabeth Schauer is Associate Director of Choral Activities at the University of Arizona. She is active at the state, divisional, and national levels of ACDA in various leadership capacities and as a presenter and conductor. Focused on fostering the next generation of conductors, she is delighted to have current and former students serving in these roles as well.



Past President: Greg Hebert

pastpresident@azacda.org

Greg Hebert has been the Director of Choral Music at Tempe Corona Del Sol High School since 1994 and has been a strong force in choral music in the Phoenix Catholic Diocese since 1988. He received his Bachelors Degree in Music Education in 1990 and his Masters Degree in Choral Conducting in 1996, both from Arizona State University.



President-Elect: Ryan Holder

president-elect@azacda.org

Ryan Holder is currently in his ninth year as the Associate Director of Choral Studies at Northern Arizona University, where he directs the Women's Chorale, Northern Voices and High Altitude vocal jazz ensembles, teaches undergraduate and graduate conducting and choral methods, supervises choral student teachers, and serves as the adviser for the NAU student chapter of the American Choral Directors Association.



Treasurer: Joyce Bertilson

treasurer@azacda.org

After 30 years as a choral music educator, Joyce retired from classroom teaching in 2013. She currently teaches part-time as an online music instructor and develops curriculum for the Paradise Valley School District. Joyce received her bachelors and masters degrees from Northern Arizona University. She has also served in a variety of positions on the AzACDA board throughout the past 15 years.



Secretary: Sammy Brauer

secretary@azacda.org

Sammy Brauer holds a Bachelors degree in Music Education from Grand Canyon University and both Masters and Doctoral degrees from Arizona State University. Having served as a choral music educator at all levels for over twenty years, she is presently Choral and Orchestral Director at Coronado High School in Scottsdale. Her groups have performed at Carnegie Hall and Lincoln Center in New York City. Sammy is also the Music in Worship Director at Pleasant View Baptist Church. Although music is her passion, her true loves are her husband Doug, and her two beautiful daughters, Taylor and Kendall.



ANTIPHON Editor: Thomas Lerew

antiphon@azacda.org

Thomas Lerew is a doctoral student in Choral Conducting at the University of Arizona, the Interim Music Director of the Arizona Repertory Singers, and Chancel Choir Director at Christ Church United Methodist in Tucson. Previously, he taught Vocal/Choral Music in public high schools in New York and his native Pennsylvania. He holds degrees from Syracuse University and Houghton College.

**Hospitality Chair: Sherie Kent**

Sherie Kent received her Bachelors degree in Education and Masters in Music Education with a choral music emphasis from Arizona State University. She has taught in Mesa and Scottsdale school systems at the elementary and junior high level. In addition to her passion for teaching children and children's choirs, Sherie and her husband, Lloyd, love dancing and spending time with their three grandsons.

**Membership Chair: Sharon Hansen**

membership@azacda.org

Sharon Hansen is Emeritus Professor of Conducting and Choral Music at the University of Wisconsin-Milwaukee. She is founder of the Milwaukee Choral Artists professional women's vocal ensemble; author of the book Helmuth Rilling: Conductor Teacher; and recipient of the 2014 Wisconsin ACDA Outstanding Choral Director Award.

**Website Manager: David Topping**

webmanager@azacda.org

David Topping is a professional solo and choral singer, having also conducted and taught at all levels. He is a long-time member of the GRAMMY® award-winning Phoenix Chorale and helped create ChoralNet for ACDA and the world's choral community. He has choral degrees from California State University, Fullerton and Arizona State University.

**Boychoirs: Albert Lee**

boychoirs@azacda.org

Albert Lee received his Bachelors degrees in piano performance and choral music education from Northern Arizona University in 2012. Currently, Albert is the choir instructor at Kyrene Akimel A-al Middle School and the Cadet Choir director of the Phoenix Boys Choir. This will be his second year as the AzACDA R&S Chair for Boychoirs.

**Children and Youth Community Choirs: Aimee Stewart**

childrenandyouth@azacda.org

Aimee Stewart is the Founder and Artistic Director of the Chandler Children's Choir. She received her education degree from BYU. After teaching violin and voice privately, singing in solo and choral settings, and conducting choirs in Virginia, Utah, and Connecticut, she moved to Arizona in 2006, where she and her husband are happy to be raising their four children.

**College & University Choirs: Ryan Holder**

collegeanduniversity@azacda.org

(see President-Elect)

**Community Choirs: Luke Lusted**

communitychoirs@azacda.org

Luke Lusted currently serves as Pastor of Worship and Music at Camelback Bible Church in Paradise Valley, AZ. While living in Tucson, Luke was the Artistic Director of Tucson Masterworks Chorale and the Assistant Director of True Concord, where he will continue singing. Additionally, he served as Director of Music at various churches including First United Methodist Church and Ascension Lutheran Church and School. Luke holds the DMA and MM in Choral Conducting and the BME in Vocal Music Education.

**Ethnic and Multicultural Perspectives: Jason Thompson**

multicultural@azacda.org

Jason Thompson is Assistant Professor of Choral Music Education at Arizona State University where he teaches courses on sociocultural issues in music, socially engaged practice in the arts, and music in urban contexts. Thompson's research examines how culture influences mediate music instruction and how teachers develop the cultural competencies. Recent articles appear in Music Education Research and Music Educators Journal. Thompson earned degrees from Northwestern University (PhD) and the University of North Carolina at Greensboro (MM, BM).

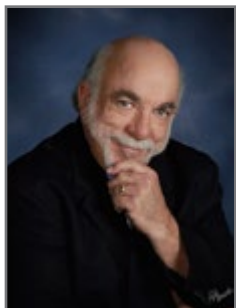
**Junior High/Middle School Choirs: Melanie Openshaw**

juniorhighschool@azacda.org

Melanie Openshaw graduated from Northern Arizona University with a Bachelors degree in Music Education with a Choral Music emphasis. In her sixth year of teaching, she currently teaches at Stapley Junior High in Mesa. This is her third year as the AzACDA R&S Chair for Junior High/Middle School Choirs.

**Male Choirs: Michael Frongillo**malechoirs@azacda.org

After graduating from The University of Arizona with his Bachelor of Music in Music Education, Michael Frongillo returned to his hometown of Phoenix to teach private voice. He is currently the Choir Director at Apollo High School, and is an active and enthusiastic member in the Phoenix choral community.

**Music in Worship: Doug Benton**worship@azacda.org

Doug Benton been a professional church musician in central Phoenix for over 50 years. He has served on various boards of the Handbell Guild and the American Guild of Organists and is a published composer/arranger of music for brass, choir, handbells, orchestra and organ.

**Senior High School Choirs: Joseph Johnston**seniorhighschool@azacda.org

Joseph Johnston is currently the choral conductor and department chair at Red Mountain High School. He is also adjunct faculty at Mesa Community College and an Arizona Choral Educator's Past-President. He has conducted several choral festivals including the Northeast Regional Choir, Arizona Jr. High All-State, and Arizona Ambassadors of Music.

**Show Choirs: Jordan Keith**showchoirs@azacda.org

Jordan Keith holds a Bachelors degree from Brigham Young University and is nearing completion of a Masters degree in Music Education through the University of Florida. Having taught at the junior and senior high school levels in Higley and Safford, Jordan's show choirs have received consistent superior ratings at festivals throughout Arizona and California. Jordan and his wife, Ariana, have four children: Jaxon, Kodee, Gemma, and Lottie.

**Two-Year College Choirs: Adam Stich**twoyearcollege@azacda.org

Adam Stich is in his fifth year as Director of Choral Music at Scottsdale Community College. At SCC, he conducts the Concert Choir and Jazz Vocal Ensemble and teaches classes in music theory, aural perception, and conducting. He also serves as a faculty advisor and is on the faculty senate.

**Vocal Jazz: Richard Hintze**vocaljazz@azacda.org

Over the course of 40 years, Richard Hintze has taught in K-12, college, church, and community programs. Currently conductor of the professional choir, AwenRising, he will complete his DMA in 2015 at the University of Arizona. Hintze has previously served as president of both AzACDA and ChoDA (Choral Directors of Arizona) and holds a lifetime membership in ACDA.

**Women's Choirs: Marcela Molina**womenschoirs@azacda.org

Born in Bogotá, Colombia, Marcela Molina holds degrees in Choral Conducting and Theory and Composition from the University of Arizona and Westminster Choir College, respectively. Marcela has served as the Artistic Director of the Tucson Girls Chorus since 2006 and has grown the organization significantly in both program and outreach.

**Youth and Student Activities: Kenny Miller**youthandstudent@azacda.org

Kenny Miller is the Coordinator of Voice Studies and Director of Choral Activities at Phoenix College. He is a tenor and assistant conductor of the Grammy Award-winning Phoenix Chorale, with whom he recorded the highly acclaimed album Northern Lights (Chandos, 2012) and Rachmaninoff All-Night Vigil (Chandos, 2015). Additionally, Kenny is Co-Founder and Executive Director of HELIOS: A Modern Renaissance, which is a seven-member ensemble whose mission is to illuminate early music with modern insight.

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

Sing Up, Choral Conductors!



Sharon A. Hansen
AzACDA Membership Chair
membership@azacda.org

Choral conducting can be an extremely lonely job. “What,” you say, “How can this be? When a conductor is surrounded by people all day long, how can choral conducting be a lonely profession?”

Think for a moment about the average schoolteacher. She is a part of a team of teachers whose subject matter is shared. There are grade-level teachers, math teachers, science teachers, literature teachers, language teachers. There are junior varsity and varsity coaches in all sports. Up and down the grade levels, there are peer educators whose subject matter looks very much the same. A mutual curricula lends a system of fellowship—a structure of belonging—to teachers, whether they teach elementary, middle school, high school, or college-age students.

Now compare this scenario to that of the average choral conductor. If a school district is fortunate, there is one choral musician in the high school. Perhaps that same high school conductor also travels to the middle and/or elementary school. *“ACDA provides a lifelong community to the profession.” Tim Sharp, ACDA Executive Director* Particularly in rural or smaller school districts, when a choral conductor tries to find someone who “looks like him,” sadly, there is no one — indeed, the choral musician may be the only choral specialist in an entire town. Although it goes without saying that the choral conductor may be grateful for peer relationships with her band or orchestra colleague(s), the choral conductor often stands quite alone.

Hence the importance of belonging to and participating in a choral community through our professional organization, the American Choral Directors’ Association. In the September 2015 Choral Journal, ACDA Executive Director Tim Sharp addresses reasons why students should join ACDA. The reasons Tim provides lends justification as to why any choral conductor should be a member of ACDA:

- To learn about professional citizenship;
- To experience collaboration between organizations;
- To attend conferences, hear world-class choral ensembles, and learn from master teachers;
- To become familiar with quality, level-appropriate repertoire;
- To participate in life-long professional development;
- To learn about professional writing and publishing; and
- To familiarize yourself with strategies for advocacy.

But one of the most important benefits of ACDA membership Tim describes addresses the very nature of our solitary profession: that, after graduation, “ACDA provides a lifelong community to the profession.”

In college, the choral music education major is surrounded by peers who look just like him. Suddenly after graduation, that same choral major goes from a support system of peers to a situation where she may be the only choral expert in an entire school district or college. If you are a student, join AzACDA now and become a member of a family that will support and sustain you for your entire career. If you are already a member, renew your valuable membership — and if you know a choral conductor who is not yet a member of AzACDA, reach out to him. You may find a colleague who is overwhelmed, who did not have a model of a strong student chapter in college, who is new to the state and does not know the community, or who simply does not understand how ACDA can be of benefit. Reach out and bring this conductor into our AzACDA community – who knows, you may save a colleague from a career spent in unnecessary isolation. ☞

The ACDA “Sing Up” membership drive goes until November 18, 2015.

