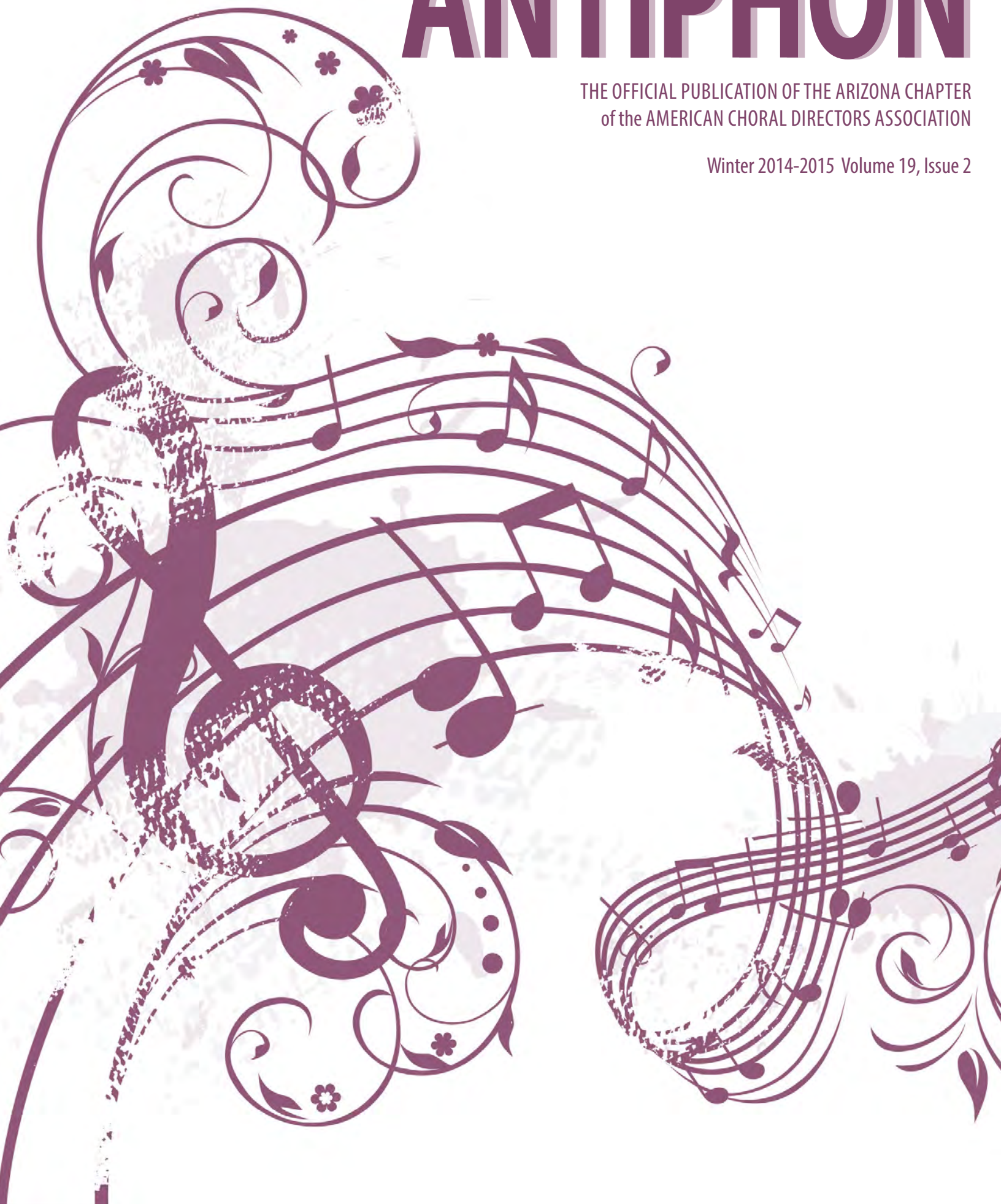


# ANTIPHON

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

Winter 2014-2015 Volume 19, Issue 2



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Thomas Lerew  
Editor, Antiphon  
Green Valley  
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## FROM THE EDITOR



