

ANTIPHON

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

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Arizona ACDA Leadership

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Gold Canyon United Methodist Church, Gold Canyon

Senior High School Choirs: Joseph Johnston

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Show Choirs: Jordan Keith

Safford High School, Safford

Two-Year College Choirs: Adam Stich

Scottsdale Community College, Scottsdale

Vocal Jazz: Rita Scholz

Highland High School, Gilbert

Women's Choirs: Marcela Molina

Tucson Girls Chorus, Tucson

Youth and Student Activities: Thomas Alcaraz

Desert Sands Middle School, Phoenix

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



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From the President:



Trying New Things

On Saturday, September 10, your dedicated AzACDA board members met and discussed the future of our organization. Last year (the board's first year), the focus was on vision: vision for our individual areas and constituencies, and vision for our organization. Many of these visions already have been realized or are on their way to being realized. This year (the board's second and last), the focus is on defining our specific purpose, and the strengths and challenges we have in achieving this purpose over the long-term, not just during our individual terms of office.



The dedicated members of the AzACDA Board meet in September to articulate our purpose and plot a journey to achieve our goals and vision toward that purpose.

The purpose of AzACDA is to support educators and directors, and to promote and serve as a voice for choral music in our state. The board measures our efforts and processes through this lens to ascertain that we are serving the membership in the very best ways we can. We identified as a strength our willingness to try new things. This is not a little thing in an organization that experiences significant turn-over every two years: identifying unmet needs and figuring out ways to meet them, evaluating our efforts, building on our successes, keeping what works, adjusting or tossing what doesn't. For a volunteer board to unselfishly serve with the benefit of the organization's future in mind is vital. It has been exciting (and exhausting!) doing the important work of AzACDA in this way with such an incredible, creative and hard-working group of people.

Below are some of the things we have tried and some of our successes since my last President's Letter. Thanks to everyone who has been part of the discussion and vision of AzACDA to help us achieve them!

On **May 6**, we hosted our annual Junior High/Middle School Choral Festival at Church of the Beatitudes in Phoenix. Jason Thompson, Sammy Brauer, Herbert Washington and Joseph Johnston served as clinicians for the 27 choirs who participated. Congratulations and thanks to Melanie Openshaw for organizing this important event.

In **June** President-Elect Ryan Holder and Treasure Joyce Bertilson traveled to Minneapolis to attend the ACDA National Leadership Conference to connect with other state and divisional leaders, to share the important work we are doing in Arizona, to tour the 2017 national conference facilities, and to learn about new initiatives and important changes in our organization. Thank you for representing us and sharing with our state board when you returned.

In **July** we came together for our AzACDA Summer Conference, trying out our new conference home. While the dates were not ideal for everyone, we still had 140 people in attendance. Thanks to Ryan Holder's surveys of people who attended as well as people who attended in the past but didn't come this year, we have a wealth of information about how we can better serve our membership in the future. It was such a pleasure to see such a large part of our Arizona choral community in attendance!

In **July** we also welcomed Rita Scholz, Caleb Nihira, Tom Peterson, Stephanie Brewer and Thomas Alcaraz to the board.

In **September** we had our fall board meeting, and enjoyed the participation of the following ACDA student leaders: Grace Kim, Daniel Corrales and Andrew Heidorn (UA) and Allie Fardelos (NAU).

In **September** we hosted two Dbacks Choir Nights with hundreds of singers from throughout the state participating under the direction of Jason Thompson and Sharon Hansen. Congratulations to Greg Hebert for his outstanding work on this.

In **September** we also co-hosted the ACDA Student Symposium. After three successive years of Arizona hosts, the symposium, formerly a Western Division event, seems to have found its home here. Congratulations to Dr. Schildkret, Julie Neish, Jenny Madruga and the ASU Student Chapter for their success with this event. 55 attendees representing 9 different colleges and universities participated this year.

In **September** we participated in the annual ACDA Sing-Up Membership Drive. Look for results of our efforts in the next Antiphon. Many thanks to Sharon Hansen and Thomas Alcaraz for their good work on this important effort.

In **October** we co-hosted our first collaborative Music in Worship event, RINGING, SINGING, & ORGAN-izing at First United Methodist Church in Phoenix. The event, jointly sponsored by American Guild of Organists, Handbell Musicians of America and ACDA, had 33 attendees at this inaugural event. Congratulations to Doug Benton and all of the other organizers.

In **November** we will host the annual Cantaremos Festival, an honor choir experience for 5th-9th graders. This year over 300 children auditioned, and 235 singers will benefit from this excellent opportunity. Congratulations to Aimee Stewart for her continued work to make this event even better.

In **November**, nine Arizona collegiate choirs will come together in Sun City for our first Collegiate Choral Festival. The choirs will sing for each other and will join together to close the evening with a massed performance of "The Heavens are Telling" from F.J. Haydn's masterful oratorio The Creation. Congratulations to Adam Stich for getting this event off the ground.

It's such a pleasure to write these letters for each Antiphon issue and to reflect on the vibrant community of choral leaders we have in this state. I'm so grateful for each of you, and for the opportunity to serve. ☰

Sincerely,



Elizabeth Schauer

FROM THE EDITOR



Caleb Nihira
Editor, *ANTIPHON*
antiphon@azacda.org

Dear Arizona Choral Musicians,

I am thrilled to be joining the board of AzACDA as editor of the *ANTIPHON* and to collaborate with President Elizabeth Schauer, our designer Robert Ashbaugh, and you, the fellow constituency and readership. I look forward to continuing the excellent work put in place by Thomas Lerew, and all those that came before him in this position.

In many ways, this issue of the *ANTIPHON* is a continuation of the spring issue. We have the second halves of two excellent articles from the spring: Brent Rogers' article Style in pre-Romantic Music and Luke Lusted's article on hiring, working with, and rehearsing an orchestra to mount a large scale choral-orchestral work. I have chosen to continue the "Conductor's Perspective" column of the *ANTIPHON*. This issue will feature Northern Arizona University's Edith Copley, conductor of the Shrine of the Ages Choir. Other articles include Jordan Keith's suggestions for directing a show choir, Sarah Ross's insights on using multicultural music to build confidence in developing women's choirs, and a report on AzACDA's very first Music in Worship workshop, "RINGING, SINGING, & ORGAN-izing" led by Doug Benton. It is my hope that everyone can find something useful and educational in this issue.

This summer I celebrated my 10th year as a resident of Arizona. I couldn't be happier and prouder of the constituency I joined back in 2006. With so many choral activities, opportunities to get involved, and colleagues always willing to lend a hand, Arizona is a great place to be a choral musician!

As usual, we welcome your input and submissions. Please feel free to share your photos, articles, reviews, and anything choral-related with us. ☺

Keep singing!

Sincerely,



Caleb Nihira
Editor, *ANTIPHON*



AzACDA

Introducing New Board Members



Thomas Alcaraz

Youth and Student Activities
Desert Sands Middle School

Thomas Alcaraz received his bachelor's degree in music education from the University of Arizona. While attending the University of Arizona, Thomas served as president of the ACDA student chapter where he was the event organizer for the WACDA 2015 Student Symposium, was a music director for the a cappella group CatCall, and earned Outstanding Senior for the Fred Fox School of Music upon graduation. Thomas is in his first year of teaching at Desert Sands Middle School in Phoenix, Arizona.



Stephanie Brewer

Secretary
Alhambra High School

Stephanie Brewer earned her Bachelor of Music Education degree with a choral emphasis from Northern Arizona University and her master's in Music Education from Arizona State University. She has taught general music and choirs in elementary through high school. She is currently a high school choir director, working on an art degree, and sings professionally.



Caleb Nihira

Editor, *ANTIPHON*
The University of Arizona

Caleb Nihira is a doctoral student in choral conducting at the University of Arizona, Director of Music at Christ Presbyterian Church, and conductor of the Bisbee Community Chorus. Prior to graduate studies, he was Music Director at Academy of Tucson High School where his choirs performed at state conferences of AMEA and AzACDA. He holds degrees from Concordia College (MN) and Northern Arizona University.



Tom Peterson

Publicity Assistant
The University of Arizona

Tom Peterson is a conductor, composer, and singer currently pursuing a DMA in Choral Conducting at the University of Arizona. He has served as Music Director at Christ Church of the Ascension (Episcopal) since 2013, and is also the Music Director of the Green Valley Community Chorus. An Arizona native, Tom earned a Bachelor of Music in Theory and Composition from Arizona State University and a Master of Music in Composition and Conducting from the Royal College of Music in London. He then spent four years on the faculty of Phoenix College, where he taught music theory, ear training, and music history.



Rita Scholz

R & S Chair for Vocal Jazz
Highland High School

Rita Scholz is in her thirty-third year as choral director with the Gilbert Public Schools. She has been choral director at Highland High School since it opened in 1993. An active guest conductor and clinician, she holds degrees from Northern Arizona University and Arizona State University. She is also an adjunct faculty member at Chandler-Gilbert Community College where she conducts the Chamber Singers.

Graduate Choral Conducting Program at the University of Arizona



Arizona Choir & UA Symphonic Choir rehearsal, Musikverein, Vienna

Varna International Productions – Photo: Carl R. Englander

Join our success story!