For more information, visit: <http://acda.org>



Graduate Choral Conducting Program at the University of Arizona



Arizona Choir & UA Symphonic Choir rehearsal, Musikverein, Vienna

Varna International Productions – Photo: Carl R. Englander

Join our success story!

- **Daniel Black** – 2013 finalist; **Scott Glysson** – 2013 semi-finalist
Richard Hintze – 2013 semi-finalist; **Phil Moody** – 2011 WINNER
Brad Miller – 2009 finalist; **Jon Peterson** – 2007 finalist
Lee Nelson – 2005 WINNER; **Joni Jensen** – 2005 semi-finalist
Eric Holtan – 2003 finalist; **David Gardner** – 2001 finalist
ACDA National Conducting Competition Graduate Division
- **The Arizona Choir**
AMEA Showcase Concert 2016; Dvořák Hall, Prague & Musikverein, Vienna 2014
Concert tour to Mexico 2008; ACDA Convention concert appearance 2004, 2006
Liszt Academy Concert Tour with Budapest Chamber Orchestra 2003
- **The Symphonic Choir**
Dvořák Hall, Prague & Musikverein, Vienna 2014
ACDA Conference appearance 2010, 2014
AMEA Convention appearance 2006, 2011
- **Christopher Jackson** – co-winner
The Julius Herford Prize 2007

Resident Graduate Choral Conducting Majors 2015 - 2016:

Donathan Chang
Jason Dungee
Gavin Ely
Anne Grimes
Benjamin Hansen
Richard Hintze
Jooyeon Hwang
Jonathan Kim
Eunji Lee
Thomas Lerew
Douglas Leightenheimer
Yujia Luo
Omaris Maldonado-Torres
William Mattison
Caleb Nihira
Sehong Oh
Thomas Peterson
Terry Pitt-Brooke
Jessica Pierpont
Erin Plisco
Hyoungil Seo
Travis Sletta
James Stirling
Stanton Usher



Bruce Chamberlain, DMus

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Your Voice, Your Superpower:

How to Care for Your Best Tool



Aimee Stewart
AzACDA R&S Chair for
Children and Youth
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Like many of you, I was a singer before I was a conductor. I felt like my voice was a form of a superpower I possessed. I could use it to entertain by singing, as a model for recordings or demonstration in rehearsals, to call a group to attention, to teach the music or describe the phrase, and to daily corral my own four children. This past year, my “superpower” disappeared, and I felt crippled. I started to realize how many aspects of my day-to-day life depended on a strong, healthy voice. Did you know that as choral teachers, we are the highest risk group for dysphonia? Dysphonia is the medical term for “voice problems,” and I’ve learned a lot about my own voice after recently experiencing dysphonia first-hand.

Over the winter break, I came down with several different viruses that knocked me flat. Despite still being in the recovery stages, I had to get back to work. There were practice CDs to record, choir day camps and rehearsals to run, and a side gig singing in the evenings that ran for most of January. I emerged at the end of the month with a voice in shambles.

“I started to realize how many aspects of my day-to-day life depended on a strong, healthy voice.”

Even though I had recovered from my illnesses, I would still lose my voice quickly, felt like I had a constant lump in my throat, and the timbre of my voice seemed less shimmery and vibrant. It scared me. I tried vocal rest, but it didn’t help. I began to realize how much I, and I daresay most of us, use our voices. Without it, I couldn’t model for my choirs, talk over them, or call my kids from the front of the house. And most frustrating of all, I couldn’t sing well. The “lump” in my throat was a constant reminder that something was not normal.

In February, I started down the road to recovery. I had planned to attend the National ACDA conference in Salt Lake City, which happens to be where my parents live. My dad, Dr. David K. Palmer, is an Ear, Nose, and Throat doctor, so I made an appointment at his office while I was in town. I knew he had a Voice Therapy clinic as part of his practice. What I didn’t know was how much Voice Therapy has to offer. It turns out his colleagues from the National Center for Voice and Speech had a booth at the ACDA conference, and were scoping conductors on the spot. I had gone into his office thinking I had a unique problem, but found out it is widespread among music teachers. Happily, there are solutions.

“We see a dozen singers a day, so it starts to become predictable and we anticipate several things,” my dad told me. “There is muscle tension. It’s not a conscious effort on the singers’ part; they do

“We must take steps to keep our superpowers in shape!”

it subconsciously in order to produce a normal sound to overcome the abnormal sounds produced by acid reflux, or

whatever is instigating the condition. A voice specialist helps them overcome this muscle tension (See “Straw Technique”). Add acid reflux to a high user environment and we have to treat for the medical side as well as the speech language side. Medical help and speech therapy are a 1-2 punch for people who develop voice problems.”

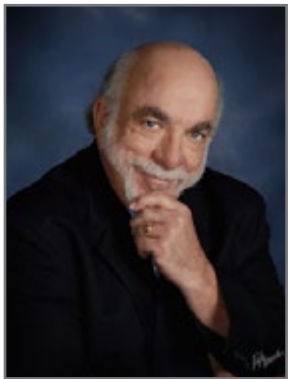
A 1-2 punch was just what I needed. After solving my acid reflux issue, I met Karen Cox, a certified Voice Therapist, and daughter of the famed Voice Scientist Ingo Titze. Karen worked with me and taught me a lot about the voice. Between Karen and my dad, here are ten things I learned:

1. Vocal problems can stem from any number of conditions - asthma, respiratory illnesses, allergies, or acid reflux - that start the cycle of overstraining the vocal folds.
2. Once the cycle of voice problems begins, vocal rest alone will not solve them.
3. There is a "right" way to cough! Coughing "incorrectly" can cause much further damage to your vocal cords.
4. You can have acid reflux without knowing it. If the acid only rises to your vocal cords, it will cause damage that you never feel.
5. Teachers/singers with acid reflux are at high risk for dysphonia. Using amplification during rehearsals is a MUST to prevent overuse of the vocal muscles.
6. Use Ingo Titze's "Straw Technique" for tired voices. It works! Click [here](#) for a demonstration!
7. Beware of talking too much (especially after performances), eating right before bedtime, and not sleeping enough.
8. Singing is not usually the problem. The speaking voice is what typically causes the problems.
9. If you are at high risk for acid reflux (i.e. it's in your genes), there are steps you can take to lessen its effects. You should avoid spicy foods, alcohol, tobacco, caffeine, soda, peppermint, and eating late at night (nothing in your stomach for 3-4 hours before you retire).
10. Take a 15-minute break for each hour that you are talking/singing.

After speaking with several colleagues, I confirmed that dysphonia is not a unique phenomenon. Sadly, fabulous music teachers are retiring early because of vocal issues, ending a career they love due to issues that could have been solved. There are ways to get the voice back and continue a fulfilling career in conducting and music. We must take steps to keep our superpowers in shape!

I am happy to report that I am recovering back to my previous vocal strength. I am able to control the acid reflux, and I insist on using amplification during rehearsals. But every time I stress my voice too much, sleep too little, or teach too long, my voice quickly becomes shabby and powerless. I am reminded again to never take for granted the superpower of a healthy voice. 📖

The Care and Feeding of Your Church Choir



Douglas J. Benton
AzACDA R&S Chair for
Music in Worship
worship@azacda.org

Regardless of size, every church choir has the same desires and expectations for community, rehearsal efficiency, and performance excellence. You owe it to your volunteer singers to provide the best choral experience possible. This article provides a few thoughts and ideas for the caring and feeding of your church choir.

Organization

When a choral program is well organized (regardless of how cluttered your desk is!) your choir will feel secure and confident that they are being led by someone who cares enough about them and the program to plan ahead. Organization applies to so many things and I recommend that you keep as much organized with computer software as you can.

I strongly recommend [RCI Music Libraries](#). Developer Chuck Riden has several programs available for both PC and Mac that are very user friendly and not incredibly expensive. With this, you can keep track of the contents and status of your choral music library, the absences and life circumstances of your precious musicians, choir robes, instruments, and any other ministry resources. Chuck lives in Tempe and is very responsive when I've needed technical support. Of course, there are other database possibilities. The point here is to acquire one and use it. Searching for titles by scripture, theme, and special services or for use within the Lectionary becomes much, much easier than thumbing through anthems!

Pastor/Clergy Appreciation

No, not for the clergy, from the clergy! Ask your pastor, priest, or rabbi to publically thank the choir for their music and compliment their singing on a regular basis. When the pastor wants the choir for something special, they are much more willing to participate if they know the clergy have a high regard for what they do. This gives the choir the sense that they are indeed an important part of the worship team.

Anniversaries and Birthdays

In my database, I have a listing for each choir member (and all other musicians) with local and summer addresses (well over 50% of my choir spend their summers elsewhere), phone(s), email address, their spouse's name, their wedding anniversary (if applicable), and their birthday. In addition to acknowledging these life events during rehearsal, I always send a card to the couple for anniversaries and to individuals for birthdays. I purchase cards in bulk at the cheapest rate I can through DaySpring.com. These are very nice cards that include scripture verses. I believe sending these cards is an important part of my personal ministry to the musicians of my church. What are you doing to express appreciation for the musicians of your church?

Rehearsal Attendance

We have sign-up sheets for each section so our section leaders can see when someone has missed a few weeks and can give them a call. We ask people to let us know if they will be gone for a period of time so I know how to plan and the choir can pray for traveling mercies. If someone is sick or in the hospital, the choir will sign a card and I will send it to that singer on behalf of the choir family.

Social Events

As we all know, there is precious little time for the choir to socialize. My choir has at least three social events each year. The first Saturday in November we have a retreat where we rehearse Christmas music for two hours followed by a cookout open to singers and their spouses. We have meals together during the busyness of Advent performances as well as a farewell meal the last Saturday of March. We have a Social Committee who is charged with setting up all three social events. I have learned over the years to always allow singers to bring what they prepare best. Never assign food! What better way to socialize than breaking bread together! Creating opportunities for your choir to fellowship must be a priority.

Small Ensembles

We have a couple of vocal quartets and hand bell quartets that sing or ring both inside and outside of church. The men in the choir have their own group, Chanters, and sing in the church's Christmas concerts as well as assisted living facilities both at Christmas time and in the spring. Afterwards, they go to Organ Stop Pizza for food and entertainment.

In Closing

I make a conscious effort to make the choir feel like a family rather than just a bunch of people. We joke, sometimes get cross, sometimes discuss things, but always respect and love each other. When it's time to work, we work hard. When it's time to play, we play hard. When someone is hurting, we care deeply, and it shows in how we treat each other. When we take time to "care and feed" our choirs, they feel a unique sense of satisfaction creating music together with like-minded people, consciously thinking of each other, listening to each other and taking the opportunity to genuinely spend quality time with each other, while being fed spiritually and musically by each other. I believe this is what we are called to do as church musicians. Many of you already do these kinds of things – and, yeah, I know I'm "preaching to the choir!" For those of you who would like to do more for your choir, hopefully some of these ideas will help. ☰



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Voice Training in the Choral Rehearsal



Ann Howard Jones

Ann Howard Jones (DMA, University of Iowa) was professor of music and director of choral activities at Boston University for twenty-four years, where she conducted the Boston University Symphonic Chorus and Chamber Chorus, taught advanced choral conducting, and served as conductor of the Boston University Tanglewood Institute Young Artists Choruses. She was assistant conductor for the Atlanta Symphony Orchestra Chorus, where she was associated with the late Robert Shaw. In addition, Jones served as conductor for the Atlanta Symphony Youth Chorus, and was Musical Assistant for the Robert Shaw Singers, the Festival Singers, and the Robert Shaw Institute. She has taught at the Universities of Iowa, Georgia, and Illinois, as well as at Wittenberg and Emory Universities; served as a musical emissary to Germany and France; and was a Fulbright Professor in Brazil, lecturing in choral and vocal pedagogy. Jones has conducted over twenty all-state choirs, and is a life member of ACDA. <ahjones@bu.edu>

Author's note: The following remarks are edited from a keynote address given at the 2008 ACDA Western Division Convention in Anaheim, California.