Dear Friend of AzACDA,

Welcome to 2015 and congratulations on a successful fall and holiday performance season! I hope you have had the chance to reflect and refocus during the winter break and are already pursuing your spring projects with vigor. AzACDA is ramping up for its own spring events including:

ACDA National Conference	Feb. 25-28, 2015	Salt Lake City, Utah
AzACDA State High School Choir Festival	April 28, 2015	Mesa Community College
AzACDA Jr. High School Choir Festival	May 1, 2015	TBA
AzACDA Summer Conference	July 9-11, 2015	Camelback Bible Church, Phoenix

In the winter issue of Antiphon, we focus on the issues of programming and vocal development in young singers. Highlights of this issue include Luke Lusted's article on considerations for programming masterworks on a budget, Kristin Kivell's detailed insights on developing your middle school students' voices, and Elizabeth Schauer's look at hidden choral gems in public domain. We also preview the headliners and their planned conference sessions for the upcoming AzACDA Summer Conference. This issue continues our featured Conductor Perspectives interviews with a conversation with Mason Schreiber of Mountain View High School (Mesa) as well as news and announcements on choral happenings from around the state.

AzACDA strives to publicize member choral news and events. We invite you to share photos, videos, and sound clips with the rest of your fellow AzACDA members by sending them to [antiphon@azacda.org](mailto:antiphon@azacda.org). Thank you for your efforts to promote the choral art in our state. Best wishes for the spring performance season! ☰

Sincerely,

Thomas Lerew  
Editor, Antiphon

# MEET OUR HEADLINER CLINICIANS

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## FOR THE AzACDA SUMMER CONFERENCE!

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### Dr. Joe Miller, Westminster Choir College & Mr. Henry Leck, Indianapolis Children's Choir



#### **Dr. Joe Miller, Westminster Choir College**

Joe Miller is conductor of two of America's most renowned choral ensembles: the Westminster Choir and the Westminster Symphonic Choir. He is also director of choral

activities at Westminster Choir College of Rider University.

In addition to his responsibilities at Westminster Choir College, Dr. Miller is artistic director for choral activities for the renowned Spoleto Festival USA. His 2014 debut performance, a staged production of John Adams' *El Niño* with the Spoleto Festival Orchestra, the Westminster Choir and an international cast, earned critical acclaim. The *Financial Times* praised, "the driving minimalistic iterations of Adams' score securely projected under Joe Miller's direction." The *New York Times* described the performance as "superb. Meticulously prepared... the chorus was remarkable for its precision, unanimity, and power."

His 2014-2015 season with the Westminster Choir includes a concert tour of California, several national radio broadcasts, and their annual residency at the Spoleto Festival USA. Dr. Miller has made three recordings with the Westminster Choir. Their latest CD, *The Heart's Reflection: Music of Daniel Elder*, has been hailed by Minnesota Public Radio's *Classical Notes* as "simply astounding." His debut recording with the Westminster Choir, *Flower of Beauty*, received four stars from *Choir & Organ* magazine and earned critical praise from *American Record Guide*, which described the

Westminster Choir as "the gold standard for academic choirs in America."

As conductor of the Westminster Symphonic Choir, Dr. Miller has collaborated with some of the world's leading orchestras and conductors. The *New York Times* wrote about Symphonic Choir's performance of Mahler's Symphony No. 2 with the Cleveland Orchestra, "Joe Miller's Westminster Symphonic Choir was subtle when asked and powerful when turned loose." Recent seasons have included performances with the Philharmoniker Berliner and Sir Simon Rattle; The Philadelphia Orchestra and Yannick Nézet-Séguin; and the Simón Bolívar Symphony Orchestra of Venezuela and Gustavo Dudamel.

Dr. Miller is also founder and conductor of the Westminster Summer Choral Festival Chamber Choir, a program that offers professional-level choral and vocal artists the opportunity to explore challenging works for one week each summer on the Westminster campus in Princeton.