- Daniel Black – 2013 finalist; Scott Glysson – 2013 semi-finalist
Richard Hintze – 2013 semi-finalist; Phil Moody – 2011 WINNER
Brad Miller – 2009 finalist; Jon Peterson – 2007 finalist
Lee Nelson – 2005 WINNER; Joni Jensen – 2005 semi-finalist
Eric Holtan – 2003 finalist; David Gardner – 2001 finalist
ACDA National Conducting Competition Graduate Division

- **The Arizona Choir**
*AMEA Showcase Concert 2016; Dvořák Hall, Prague & Musikverein, Vienna 2014
Concert tour to Mexico 2008; ACDA Convention concert appearance 2004, 2006
Liszt Academy Concert Tour with Budapest Chamber Orchestra 2003*

- **The Symphonic Choir**
*Dvořák Hall, Prague & Musikverein, Vienna 2014
ACDA Conference appearance 2010, 2014
AMEA Convention appearance 2006, 2011*

- **Christopher Jackson – co-winner**
The Julius Herford Prize 2007

*Resident Graduate
Choral Conducting
Majors 2016 - 2017:*

Jessica Berg
Donathan Chang
Gavin Ely
Christian Giddings
Anne Grimes
Benjamin Hansen
Jooyeon Hwang
Jen Kim
Jonathan Kim
Eunji Lee
Ziyun Li
Yujia Luo
Omaris Maldonado-Torres
John McMeen
William Mattison
Caleb Nihira
Sehong Oh
Thomas Peterson
Erin Plisco
Hyoungil Seo
Kevin Seal
Travis Sletta
Stanton Usher
Jeff Vanderlee



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AzACDA Congratulates Brook Larson 2016 Choral Director of the Year

Below

is the presentation speech given by Michael Peterson, President of Orpheus Male Chorus of Phoenix, from whom the nominations in support of Dr. Larson came:

"Tonight we recognize a humble and dedicated individual who has dedicated himself to achieving excellence in that all-important niche in music performance – community music-making, as well as a gentleman totally committed to his family and touching the lives of those around him every day. Before you express your congratulations and appreciation let me tell you some things about tonight's honoree, Dr. Brook Larson.

A proud native of North Dakota, Brook spent six years teaching choral music education at Arizona State University. During his time at ASU he founded and conducted two choirs: the ASU Men's Chorus and the Sun Devil Singers. In addition to his conducting duties he taught choral methods, supervised student teachers and coordinated field experiences for music education majors. His prior experience at the middle and high school levels contributed greatly to his success at ASU. Prior to receiving his DMA in choral conducting at ASU, he received degrees from Bowling Green State University in Ohio and Moorhead State University in Minnesota.

Since taking the podium with Orpheus, he has increased the size of this organization from a 30-member chorus to a group that now numbers near 100 singers. Orpheus has grown in size and quality not only as an organization, but also in its reach to audiences. This is not an easy balance to achieve with a community music ensemble. It happens when several things come together to form an uncommon synergy: that hard-to-achieve balance of having fun and simultaneously producing a quality product, programming that provides something for everyone, the challenges of aesthetically demanding repertoire balanced with something we all recognize and enjoy hearing, and the life-blood of any musical organization's long-term success – recruiting. If any of you have ever been recruited by Brook Larson to sing in one of his groups, you'll know that he is relentless. I use the term "pleasantly persistent" and he will be that until you either give in and give it a try, or you stop answering his messages. Believe me, it's easier to just give in. In my mere five years with this organization, I have seen it grow from that small group of singers to a group that is enormously passionate and brings the joy of music-making to the stage – and that is a reflection of the leadership from Brook Larson.

Brook has expanded our community outreach, he has connected us to performances with other choirs and encouraged this group of men to always see their future as larger than their past. The marriage of Brook Larson and Orpheus has truly created the embodiment of synergy for the chorus and the audiences for whom we perform. A man dedicated to his family, he enjoys watching his daughter Gemma play soccer, and shares a love of travel with his wife Laura and the rest of his family when time allows. I am sure many of you have been touched by his kindness, his energy and his musicianship. It is an honor for me to present the Arizona ACDA Choral Director of the Year Award to our conductor, and our friend, Dr. Brook Larson." ■■■



AzACDA Candidates for President

AzACDA will hold our online election for president for 2019-2021 in January 2017. Sarah Ross and Aimee Stewart are the two candidates who will be running.



Sarah Ross

Sarah Ross has been at Marana High School since 2007. As choir director, she conducts five ensembles in concerts, collaborates with arts and academics across campus, and participates in community-wide arts and service projects. Mrs. Ross's interests in world music are showcased in Marana's annual multicultural concert series covering all regions of the globe. In 2011, she was named the University of Arizona/Circle K Teacher of the Year; in 2012 she was recognized as Teacher of the Year for the Marana Unified School District. In 2013 she represented Arizona as a Yale Distinguished Music Educator. She is currently pursuing National Board Certification for choral music.

Mrs. Ross is a member of NAfME and has served for five years as South-Central Regional Choir Chair and South-Governor for AzMEA. She has been a clinician for the

ACE Elementary/Jr High State Festival and was the 2016 Jr. High All-State Choir Clinician. She served on the board of the Arizona chapter of ACDA as the Repertoire and Standards Chair for Ethnic and Multicultural Music for seven years. In this capacity she wrote articles for the state newsletter, presented at state conferences, and acted as a resource on multicultural music for the state's choral educators. She presented and performed with her students at the 2015 ACDA Student Symposium hosted by the University of Arizona.

Mrs. Ross has served as the vocal director and pianist for Marana Arts Academy musicals for the last nine seasons. For three seasons, she served as Music Director and Vocal Director for Arizona Theatre Company's Summer on Stage program. In this role she orchestrated and conducted the World Premier of *In Your Eyes*, a new musical by Brian Yorkey and Tom Kitt. She has also worked as pianist for shows at area high schools and with Arizona OnStage Productions. She has collaborated with Marana Theatre Company by composing original songs and orchestrations for their production of Shakespeare's *The Tempest* (2013) and *Charlotte's Web* (2014), seen by over 2,000 MUSD elementary students.

Mrs. Ross studied voice and piano and received a degree in Choral Music Education from the University of Arizona.





Aimee Stewart

Aimee Stewart, Founder and Artistic Director of the Chandler Children's Choir (CCC), has served in a variety of leadership roles with AzACDA, and is active throughout Arizona as a conductor, singer and violinist. A 2012 nominee for the Governor's Arts Award in Arizona for entrepreneurship in the arts, she also was recognized as a 2014 nominee for the Beth MacDonald Woman of the Year award for her work in the community.

Since she began it in 2008, the CCC has grown into a highly respected youth community choral organization in the East Valley, with three choirs and more than 140 children. Under Ms. Stewart's direction, the CCC has received significant honors: the Cantus Choir received superior ratings at the ACDA Junior High Festival and was featured at the Arizona Music Educator's Association State Conference. In the summer of 2013, the Junior Choir was featured as a demonstration choir at the AzACDA Summer Conference. Over the past four years, CCC singers have regularly been selected by audition to perform in national, regional and state honor choirs.

In addition to her work with CCC, Ms. Stewart has served as guest conductor for the One Voice Festival sponsored

by Arizona MusicFest (2014-2015) and chaired the Tempe/Chandler community Messiah Sing-Along (2011-2014). She is a violinist and founding member of the Cantus String Quartet, and has been active as a chorister, including singing with Phoenix Symphony Chorus and Riznica (a Serbian choral group) in Arizona. Before coming to Arizona, she also sang with Connecticut Master Chorale, Utah Baroque Ensemble and Roanoke Symphony Chorus, and has been featured as a soloist in concert operas, in musicals, in recitals and with the Phoenix Symphony.

Ms. Stewart joined the AzACDA board as secretary in 2013 and currently serves as Youth and Community Children's Choir Chair. In this capacity, she also has organized, chaired and grown the highly successful Cantaremos Choir Festival, an honor choir experience featuring three ensembles for singers from throughout Arizona in fifth through ninth grades, with an annual attendance of over 200. She has contributed to the AzACDA Summer Conference as well, chairing, organizing and leading reading and other sessions.

Ms. Stewart earned her bachelor's degree in Elementary Education from Brigham Young University. She and her husband are the proud parents of four children. ■■■



From Concept to Concert: Considerations for Hiring Professional Instrumentalists

Part II: Rehearsal and Concert Procedures



Written by Luke A. Lusted

Part I of this series, *Initial Steps*, detailed the methods and procedures for planning to program a choral work with orchestra. It explored how to select the number and skill level of the instrumentalists, contacting and contracting the appropriate instrumentalists, and the costs associated with contracting instrumentalists. Part II of this article examines the final steps of hiring professional instrumentalists including the marking and distribution of scores, scheduling rehearsals, and considerations for the final rehearsals and concert. These few remaining steps are critical to engendering a successful artistic experience for you, your choir, the orchestra, and your listening audiences.

CONSTRUCTING THE REHEARSAL

Scores

When selecting which edition you will be using, try to use the same edition for all orchestral parts, the choral parts, and the conductor's score. Often times, different editions will have different rehearsal letters or numbers and may even have different measure numbers. The marking and distribution of scores plays a vital role in the contracted instrumentalist's preparation. This process will not only help conductors understand each individual part, but also demonstrate to the instrumentalists that you are prepared. Listed below are some considerations for marking and distributing instrumental parts.

Marking

When marking the orchestral parts, first compare the orchestral parts to the choral parts. If *colla parte*, does the articulation of the orchestra match that of the choir. If not, is this a deliberate marking or an editorial error? Study the instrumental parts to identify the overall phraseology. For example, if the violas are playing *colla parte* with the altos, do both groups lift or breathe simultaneously? Generally speaking, make sure these types of juxtapositions are consistent. While reviewing parts, it is always a good idea to look at which instrument is *tacet* and where. This should influence the conductor's marking in their full score so that proper cues may be given.

When marking orchestral parts, only include critical pieces of information that are written in a way that everyone can understand. Often times, conductors develop their own shorthand for musical meanings. Ensure that all markings are consistent and effectively communicate your musical intentions. A conductor's markings may include dynamics, tempo markings, doublings (if an instrument is playing the exact same material as another), *attacca* movements, or any other basic performance issues. Unless you are an accomplished string or wind player, leave bowings and other instrument-specific performance decisions up to either the concertmaster or principal. Lastly, if using a continuo score, verify that there is a realization of the basso continuo line or that your instrumentalist can read figures.