It is wonderful to be back in Southern California where, many years ago, my career as a choral conductor began. Those days were rich and wonderful. It was my good fortune to be in this region when Charles Hirt and James Vail were at Southern California—Hirt conducted the first festival performance in which my choir sang. In addition, Howard Swan was active at Occidental College, and, for a convention meeting, he agreed to do the first rehearsal of the year with his choir; Paul Salamunovich was teaching at Loyola Marymount; Jane Skinner Hardester was at El Camino College; and other distinguished conductors were at work in other colleges and universities. All of these fine professionals had an enormous influence on me as a young teacher.

It was also a time when the Southern California Vocal Association meetings organized sessions around the latest research in Vocal Technique and Vocal Science. It was in those meetings that I saw the early pictures of the vocal folds in action, and I learned from the vocal scientists a great deal about the technical aspects of voice production. (I must also quickly acknowledge the enormous contribution of William Vennard, whose book *Singing, the Mechanism and the Technique*, was prominent on my shelf.)

It was my experience at the time that the voice teacher was a choral conductor and the choral conductor was often a voice teacher. My first serious voice teacher was the conductor of the university's large chorus and the opera productions. He also participated in the early research in

"One crucial element in the process of dealing with the voice in the choral rehearsal is identifying our own strengths and weaknesses and then working to remedy the weaknesses while continuing to explore our strengths."

speech pathology and audiology exploring sinus resonance. Furthermore, all of the musicians (not just the conductors) I knew were teachers. That's what I thought people did who studied music. It was only after I conducted and taught for

several years that I encountered the "conservatory," where students were preparing for professional careers in music, and music education was only one option for them, and in most cases, not the first. The students in voice at Boston University, where I presently teach and conduct, for example, are studying and preparing for careers in vocal performance. Very few intend to teach in the school classroom or conduct choirs.

Of course we can point out the harsh realities of the professional performance world. All of us can relate stories of the promising and talented young singers who are in the city working in restaurants and auditioning while they wait for their big break. Some of them even sing in choruses to earn money as they wait! (Sadly, there are few professional choruses in the country

now employing singers full time—Chanticleer, Cantus, to name two—you may know others.) Few make it and have a career singing professionally, as we all know, but some do and that gives others hope! It is not my intention to discourage them. Rather, I am aware that sitting in front of me as I conduct choruses are singers with a wide range of career intentions, some of which will include the career-minded vocal performance major and the music education student with a choral emphasis, to the non music major, the child or youth, and the aging singer. What is my responsibility to their vocal development? (In view of some of the literature with which I am acquainted, the care of the voice is not my responsibility. I happen to disagree vigorously with that view.) How am I to care for the voice in the rehearsal? What can I do that will assure the students (and our voice-teaching colleagues) that I have their healthy singing paramount in my mind?

There are some limiting factors. Some conductors have insufficient knowledge of appropriate repertoire for the young singer or the singer with the “million dollar” voice who is concerned about manipulating it too much in choral rehearsal; some are not well prepared to analyze a score to figure out how to minimize the amount of time a singer spends in the extreme of the range, for example, or at a demanding dynamic; still others are pianists or composers first and have limited understanding of the voice and feel uncomfortable training and developing it in the rehearsal. It is also important to recognize that some lack the necessary skills to manage the rehearsal itself and so singers are allowed to develop unhealthy habits. On the other hand, and thankfully, many of us are singers and have had a great deal of experience with the voice. One crucial element in the process of dealing with the voice in the choral rehearsal is identifying our own strengths and weaknesses and then working to remedy the weaknesses while continuing to explore our strengths.

Recently I have been given a manuscript to review on the subject of the solo singer in the choral rehearsal that raises many issues with which I am uncomfortable. So today I am going to address the basics of voice building for the choral conductor. There are so many things about which the voice teacher and the choral conductor might disagree, that I am going to attempt to speak about the things with which most of us agree—mindful of the fact that voice teachers as a group agree about very little! I am also mindful of the fact that the sound of the choir is personal. Each of us has his or her own way of working on the special sound we hear for our own choir. The fact remains that some of us need some guidance and all of us need an occasional reminder on how that sound comes into being and how we can monitor it and train it to make it more beautiful, more expressive and healthier.

As a start, there are some things we can do:

- Study voice.
- Ask successful colleagues for help.
- Observe rehearsals of those who have great-sounding choirs.
- Sing in a great choir ourselves. (Few get much from singing in a bad chorus, after all!)
- Attend conferences and conventions where you can learn—not simply by listening to great choirs, but also by attending rehearsals and sessions where techniques are taught and explained. This conference is particularly commendable for the number of sessions it presents where practical assistance is offered.
- Watch a skilled and experienced conductor build a choir’s tone. (Isn’t that one of the benefits of an all-state or an honor choir?)
- Learn the International Phonetic Alphabet. Correcting vowels and standardizing them is a major part of improving singers’ sounds.
- Encourage members of the choir to study voice privately. It is still true that the best choirs are made up of the best voices.
- Organize a voice class for your choir. Most people who sing want to sound better themselves and would appreciate the opportunity to learn. (In Atlanta with the Symphony Chorus, Robert Shaw enlisted the assistance of Florence Kopleff, distinguished soloist with the Robert Shaw Chorale and now-retired professor of voice at Georgia State University, to teach a voice class every Monday night before rehearsal. Singers would come with an art song prepared; they would sing for Miss Kopleff and she would comment. Scary, but invaluable, and most who ventured forth, found the experience worth the anxiety. The idea, obviously, is to improve the sound of the chorus by increasing the capacity of each singer to sing with more beauty, more color, more control, more dynamic variation, more expressive phrasing, etc.)
- Read the appropriate material in the professional journals. The *Choral Journal* frequently contains a column called “On the Voice,” Sharon Hansen, editor, which can provide significant information and assistance. I recommend enthusiastically the writings of Stephen F. Austin, associate professor of voice at the University of North Texas. His article “Building Strong Voices: Twelve Different Ways!” is in the *Choral Journal* of December 2007. There are many others.

- Invite a trusted voice teacher/friend to attend a rehearsal. Think of them as voice builders in the old German sense. I remember two such voice teachers who came to choral rehearsals specifically to assist with vocal issues: Who can forget Frauke Haasemann, and many of us knew Molly Rich who assisted Robert Rich at Stetson. I am sure there are many others. These voice teachers came into the rehearsal to assist with vocal matters and the conductor was left to shape the music itself. It is much the same procedure as that used with an orchestra where the conductor is not expected to teach the musicians how to play the individual instruments, but to shape the music and create the ensemble. The private teacher is the person responsible for the player's technical skill.
- Program quality literature that gives your singers a vehicle for singing well. I have great admiration for my friend and colleague at Harvard University, Jameson Marvin, who has such intelligent singers but no performance majors. He chooses a lot of early music and sharply dissonant 20th century music—music that suits the color palette of the voices he has.

If the goal is to enable the chorus to make a beautiful, communicative, sensitive and expressive sound in health, then all the differences that exist among us – the amount of rehearsal time, the objectives of the particular program, the priorities of the singers in the chorus, the training that the singers bring to the chorus, and the kind of literature that we sing—must serve that end.

We as conductors have a crucial role in the development of the ensemble and its sound. Here are some suggestions to help us be more effective.

Practical Suggestions for the Rehearsal

- Model appropriate postural mechanics.
 - Be centered.
 - Keep your torso long, not collapsed.
 - Convey energy; buoyancy in your body.
 - Monitor tension in your head, mouth, neck, face, hands. Eliminate it if you can.
- Watch for gestural interference as you conduct.
 - Preparatory gesture must not stop.
 - Take care that cut-offs are not unusually abrupt.
 - Remember that a cue is an invitation.
 - Keep the gesture full of breath and use the horizontal space to encourage line in the voice.
- Singers must stand and sit well.
 - Because we do so much work with the singers seated, be careful to monitor their seated posture. (Simon Carrington, our distinguished colleague from Yale University, led a session at the Eastern Division convention in Hartford this spring where he emphasized helpful singing posture especially while the singer is seated.)

Principles of Good Singing

Some years ago, I had the good fortune of hearing a wonderful talk on good singing by Elmer Copley, a teacher of voice in the midwest. I have added to his basic ideas (so much so that sometimes I can't remember what is his and what is mine!) and found that they have been helpful to many people, so here are six principles of good singing that I think will help anyone who is interested in vocal development for singers in chorus. A cautionary note: Remember that singers in the chorus do not always hear the precise thing you are saying. They might not understand; the words might not mean anything to them; they might hear something that you are not saying; they might misinterpret your meaning. Be especially careful when you are discussing technical matters. If you are in doubt, check your ideas and the words you use to express them with a colleague you know well and respect. Ask for help to make your language more precise; educate your own ear to hear sounds that need adjusting. I think it is important to stay out of the voice teachers' way. The young voice in performance programs is working very hard to develop technical expertise to serve the repertoire that they are singing. I don't think it is in that voice's best interest, or our own, for that matter, to interfere with that. This is NOT to say that bad pitch, aberrational vibrato, excessively bright or dark tones, forced singing and other vocal faults are to be encouraged—even allowed—in chorus. But, I do try to emphasize unison singing, excellent pitch, beautiful tone, good diction, accurate rhythm, healthy singing and leave the vocal or physical manipulation and the words describing those things to the studio teacher.

The following ideas describe good singing for me.

BODY ATTITUDE. Proper vocal technique depends on good postural mechanics. Rather than talk about the elements of good posture by speaking about the various body parts, I try to talk about the body's energy. I think it is important to emphasize the active engagement of the body with the mind. The singer should think about being connected. I suggest they stand as if they are about to walk on a tight rope. (It should pull the torso up and lengthen it. It gives the body the feeling of suspension.) Spring up on the toes. Feel as if you could stride from your singing readiness. Jog lightly to keep the mind and the body engaged. Singing does not come out of a static body. Run. Step. Stretch. Feel a connection to the core. Be ready. Think about a positive connection between the body and tone production. Like an athlete, the singer in the wrong alignment is going to compensate in some way that is likely to cause problems. Great assistance can be provided by work on Alexander Technique and Feldenkrais, obviously, but the attitude of the mind with the body is important.