#### **Conference sessions Dr. Miller will present:**

##### ***Building Sound Through Vocalise***

The choral conductor is the only voice teacher that many students will ever have. As awareness of the growing field of voice science expands, it is crucial to understand the basic physiology of the singing voice and the importance of voice building in the choir. This session will focus on exercises for posture, body alignment and energy, inhalation and exhalation, the vowel chart, and the concept of the Choral Formant.

##### ***Choral Formant***

Formant tuning and vowel modification are important



to fostering healthy singing in the choral rehearsal. This session will examine the way that a conductor builds blend and unification through the concept of collective resonance. This collective resonance will be demonstrated through placement of singers in the ensemble.

### ***Building Artistry Through Repertoire and Programming***

We are what we eat. Choosing repertoire is the key to building a successful ensemble. Learning to balance student learning objectives, community awareness, personal tastes, and building music literacy is a challenge facing conductors. This session will focus on the importance of programming interesting, exciting, and well-balanced repertoire.



### **Mr. Henry Leck, Founder & Artistic Director – Indianapolis Children’s Choir, Butler University**

An internationally recognized choral director, Henry Leck is a professor emeritus and recently

retired director of choral activities at Butler University in Indianapolis, Indiana. He is the Founder and Artistic Director of the Indianapolis Children’s Choir which is in its 29 season. This organization is one of the largest and most respected children’s choir programs in the world. The touring choirs of the Indianapolis Children’s Choir have performed regularly for national ACDA, MENC, OAKE and AOSA Conferences. Additionally, the ICC tours internationally every year and has sung throughout the world. Mr. Leck recently arranged and conducted the national anthem for Kelly Clarkson and the Indianapolis Children’s Choir at Super Bowl XLVI.

Mr. Leck has conducted Mixed, Men’s, Women’s, Junior High and Children’s All-State choirs and festival choirs in nearly every state. He is a frequent conductor of regional and national honor choirs, including the ACDA Southern, Southwest, North Central, Central, Western and Northwest Honors Choirs. In the spring of 2003, he conducted the ACDA National Junior High/Middle School Honor Choir in New York City and in 2011, the ACDA National Children’s Honor Choir in Chicago. On three occasions he has conducted National Honor Choirs for OAKE. In 2011 Mr. Leck conducted the premiere performance of a seven movement oratorio entitled “Melancholy Beauty” written by Bulgarian composer Georgi Andreev in Kennedy Center and Lincoln Center with adult choruses, children’s choir,

Bulgarian women’s choir, Bulgarian folk instruments and the National Philharmonic Orchestra. For twenty-one years, he has conducted the National Youth Choral Festival in Carnegie Hall. Mr. Leck has conducted many international festivals including the Musica Mundi Tuscany Children’s Choir Festival in Italy, the Central European International Children’s Choral Festival, the International Children’s Choir Festival in Beijing, China and the Vienna Children’s & Boys Choir Festival with the Vienna Sangerknaben. He has conducted many times in Brazil, including the Curso Internacional de Regencia Coral in Rio de Janeiro and Sao Paulo, Brazil where he founded the ARCI Sao Paulo Children’s Honor Choir that he conducts every other year. He recently conducted the Tokyo International High School Honor Choir in Japan. For more than twenty years he has conducted a festival with David Flood at Canterbury Cathedral. Mr. Leck has just been named an Honorary Associate Professor of the Hong Kong Institute of Teacher Education. He also was recently selected as the U.S. Jurist for the 1st Xinghai Prize International Choir Championships and as an international lecturer for the International Symposium on children and youth choral music in Guangzhou, China. In the summer of 2014, he was a jurist at the World Choir Games in Riga, Latvia.