Distributing

If purchasing the instrumental parts, conductors should order them far enough in advance to feel comfortable in reviewing, marking, and distributing the parts. Many rental or "parts for hire" will have a designated timeframe that organizations are allowed to have the parts in advance of performance. Generally, companies allow four to six weeks per part. Plan accordingly so that

you do not find yourself scrambling to get the parts returned by a due date immediately following the performance. Many publishers and distributors will make the hiring organization erase most markings with the exception of a few (i.e. bowings). If you need to prepare the orchestral parts for return, make sure that you have enough time to do so and mail them back by the contractual date.

THE REHEARSAL

Stage Set-Up

The first part of stage set-up is developing a stage diagram. The diagram should map out the equipment needs for the performance including what is required, how many are required, and exactly where each piece should be placed on the stage for the performance. Additionally, the stage diagram allows conductors to group sections of the orchestra together and ensure that each instrumentalist is accounted for BEFORE the first rehearsal. The items on the stage generally include stands, chairs, the conductor's podium, piano(s), percussion, harp, and any other large pieces of equipment such as choral risers.

After the stage diagram is complete, the conductor must then set the stage according to the diagram. Mentally and physically walk through the stage and consider the demands of each instrument. For example, strings will need room for their bows and trombones for their slides, while the bassoons will prefer to be further away from the bells of the brass section. Lastly, discuss with the contractor or stage manager which instruments typically share stands. Modifications to the original design may be needed based on the players' needs. For example, many cellists prefer to bring their own seat. Set up as though there will be no modifications and adapt as needed. Other modifications might be necessary if the overall dimensions of the venue or instruments turn out to be larger or smaller than originally conceived. Unexpected permanent stage fixtures may also be an issue, particularly in church spaces. Lastly, the conductor should make sure all pieces of equipment are in working condition such as the adjustable feature on music stands and uniform leg height of chairs.

Union Rules for Instrumentalists

The union rules to which a conductor adheres for rehearsals is critical. Even if the performance is not a union event or all players are not members of the union, it is important to treat the orchestra with respect, especially with regard to timing. The rehearsal should begin and conclude promptly at the designated times. The majority of professional instrumentalists will arrive with enough time to transport, assemble, and warm up their instrument. For most rehearsals, conductors should plan on a two-and-a-half-hour call for the orchestra with a fifteen to twenty-minute union break within the first ninety minutes. If the demands of the rehearsal require more time, the conductor must make these arrangements during the contracting process. When in doubt, the conductor should consult with the concertmaster or contractor to better understand the regulations to which the hired instrumentalists are accustomed.

Planning the Rehearsal

After understanding union rules, conductors must strategically develop a rehearsal plan that utilizes the allotted time in the most efficient way possible. The two questions each conductor must answer before creating a rehearsal plan are as follows:

- *What is the instrumental breakdown of each movement and how can instruments be added to or taken away during the rehearsal?* Conductors should outline this in two parts, first going through each movement or piece and writing out the instrumentalists needed, and then writing out movements or pieces from smallest performing forces to largest or vice versa. This will enable the conductor to construct a rehearsal based on the performing forces so that no instrumentalist is sitting in their chair for an extended period of time without playing. In essence, if the instrumentalist is not part of that specific section, movement, or work, they do not need to sit in the rehearsal. The instrumentalists will be both appreciative and more willing to work with the organization in the future if you plan your rehearsals in this manner. Listed below is an example from Bach's *Mass in B Minor* where the performing forces are outlined by movement and then reduced from largest ensemble to fewest players.

Step 1: Outline of Instrumentation by Movement

I. Credo in unum Deum

Violin I, Violin II, Chorus (SI/SII/A/T/B), Continuo (Cello/Organ)

II. Patrem omnipotentem

Trumpet I, Trumpet II, Trumpet III, Timpani, Oboe I, Oboe II, Violin I, Violin II, Viola, Chorus (SI/SII/A/T/B), Continuo (Bassoon/Cello/Organ)

III. Et in unum Dominum

Oboe I, Oboe II, Violin I, Violin II, Viola, Soli (SI/A), Continuo (Bassoon/Cello/Organ)

IV. Et incarnatus est

Violin I, Violin II, Chorus (SI/SII/A/T/B), Continuo (Cello/Organ)

V. Crucifixus

Flute I, Flute II, Violin I, Violin II, Viola, Chorus (SII/A/T/B), Continuo (Cello/Organ)

VI. Et resurrexit

Trumpet I, Trumpet II, Trumpet III, Timpani, Flute I, Flute II, Oboe I, Oboe II, Violin I, Violin II, Viola, Chorus (SI/SII/A/T/B), Continuo (Bassoon/Cello/Organ)

VII. Et in Spiritum sanctum

Oboe I, Oboe II, Solo Baritone, Continuo (Bassoon/ Organ)

VIII. Confiteor

Chorus (SI/SII/A/T/B), Continuo (Cello/Organ)

IX. Et expecto

Trumpet I, Trumpet II, Trumpet III, Timpani, Flute I, Flute II, Oboe I, Oboe II, Violin I, Violin II, Viola, Chorus (SI/SII/A/T/B), Continuo (Bassoon/Cello/Organ)

Step 2: Structure Rehearsal by Performing Forces**VI. Et resurrexit**

Trumpet I, Trumpet II, Trumpet III, Timpani, Flute I, Flute II, Oboe I, Oboe II, Violin I, Violin II, Viola, Chorus (SI/SII/A/T/B), Continuo (Bassoon/Cello/Organ)

IX. Et expecto

Trumpet I, Trumpet II, Trumpet III, Timpani, Flute I, Flute II, Oboe I, Oboe II, Violin I, Violin II, Viola, Chorus (SI/SII/A/T/B), Continuo (Bassoon/Cello/Organ)

"For conductors to make the most of their resources, budgeting both time and money, the conductor should consider repertoire that can be rehearsed with the instrumentalists and choir in one call."

II. Patrem omnipotentem

Trumpet I, Trumpet II, Trumpet III, Timpani, Oboe I, Oboe II, Violin I, Violin II, Viola, Chorus (SI/SII/A/T/B), Continuo (Bassoon/Cello/Organ)

V. Crucifixus

Flute I, Flute II, Violin I, Violin II, Viola, Chorus (SII/A/T/B), Continuo (Cello/Organ)

III. Et in unum Dominum

Oboe I, Oboe II, Violin I, Violin II, Viola, Soli (SI/A), Continuo (Bassoon/Cello/Organ)

VII. Et in Spiritum sanctum

Oboe I, Oboe II, Solo Baritone, Continuo (Bassoon/ Organ)

I. Credo in unum Deum

Violin I, Violin II, Chorus (SI/SII/A/T/B), Continuo (Cello/Organ)

IV. Et incarnatus est

Violin I, Violin II, Chorus (SI/SII/A/T/B), Continuo (Cello/Organ)

VIII. Confiteor

Chorus (SI/SII/A/T/B), Continuo (Cello/Organ)

- Does the repertoire the ensemble is performing require a rehearsal in addition to the dress rehearsal? For conductors to make the most of their resources, budgeting both time and money, the conductor should consider repertoire that can be rehearsed with the instrumentalists and choir in one call. Some repertoire may be too difficult for this and the extra rehearsal time is needed, however, the running time of the program should never equal the allotted time of the rehearsal. Conductors must have leeway to address mistakes during the rehearsal. Many conductors tend to program too much or too complex repertoire, and as a result, are not able to run through sections of a work with the orchestra, or even worse, entire movements. With appropriately planned repertoire, rehearsals can be constructed in a way that conductors are able to rehearse with the orchestra first, then the combined ensemble, and ultimately the choir alone. The following example outline adheres to union timing and these considerations.

Example 1: Two Separate Rehearsals for Orchestra

Total Time per Rehearsal : 2 1/2 Hours

Orchestra Alone: 9:00am-11:30am

9:00am-10:15am – Part 1

10:15am-10:30am – Union Break

10:30am-11:30am – Part 2

Orchestra with Chorus: 1:00pm-3:30pm

1:00pm-2:15 – Part 1

2:15pm-2:30pm – Union Break

2:30pm-3:30pm – Part 2

Example 2: One Rehearsal

Total Time: 4 hours

Possible Time Frame: 9:00am-1:00pm

Outline: Orchestra – 9:00am-11:30am; Choir – 10:15am-1:00pm

Rehearsal:

9:00am-10:15am – Orchestra Alone

10:15am-10:30am – Union Break for Orchestra; Choir Warm-Ups

10:30am-11:30am – Choir and Orchestra

11:30am-11:40am – Release Orchestra; Choir Break

11:40am-1:00pm – Choir Alone

Once the scores are marked and distributed, the stage is set, and the rehearsal is constructed, the conductor is ready to rehearse the ensemble. Here are a few general considerations for conductors working with an instrumentalist or ensemble for the first time:

- **Instruction to instrumentalist**—The instruction conductors give to the orchestra should be direct and brief. Lengthy narrative in a rehearsal slows the pace and wastes time. Conductors should strive to give instructions in short phrases such as “winds, measure 83, legato.” Many choral conductors instinctively give the page number to their ensemble. When rehearsing with instrumentalists, give either the measure number or the number of measures before a rehearsal letter, such as “seven measures before circle D.” This will ensure each player knows exactly where you are, even if they are tacet during the section the conductor is rehearsing.

“...there are many time-consuming steps involved in creating orchestral accompaniment for your choir...Despite being foreign territory to most choral conductors, working with and conducting instrumentalists can be one of the most rewarding experiences you and your ensemble will have.”