APPROPRIATE WORK. For me, it is impossible to think about singing as a relaxed activity. Singing is physical. It is athletic. It requires the action of appropriate muscles and the releasing of others. Some are voluntary, some are involuntary. The diaphragm, for example, is an involuntary muscle. The neck, mouth, shoulders and head should be released so that the muscles of inhalation and exhalation can do their work. Managing exhalation is important. Expansion in the area below the rib cage is inevitable as the lungs fill. These are things about which most of us would agree, but all of this is a complex coordination of musculature, and it is not "relaxed". The muscular activity required in singing is explained differently by different singers and teachers and people experience different sensations when they sing. So I think it is less controversial and less difficult for the singer if I emphasize releasing the muscles that interfere (jaw, throat, neck, shoulders, face, legs, etc.) and let the studio teacher emphasize the muscular sensations after that. There is too much room for misinterpretation and misunderstanding in this area for me to wade in casually! Many vocal exercises are designed to emphasize the release of the muscles that are working when they should not be ("ya," "ma," and "pa" to release the jaw, "la" for the tongue, "ng" for the palette and the tongue, etc.). Stretching, moving, swinging the arms and all kinds of physical activity can help release the inappropriate muscles so that the appropriate ones can work.

"If the goal is to enable the chorus to make a beautiful, communicative, sensitive and expressive sound in health, then all the differences that exist among us – the amount of rehearsal time, the objectives of the particular program, the priorities of the singers in the chorus, the training that the singers bring to the chorus, and the kind of literature that we sing – must serve that end."

TONE THAT IS IN MOTION. The sound should spin, the breath should be moving. Forcing air and pushing breath is to be avoided, in my opinion. The sound progresses through a phrase because the breath is allowing the tone to move. I use the phrase "on the breath" to try to help the singers keep the tone and the breath connected and moving. Hissing, humming, and then opening to a vowel can be helpful because one cannot hiss or hum unless breath is flowing through the mechanism and then the vowel can ride right on the hiss or the hum. In this area, I might venture into the concept of the "sleeve" of the sound of a section. Singers need to be aware of the sound of the chorus and to sing within that sound. One of the biggest voices I have ever had in a chorus told me she thought about focusing the energy of the sound more and singing with a tone that is less "blowzy" (her word)! I certainly wanted the sound of her voice in the choir, but she could have out sung all of us without her attention to the "sleeve."

BREATH IS ENERGY. The concept of "support" is an elusive one for many people who are trying to sing. It seems to imply something static. I prefer to think of something more active. The breathing mechanism is a natural one; it functions without us giving it any thought. To extend it for singing, a deeper sensation and a more controlled release is required. But the main thing for me is to think about the breath being the activator of the tone and the breath serving the phrase. Air needs to flow through the cords before there will be tone; impedance in this area will be troublesome, but I try to talk about breath energy and I use exercises that connect the breath to the tone without much explanation to avoid using words that will cause the singers to have questions. Staccato and other articulations, especially the tenuto; humming and hissing again; tongue and lip trills; and many other exercises will help. It is useful to me to remember that singers will take in the breath that is needed to sing a phrase. It is therefore necessary to rehearse in phrases and not in little spurts so the singer can learn to take in and release breath to manage the phrase. It is analogous to a string player and the bow.

RADICAL VOWELS. The following words describe a radical vowel for me: focused, centered, and accurate (i.e., not modified too much or too soon). Remember that the vowels carry the tone. In the chorus, vowels are first of all correct (check IPA) and then unified. (Vowel unification and color can be dramatically affected by the placement of the singers

in the chorus. Experiment to see if you can find an optimum arrangement for the singers' sounds or give them so much space around themselves that they are singing like a soloist! For me as a singer, the worst thing that can happen to me is to have another singer breathing right down my neck. I feel as if I can't sing my own sound, and that is usually because I can't hear it.) Vowels can have varying colors depending on the text or the mood or the dynamic. Modification is needed to create more space to accommodate the vowel in the extreme of the range. Too many singers modify too soon and too much without realizing it so the vowel loses its definition, its shape, and its "radicalness." A five-tone descending scale with the vowels oo [u] and ee [i] alternated rapidly on each pitch is good and I like to exercise on the ee [i] vowel in general. Singers can use their hands moving from low at the back of the head to the front and top while singing to suggest the vowel's migration up and over and out. I am listening for a vowel with a lot of "dome," a lot of space and a lot of ring - whatever the vowel. I think it is up to the conductor to decide what the correct vowel is and then work to get everyone to produce that vowel in the center of the same pitch. A unified, correct, ringing and well-shaped vowel does a great deal for the choir's sound. I like the "yawn-sigh" exercise of William Vennard to work on this. It is also a great exercise to release the energy in a rehearsal. It can help singers release tension. If you need help in knowing what vowels are the correct ones in singing, there are many sources for guidance on the International Phonetic Alphabet and many writers on the subject of diction in various languages that can help. Conductors are urged not to neglect excellent English diction. We absolutely should be able to be understood when singing in our own language! The writings of Madeleine Marshall, Joan Wall, John Moriarty, and many others are available to provide assistance.

BREATH AND TEXT AS RHYTHMIC EVENTS. Robert Shaw always used to say, "The right note at the wrong time is the wrong note." One of the reasons the right note is at the wrong time is that the consonant hasn't been placed ahead of the beat or the onset of the breath is too relaxed and too late. In both cases, the vowel sounds late and it is often out of tune. Inhalation affects the onset of the tone; the onset affects rhythmic precision. Often a "lazy" breath can be remedied by encouraging rhythmic breathing. Some of my voice-teacher colleagues would not necessarily advocate a rhythmic breath if the singer has time to take a longer one, but a rhythmic breath can help an onset have more precision. The more precise the ensemble rhythm, the more concentrated the sound. The more rhythmically precise the vowel and the pitch, the more convincing the sound. Singers need to practice the so-called "catch breath," fast rhythmic breathing, that can sometimes cause problems in the production of a free sound. Rhythmicizing text is an important element in the famous count-singing exercises of Robert Shaw. Utilizing this technique, consonants, especially final consonants at the ends of phrases or before breaths, are placed rhythmically. For example, to practice a [t] release on the "and" of four, the singer counts aloud 1 and 2 and 3 (we always substitute "tee" because the initial "th" takes too long) and 4, with the placement of the final consonant [t] in the place of the "and" of 4. Any final consonant can be rehearsed this way. One of the benefits of this rhythmic treatment of text is precision of releases, obviously, but it also can have a positive effect on the breath that follows the release. In the interior of a text, rhythmic precision of pronunciation can help to unify a chorus, transmit text more clearly, and create a more convincing sound. As Shaw used to say, "Clarity of enunciation not only clarifies 'meaning'; it enhances and enriches choral 'color.'" (Robert Shaw, in a letter to the chorus from October 2, 1991. Read that same letter for Shaw's interesting comments on vibrato! Cited in Blocker, *The Robert Shaw Reader*, page 87). This precision needs to be rehearsed. We spent hours in the Atlanta Symphony Choruses count singing for precision, believing as our leader did, that rhythmic precision could hardly be precise enough!

The ideas I have just talked about have been learned and assimilated from years of my own study and teaching of voice; from my own singing, both as a soloist and as a member of a chorus; from forty years of conducting every kind of chorus imaginable; and from endless discussion with colleagues who are singers, teachers and conductors, and who themselves have grappled with these concerns. All of us have the singer at the forefront of our thinking. Many of these colleagues have observed the rehearsals I have conducted and collaborated with me in developing these concepts. I owe them my thanks.

Remember this quotation from Leonard Bernstein: "In spite of nature's ills and man's inhumanities, there are baser and nobler options of action. And it is part of being human to choose the nobler. War may continue to exist; we will continue to sing."

Let's try to make the singing more beautiful and nobler. Thank you. 🎵



Meet ANTIPHON's Designer, Robert Ashbaugh

Written by Thomas Lerew
AzACDA Antiphon Editor
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While the editorial staff recruits, compiles, and edits the content of each issue, this is only a fraction of the work that goes into producing the three yearly issues of our member publication. We are fortunate to have the creative brilliance of Robert Ashbaugh of Robert Ashbaugh Digital Design & Imaging as the graphic designer of AzACDA's ANTIPHON. We hope you enjoy this brief introduction to the man behind the beautiful visual appearance of this publication.

LEREW: Tell us about yourself, Robert. How did you get involved in graphic design?

ASHBAUGH: I studied photography at California State University, Sacramento following a 10-year career as a medical laboratory technologist. After SAC State, I went to work in Seattle as an apprentice for a commercial photographer. He offered that if I would build him a color processing dark room, he would show me how to be a studio photographer. So, I worked for him for 4 years and then went to work for a competitor of his at what they call a catalog house. At that particular catalog house, we did all of the catalog photography for Marshall Field's, Frederick & Nelson, Bon Marché, Nordstrom's, and other similar large retail companies. I did that for about five years and then struck out on my own doing commercial photography for such clients as Boeing, Sea Galley Stores, and The Audubon Society among others. In 1996, we relocated here to Tucson because of health issues and needing the Tucson climate. When I got here, I went to work as a studio manager in commercial photography for a local photographer, Steven Meckler. In 2000, I got a telephone call from a company that is an international software manufacturer for the mining industry headquartered here in Tucson. They asked me to come be their graphic designer, and I said, "Oh, OK." I had worked with tons of designers and art directors and knew what was involved and what it took, so I said, "Sure, I'll do that," and jumped into it and expanded my skills.

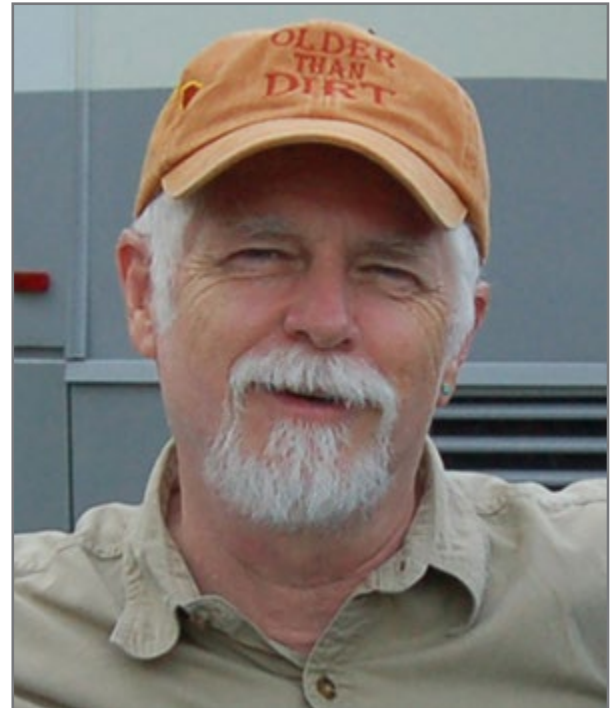
LEREW: So, you never formally studied design?

ASHBAUGH: I never studied design. The foundations of design and foundations of good photography are the same. You have composition, lighting, and the use of color and texture. There is a lot of overlap between photography and design. A lot of designers are illustrators. I am not an illustrator. But software allows you to do a whole lot of things so that you don't have to be an illustrator. I worked to understand the principles of good design and basically worked with art directors and other designers in creating the photography for their products. I learned what makes good design along the way.

LEREW: What software do you use in your design work?

ASHBAUGH: I do most of my work with a suite of Adobe software. Adobe is now calling it the Creative Cloud, and it includes such products as PhotoShop, InDesign (which is a desktop publishing program), MUSE (which is website creation), After Effects (which is for animation), Illustrator (which allows me to manipulate and put together drawings), and Acrobat (which creates and manipulates PDFs).

LEREW: What are your favorite types of design projects and what about them do you enjoy most?