Mr. Leck is widely known as a specialist in choral techniques, the child’s voice, Dalcroze Eurhythmics, Laban and the boy’s changing voice. He has produced four teaching videos titled *Vocal Techniques for the Young Singer*, *The Boy’s Expanding Voice: Take the High Road*, *Creating Artistry through Movement*, *Dalcroze Eurhythmics* and *Creating Artistry with the Male Maturing Voice*. He was a lead author for the choral textbook series published by McGraw Hill/Glencoe titled *Experiencing Choral Music* and is also the editor of two nationally known choral series published by Hal Leonard Corporation and Colla Voce, Inc./Plymouth. Each year he teaches his conductor’s workshop titled *Creating Artistry* at Butler University. He has recently written a textbook titled, *Creating Artistry through Choral Excellence*. Mr. Leck received his training from the University of Wisconsin – Stevens Point, the University of Colorado and Indiana University.

### **Conference sessions Mr. Leck will present:**

***Creating Artistry through Visualization, Movement, Imagery, Color and Gesture***

Learning theorists contend that singers learn in three basic ways: visually, aurally and kinesthetically.

We will discuss those methods of learning, developing anchors for artistic expression. This session will include specific techniques used to develop artistry through visualization, kinesthetic motion, imagery, color and gesture. Oftentimes parrot choirs repeat the pitches, rhythms, dynamics and phrasing of other choirs, but true artistry and expression must be built from within. Professor Leck will be working with a demonstration choir demonstrating various approaches to creating choral artistry.

### *The Boy's Changing Voice*

One of the challenges for music educators is coping with and understanding the male adolescent changing voice. This session will review the historical role of the male voice, current trends in classifying young male voices and approaches to aiding in the productive development of such. This process will be demonstrated with adolescent boys of many voice types.

### *Laban Conducting Techniques*

Create stylistic distinction in your conducting through Laban gesture. This session will explore various ways of conducting through the exploration of space, weight and time. Using float, wring, glide, press, flick, slash, dab, and punch, conductors will find new and fun ways to express themselves more musically. Your students won't believe the changes they'll see! ≡

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**Keep your eyes out for emails with more information soon.  
We hope to see you July 9-11, 2015 at Camelback Bible Church!**

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## AzACDA MEMBERSHIP GROWTH

### **Congratulations Arizona and Welcome New Members!**

Thanks to the combined efforts of a number of our board members and members at large, Arizona was one of the top five states for overall growth during the fall ACDA Sing Up Membership Drive with a 29.6% increase! We were fifth overall for student membership growth, which is exciting for our state in so many ways, but mostly because it holds great promise for our future. Also, Arizona is part of the western division, which had the top growth of the seven divisions with a 14.7% overall increase. This year our national membership reached over 20,000 total members!

Special thanks to the faculty and students of NAU (especially Zach Moore) who hosted the Western Division Student Symposium that generated a great deal of interest; Edith Copley for encouraging students to join when she was at the Chandler-Gilbert Choral Festival; Juan Hernandez, Joyce Bertilson, Greg Hebert, and Elizabeth Schauer for their work in coordinating the new student membership scholarships; Thomas Lerew and David Topping for their efforts to increase the number of people reached by our emails, Facebook posts, and Antiphon distribution; and Mary Ellen Loose and Elizabeth Schauer for coordinating the complimentary membership program for new members. Well done! ≡





# Graduate Choral Conducting Program at the University of Arizona



*Arizona Choir & UA Symphonic Choir rehearsal, Musikverein, Vienna*

*Varna International Productions – Photo: Carl R. Englander*

## Join our success story!

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

## Graduate Choral Conducting Majors 2014 - 2015:

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



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# CANTAREMOS FESTIVAL 2014

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*Jason Neumann*

*AzACDA Cantaremos Festival Chair*

**T**his year's Cantaremos Honor Choir Festival was another great success. Our 160 student participants were treated to a wonderful day of singing with top-notch clinicians and accompanists.

Our three clinicians were Janel Huyett, Mason Schreiber, and Marcy Spencer. They worked with our 5/6th grade, young men's, and young women's choirs respectively. Not only did our students appreciate the expertise these clinicians shared but our directors benefited as well as they were able to observe rehearsals throughout the day.

The concert on Saturday evening was very well attended. Approximately 250 parents and community members came to hear the work of our student groups. Many positive comments were received regarding the quality of the concert. Additionally, many parents have sent follow up emails expressing what a great experience their students received.