- **Stopping for the choir**—During rehearsals with instrumentalists, conductors should minimize stops to rehearse the choir. Prepare the choir exactly as you want them to perform with orchestra in the numerous rehearsals you have with them alone. Give them insight as to what will happen and what they should look and listen for in the rehearsals with orchestra ahead of time. Conductors can also prepare the choir during the final rehearsals by conducting the choir less and practicing orchestral cues. This will not only teach the choir to be independent, but also prepare them for the dress rehearsal and concert. Remember, most choirs will rehearse a piece many more times than that of the orchestra. The conductor may have fifteen rehearsals with the choir, but only one time with the orchestra. This time is incredibly valuable. Never cut off the orchestra and address the choir about a vowel or something minor unless the piece falls apart. Always focus your attention on the orchestra and address the smaller issues in the choir alone portion of the rehearsal.
- **Gestural language**—The gestural language with which you lead the orchestra should vary based on the size and experience of your instrumentalists. Players will want clear and clean patterns and cues. A classic consideration is whether to conduct with or without baton. Generally speaking, if a piece is rhythmic and/or the conductor is

conducting a larger ensemble, baton should be considered, however, if the conductor is uncomfortable leading with a baton, and it will interfere with the delivery of the beat, the conductor may lead with their hands.

- **Tuning the orchestra**—Tuning the orchestra or instrumentalist(s) in both the dress rehearsal and concert is vital. Consult with the concertmaster or contractor to see who should tune the orchestra and let them administer this portion of the process. If the repertoire only requires one or two players, simply ask the players what pitch they would like. If the players or orchestra are playing with an organ or piano, the instrumentalists must tune to these instruments.
- Review concert considerations – Before the conductor releases the orchestra, make sure that call times, concert walk-through, concert dress, checks, curtain calls, and turning in music are addressed. These considerations will be outlined in detail below, despite most issues already being standard protocol with instrumentalists.

CONCERT CONSIDERATIONS

- **Call time**—The call time for the instrumentalist should be fifteen minutes before the scheduled performance. The conductor should not plan on rehearsing an ensemble on concert day unless they are rehearsing a small portion of a piece with only a few instrumentalists. If you are performing a large work, refrain from rehearsing the orchestra directly before the concert.
- **Pre-concert walk through**—Conductors should plan to walk through the flow of the concert with the ensemble during the dress rehearsal. It is absolutely appropriate to walk through the outline of the concert with the choir, both as a reminder for them and for you. The walk through should include sitting and standing, tuning, curtain calls, acknowledging applause, bows for members of the orchestra, and procedures following the concert.
- **Concert dress**—The concert dress for the orchestra will differ than that of the choir. Many orchestras call standard tuxedos “concert black,” whereas that has a specific meaning among choirs. The conductor should outline exactly what they expect from the orchestra. Be specific and avoid vague terminology.
- **Distribution of remuneration**—Always leave the player’s check on their music stand before the concert begins. It is often difficult to distribute checks at the end of the concert as the instrumentalists are leaving, you might not know their names, and you will undoubtedly be surrounded by audience members and fellow musicians congratulating you on a successful performance. Make sure that the name on the check matches the name on the program and that all amounts and fees previously negotiated are represented in the final figure. As a rule of thumb, never hand out checks at the dress rehearsal. The worst-case scenario is that a player either does not show up or shows up unprepared and unable to perform the music at the appropriate level. If an instrumentalist is late to either the dress rehearsal or performance, misses the concert, or shows up unprepared, their compensation should reflect this. Consult with the contractor to determine what is an appropriate deduction.
- **Music on stands**—Most players will leave their parts on the music stands directly after the concert instinctively. The conductor should remind the instrumentalists to collect their check and leave their scores on the music stands. It is then the conductor’s job to appoint someone or collect the orchestral parts themselves. If there is a part missing when you are collecting, immediately contact the contractor or that specific player to rectify the situation.

CONCLUSION

From parts I and II of this article, you can see that there are many time-consuming steps involved in creating orchestral accompaniment for your choir. The artistic product is worth it in the end. Success for all involved comes only through planning, and the planning process is one that gets easier with each subsequent project. Ultimately, you must trust your instincts and open yourself up to ask questions and learn about the process. Despite being foreign territory to most choral conductors, working with and conducting instrumentalists can be one of the most rewarding experiences you and your ensemble will have. 



Style in Pre-Romantic Music (Part II)



Written by Brent Rogers, DMA

EDITOR'S NOTE: We'll pick up in this article where we left off in the previous article, adding only a prefatory reminder of the complex nature of many of the issues discussed here. The suggestions offered are meant to provide guidelines for conductors that may not be familiar with this repertoire in an effort to help them know how to bring it to life, but do not offer a complete discussion of the issue of its style.

Secular Music of the Renaissance

The secular music of the Renaissance period is generally more frequently performed than the sacred music of that period, especially by choirs in the public schools. This is probably because it tends to be far more homophonic—though many of these pieces do make extensive use of polyphony. In addition, the bulk of the secular repertoire from this period consists of madrigals, which are a primarily expressive genre; as such, they respond better when approached through a nineteenth-century lens than does the sacred repertoire, however, as mentioned in Part I of this article, one must be cautious of Romanticizing these pieces, as they lose something of their sparkle and charm under the burden of intense personal expression. Although madrigals are not the only secular genre of the Renaissance, they are the main one, and this discussion will focus on them. Many of these principles may be extended to other secular genres.

The madrigal is primarily expressive—and often amorous—in nature, and was mainly used for entertainment. (Conductors should be aware that references to death in madrigals are often a euphemism for sexual ecstasy.) Depiction of the text should be a primary concern in the performance of these works, but should not be overly dramatic: one must remember the social context in which these songs were sung and the social mores that governed expression in that context. In your preparation for rehearsals of these pieces, look for the ways in which the composer has written the music to reflect the

“...one must be cautious of Romanticizing these pieces, as they lose something of their sparkle and charm under the burden of intense personal expression.”

meaning of the text (madrigalism). This is often accomplished by musical figures that imitate a word in the text, such as a descent of a second to represent a sigh, stepwise passages in faster note values to represent running, or pungent dissonances to represent unpleasant emotions. Bring these to the attention of your singers and encourage them to highlight these madrigalisms without overdoing it.

Apart from these issues, secular music from this period is similar to sacred music in many ways, and the same principles should be observed: the tactus should usually proceed at around 60-72 beats per minute, *tripla* and *sesquialtera* (changes in tempo and/or meter) proportion are most common at changes of mensuration, and syllabic stress should be carefully observed. You will undoubtedly also notice that it is common for the expressive elements of secular music to be found in some sacred music from this period, but remember: expression in music of this period is generally more reserved than that found in the music of the nineteenth century.

The Music of the Baroque (c. 1600–c. 1750)

It is convenient to divide the Baroque period into sub-periods, the earlier of which ends somewhere around 1675. Much choral music of the early Baroque (both sacred and secular) is very similar to that of the late Renaissance. There are two main differences, one of which is implied by the other. First, after 1600 it is far more common to see instrumentation in choral works, especially *basso continuo* (an accompanying part that includes bass line and harmonies, composed of various groups of instruments) which is all but ubiquitous. Second, due to the use of *basso continuo*, composers are much more conscious of and purposeful about the harmonic progressions occurring in their music, and as a result, these progressions are much more functional than those found in the music of the Renaissance.

In spite of these differences, the conductor's approach to the performance of these works can be much the same as with music of the Renaissance with one possible exception: due to the advent of monody, some works exhibit a greater emphasis on the bass line and the melody and de-emphasize the inner voices in homophonic works, and this should be reflected in your choir's performance. This is by no means, however, universal, and many compositions—especially more polyphonic ones—do not call for this approach.

Many choral works from the late Renaissance and early Baroque are for multiple choirs, and can be especially colorful and enjoyable additions to any program, although they do require more work due to the additional parts. Composers did not always specify how each line in such compositions was to be performed, so there is some flexibility in how you perform it. Each line could be sung by any combination of solo singer, choir, and solo instrument. Usually, the various lines of such a composition are grouped together into "choirs" by a bracket in the score, and depending on where the composer lived there are different guidelines regarding the makeup of these choirs. The Venetian composers of these so-called polychoral works seem to have freely employed combinations of various string and brass instruments within each choir, while the German polychoral composers seem to have more commonly used ensembles of a single type of instrument (brass or string). That said, there is evidence that this practice was not strict, and you may choose to combine voices and/or instruments in whatever way works best for your performing forces—as the composers themselves seem to have done.

Moving into the later Baroque, choral music with larger instrumental forces becomes more common, culminating in the works of G.F. Handel and J.S. Bach, which often employ sizeable instrumental ensembles. As dance music was an important part of the development of instrumental music in the late Renaissance and early Baroque, dance rhythms are often found in the choral music of the later Baroque. Especially important is the use of triple meter and compound meters, which should always have a dance-like feel.

Choral music of the late Baroque tends to be much more polyphonic than that of the early Baroque, and can be far more demanding to sing. Clarity in melismatic work is critical to good performances of this repertoire, and conductors should be wary of approaching this repertoire with singers whose vocal technique is not up to the task. In addition, long melismatic lines can become monotonous if not shaped. Depending on context, it usually makes most sense to either shape these lines according to the syllabic stress of the text, or according to the metric stress of the piece (i.e. emphasizing the strong beats of the meter).

"Clarity in melismatic work is critical to good performances of this repertoire, and conductors should be wary of approaching this repertoire with singers whose vocal technique is not up to the task."

Imitative writing—including but not limited to fugues—is common in the later Baroque, and this should be highlighted by bringing out statements of the theme or subject, and allowing non-thematic material to be less prominent. To further highlight the thematic material, it is best to decide on how the theme or subject will be shaped in each voice, and ensure that each statement of the theme is shaped the same way. This shape must be noticeable to be meaningful, but it also cannot be overdone lest it become overly-Romanticized. Although much music in the Baroque period is expressive, this expression is generally more objective than music of the nineteenth century—that is, an expression of what a person is likely to feel in a given context, rather than an expression of what I feel in a given context.