ASHBAUGH: Books are my passion. I really enjoy designing and producing them. I've worked on a variety of projects from newsletters, to flyers, to brochures, to posters. I have also been doing several short animations. If you were sitting in the theater and they show the teaser for coming attractions, that's an animation. Recently, I did an embroidery design for a golf shirt, so my work really runs the gamut. If a client comes to me and the proposed project appeals to me, and it looks like something that would be interesting and fun, I'll tackle it. I've enjoyed designing **ANTIPHON**. We have a solid template design now and things are really in a rhythm.

LEREW: I know you recently retired from full-time employment in visual design. Do you have any special plans for retirement?

ASHBAUGH: Well, you say retire. It's probably fairer to say I left the company I worked for after a very thorough and happy career with them. Now, I'm just working for myself. I make the schedule, and I'm the boss and I'm happy to say I'm doing great so far!

LEREW: How can people contact you if they're seeking to hire a designer?



ASHBAUGH: Email or phone is great. My email address is rashbaugh@aol.com and my phone number is 520-237-9150. Folks can find examples of my work online:

<http://www.azacda.org/antiphon.html> (from Fall 2013 [Vol 18 Issue 1] to current issue)

<http://www.blurb.com>

<http://fineartamerica.com>

<https://500px.com>

Thank you for chatting with us, Robert. We are so grateful for all that you do for ANTIPHON and AzACDA.



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Part II: Choosing Your Path Wisely— Timely Tips for New Music Educators



Written by Richard Hintze
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AzACDA President
(2003-2005)

This article is Part II, taken from the book, "Choosing Your Path Wisely: Tales from a Music Educator's Unconventional Career," by Richard Hintze (self-published, copyright 2011). Part I was featured in the Spring 2015 issue of Antiphon.

Introduction

Part I of this article, published in Antiphon's Spring 2015 issue, contained tips for new teachers on researching their first job, taking charge of their finances, getting involved in professional organizations, and becoming a team player. Part II will give ideas for young music educators on embracing technology, participating in collaborative events, emphasizing lifelong learning, and looking for greener pastures.

Embrace Technology

Embracing technology may seem like a ridiculously obvious suggestion to a young music educator. However, I assure you that those who regularly and effectively use technology in and out of the classroom comprise a very small percentage of the overall field of music educators. Think of technology as an additional tool for connecting you with your students, your students with each other, and enhancing the learning experience.

So, why should you use technology in the classroom? A very practical reason is that school districts often require teachers to implement at least one technology component into their curriculum. Preparing lesson plans with technology and using technology in the classroom helps teachers focus their own thinking and planning. When teachers use technology effectively, students can be 100% engaged, 100% of the time, which enhances the ability of the teacher to make learning genuine and accessible. Technology sharpens focus when used correctly and this outcome should be a priority of every teacher for his or her students.

Technology energizes the current generation of students and seeing their teacher use it brings instant credibility in their eyes. One of the most important reasons to use technology in the classroom is to teach to all learning styles of students. Technology offers options for the auditory, visual, and even kinesthetic learners, which are not always available in a standard lecture setting. Be creative!

Participate in Collaborative Events

Participating in collaborative events provides many benefits, from developing teamwork among various departments within a school to building goodwill between schools or between your community and your school. Here are some ideas I have personally tried:

1. Combine events with other performing arts groups.
2. Collaborate with the Art Department for a visual and performing showcase.
3. Work with the athletic department to benefit both departments.
4. Consider shared events within your school, such as Madrigal Dinners, Open House Nights, and Student Composer/Writer Exhibitions.
5. Develop a festival event for multiple schools that expands on the idea of a District Concert.
6. Join forces with a community group or local college.
7. Look for other opportunities in your community, state, region, and beyond.

Emphasize Lifelong Learning

Being a lifelong learner can best be described as adopting and cultivating an attitude that you can learn something in every situation. You should never feel like you have arrived and can simply stop acquiring knowledge.

During the first weeks and months of your new position, seek out a master teacher with whom you can easily converse and connect. This teacher may be another performing arts teacher, or might be someone in another field entirely. In addition to an onsite mentor, seek out a master teacher in your field who works in your school district or local area.

Lifelong learning requires a humble attitude and a willingness to learn from others. I want to encourage you to:

- research your craft;
- improve your personal musicianship;
- study your scores;
- practice your conducting;
- connect with master teachers;
- attend conventions and clinics;
- share the lifelong learning concept with your students;
- provide opportunities for your students to interact with mentors, teachers, and advisors;
- encourage alumni reunions;
- support adult community groups and lessons;
- research and prepare engaging program notes;
- make every activity an educational opportunity.


Know How and When to Look for Greener Pastures

The grass is always greener on the other side of... whatever obstacle you are facing. We all stand on our side of that obstacle and gaze longingly to where greener, lusher, and altogether “better” grass looks tantalizingly close. Certainly, we think, I would be better off if I went there.

As a music educator, you will be faced with “greener grass syndrome” in many ways. You will look at other schools and speculate that they have more resources, better students, more supportive administration, stronger community support, and/or newer and better facilities. While this might be the case, your first step should be to investigate options to make your current situation better:

- look for new resources for your program;
- determine what is needed to lead your students more effectively;
- find partners to help build community support;
- get to know your principal and offer assistance;
- consider a restructuring of your current music program.

Your situation can always be improved, but that does not mean there doesn't come a time to make a change. Evaluate carefully before leaving a position, comprehensively research your next position, and keep your options and your mind open.

It is difficult to always know the right decisions for your career. This is what makes the experience both thrilling and terrifying. I would not set my path as an example to be followed, but the lessons I have learned along the way are ones I think will help you as you face similar situations. Hopefully the concepts I have shared in this article will allow you to consider your decisions more fully and to know that there are personal and professional resources upon which you can draw. Always remember the famous caution, “those who do not learn from the mistakes of their predecessors are destined to repeat them.” 



Conductor Perspectives



An Interview with Jeff Harris

Sonoran Desert Chorale

Westwood High School (retired)

AzACDA Past President (1985-1987)

Written by Thomas Lerew
AzACDA Antiphon Editor
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LEREW: Thank you for agreeing to share your perspective with ANTIPHON! Please tell us a little bit about your background including your training and what inspired you to go into choral music.

HARRIS: First of all, I am from Iowa. I grew up in a Lutheran church, and I'm sure that had a lot to do with what I'm all about today. As a child, I began singing in elementary school and continued all the way through high school. I had a wonderfully talented high school choir director, Larry Mitchell, and he had a huge influence on the beginnings of my career. He was really strong in choral music but was also very strong in Broadway, doing Broadway shows. I was fortunate to be a two-year member of the Iowa All-State Choir. My All-State directors were Douglas R. McEwen and Paul Salamunovich; mountain-top experiences.

The final puzzle piece in deciding on a career in choral music came at Iowa Central Community College in Fort Dodge under J. Eugene McKinley. I was asked to get up on the podium and direct when Prof. McKinley stepped out of the room. I didn't know what I was doing, but I thought that was pretty cool.

We were singing great literature at a high level. I also sang in a show choir as we were in the early 1970's when the show choir movement was in full swing.

My experience at Iowa Central was interrupted by a two-year stint in the U. S. Army. Looking back, the military taught me a lot about life and the need to be organized and prepared.

"... the biggest challenge with this type of group is to be flexible with people and their lives."

During the 1975 Kansas City ACDA conference, J. Eugene McKinley spoke with Doug McEwen and I soon after auditioned and attended Arizona State University, obtaining my Bachelor of Music degree in 1977 and Master of Music degree in 1978. Dr. McEwen's passion for music making was incredible. His mastery of conducting, awareness of choral tone, knowledge of choral literature, and personality as a caring human being was truly amazing.

My first choral position was at Algona High School in Algona, Iowa (northwest Iowa). I had 90 freshmen singing, and 24 in the show choir. I was only there for one year before McEwen called alerting me to an opening at Westwood High School (10th-12th grades) in Mesa. Westwood brought my wife, Jean, and I, back to Arizona the following year, where I then spent 31 years teaching in the Mesa Public Schools. The choir was 160 when I arrived but we were able to get it up to 215 in its "heyday." Highlights of my time there included four ACDA Western Division invitational conference performances.

I, like many other choral directors, worked in church music along the way. Last January, I retired from church music after 40 years of commitment to Wednesday night rehearsals and Sunday morning services. I started as a staff soloist when I was a junior in college and got my first formal church job as a senior in a Methodist church in Scottsdale. That experience meant so much to me because I was practicing my art.

I started my doctorate at Arizona State University. I chose to go back to school because I felt I needed a refresher. At the time, my own kids were 13 and 14 so I wasn't going to move. In 1994, I started the Sonoran Desert Chorale, and never finished the DMA. I had the SDC, a high school teaching job, and the church. It's been a really great life.

LEREW: Explain the circumstances surrounding your founding the Sonoran Desert Chorale. How has your personal vision for that group evolved since it started in 1994?

HARRIS: As a freshman in college, I sang with the Fort Dodge Choral Society (a community ensemble) under Gene McKinley and that experience provided such highlights as singing the Duruflé Requiem under Paul Salamunovich. As I made my way through school and gained experience in teaching and conducting, I felt compelled to create a community choir in Mesa. We collected ten friends and singers in our living room and went about dreaming of creating a community choir. We set things in motion, held auditions and the Sonoran Desert Chorale began with 44 singers; an amazing balanced ensemble with people from all walks of life.



Over the past 21 years, the Chorale has continued to attract music educators, performance majors, and folks with vast backgrounds and wide range of ages who have a sincere love for making music together.

My hopes and desires have continued to be met as we challenge the singers with high quality music of varied styles. The ensemble is an auditioned choir of dedicated, fun-loving people who gather on Thursday nights to enjoy each other's company in making music. We work every week to keep the bar high.

The audition process is intense. I have them sing

a solo and then have them sight-read several things that are tricky. This last year we had almost 25 audition, and I took 5 because they sight-read so well. The material is challenging because people want to be challenged and so they have to read. By the sixth rehearsal, we have to be refining and making expressive music.

LEREW: Practically speaking, what has gone into making that vision a reality over the past 20 years? What role has your board played in these endeavors and where would you like to see the organization in the next five years?

HARRIS: When we started, I wanted to create a community ensemble with ties to no one. We aren't sponsored or co-sponsored by a college. Everything is non-profit. I wanted to create something that was quality yet we don't pay our singers. They are all volunteers. The goal started as creating an ensemble that was at the level of performing regularly at ACDA conferences.

I would like to think that our success is due in part to the enthusiasm we all have in making music together and continuing to keep our expectations high. We have very talented singers who have been very committed to the SDC. I think a lot of our success is due to the challenges that we provide for the singers to continue to develop their craft and experience new and different styles of music.

The SDC board is made up of a majority of singers, with several board members who also have a passion for choral music. The board takes on the responsibility of implementing the goals for the Chorale and has been tremendous in their efforts. The

board dictates nothing to me. I have complete control over the selection of repertoire and the themes, which is not the case with every group around. I have complete veto power over any SDC action, but I've never used it because the board and I get along. There are 8 or 9 board member and I think 8 are singers. We'd like to have more "non-singers" on the board. However, through their work, we've developed a really good foundation of doing things with quality at the forefront of our thinking.

In the next five years, I think the Chorale will continue to have a respected place in the Phoenix metro area arts community. Like any organization, the SDC continues to change with the rotation of new members into the ensemble and the timely retirement of others. It has been very encouraging to have younger singers (recent college students and young adults) become members of the SDC.

LEREW: Arts organizations across the nation have struggled financially in recent years. What strategies has your organization put in place to stay vibrant in these tougher economic times?