We went to an online system for our auditions this year using Opus Events. This process streamlined organizational aspects of the festival. We were able to email directors directly from the system, as well as generate lists for organizational purposes. Our future goal for the system is to make sure that more of our students in outlying districts (i.e. outside the Phoenix area) are able to participate. Our hope is that since we are going to continue using Opus Events, our constituents in outlying districts will consider having their students audition next year without having to worry about traveling. If you are reading this and are a director who has not participated before, please consider having your students audition next year.

Second, we took time to have a directors' meeting during the Saturday event in order to allow the directors to share their thoughts and concerns regarding the festival. We have not done this in the past so it was good to meet all the directors face to face. The directors shared great information that we will use in the future to make the festival even more successful.

Finally, I would like to say thank you for allowing me to be your Cantaremos Festival Chair for the last two years. I have enjoyed getting to know each of you. Our constituency is a kind and supportive group of people who want the best for our student singers. It has been a pleasure serving in this capacity. I welcome Aimee Stewart, our incoming Cantaremos Festival Chair. Aimee is the Artistic Director of the Chandler Children's Choir and a consummate musician and gifted leader. I am confident she will do wonderfully in this position and encourage your continued support of Cantaremos Festival. Thank you again for all that you have done to help make this festival a success. We look forward to seeing all of you at our next conference! 🎹

# CONSIDERATIONS FOR SELECTING MASTERWORKS: A Guide for High School and Community Ensembles in Low Budget Situations



Luke A. Lusted

Artistic Director of the Tucson  
Masterworks Chorale

Assistant Director of the  
Tucson Chamber Artists

Director of Music First United  
Methodist Church, Tucson

When I accepted the position of Artistic Director of the Tucson Masterworks Chorale, I was immediately given two specific criteria for selecting the repertoire for our fall program: 1) the repertoire selected must be a masterwork, and 2) the total cost of scores and outside musical forces must not exceed the allocated budget amount. Given these criteria, it quickly became apparent that there was a real lack of repertoire possibilities and programming resources to accommodate these challenging factors. The purpose of this article is to encourage conductors to pursue the masterworks performance tradition by providing resources as well as ideas for consideration when programming a masterwork to be done with a volunteer ensemble in a low budget situation.

## Publisher Series

Prominent publishers have created “choir and organ” series to provide easy-to-play organ reductions of the orchestral parts of large choral-orchestral. Each organ reduction is presented on three staves with the choral parts on four staves above it (SATB respectively) with the solo and choral parts remaining largely unchanged from the full score to the reduction. The majority of these reductions are based on the urtext of each work and offer conductors the chance to perform these masterworks without a full orchestra. Only two “full” scores are needed for a successful performance (one for the organist and one for the conductor). Chorus members can either use the organ score, the vocal score, the chorus score, or a public domain version of a score from websites including CPDL or IMSLP.

Carus-Verlag’s *The Choir and Organ Series* contains twelve works ranging from Saint-Saëns’ *Oratorio de Noël* to Verdi’s *Te Deum*. The publisher’s website provides perusal scores for each work so that conductors can preview the PDF and critical information such as duration, level of difficulty, and background material, before purchasing the work.

Composer	Work	Performing Forces
Pablo Casals	El Pessebre	SATBarB Soli, SATB Chorus, Organ
Francesco Durante	Magnificat in B-flat	STB Soli, SATB Chorus, Organ
Charles Gounod	Requiem in C	SATB Soli, SATB Chorus, Organ
Joseph Haydn	Missa brevis Sti. Joannis de Deo (Kleine Orgelsolomesse), Hob. XXII:7	S Solo, SATB Chorus, Organ
Wolfgang Amadeus Mozart	Inter natos mulierum, KV 72 (74f)	SATB Chorus, Organ
Wolfgang Amadeus Mozart	Sancta Maria, Mater Dei, KV 273	SATB Chorus, Organ
Camille Saint-Saëns	Oratorio de Noël, Op. 12	SMsATB Soli, SATB Chorus, Organ
Franz Schubert	Mass in G, D 167	STB Soli, SATB Chorus, Organ
Robert Schumann	Missa sacra, Op. 147	STB Soli, SATB Chorus, Organ
Giuseppe Verdi	Te Deum	SATB/SATB Chorus, Organ
Giuseppe Verdi	Stabat Mater	SATB Chorus, Organ
Louis Vierne	Messe solennelle en ut dièse mineur, Op. 16	SATB Chorus, Organ