It is my hope that these articles have been illuminating—especially to those who may not be as familiar with Early Music, but also to those who may have performed it in the past but haven't felt that they've gotten an accurate sense of the music. Although there is room for differences in interpretation of this music, the points made here should provide you with a useful and valuable jumping-off point as you pursue performances of pre-Romantic music. ■■■

Show Choir 101- Important Decisions to Make When Directing A Show Choir



Written by Jordan Keith

Whether

you are fearlessly embarking into the world of show choir, or continuing on in the journey, there are times that being a show choir director can be difficult. Not only are you teaching students to sight-read and sing correctly, but you must deal with the aspect of designing show choir song sets, choreography, costuming, fundraising, performance opportunities, competitions—the list goes on and on. Luckily there are sources out there to help us on this quest. One of my favorite sources is an online publication dedicated to “all things show choir.” I have found three articles that contain helpful information for anyone invested in this field. I will start by reviewing an article by Stacy Hanson entitled, “Recipe for Show Choir Success.” The article can be found by clicking on this link:

<http://www.productionsmag.com/view/article.php?articleID=6299>

Stacy mentions the unrealistic expectations that the hit Fox TV Show, *Glee* created for the show choir world. The general public and some students who have decided to join a show choir might not realize the amount of practice and rehearsing that is involved to pull off a performance they might see in a traditional episode of *Glee*. To begin, Stacy’s “Recipe for Show Choir Success” mentions the importance of setting up expectations. It is important that those involved will realize the countless hours that will be needed to be a successful show choir. She offers the suggestion of having a mandatory parent meeting at the beginning of the school year so parents understand what they and their students are getting into. Attendance is very important to building team comradery. A director can truly measure their choir’s success at the end of the season by assessing how much the group has learned and how much they’ve enjoyed growing from working together as a team.

The next step in Stacy’s recipe is building support. Many choir directors think they need to do everything by themselves but there is help out there if they would just look for it. A successful show choir director should look into having a complete army to help back them up. This could include: costume designers, set designers and builders, music arrangers, choreographers, vocal instructors, and instrumental directors. A director should also look into using current parents of the group and past parents of graduated students. Stacy suggests looking for opportunities to have fundraising concerts or performances. The students will gain much more out of that type of experience than selling cookie dough or raffle tickets.

The third and final step in Stacy’s recipe is choosing foundation. Many of the most successful show choirs in the country use platform risers to enhance their show. If there is no money available to purchase a full set of sixteen 4’ X 8’ platforms, a director could start small, with a few platform risers. Be creative with the setup to enhance choreography and it will add a unique twist to each show. A director could also use lighting on the risers to create interesting effects, or painted scenery and backdrops.

The ideas Stacy lists in this article are tried and true. They are worth looking at as a possibility of using in your next show choir set.

The second article I found useful for show choir directors is entitled, “Choosing Arrangements for a Well-Paced Show” by Anita Cracauer.

<http://www.productionsmag.com/view/article.php?articleID=6282>

Anita stresses the importance of pacing when a director creates a show choir song set. She describes this as “the dramatic arch created by song order.” By carefully planning this arch, a director can keep the audience’s attention throughout the show.

The opener should seize the attention of the audience. This can be done by introducing a theme or the story of the set in an interesting way. The energy of the show should build until it reaches the climax or “the highest emotional peak of the show.” Don’t forget to have the show contain smaller peaks and valleys. This can be done by using variety and contrast between musical selections. By utilizing this tool, a director can create and release tension, which will in turn guarantee attention from the audience. The opener should be a shorter piece and have a fast tempo. Some choirs choose to start slow and dramatic. If kept intense and powerful this can be very effective.

The next slot of the show order should have a mid-tempo piece. This will contrast the energy burst of the opener and help release the tension which was created by the opener. Some directors opt for a mood piece that is edgy or dark in this slot.

The ballad is usually successfully placed in the midpoint of the show. This piece should have the slowest tempo and provide a nice release of all the tension that has been built up to this point. Make sure a ballad is not lackluster or the show could fall flat on its face at this point. Anita suggests not using the latest pop ballad by the most popular teen artist of the moment. Usually these songs are limited in range and depth. Expand your horizons at this point in the show and introduce your students to something they might not be completely familiar with.

The next piece in the show should keep the energy going and switch back to an up-tempo piece. This will help the set climb in energy towards the closer. Anita stresses to “set up the closer appropriately so not to get to the peak too quickly.”

The closer should be the fastest tempo of the show. There should be an intensity about the arrangement with a drive toward the finish. The closing section of this piece should definitely have the highest energy level in the show.

I agree with Anita’s suggestions on how to build an engaging, attention-getting show choir set. This is one of the most enjoyable aspects of being a show choir director; getting to use your creativity. Have fun with it.

The final article I would like to review is “Costuming 101” by John L. Baker.

<http://www.productionsmag.com/view/article.php?articleID=6236>

John discusses the importance of outfitting a show choir and helping your students feel good about the way they look. He notes, “students perform and behave the best when they feel good about how they look.”

John tells us that costuming is only an illusion. Sometimes a costume can look amazing from the audience, but up close, you can see that it is not as expensive or as grand as one might think. It is important to create a façade and be creative. This will help stretch the budget allowed for costuming.

Theme costuming can be a great idea to enhance a show choir set. Allowing the students to suggest colors and costume ideas will help them buy into the show and be more invested. John says it can be very effective to have students wear the same color in different outfits. An example of this would be to have the students wear individualized outfits in a black and white color scheme.

There are custom designers out there and catalogs that are equipped to outfit your show choirs. Utilizing both of these tools in the design world can be beneficial. Custom designers tend to be a bit more expensive and take more time whereas a catalog with pre-made attire can have outfits shipped in a matter of days.

John stresses the importance of ordering costumes early in the year. Costume shops get slammed at the beginning of the year and what may seem like an emergency to you would not be to the company from which you are ordering. He highly suggests getting all orders in by Labor Day at the very latest.

Don’t forget that you can ask for help out there. There are fellow choir directors in your area as well as parents and costume companies that are willing to extend their help to you. Recycling is also an important concept in the show choir costuming world. Have old dresses and suits cleaned and donate them to a nearby school. This is a great way to share with your local choir directors and help support each other’s programs. ☺



Empowerment: The Effect of Multicultural Music on Developing Women's Choirs



Written by Sarah Ross (contributed by Marcela Molina)

Multicultural

music empowers young women to explore the full range, tonalities, volume, and character of their voices. Often times, developing and even advanced women's choirs quickly become adept at reading music and holding multiple parts while their projection and tone control lags behind. Enriching ethnic music gives girls a safe environment to take risks and experiment with their instrument. When trying to produce vocal colors from other cultures, singers learn to explore their vocal instrument and learn to manipulate their body to achieve the desired sound. Much of this music calls for bright and nasal sound that singers of any experience and skill level can achieve quickly. When they sound loud and clear and strong in their Shaker tune or Italian folk anthem, younger women's groups get the confidence boost they need to pursue more classical tones and techniques.

5 Tips for Incorporating Multicultural Tone in Developing Women's Groups

YouTube resources

There are many choirs on YouTube that exhibit strong and confident sound, even from very young singers. Be sure to look at choirs from outside America—Eastern Europe and Asia are full of excellent treble choirs singing phenomenal multicultural music from all over the world. Some of my favorite:

- Carmina Slovenica
- Chicago Children's Choir
- Amabile Choirs of London Ontario

"Cultivate in your students risk-taking and a sense of adventure toward new, challenging and unfamiliar singing styles, languages, and tonalities."

Local resources

Whenever possible, try to find native speakers and singers to help with the pronunciation and tone qualities needed for your multicultural piece. Places to look: faculty, retirement communities, colleges and universities, and refugee communities. If that fails, turn to the internet and use YouTube resources or Skype sessions to connect across distances.

Warm-ups

Try building nasal/bright warm-ups into your repertoire to encourage young singers to explore the full range of their tone. A singer who understands the spectrum of their vocal color can more quickly find what you ask them to sing.

- Ex. Try "Nyeh-Nyeh" on descending S-F-M-R-D starting from high in the head voice.

Combine!

Pool your resources and voices together so that pieces too challenging for a younger or beginning group are made accessible. A beginning group can be very successful on one or two parts of an SSAA folk song, singing fewer notes but still receiving all the benefits of exposure and performance.

Sense of adventure

Cultivate in your students risk-taking and a sense of adventure toward new, challenging and unfamiliar singing styles, languages, and tonalities. Encourage your singers to find new ways of singing (overtone/throat/nasal) on YouTube and share excellent examples with the choir. If you love trying new things, they will too!

Repertoire

The following are just a handful of the titles available for developing or advanced women's choir that will build their experience and confidence.

Accessible:

- Torres Straight Island (Pacific) - Sesere Eeye SSA
- Italy (Europe) - Bella Ciao, Traditional Italian, SSA
- Korea (Asia) - Nodle Kangbyon, Wallace Hornady, SA
- Shaker (North America) - Come Pretty Love, Joan Szymko SSA

Challenging:

- Iroquois Nation (North America) - Watane, Mark Sirett SSAA
- Arabic (Middle East) - Koowu, Maryam Khoury, SSA
- Czech Republic (Europe) - Hoj, Hura, Hoj, Otma Macha, SSAA
- India (Asia) - Odi Odi, Stephen Hatfield, SSA

Great for combined choirs:

- Swahili/French (Africa) - Amani, Jim Papoulis SSAA
- American (North America) - Will the Circle Be Unbroken?, SSAA

For an adventure:

- Aboriginal/Nepalese - Past Life Melodies, Sarah Hopkins, SSAA

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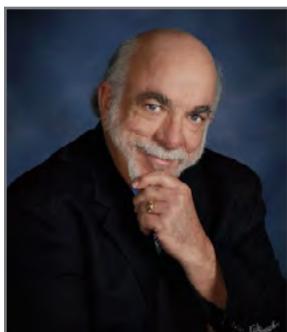
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Cross of Christ Lutheran Church, Anthem

Sunday, December 18 @ 3:00 p.m.
American Lutheran Church, Sun City

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RINGING, SINGING, & ORGAN-izing



Written by Doug Benton

I began my church “career” as a pianist who was asked to play the organ, since I was one of only two keyboard knowledgeable persons in our church, but I was just a pianist (1963). In my next position, I was asked to direct the choir in addition to playing the organ, even though the only choral training I had was singing in the choir at church and school (1966). I was introduced to handbells in the summer of 1973 and began directing bells after our church purchased a set in November of that year, again, with no experience. My story is not that different from that of many others.