HARRIS: During my second year with the SDC, I took a Director of Music position in downtown Mesa at First Church. The sanctuary was a great acoustical space with a wonderful pipe organ. I quickly established an arrangement with the church where the Chorale paid to use the space for their weekly Thursday night rehearsals.

In the early years, SDC received a wonderful \$10,000 grant from the City of Mesa, which amounted to about one third of our entire yearly operating budget. Unfortunately, that grant went away about ten years ago when the city ended the program. The future was uncertain at the time but in that same year the SDC received two substantial gifts to make up for the loss of the grant. We had always been trying to build our donor contributions through private and corporate businesses but that's

"I would like to think that our success is due in part to the enthusiasm we all have in making music together and continuing to keep our expectations high."

very difficult. Corporate entities are hard to garner because we don't have little kids or pets. Still, contributions to SDC have steadily grown ever since, allowing the Chorale to weather recent economic downturns. The ensemble has always been prudent

with funds but continues the priority of spending to make good music. We are always seeking new revenue sources. Last year, we did a "find 20 people who will give \$10," and that was hugely successful for us. Many other groups have done that in the Phoenix area as well.

If I can borrow music, I do. I have a friend who teaches at University of Nebraska at Kearney and I swap music constantly. Occasionally I'll borrow from ASU and local churches as well.

LEREW: What are some of the greatest challenges you have encountered working with adult voices and how have you worked through those challenges?

HARRIS: I have been very fortunate to work with dedicated singers who love to sing. I audition singers into the SDC who have flexibility in their voices (especially sopranos). I do not place singers in the ensemble with excessive, uncontrolled vibrato or lack of precision. We have been fortunate that some of our older voices have decided to go ahead and retire. We have a few men who are older, but their voices are still flexible, and their intonation is good. Sight can be an issue, and those people who have had issues with that have recognized it and have chosen to retire. We work at a very fast pace and I think that singers are sensitive and understanding to this and don't want to be in the way.

For the soprano section, the turnover is actually minimal from year to year. I can ask my sopranos to sing in relatively any color or tone. If they don't have that flexibility, they don't get into the group. Overall, I would say the biggest challenge with this type of group is to be flexible with people and their lives. Things happen—adults need to care for parents; a music educator has a problem with a concert date; two sopranos and an alto are pregnant; one alto is a drama director at a local high school level and has a show on a concert weekend, etc. One could be very rigid and choose to eliminate those singers from the ensemble or they could roll with the punches... to a point. I choose to be flexible and honor our volunteers. I have auditioned enough people for each section that if we lose one, lose two, three, we'll still get by just fine. I never seek ringers for an individual concert. They will have auditioned with the hope of joining the group permanently.

LEREW: How frequently and for how long does the chorale rehearse? How does that impact your rehearsal planning in comparison to your daily rehearsals with your former high school choirs?

HARRIS: The SDC begins the season the third week of August, with rehearsals on Thursday evenings. We rehearse in the sanctuary of First United Methodist Church in downtown Mesa. The sanctuary has fine acoustics and the facility works beautifully for our rehearsals. We have eight rehearsals for each concert segment with the Chorale singing concerts in October, December, March, and the first weekend in May.

Our Thursday night rehearsals begin with sectionals at 7:00 p.m., where one or two pieces receive concentrated work during that time. The full ensemble rehearsal begins in the sanctuary at 7:30 p.m.

Thursday night rehearsals are scripted; I finish at 9:30 p.m. Every minute is planned, beginning at 7:30 p.m. Eight rehearsals, six sectionals, a night (or two) for solo auditions beginning at 6:30 p.m. make for a very intense (but fun!) evening on Thursdays. The blueprint of the music is set forth and clear in five rehearsals, with refinements taking place generally over the final three rehearsals. The time flies! I usually come away from the evenings with more energy than I started thanks to the singers.

LEREW: What factors most into your programming selections? How is repertoire selection for a community choral ensemble different from your church choir or your high school choirs?



HARRIS: I have, from the beginning days of the SDC, chosen to do thematic concerts. Over the span of a season, I try to give the singers a wide variety of literature and challenge them. Themes like *Music for Sacred Spaces*, *Come to the Meetin'*, *Songs of Love and Remembrance*, and *Home for the Holidays* are just a few of the titles that have afforded great latitude in musical choices.

A concert like *Songs of Love and Remembrance* contained music from Monteverdi madrigals to selections by James McCray and René Clausen. *Come to the Meetin'* offered *The World Beloved: Bluegrass Mass* and American hymn tunes including an example of *Sacred*

Harp singing. This fall's *Where The Earth Meets the Sky* offers music from Native American texts of the earth to texts of love incorporating images of the moon and stars by Paul Mealor (*She Walks in Beauty*) and Daniel Elder (*Ballad to the Moon*).

Choosing thematic concerts does limit the literature in a full concert season. I have each year, though, selected a theme to allow for sacred repertoire to give the Chorale continued challenges and varied composers, styles. The Chorale has regularly explored secular music from folk traditions around the world. May concerts here provide challenges, with so many of our audiences literally leaving the state. I have programmed varied material for May, including Broadway musical traditions, music for the stage and screen (opera classics & movies pieces), and patriotic themes and folk songs themes. Our holiday concerts have been tremendously successful; including a first half of music from classic traditions and works including brass and organ to a second half of music incorporating traditional carols and a yearly sing-a-long.

LEREW: What are your favorite resources for discovering repertoire appropriate for the mission of the Sonoran Desert Chorale?

HARRIS: The best source is to attend an ACDA convention; whether it is a regional or a national convention. There was a day when school districts supported continued education and would fund a portion of this kind of professional growth opportunity. Those days are gone. Spend the dollars and go anyway. Those who are in church positions will often have financial resources available through their pastors or denomination for this kind of continued education. I am fortunate to have wonderful financial support from the Sonoran Desert Chorale in attending ACDA conventions. The returns are many to the Chorale: renewed

energy, new repertoire, and a chance to network with colleagues who gladly share ideas as well. YouTube, ChoralNet, and purchase sites such as Amazon, JWPepper, and MusicMart are amazing resources with quick and easy purchases.

LEREW: Your performance achievements include several international tours. What advice do you have for community choir directors considering taking their group overseas for the first time?

HARRIS: We have been fortunate since 2001 to travel to Europe five times with the Sonoran Desert Chorale. We have established a rotation of every three years to tour. First consideration: be able to provide a very musical ensemble to whichever travel company you select. Be able to provide solid recordings for consideration by proposed venues. Again, have high expectations. Do your homework. Choose your destinations and learn as much as you can about performance venues in the countries you plan to tour. Prior preparation will ensure that you have the right questions when looking at proposals.

Considering your ensemble, how many singers do you need to be representative of your ensemble? What kind of balance do you need? The SDC generally sings with 60 singers. Our last tour in 2014 included 40 singers, 9 sopranos, 11 altos, 9 tenors, and 11 basses. We have traveled with 33 singers and made some fine music. The balance needs to be there and the music needs to be chosen for the venues. If you are a choir of 15-20, you are going to have to be creative in going outside and getting maybe another group to go with you.

I recommend that you carefully choose your travel company. There are a lot of companies out there that are charging excessively, so be careful. Some companies sell a package of a festival experience, where you can have your ensemble tour to join forces with a large festival chorus performing a large work with orchestra. This is not my choice, as I want a tour to enhance the esprit des corps of the Sonoran Desert Chorale. I believe a concert tour specifically designed for an ensemble best serves the goals of the ensemble. This can be difficult if balances are not met. The most important aspect of a tour is having a core of support for the activity, including the Board of the ensemble. Without the full enthusiasm of the director, a core group, and the Board, the tour will not garner support from the singers. Do not take time from rehearsal for proposals. Bring a proposal before the entire ensemble at least 16 months prior to travel; allowing members to pay for the trip over 14 months or longer.

It's important to me to have a pipe organ wherever we go, so that is something that I let the travel company know. I ask for a pipe organ because pianos are there, but they are poorly tuned. That also dictates music that I choose. I don't take secular music. I take sacred material so I can sing in basilicas and cathedrals.

Our last trip sold out on the first night with a waiting list created for folks who wanted to go along. I am always available to give recommendations on travel. It's also good to consider comps that can be built into your trip (1 for 20, 1 for 50). Some people think it's just 1 for 20, but you can build in whatever you want as far as how you construct the payment plan.

One last thought on international travel... say this to your choir:

"Twenty years from now you will be more disappointed by the things you didn't do than by the ones you did do. So throw off the bowlines, sail away from the safe harbor. Catch the trade winds in your sails. Explore. Dream. Discover." – Mark Twain

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

HARRIS: I thought of nine pieces of advice I think are really important. Here they are:

1. Students should sing in as many ensembles as possible during their college experience. I sang in five choral ensembles every semester while a junior and a senior and believe that really shaped how I approach my craft.
2. Get a church choir position. This will allow you to work on your conducting and rehearsing skills as well as serve and do good.
3. Attend summer workshops and ACDA conferences!
4. Go hear concerts at universities and other schools in your area. You can never hear enough concerts.
5. Continue to sing when you have a job. It will challenge you for time but you will continue to gain literature and conducting/rehearsal techniques.
6. Ask questions. Continue to learn and study your craft. Prepare diligently to always teach well.
7. Never say 'no' to any state office or festival chair opportunities that come your way in your first 10 years of teaching.
8. Serve the art form. Contribute. Don't just take from others.
9. Learn to fly fish!

You can learn more about Jeff Harris and the Sonoran Desert Chorale by visiting www.sonorandesertchorale.org. 

REVIEWS

Choral Reviews for Boychoirs



Written by Albert Lee
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Al Shlosha D'varim

Allan Naplan
SA and Piano
Boosey & Hawkes #3012796

This work is a lyrical setting of a traditional Jewish principle that states, "The world is sustained by three things: truth, justice, and peace." The Jewish text is set to a beautiful Allan Naplan melody, who is no stranger to setting Jewish texts. The arrangement is well suited for the register of unchanged boys' voices. This work provides ample opportunities for developing tone, legato articulations, phrasing, and long vowels. The two-part arrangement presents accessible harmonies in "partner song" form. The two melodies are performed in successive unison before being combined to conclude the work. An SATB version is also available.

Locus Iste

Anton Bruckner
SATB and Piano
G. Schirmer #993253

Locus Iste is a Latin-text based, unaccompanied motet composed by Austrian composer, Anton Brückner. Provided you have supporting tenors and basses to collaborate with your treble boys, this is an accessible addition to boys' choir literature in terms of introducing romantic, sacred genres. This piece will provide a challenge to syllabic stress and producing the warm, resonant tone necessary for the style. I recommend *Locus Iste* as a "starter" motet because of its simple composition structure and pleasing harmonies. Your boys will enjoy learning this work. There is also an arrangement by Earlene Rentz which provides piano accompaniment to support the harmonic motion of the work. I recommend eventually performing this piece without accompaniment as it was originally intended.

Amani

Jim Papoulis
SSA (descant) and Djembe, Shaker, Hand Percussion
Boosey & Hawkes #3301393

Amani, which translates "peace," is an energetic work possessing a beautiful message of brotherhood and peace. This piece contains both French and Swahili texts along with a fun spoken "Ga-shoon-Ga" nonsense text in the altos. In addition to the challenges presented by pronunciation of text, the second sopranos will be fiercely tempted to abandon their counter melody and join the first sopranos on the pervasive melody. The descant of this work peaks

at F5. As is typical of many Jim Papoulis works, this piece contains hand percussion and specified body movements. The dotted rhythm patterns of the handclaps are present throughout the work. The energy of the piece along with its exciting conclusion makes this selection a wonderful performance closer.