For more information on this Carus-Verlag series, please visit: <http://www.carus-verlag.com/ChorundOrgel.en.html>



The Bärenreiter Choir & Organ Series contains sixteen works ranging from Vivaldi's Gloria in D major to Schubert's Mass in G major. Although there are no perusal scores on Bärenreiter's website, sample pages from each work are provided. In endorsing this series, composer and conductor Bob Chilcott states, "Choir & Organ presents a great opportunity for all choirs to sing the great choral repertoire without the need for an orchestra—these versions will help to keep these works alive and in the hearts of all lovers of choral music."

Composer	Work	Performing Forces
C.P.E. Bach	Magnificat, Wq 215	SATB Soli, SATB Chorus, Organ
J.S. Bach	Chorale settings from the Christmas Oratorio Part I-III, BWV 248	SATB Chorus, Organ
J.S. Bach	Festive Choral settings from Cantatas, BWV 171/1, BWV 6/1, BWV 37/1, BWV 68/1, BWV 148/1	SATB Chorus, Organ
Anton Bruckner	Te Deum, WAB 45	SATB Soli, SATB Chorus, Organ
Antonín Dvorák	Mass in D major, Op. 86	SATB Soli, SATB Chorus, Organ
Gabriel Fauré	Requiem, Op. 48	SB Soli, SATB Chorus, Organ
Wolfgang Amadeus Mozart	Shorter Sacred Works, Veni Sancte Spiritus KV 47, 'Jubilate' aus Benedictus sit Deus KV 117 (66a), Te Deum laudamus KV 141 (66b), Ave verum corpus KV 618, Tantum ergo KV 142 (186d), Tantum ergo KV 197 (186e), 'Regina coeli' aus Regina coeli KV 108 (74d), 'Alleluja' aus Regina coeli KV 108 (74d), 'Alleluja' aus Regina coeli KV 127, Sancte Maria, mater Dei KV 273	Various; Solo S, SATB Chorus, Organ
Wolfgang Amadeus Mozart	Mass in C minor (Waisenhaus Mass), KV 139	SATB Soli, SATB Chorus, Organ
Wolfgang Amadeus Mozart	Mass in D major (Sparrow Mass), KV 220 (196b)	SATB Soli, SATB Chorus, Organ
Wolfgang Amadeus Mozart	Mass in C major (Credo Mass), KV 257	SATB Soli, SATB Chorus, Organ
Wolfgang Amadeus Mozart	Mass in C major (Coronation Mass), KV 317	SATB Soli, SATB Chorus, Organ
Wolfgang Amadeus Mozart	Requiem, KV 626	SATB Chorus, Organ
Camille Saint-Saëns	Oratorio de Noël, Op. 12	SMsATB Soli, SATB Chorus, Organ
Franz Schubert	Mass in G, D 167	STB Soli, SATB Chorus, Organ
Antonio Vivaldi	Introduzione al Gloria RV 642, Gloria in D major RV 589	SSA Soli, SATB Chorus, Organ
Antonio Vivaldi	Magnificat, RV 610/611	SSAT Soli, SATB Chorus, Organ

For more information on this Bärenreiter series, please visit: <https://www.baerenreiter.com/en/program/choir-organ/>

### Masterworks for Reduced Forces

There are numerous works originally composed with smaller forces that may fit choirs with smaller budgets. Many of these works are for just chorus and organ or chorus and piano. Listed below are selections that are reasonably accessible for ensembles that already own multiple score editions ranging from free online editions to published urtext editions:

Composer	Work	Performing Forces
Johannes Brahms	Ein Deutsches Requiem, Op. 45	SB Soli, SATB Chorus, Piano (four-hands)
Johannes Brahms	Liebeslieder Waltzer, Op. 52, Neue Liebeslieder Waltzer, Op. 65	SATB Chorus, Piano (four-hands)
Johannes Brahms	Zigeunerlieder, Op. 103	SATB Chorus, Piano
Benjamin Britten	Boosey & Hawkes has a whole catalogue with a wide variety including works such as Rejoice in the Lamb, Op. 30 and A Ceremony of Carols, Op. 28, arranged by Julius Harrison for SATB chorus and harp (or piano)	Various; Soli, SATB Chorus, Organ or Piano or Harp
Anton Bruckner	Many of the Bruckner motets have an organ accompaniment or organ colla parte. See Carus-Verlag score 2.065	Various; Soli, SATB Chorus, Organ
Maurice Duruflé	Requiem, Op. 9	MsB Soli, SATB Chorus, Organ
Antonín Dvorák	Mass in D major, Op. 86	SATB Soli, SATB Chorus, Organ
Charles Gounod	Messe solennelle de Sainte-Cécile	STB Soli, SATB Chorus, Organ
Zoltán Kodály	Laudes Organi	SATB Chorus, Organ
Zoltán Kodály	Missa Brevis	SATB Chorus, Organ
Franz Liszt	Missa choralis, S. 10	SATB Chorus, Organ
Felix Mendelssohn	Many of the Mendelssohn motets and anthems have an organ accompaniment (or a version with organ only) such as Hear My Prayer and Psalm 42.	Various; Soli, SATB Chorus, Organ
Josef Rheinberger	Stabat Mater in g, Op. 138	SATB Chorus, Organ, strings ad libitum
Gioachino Rossini	Petite messe solennelle	SATB Soli, SATB Chorus, Harmonium, and 2 Pianos (editions available that reduce 2 Pianos to 1)
Franz Schubert	Mirjam's Siegesgesang, D 942	S Solo, SATB Chorus, Piano
John Stainer	The Crucifixion	TB Soli, SATB Chorus, Organ
Louis Vierne	Messe Solennelle, Op. 16	SATB Chorus, 2 Organs
Charles-Maria Widor	Messe à deux chœurs et deux orgues, Op. 36	2 Choirs (Bar + SATB), 2 Organs

In addition to these longer masterworks, there are also shorter works for mixed chorus and organ accompaniment or organ reduction of various genres, and difficulty levels. IMSLP lists over 600 works for mixed chorus and organ accompaniment. Furthermore, IMSLP lists 39 works for mixed chorus and organ reduction ranging from Handel's *Alexander's Feast*, HWV 75 to Berlioz's *L'enfance du Christ*, H 130.

### Practical Issues/Consideration

Although there are many resources available, it is ultimately up to the conductor to evaluate each work based on their intimate understanding of the ensemble's abilities. Conductors must consider general features of each work in addition to evaluating specific editions. Below are a few important considerations when making these important programming decisions:

#### *Evaluating Published Editions*

1. *Can my accompanist play it?* Some of the reductions might be too difficult for amateur accompanists [i.e. Bärenreiter's edition of *Mass in G* by Schubert places the fugue subject of the *Osanna* fugue in the organ pedals]. At the performance tempo, even accomplished organists might struggle.
2. *Is a translation provided?* Will you be performing the work in its original language or in English? Often times, the rhythmic content changes when going from a foreign language to English. This will make it

difficult for accompanists to follow the vocal lines, especially in recitative (i.e. the opening recitative from Saint-Saëns' *Oratorio de Noël*, Op. 12).

3. *Are the chorus parts on four staves or two staves?* Two staves are generally easier to play from than four staves in open score.
4. *When will my ensemble be performing this work?* More often than not, ground shipping from foreign publishers takes over three weeks. Plan accordingly.
5. *What are the dimensions and layout of the score?* Some editions contain awkward page turns, while others will not fit flush in a standard choral folder.
6. *Is there a purchasing minimum from specific publishers?* Many publishers require a specific minimum quantity when buying via purchase order.