I have been a member of the American Choral Directors Association since 2013, the American Guild of Organists since 1963, and the Handbell Musicians of America (HMA, formerly AGEHR) since 1973. These organizations are three of the major guilds that serve traditional musicians in worship. All three have advocated collaborating with other music organizations and with denominational groups as well, to help our members become better, more knowledgeable musicians.

With this in mind, I wanted to have an event that would take those pianists who have been perhaps thrown onto the organ bench with little experience, organists who have been asked to direct a choir with no experience, and/or choir directors who have been asked to direct handbells with little or no experience, and help all of them become more knowledgeable and more successful with an event to provide the “basics” to each group. To my knowledge this has never been done before. I asked a group of people who have had leadership experience in three areas (organ, choir, bells) to help develop, plan and execute an educational event for this specific purpose.

The event was called, RINGING, SINGING, & ORGAN-izing (coined by David James, AGO) and was held at First United Methodist Church, Phoenix on Saturday, October 8. We had a total of 31 people participating: 14 focusing on handbells, 6 from the choral world, and 11 organists. We provided four class sessions, an hour-long, lunch, and a “putting it all together” experience.

The first session was for everyone and was presented by a copyright lawyer who explained copyright law as it pertains to church musicians. The other three sessions were specific to each track: 3 sessions specific to handbell training, 3 sessions for choral training and 3 sessions for organ training. Prior to our final event, we spent 20 minutes rehearsing an anthem for choir, handbells and organ (Craig Courtney’s *Hark, Ten Thousand Harps and Voices*) then brought bells into the sanctuary. Our final event was to “perform” it twice for ourselves. Most participants had not had the opportunity to experience all three instruments (bells, organ, voices) combined together! It was truly an exciting time for all of us! For me, it was very moving to see “the lights come on” instead of a look of “deer in the headlights”! We all went away with tired bodies but big smiles!



We asked the clinicians to donate their time so we could keep the cost down. It was important to all of us that no one would feel “I can’t afford it.” We brought in lunch so we all could stay together, chat with each other, ask questions, etc., easily between participants and clinicians. Even though the numbers were relatively modest compared to other events, the evaluations were very, very positive! All in all, this was a very positive event where everyone truly learned something new. ■■■

Doug Benton

Repertoire & Standards

Chair: Music in Worship

Gold Canyon United

Methodist Church

Conductor Perspectives



An Interview with Edith Copley

Director of Choral Studies, Northern Arizona University
Conductor, Shrine of the Ages Choir

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

NIHIRA: Thank you agreeing to be interviewed for this column, Dr. Copley. Please tell us about your education, experience, and how this musical journey of yours began.

COPLEY: I always liked music when I was young and my parents both loved music. In elementary school, my mother would take me to the symphony concerts in Eastern Iowa and I thought that was pretty cool. When I was about 8, she asked me if I wanted to take piano lessons. It was really important for her to offer me that opportunity, because she never got to do this as a child. So that's how it all started, because with piano playing came music-reading. I sang in the choirs and played in the band in junior and senior high school and participated in solo/ensemble contests and honor choirs. I also really liked science and math, so I wasn't really sure which direction I wanted to go in. But in high school, my choir director took me to see the Luther College Nordic Choir, and I thought they were unbelievable. I was fortunate to receive scholarships and financial aid to attend Luther College where I studied with Weston Noble. Luther had a tremendous influence on me. Mr. Noble always said that whatever your undergraduate choral experience was—this would become your “sound ideal” when you got older. This is certainly the case with me, although I like messing around with other tone colors, but certainly the Nordic Choir was a great model when I was young. I also studied

“...there’s always that comparison going on in my head between what I’m hearing in the room, and what I’m hearing in my head.”

singing. This was almost the antithesis of Luther, which was all about balance and blend. I also studied with Vance George and Alfred Mann at the Blossom Festival at Kent State University in summer 1974 and with Lynn Whitten at the University of Colorado in summer 1976. All along the way, I was teaching junior/senior high choral music in the Midwest or overseas



in Vienna. I finally finished the master's degree in choral conducting at the University of Cincinnati College-Conservatory of Music in 1987, and then went right into the doctoral program. After finishing the doctorate, I came to Northern Arizona University as the assistant director of choral studies in 1990. It was my dream job, because I was teaching everything I always wanted to teach: conducting and choral methods and also conducting choirs (University Singers and Chamber Singers), and I also supervised student teachers. Three years later, the Director of Choral Activities (DCA) took another position in Miami, and

I filled in as interim director during the national search. I think I was very fortunate to get the DCA job. I'm really surprised that my very first university job has become my last permanent university job. That doesn't always happen, but I'm glad to be one of those people.



Dr. Copley conducts the 2015 Florida All-State Choir.

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

COPLEY: Being selected as the Arizona Music Educator of the Year was really wonderful. One of the greatest accomplishments was conducting Britten's War Requiem. It took so much preparation and work to do that. The opportunity to conduct Shrine at Carnegie Hall was really special, and I also just found out that I will be receiving the Weston Noble Award from Luther College. That's probably the best. Weston is 93 and is still with us, so it is very special I'll be receiving it from him.

NIHIRA: What is your approach to score study and internalizing the music?

COPLEY: As most of my students know, score study is very important to me. It's an incredibly important step that takes a lot of time. I like studying in silence and looking at how the text has informed the composer. I think looking at how the text is set, really helps me be more musical and make decisions on how things are supposed to sound. I think the biggest issue we all have to develop is this AURAL image in our head. It's different for every piece. And there's always that comparison going on in my head between what I'm hearing in the room, and what I'm hearing in my head. I like marking the score in pencil because I make changes. Sometimes I get in front of the choir and realize a phrase doesn't work—especially at 7,000 feet like in Flagstaff! I use colored pencils for big choral/orchestral scores for marking major entrances, similar to the Margaret Hillis approach, but have developed some of my own shorthand. It is important to go through and get a good translation (word-for-word for the score and poetic for the program). We "live" in the tone, so if we can get the emotion into the tone, that's what moves people in the hall, rather than just being able to spit out each word. Clear enunciation is important to communicate the text, but the real emotion comes from the tone.

If I were stranded on an island and I could have only one piece with me, it'd be the Bach St. Matthew Passion.

NIHIRA: You have had a significant amount of orchestral conducting experience in addition to choral conducting, how does your approach differ for tackling an orchestral score versus a choral score?

COPLEY: It really doesn't. I remember Robert Page asking a class, "What's the difference between orchestral conducting and choral conducting?" Everyone says things like "Well, with choir you're working with words, etc." And I remember raising my hand and saying, "I don't think there is a difference." Because the music has the same information, plus orchestra conductors often have to work with choruses and texts and languages. You have to be able to hear things vertically. But, in terms of the actual conducting, you're still dealing with efficiency in gesture, and clarity in gesture. There's not an instrumentalist alive who doesn't enjoy working with a choral conductor who's clear. However, the *rehearsal* is a very different kind of approach. Instrumentalists need to play in bigger chunks. Choral conductors tend to stop more often (maybe too often) and work smaller phrases and details. But that doesn't work very well with orchestral forces. It's a big instrument to wield, but in terms of the actual conducting and the score prep, I don't think there's a lot of difference.

NIHIRA: Which composer(s) do you most admire? What are some of the major works that you believe all choral conductors should become familiar with?

COPLEY: Well, I love Bach. I also really love Josquin, Brahms, and Benjamin Britten. Probably my favorite early composers would be Josquin and Monteverdi. There's just so many. I guess it depends on what you're doing. If you're getting a DMA, the pieces you need to know when you finish school are completely different than if you're finishing an undergrad degree and you're going to teach in the public schools. There are a few works that choral musicians should know: the Requiems—Berlioz, Duruflé, Fauré, Verdi, and Brahms. Mozart and Haydn have some wonderful *Missa Brevis* that are accessible for high school. One should get to know Palestrina motets and of course Italian and English madrigals. The list can go on and on! Young composers are also writing exciting new works every day, so I think keeping our eyes open to that and supporting those new composers is very important. If I were stranded on an island and I could have only one piece with me, it'd be the Bach *St. Matthew Passion*.

NIHIRA: The Shrine of the Ages Choir has a history of excellence

dating back nearly 80 years. In what ways do you feel the choir retains those connections to the past and in what ways have you taken the choir to new heights?

COPLEY: The choir started as the *Arizona State Teacher's College A Cappella Choir* in 1933. They became the *Shrine of Ages Choir* in 1949. They started singing in the canyon in 1935. People always say, "Oh Yeah! It was named after that place at the Grand Canyon called the 'Shrine of Ages,'" but I found out that's not true. First the choir was named, and then in 1952 they named the all-faiths chapel at the canyon. I think we need to honor the past and those that came before us. We had a Shrine Reunion this summer we had alumni from every decade since the 1950s. We plan to have a summer reunion every five years, so the next one will be in 2020. The choir's name was changed to *University Chorale* in 1983, but I changed it back to Shrine in 1999 in honor of the university's centennial celebration. There are lots of university chorales in the country, but there's only one Shrine of the Ages. To my knowledge, the first university concert choir in Arizona was at NAU. The choir during Mel Kinney's tenure did some international touring. I've kind of enhanced that. We do an international tour every 3 years, particularly to a singing culture: New Zealand, South Africa, Bulgaria, and next summer we're going to Estonia and Latvia. I want the kids to see the importance of singing in the world and how singing has an important impact socially and politically.