Choral Reviews for Junior High/Middle School Choirs



Written by Melanie Openshaw
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The Last Rose of Summer

arr. Alexander L'Estrange
Words: Thomas Moore
Music: Irish traditional
SAB and Piano
Faber Music

The Last Rose of Summer is a well-known text by Thomas Moore. This setting of his text opens with a female solo. The sopranos and altos join with simple, yet beautiful, melody and harmony parts respectively. By the end of the first verse, the men have joined to create an even more gorgeous, lush sound. The baritones carry the melody for the entire second verse, something I know my men loved. The women enter part way through with pianissimo harmonized parts. Their entrance facilitates a powerful crescendo into an inspiring modulation leading to the third verse. During this third verse, the soprano and alto trade off presenting the melody, making for very interesting vocal lines your singers will enjoy. The baritones echo the melody in canon with the women until all voices come together for the climax of the piece. The minimal piano accompaniment at the end adds to the expression of the text of being alone. All voices end on a unison to finish this beautiful setting. This piece has so many educational opportunities to work on phrasing, word stress, text painting, and more. This was the favorite piece of the year for my advanced ensemble.

Gloria Alleluia

Greg Gilpin
TB (with divisi) and Piano
Shawnee Press, C0324

I first came across this piece when I was frustrated with the limited selections for beginning boy choirs. I had a small ensemble of mostly seventh grade singers with unchanged voices and a handful of eighth graders who were across the voice change spectrum. This piece was written for both changed and unchanged voices

and is a great concert opener that all the gentlemen of my choir felt comfortable performing. Gloria Alleluia contains lots of unison and accessible two part splits. There are moments of divisi, which is perfect for a more intermediate ensemble. Your men will instantly feel a sense of brotherhood and strength with Greg Gilpin's writing. I used this piece on our winter/holiday concert program but the text is appropriate for any type of concert.

Red Is the Rose

Patti Drennan

Text: Traditional Irish Folk Song

S(S)A, Piano and Violin

BriLee Music, BL854

I discovered this piece while perusing the BriLee booth at the Salt Lake National ACDA Conference. I am always on the lookout for music that utilizes a mature text yet is accessible to my junior high girls. Red is the Rose fit the bill wonderfully. This beautiful Irish folk song is set perfectly for any age group. The text tells a story of a young girl who is deeply in love with a boy. Unfortunately, the boy does not share in her affections or has to leave her. The piece opens with the entire first verse in unison and is in a perfect range to develop beautiful tone and phrasing with your ensemble. The second verse splits into two parts followed by a B-section that splits into three parts. The three-part divisi in this piece runs for only eleven of the 105 measures. The text of the first verse returns in the last verse but this time with a different meaning caused by the sadness and longing of the young girl. The optional violin part adds to this beautiful tune. Women of all ages will enjoy singing this gorgeous selection.

Choral Reviews for Show Choirs



Written by Jordan Keith
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Everybody Talks

arr. Alan Billingsley

SATB and Piano

Alfred Music Publishing #10361584

This is a perfect selection for a group who is new to show choir music and is looking to entertain a crowd with high energy while staying current and relevant with today's top hits. The vocal range is more expansive than most show choir arrangements of today and allows females to sing in their upper register while the males are featured in a lower, baritone soloing line. The famous alternative group, Neon Trees, has made this piece popular. Students currently love this band and performing this piece is an exciting way to fuse elements of doo wop/1950's, with today's alternative rock

sound. The piece lends itself to high-energy choreography and can be a nice opener or closer for any show choir set.

Build Me Up Buttercup

arr. Sean Conor Anderson

SATB, unaccompanied

Alfred Music Publishing #10068766

This is a wonderful unaccompanied arrangement of a 1969 classic by The Foundations that your students will love. It builds from simple textures offered by each voice part into a well-oiled machine that gets a party going. Each voice part has a section where they are able to sing out in solo, and the tune is all smiles and entertainment. I'm currently using this piece with my vocal jazz a cappella group and they cannot get enough of it. This piece is a great way to bond today's youth with the music of the 1960's. It is sure to be a major crowd pleaser and showstopper.

I Won't Give Up

arr. Roger Emerson

SATB and Piano

Hal Leonard Corporation #10310275

This is a ballad beautifully arranged for SATB choir. The piece starts beautifully mellow and slowly builds to a crescendo that acoustically explodes with gorgeous intensity. The bridge is written perfectly for a show choir to go from a sitting ballad, into a full on, choreographed show-stopper. When I have had groups perform this number, it has always been a major crowd pleaser and the students' favorite. This work also has great solo opportunities for strong voices in the choir. The message of the piece is one of hope and undying love. Nearly anyone can relate to this piece and will leave the concert feeling uplifted and spirited.

Choral Reviews for Women's Choirs



Written by Marcela Molina
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Las Amarillas

arr. Stephen Hatfield

SSA, unaccompanied

Boosey & Hawkes #1978345

Canadianborn composer Stephen Hatfield is a significant contributor to the body of world music repertoire available

to conductors. A high school teacher, Hatfield started composing choral works in order to stretch his limited budget while aiming to meet the needs of singers with and without musical training. He has composed multicultural choral music for treble, men's, and mixed choirs in both sacred and secular genres. Rhythmic elements of world music strongly influence Hatfield's compositions and conductors should begin rehearsals focusing on these rhythms. Las Amarillas uses Mexican rhythm "huapango," which is linked to the folk traditions of the east coast of Mexico and consists of alternating rhythmic patterns and mixing duple and triple meters. A helpful way to deal with the rhythmic complexities is to first introduce those sections that have unified rhythms throughout the choir followed by those that repeat later in the piece. Always encourage rhythmic precision during the learning process, especially in pieces like Las Amarillas, where rhythm is the main driving force behind the work. Once the choir has internalized the rhythm, introduce text. Hatfield's music provides the conductor with a lot of information. The metronome markings, body percussion instructions, articulation, and dynamics are very specific and should be followed as closely as possible. While the rhythmic elements have to be precise and tight, do not forget that this is a dance!

Hello, Girls

arr. Lloyd Pfautsch

SSA and Piano

Alfred Publishing #1687847

Lloyd Pfautsch wrote more than three hundred and fifty choral compositions, arrangements, and editions. Hello, Girls is based on a traditional American folk tune. The tempo is marked as "perky" (half note = ca. 84-88) and singers should feel the piece in two. Fast pieces can cause singers to lose their sense of breath, especially on pick-up rhythmic patterns. Encourage your singers to breath in tempo and be conscientious of both beginning and endings of phrases. The piece contains several "fa-la-la" refrains with articulatory patterns that will challenge your ensemble. Singers will learn to differentiate tenuto from staccato to create the "perky" affect. Continually reinforce a pure "ah" vowel but have fun with the text and the piece as a whole.

A New Year Carol from Friday Afternoons, Op. 7, no. 5

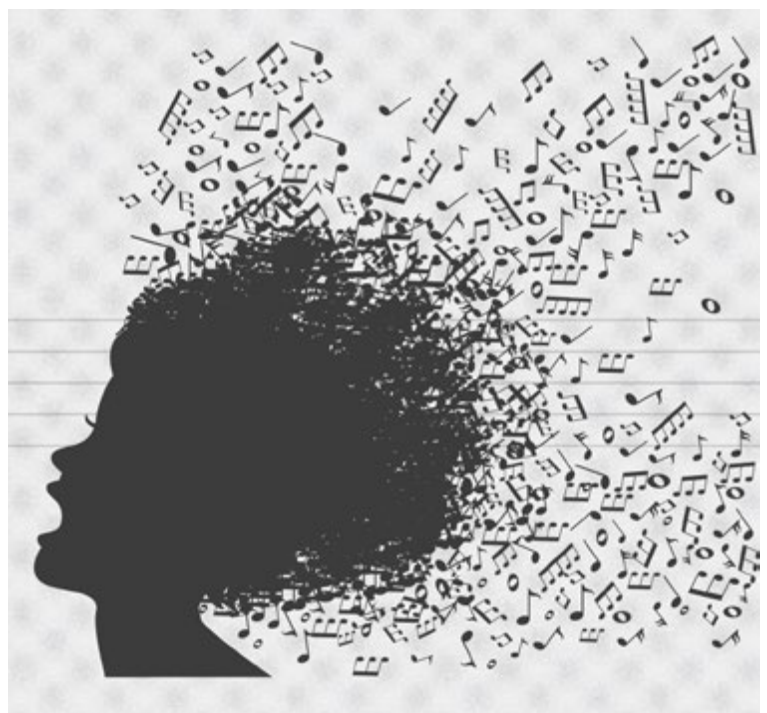
Benjamin Britten

SSA and Piano

Hal Leonard #48003743

Composer Benjamin Britten was a key figure in the development of the 20th Century British choral tradition. He employed unique harmonic language in a diverse output, which includes operas, choral and orchestral works, and music for films, radio, and stage. Friday Afternoons is a set of twelve short pieces composed between 1933 and 1935 and was Britten's first attempt at experimenting with writing for

children, whose voices fascinated him. The text comes from Tom Tiddler's Ground: A book of Poetry for the Junior and Middle Schools, an anthology compiled and edited by Walter de la Mare. The piece was originally a Marian carol with many references to the imagery of light and water. In "A New Year Carol" the "Fair Maid" refers to the Virgin Mary, an appellation more common in historical times. The carol is proper to the Feast of Annunciation of the Blessed Virgin Mary. The tradition in Wales relates to the custom on New Year's morning, before dawn, when boys carried around a container of fresh water and branches of evergreens. The boys sprinkled the faces, hands, and rooms in the houses of people. If not allowed to enter a house, they still sprinkled the doors to bring good luck in the New Year. Villagers gave their visitors coins in return. It is imperative that the conductor and choristers understand the poem because of its rich metaphors. The uncomplicated, melodic refrain, presented each time by the first sopranos is the basis of the entire work. The melody is first stated in unison in all voices, next split between first and second sopranos, and finally divided between all three voices. The interrelationship of the three voices is triadic, with several voice crossings (something important to note to the Soprano II). A good way to start the piece would be to introduce the tune to the whole choir with all voices singing in unison on a neutral syllable. The piece is soft throughout. Coaching the pianist so both choir and piano are "in tune" with the color, phrasing, and atmosphere of the music is very important. Observing Britten's dynamics carefully and the shape of the phrases will benefit delivering the mood of the piece. I found this piece to be charming, easy to teach, and with a lot of quality educational concepts to impress on my singers. ≡





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 **rank**s 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
Gospel Choir
Men's Chorus
Women's Chorus

choral faculty

David Schildkret, *director of choral activities*
Bartlett Evans

voice faculty

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

lyric opera theatre faculty

Brian DeMaris, *artistic director*
Dale Dreyfoos
Robert Mills
Toby Yatso

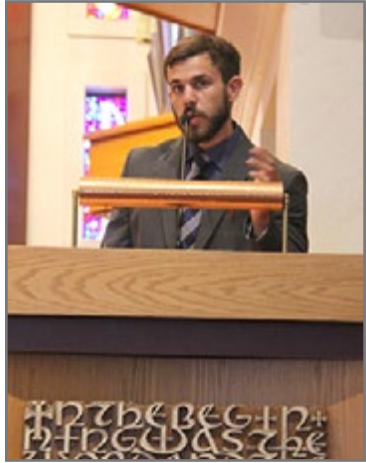


WHAT'S HAPPENING

in Arizona Choral Music

AzACDA strives to publicize member choral news and events from around the state. We invite you to share photos, videos, and sound clips with the rest of your fellow AzACDA members by sending them to antiphon@azacda.org. Thank you for your efforts to promote the choral art in our state.

2015 ACDA Western Division Student Symposium



Above: Thomas Alcaraz, conference chair and president of the UA chapter of ACDA (undergraduate division) welcomes guests and introduces presenters for the 2015 ACDA Student Symposium, held at Catalina United Methodist Church in Tucson, October 2 and 3.

The University of Arizona Student Chapter of American Choral Directors Association (ACDA) hosted the Western Division Student Symposium at Catalina United Methodist Church in Tucson on October 2 and 3, 2015. The event featured interest sessions, performances, reading sessions, a panel session and a master class.

Dr. Jonathan Talberg, Director of Choral Activities at California State University – Long Beach served as the headliner, offering sessions on new music, artistry and rehearsal techniques. Also featured on the program as presenters were Dr. Ryan Holder (Northern Arizona University), Dr. David Schildkret (Arizona State University), Dr. Elizabeth Schauer (University of Arizona), Sarah Ross (Marana High School), Julia Hollis (Esperero Canyon Middle School), Ryan Phillips (Academy of Tucson High School) and Gloria Day (Northminster Presbyterian Church). Featured on the Friday evening concert were the Mariposa and Jubilate Choirs of the Tucson Girls Chorus, CatCall A Cappella, Marana High School Chamber Singers, and the University of Arizona Symphonic Choir.



Left: Dr. Jonathan Talberg of California State University – Long Beach was the symposium headliner, and taught attendees about conducting, rehearsing, aesthetics and quality choral literature.



Above: Dr. Elizabeth Schauer conducts the University of Arizona Symphonic Choir in performance at the WACDA student symposium.



2015 AzACDA High School Choral Festival

This past year, the Arizona chapter of ACDA worked in collaboration with Arizona Choral Educators (AMEA) for the high school festivals for choral ensembles. Ensembles that qualified at the ACE Fall Festival performed for the 2015 AzACDA State Choral Festival on April 28th at Mesa Community College in their brand new Performing Arts Center. The stage clinicians were Lori Marie Rios (College of the Canyons in Santa Clarita, CA), Dr. Craig Peterson (Mesa Community College in Mesa, AZ), and Frank Sargent (formerly of Gilbert Public Schools and Highland Park HS in Dallas, TX). The sight-reading clinician was Dr. Judy Durocher (formerly of Paradise Valley Schools, the University of Arizona, and Scottsdale Community College).

2015 AzACDA Diamondbacks Nights

Friday, April 10th vs. the Los Angeles Dodgers

This night was open to students of all ages. Approximately 400 student singers participated and were conducted by Juan Hernandez of Grand Canyon University.

Friday, September 11th vs. the Los Angeles Dodgers

This night was intended for younger singers. Around 700 elementary and middle school student singers participated and were conducted by Julian Ackerly of the Tucson Boys Chorus.

Saturday, September 12th vs. Los Angeles Dodgers

This night was intended for high school, college, and adult singers. About 650 singers participated and were conducted by Richard Hintze of AwenRising in Tucson.



Photos courtesy of
Jennifer Stewart &
Brianna Doe, Arizona
Diamondbacks

2015 AzACDA Summer Conference



Top left: Adam Kent, Albert Lee and Melanie Openshaw greet pre-registered attendees.

Middle left: Aimee Stewart, David Topping and Sharon Hansen make registration an efficient and welcoming experience.

Bottom left: Headliner Henry Leck shares techniques, tips and insights in a plenary session.

Top center: Greg Hebert leads singers from Corona del Sol High School and St. Thomas the Apostle Church in a moving performance of Duruflé's Requiem.



Top right: Headliner Joe Miller inspired, challenged and engaged us.

Middle right: Danya Tiller leads a discussion on festivals in a Let's Talk Shop session.

Bottom right: Edith Copley even makes score study fun.

Bottom center: Camelback Bible Church was a beautiful venue for our summer conference.



Congratulations to our 2015 AzACDA Cantaremos Singers!

Academy of Tucson (Ryan Phillips, director): Alexis Cruickshank, Elisa Whitby

Andersen Junior High School (Smith Graham, director): Kara Brady, Dominik Hall, Chris Brown, Esperanza Chavez, Reylene Padilla

Apache Junction High School (Andie Chung, director): Mylee Williams

Arizona Conservatory for Arts & Academics (Jennifer McNeal, director): Mia Bondo, Ayden Asuncion, Camille Hymel, Selena Manriquez

Arizona School for the Arts (Dana Bender, director): Ashley Bremner, McKenzie Kyte, Sarah Warner, Emily Mattison, Claire Wiener, Emilee Goetzenberger

Bogle Junior High School (Julie Bowers, director): Kalista Mackey, Tygerlily Sand, Unique Bailey

Boulder Creek Elementary School (Beth Christensen, director): Jesslyn Davis, Lainey Brown, Britain Jeppeson, Hope Gray, Katie Handschug, Liliana Camou, Karley Heslop, Nicollette Harvey, Chloe Prince, Katelyn Greer, Olivia Cornell

Cactus Canyon Junior High School (Andie Chung, director): Alondra Urias, Ariana Cecelic, Jasmyn Gade,

Canyon Springs School (Kristen Olds, director): Spencer Wild

Casteel High School (Camilyn Clausen, director): Carly Ray, Kassi Smith, Max Christensen, Natalie Nguyen, Mylee LeSueur, Anya Christensen, Ben Abercrombie, Taryn Zachary, Ellie Wood, Maggie Green, Charlie Westerhof, Sadie DeShon, Kyleigh Posvar, Jacob Clayton, James Christensen, Katelin Burgess, Mackenzie Burcham, Maddy Baker, Tyler Christensen

Chandler Children's Choir (Aimee Stewart, director): Kathryn Murphy, Eva-Marie Johnson, Amelia Oliver, Ivy Stewart, Chloe Metz, Eli Stewart, Abby Lee, Delaney Balk, Elizabeth Turley, Hali Gladish, Dakota Terhaar, Addie Coles, Malcolm Hunter, Isabel Garcia, Taylor Atnip, Hannah Andrews, Molly Harrison, Carmen Meakin, Rowan Alper, Jacob Anderson, Claire Wolpinsky, Mollie Schlarmann, Zoe Allison, Savannah Sandberg, Brisbyne Arp, Hailey Palmer, Carley Palmer, Imaya DeSilva

Desert Ridge High School (Cynthia Flores, director): Trinity Martoncik, Avery Brown, Jazmin Allen, Zoey Elliott, Kristen Kimpel

Desert Ridge Junior High (Cynthia Flores, director): Elizabeth Schiable, Stephanie Sweet

Franklin Junior High School (John Snyder, director): Ashlyn Anderson, Isabelle Johnson, Yesenia Pereyra, Holly Ixcoy

Gilbert Christian High School (Robin Rost & Herbert Washington, directors): Kelsie Pisors, Abbie LaCombe, Madison Crawford, Lexi Feely, Courtney Blaylock, Darius Williams, Liam Daily, Summer Bakke, Aiden McDaniel, Brock Barton, Olivia Breseman, Grace Renaud, Ashley Earle, Delaney Engel, Luke Webb, Kari Shearl

The Gregory School (Chris Fresolone, director): Amelie Contreras, Yusi Wang, Elisa Acuna

Heritage Academy (Lynette Nunez, director): Joseph Boyer, Spencer Wade, Mya Dupree, Madelyn Melser, Jarett Hansen, Kayla Petersen, McKenna Gardner, KT McCain, Breanna Eldredge, Hayden Biggs

Marana High School (Sarah Ross, director): Kylee Duron, Andrea Cummings, Mackenzie Weneck, Jorge Espinoza, Victor Federico, Anthony Gonzales, Nikolas Victoratos, Cody Smith

Payne Junior High School (Mandy Lamberth, director): Kaeleigh Medlin, Julianne Freestone, Maddie Levinson, Carson Tanner, Shayla Davis, Ava Willis, Janet Thampy, Kylie Bitanga, Tony Chaker, Joanna Orozco, Kyla Christensen

Peralta Trail Elementary School (Karl Hermann, director): Catalina Chavez, Chloe Kreihbel, Chloe Wright, Gloria Altierr, Neveah Erlandson, Olivia Stone, Patricia Wilkins, Rylee Close, Rylie Jaworowski, Scarlett Valencia Jackson, Trinity Hutnak

Rhodes Junior High School (John Snyder, director): Carmen Williams, Lainde Boyd, Sherry Rodriguez

Safford Middle School (Jordan Keith, director): Emma Hackett, Callie Konopnicki, Brinlee Kempton, Xander Whipple, Camilla Larson, Ashlynn Farar, McKade Finch, Levi Hancock, Makenna Parnell, Amanda Taylor

Santan Junior High School (Wendy Umbrianna, director): Julia Hacnik, Benjamin Connor, Maddie Baker, Lavender Hubbard, Will Bigler, Hannah Nelson, Alex Reeder, Amber Moore, Devon Schroder, Sydney Stevens, Bennie Cowans, Mitch Woodford, Matthew Pitman, Katie Neal, Dyson Lighthall, Mandy Wright

Scottsdale Christian Academy (Thomas Bookhout, director): Milla Gideon, Allyson Lund, Ashley Pearce, Baylee Tobin, Mackenzie Scott, Reese Okland

Summit Academy (Mary Price, director): Morgan Wenger, Samantha Streicher

Trivium Preparatory Academy (Joseph Swope, director): Lyla Garcia

Veritas Preparatory Academy (Benny Dominguez, director): Sophia Will, Kennady MacDonald, Avery Auger

Walden Grove High School (Benjamin Lebovitz, director): Kayla Garcia, Christa Trebes, Jeremiah Gomez

Willis Junior High School (Lawana Stoker, director): Lily Deliman, Claire Willes, Emma Francisco, Britain Stokes

Wilson Elementary School (Janel Huyett, director): Ana Wallace, Mykenzie Almquist



Men's Night Out



Over 250 male choir students in the Glendale Union High School District working enthusiastically with a clinician at the annual "Men's Night Out" choral festival.

Young Voices Rejoice!

Young Voices Rejoice! is a festival for children's church choirs. Last year's inaugural festival was very successful and included five Tucson children's church choirs: Northminster Presbyterian, Our Savior's Lutheran, St. Philip's in the Hills Episcopal, St. Mark's Presbyterian, and St. Andrew's Presbyterian. The ages of the singers ranged from 4-14. Gloria Day, director at Northminster Presbyterian and Brandi Dignum, director at St. Andrew's Presbyterian, were co-chairs for the festival.

This year's festival will be January 30, 2016 at Northminster Presbyterian Church (Tucson Blvd. and Ft. Lowell) from 10 am to 3pm. Participating choirs will be sent music and a rehearsal CD for 3-4 mass choir pieces. One will include tone-chimes. Each choir will be asked to rehearse the very accessible mass pieces prior to the festival. On the day of the festival, the singers will rehearse the mass pieces, have a tone chime experience and rehearsal, lunch and dress rehearsal. We will perform a concert at 2pm with the mass choir pieces and individual choirs will have the chance to perform one or more pieces alone.

We hope to include even more church choirs this year. Please let Gloria Day know if you are interested in participating in Young Voices Rejoice! via email at gjeanned@aol.com.



Robert does books