"We do an international tour every 3 years, particularly to a singing culture: New Zealand, South Africa, Bulgaria, and next summer we're going to Estonia and Latvia. I want the kids to see the importance of singing in the world and how singing has an important impact socially and politically."

to learn and sing individually in front of me and all the grad students have to learn the whole thing. Then we hold placement auditions. I post the final list on my door the next morning and then we have our first rehearsal that afternoon—before classes even start! I'm not looking for voices that are the same, but ones that work well together. I'm looking for good musicians who are critical listeners, and those who are willing to function in a living, breathing ensemble. To be part of a wonderful machine—a living organism. It can be challenging at times, because everyone has an ego. We all work together toward the greater good.

NIHIRA: You have a reputation for having a very demanding and intensive graduate choral conducting program—to which I can speak from personal experience—so, how did you structure the graduate program? How has it changed over the years? What were your goals when you designed the program?



Dr. Copley takes a bow after a performance in Carnegie Hall in 2012.

NIHIRA: What is your process for selecting singers as part of the NAU Shrine of the Ages Choir?

COPLEY: We have auditions in the spring for new students who would like to join Shrine in the fall. The week before classes, we hold callbacks and placement auditions. In July, I send out a piece to those who passed the first audition. They don't know which section I will choose, so they perform the piece the Thursday before classes start, and we hear how the voices work together. I'm looking for good musicians who are critical listeners, and those who are willing to function in a living, breathing ensemble. To be part of a wonderful machine—a living organism. It can be challenging at times, because everyone has an ego. We all work together toward the greater good.

"It is very hard when we're busy at work and busy doing service work for the profession, but it just part of the game. You just have to step up when you're asked to serve. I think it's important to give back to the profession that's given us so much."



Dr. Copley feeds a lion cub in South Africa.
In 2010.

COPLEY: When I took over as DCA, I didn't really like the way the MM degree program was structured. There were too many core classes, not enough choral literature, and the culminating project was not very strong. I took a sabbatical in Fall 2000 and traveled to various graduate programs around the country and interviewed their DCAs. I went to University of Southern California, San José State University, University of Iowa, University of Nebraska, University of Colorado. I had a huge questionnaire: *When is your deadline to apply? What are the entrance exams like? How many hours of core are required? How many credit hours total? How many hours of conducting/choral lit? What is the thing you love best? If you had the power to change something, what would you change?* I took the DCAs out to lunch and asked all these questions. I came back to Flagstaff and put all the answers in a spreadsheet, and then took my recommendations to the graduate committee and said, "I want to do this," and they said, "OK." I gave up conducting the Chamber Singers, so the grad students would have a quality ensemble for their lecture recitals, rather than having to beg singers to sing for them. It's very similar to a professional level experience; the singers have to learn the music quickly and perform it well. My main goal was for the grad program to have rigor, and be such that if this were the only graduate degree these students would have, they would feel like they've learned some quality repertoire, rehearsal and score prep techniques, and improved conducting gesture, and when they left campus would feel like it was all worth it. More importantly, if they went on for a doctorate, they would feel prepared.

NIHIRA: At any given point you were Director of Choral Activities at NAU, Conductor of the Master Chorale of Flagstaff, President of ACDA Western Division, President of AzACDA, and frequent guest conductor all around the world. How have you achieved the balance between personal and professional activities?

COPLEY: It depends on whom you ask, because I don't think the balance is as good as it should be! I did retire from Master Chorale last spring, and I had no idea how much of a difference it would make in terms of time. It is very hard when we're busy at work and busy doing service work for the profession, but it just part of the game. You just have to step up when you're asked to serve. I think it's important to give back to the profession that's given us so much. I try to do the best I can to balance work and life, but to be honest I'm not really very good at it. It's very hard for me to say NO, but I think I'm getting better! 😊

NIHIRA: Finally, something we ask all our conductors for this column: what advice do you have for young choral conductors just beginning their careers?

COPLEY: Take really good care of yourself, because it's very stressful when you start out. Really work hard to be a good listener—to your colleagues and to your administration. Be slow to anger. There will be things that will upset you. When I was young, I was very passionate, so I wish I had done a few of the things that I just said. More than anything else, every day you should come in and do the very best you can for your students. Ask yourself, "What can I do today to be the best I can be for them?" They'll see that you care, and that's the most important thing we do in the classroom.

"Ask yourself, "What can I do today to be the best I can be for them?" They'll see that you care, and that's the most important thing we do in the classroom."

NIHIRA: Thank you for chatting with ANTIphon, Dr. Copley

To learn more about Dr. Edith Copley, visit <https://nau.edu/cal/music/faculty/copley/> 

CHORAL REVIEWS

Choral Reviews for Boychoirs



Written by Albert Lee
AzACDA Repertoire and Standards
Chair for Boychoirs
Phoenix Boys Choir
Akimel A-al Middle School

Animalia
Earl J. Reisdorff
Santa Barbara Music Publishing #781
Accompaniment: Piano
Voicing: Unison

This composition consists of three short movements that can work well for any beginning treble or children's choir. The text is very playful and the singers can have fun with exaggerating the articulations, particularly the first movement with "Candy Lion." The pitch range is accessible for boys' voices and for most children. The text of each movement describes each character ("Candy Lion," "Frog," and "Turtle Tango") using articulations, tempo, and melodies to musically enhance those characteristics. While the movements are mostly in unison, an optional 2-part harmony is provided in the first movement. Of the three movements, "Turtle Tango" will likely present the most challenge to achieve rhythmic precision and text clarity.

Witness
Paul Caldwell and Sean Ivory, arrangers
Caldwell and Ivory #127010
Accompaniment: Piano
Voicing: SSA

Several arrangements for this spiritual currently exist that can be suitable for various choirs. This particular arrangement by Paul Caldwell and Sean Ivory can be fitting for a boys choir on an intermediate or advanced level. This spiritual will feel more mellow which may make it a fitting song in the middle of a set for a concert. It does end powerfully, which could make it a fine closer for a performance. There are fun musical contrasts between the soprano and alto lines. The 2nd sopranos may run into challenges as they harmonize with the

1st sopranos with intervals of a third, so be prepared to practice those sections. The text of the song can be very relatable to young children as a message to "stand up to do what is right."

Cantique de Jean Racine
Gabriel Faure
John Rutter, arranger
Oxford University Press #9780193361065
Accompaniment: piano, organ, or string orchestra
Voicing: SATB, SSAA

For any boychoirs that are advanced, Faure's beautiful composition, "Cantique de Jean Rancine" is highly recommended. The original setting was for SATB choir with a combination of strings and organ as accompaniment. John Rutter has provided an SSAA arrangement that respectfully follows the original setting. The text is in French, written by Jean Rancine as a paraphrase of a Latin hymn from the breviary. In addition to the French pronunciation, the challenges of this composition include *legato* phrasing, syllabic stress, and breath management. Any ensembles performing the SSAA arrangement should consider extra reinforcement or practice on the four-part harmony to secure the parts. For directors who wish to introduce this piece to their intermediate groups, a shortened SSA arrangement by Kenneth Newfield is available with string instrumental accompaniment.

Choral Reviews for Show Choirs



Written by Jordan Keith
AzACDA R&S Chair for Show Choirs
Safford High School

Dream On
Mark Brymer, arranger
SAB and Piano
Hal Leonard Corporation #00155310

This is a wonderful piece that showcases the brilliance of the Aerosmith classic. The song takes the singer and the listener on a journey. It starts out in a smooth, dreamlike state, and gently builds to an explosive show stopper. There are interesting solo opportunities

for students throughout the song and although it is a simpler version, arranged for a beginning choir, there is a descant at the end that really takes the music to the next level. Mark Brymer did a great job of writing a transitional section in the middle of the piece that helps pick up the tempo. If your students like resurrecting songs from the past, or you would like to introduce them to the sounds of seventies rock ballads, this is definitely the piece for you and your choir. The ending actually transitions into the song "Sweet Dreams (Are Made of This) so if you are preparing a "Dream" themed concert, these two songs would go together as an interesting pair.

All I Need Is an Angel
from Grease: Live
Arranged by Greg Gilpin
SSA and Piano
Alfred Music Publishing #45587

With the return of the highly acclaimed "Grease: Live" last year, writers Tom Kitt and Brian Yorkey decided to add a new, contemporary ballad to the show. The lead character, Frenchy, sang the brand new song in its debut on live TV. The song adds a bit more to her character development and explains why she needs an angel to guide her in her path. The song is stunning and is sure to be a favorite for any women's show choir. The piece begins with a heartfelt solo. The other voices add to the soloist and build to a heart-wrenching chorus. There is a steady build and drive throughout the song leading to a closing solo once again sung by a student playing the role of Frenchy. The music moves just enough to add simple blocking or movement that will definitely add to any show choir set. This is a ballad that will not be forgotten. The harmonies shimmer and are complex enough to present a bit of a challenge to women singers, but create satisfaction and pride when learned and performed correctly.

Can't Stop The Feeling
Arranged by Mac Huff
SATB and Piano
Hal Leonard Corporation #00190307

Justin Timberlake's smash hit of the summer of 2016 has been beautifully arranged for show choir by Mac Huff. The song is reminiscent of the Motown era and utilizes harmonies ('oohs' and 'ahhs') that would have been appropriate for that genre. There are great solo opportunities for both guys and girls. The arrangement lends itself to a call-and-response between the men

and women. There are nice opportunities for students to showcase layered melodic textures and creative choreography. This is a great number to open or close a show to get the audience on their feet. There is a breakdown toward the end that would be an excellent place to showcase specialized dancers. The ending of the piece builds to a dramatic *a cappella* section that gets the crowd clapping along. After you begin working on this piece with your choirs, do not be surprised to hear the melody being hummed throughout the hallways as it is a catchy, feel-good, explosive number. ■■■



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WHAT'S HAPPENING in Arizona Choral Music

2016 AzACDA Student Symposium

The Arizona State University student chapter of American Choral Directors Association hosted the AzACDA Student Symposium on the campus of ASU in Tempe on September 30 and October 1, 2016. Dr. Daniel Bernard Roumain, accomplished composer, performer, violinist, educator and speaker, served as the headliner. In his Friday afternoon session and a Saturday afternoon panel moderated by Dr. David Schildkret (Arizona State University), participants explored issues of inclusion and participation, especially those related to race, ethnicity, gender identity and socio-economic status. Also featured on the program as presenters were Dr. Ryan Holder (Northern Arizona University), Dr. Jason Thompson (Arizona State University), Dr. Elizabeth Schauer (University of Arizona), and Andrea Squires (Desert Canyon Middle School and Phoenix Children's Chorus). Attendees also were treated to a Friday-night performance of Gilbert & Sullivan's HMS Pinafore, presented by ASU Lyric Opera Theatre. ☰



Dr. Daniel Bernard Roumain presents "The Choir is the Fire for Change," encouraging future teachers to break down barriers and make everyone feel welcome.



Students have a great time exploring "vernacular" music in Dr. Jason Thompson's session.



Andrea Squires shares valuable experiences and thoughts on the viral phenomenon she and her students experienced with their video of "Watch Me."



Dr. David Schildkret moderates a panel discussion on "Reaching Out"



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Barrett Choir Gospel Choir
Chamber Singers Men's Chorus
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choral faculty

David Schildkret, director of choral activities
Bartlett Evans
Jason Thompson

voice faculty

David Britton
Amanda DeMaris
Carole FitzPatrick, voice area coordinator
Gordon Hawkins
Anne Elgar Kopta
Stephanie Weiss

opera + musical theatre faculty

Brian DeMaris, artistic director
Dale Dreyfoos
Robert Mills
Toby Yatso

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2016 AzACDA Summer Conference



Left: Troy Meeker and Nick Halonen help us with technology tips.

Below: Mesa Community College Performing Arts Center was a beautiful facility for our conference. Thanks Craig Peterson!



Above left: David Topping is a welcoming presence and guru of registration.

Below left: Conference attendees thoroughly enjoyed the beautiful concert presented by Bel Canto from the Cincinnati Children's Choir, with Robyn Reeves Lana, conductor



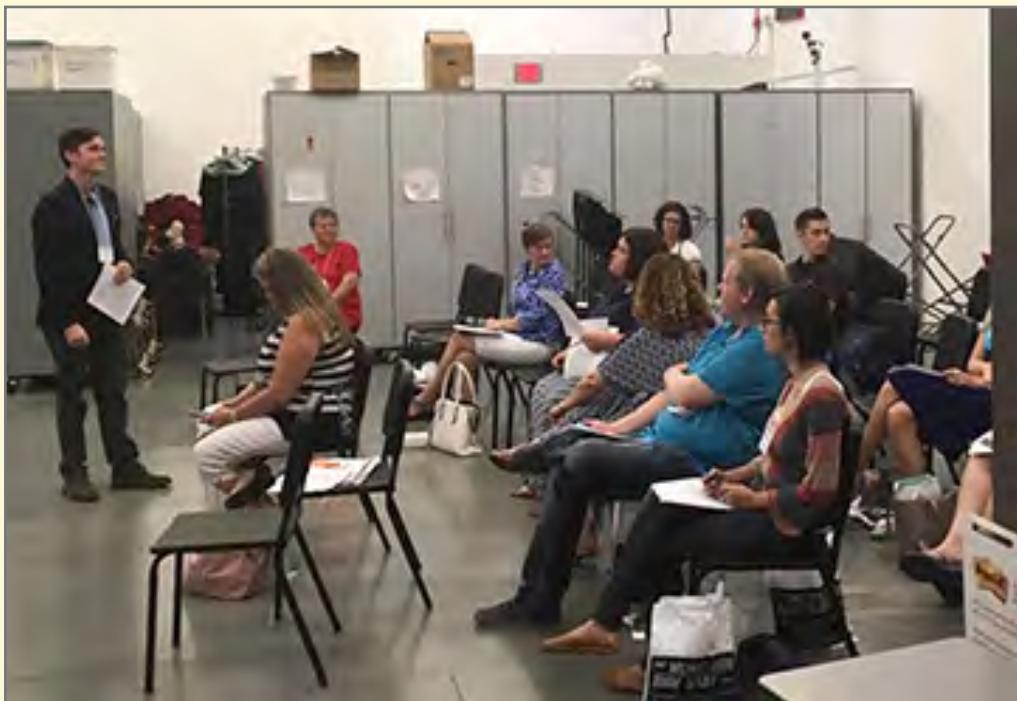
Above: Jordan Keith is animated at the Show Choir Reading Session.

Left: Thanks to Music Mart and to Joe and Michael Keith for serving as our music distributor for the conference!



Right: Jim DeBusk and his team teach us about working with a rhythm section.

Below: Benjamin Lebovitz leads a Let's Talk Shop session on the benefits of and resources for contemporary a cappella groups.



Above: Mary Goetze challenged us to think with open minds about the music we program and how we approach and perform it.



Right: Sharon Hansen provides valuable information on the aging voice.

Cantaremos 2016

Kudos to the following teachers and directors for their support of and successes with Cantaremos auditions! This year we had over 300 audition submissions with 235 students accepted to the three honor choirs—our highest numbers yet. Congratulations to Aimee Stewart and her Cantaremos committee on this growth and thanks to all for providing such good experiences for our singers!

Aimee Stewart	Chandler Children's Choir
Andie Chung	Cactus Canyon Junior High School
Andrea Squires	Desert Canyon Middle School
Benjamin Lebovitz	Walden Grove High School
Beth Christensen	Boulder Creek Elementary
Camilyn Clausen	Casteel High School
Chelsea Acree	Marana Middle School
Cindy Meyer	Paseo Verde Elementary
Cindy Meyer	Marshall Ranch Elementary School
Cynthia Flores	Desert Ridge High School
Ginger Wade	Terramar Elementary
Herbert Washington	Gilbert Christian Schools
Janel Huyett	Wilson Elementary School
Jenni Layton	American Leadership Academy - Mesa
Jennifer McNeal	Arizona Conservatory for Arts and Academics
Jennifer Paz	Pinnacle High School
John Snyder	Franklin Jr. High School/Cantores Choir
Jordan Keith	Safford Middle School
Joseph Swope	Trivium Preparatory Academy
Julia Higgins	Esperero Canyon Middle School
Leigh Kreykes	Scottsdale Christian Academy
Lisa Autrey	Amberly Clark/Odyssey Institute Jr. High
Mandy Lamberth	Payne Junior High School
Marla Stringham	Explorer Middle School
Mary Price	Summit Academy
Patricia Ubrig	Mesquite High School
Ryan Phillips	Academy of Tucson High School
Sarah Ross	Marana High School
Smith Graham	Andersen Junior High School
Wendy Umbrianna	Santan Junior High School



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

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Send to: antiphon@azacda.org

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February 1, 2017 to receive reading packets.

Regular Registration:

February 2, 2017 – March 5, 2017
and on-site Registration beginning

March 7, 2017

Attendee: \$379

Retired: \$346

Student: \$249

Cost increase and NO reading packets

*** No Registration Available After 11:59pm CST March 5, 2017 ***

Registration will re-open onsite March 7 - 11, 2017
Mezzanine Level of the Minneapolis Convention Center

All conference attendees must be members of, or sponsored by, an American Choral Directors Association member.
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AzACDA D-Backs Night



Sept. 9 was Elementary/Jr. High Night with our guest director, Dr. Jason Thompson, from ASU.



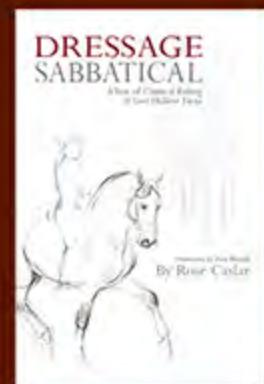
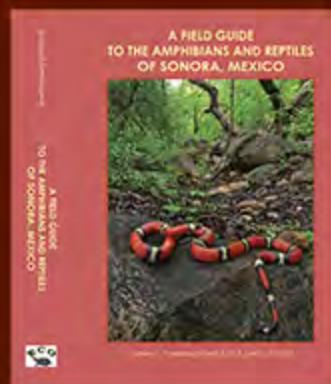
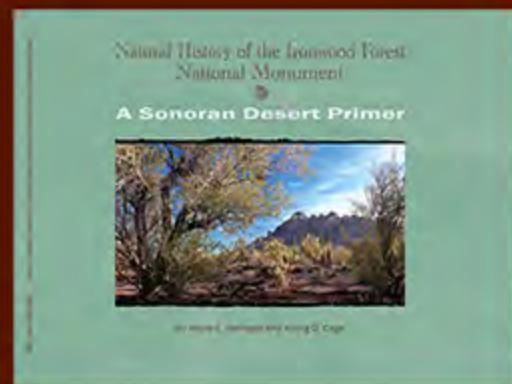
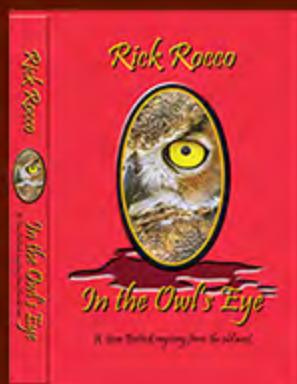
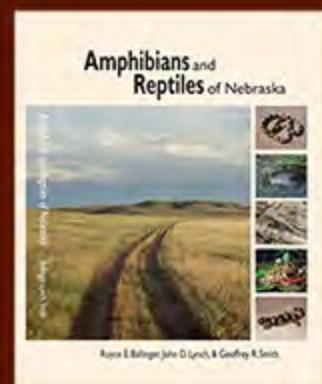
Sept. 17 was the High School Night with our guest director, Dr. Sharon Hanson, retired from University of Wisconsin, Milwaukee.

2016 University of Arizona High School Honor Choir



Members of the University of Arizona high school honor choir sing "Hold On" arranged by Jester Hairston together with the U of A Symphonic Choir to close out the annual festival weekend.

Robert does books



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