#### *General Considerations for Selecting Masterworks*

1. *What is the overall difficulty of the language?* French will likely be much more difficult for choristers than Latin. Consider if the text is repetitive or nonrepetitive? Additionally, note if the rhythmic notation accentuates the natural text stress. These features make teaching the text to ensembles much easier.
2. *What is the overall texture of the chorus?* Consider the ratio of homophony versus polyphony. If the chorus textures are polyphonic, are the themes similar? Are there musical materials that are repeated? These features are often a byproduct of repeated texts or forms such as the *Kyrie* or *Osanna* in Mass settings or *Sicut erat in principio* "as it was in the beginning" found in Magnificat settings.
3. *Does the accompaniment support the chorus?* Does the accompaniment supply rhythmic and harmonic support for the chorus? Accompaniments that double the vocal parts will support the chorus more than a completely independent accompaniment.
4. *If performing in a high school, does the work fall within your programming guidelines?* If the work is sacred, is the text permitted at your institution? Are you able to recycle a movement for a festival or competition in which your ensemble is participating?
5. *What is the overall difficulty of the solo parts?* Will soloists come from within the ensemble or will you hire outside musicians?
6. *What is the overall difficulty of the work? How much divisi is involved?* Only the conductor will know the ensemble's performance capabilities.
7. *Does the work meet the ensemble's range?* Some works may have vocal parts that are too high or low for under-developed or aging voices.
8. *What is the overall length of the work?* Conductors may choose to program an entire work or a few movements from a larger work. Will this be the only work on the program or do the movements selected fit the overall theme of your program?
9. *Does the venue in which you will be performing support the instrumentation?* Are unusual instrumental requirements available? Before programming your masterwork, consider if the venue has appropriate space for the instrumental complement or the instrument on which you will be performing the work [i.e. organ].

Although the above lists are not exhaustive, these resources provide a helpful starting point for conductors seeking to perform masterworks with volunteer ensembles in low budget situations. First, work with your colleagues or your board of directors to establish the criteria for selecting a masterwork. Consider all the points made in the above lists to determine what works best match your organization's and your performance program's needs. These considerations will serve not only to heighten each member's education, musicianship, and artistry, but they will also distinguish your choral organization within the community. ■■■



# THREE ROMANTIC TREASURES IN PUBLIC DOMAIN



Elizabeth Schauer

President-Elect of AzACDA

Associate Professor of Music  
and Associate Director of  
Choral Activities at the  
University of Arizona

The Romantic Era, loosely defined as 1825-1900, is rife with wonderful choral works for groups of all varieties and ages. Many are part of larger collections and can be challenging to find amidst the wealth of new music found and marketed on publisher websites. Many of these works, however, are available at two fine, free music websites, [cpdl.org](http://cpdl.org) (Choral Public Domain Library) and [imslp.org](http://imslp.org) (International Music Score Library Project). As you probably already know, CPDL is a site to which editors can contribute, but which has no editorial oversight. The two editions below from that site are legible, error-free and without additional editorial markings, and so are fine choices to add to your library.

IMSLP is a different type of resource, and is home to reprints and scans of earlier (often authentic) editions and manuscripts that have come into the public domain rather than newly edited version of works as are found at CPDL. The Schumann score referenced below, for example, is identical to that found in the scholarly edition of his collected works. I hope these works will serve as a jumping-off point for you to explore other works of this sort that will enrich your choir's repertoire and appreciation of Romantic choral music.

## ***Marienwürmchen*** (Volks-Kinderlieder, WoO 31, no. 13)

Johannes Brahms (1833-1897); ed. Juliane Claudi

Unison with piano (2:30)

Range: Middle C to third space C

Choral Public Domain Library

#20352

Score: [http://www2.cpdl.org/wiki/images/6/69/Brahms\\_Marienw%C3%BCrmchen\\_WoO31\\_13.pdf](http://www2.cpdl.org/wiki/images/6/69/Brahms_Marienw%C3%BCrmchen_WoO31_13.pdf)

Text: Secular, children's folksong

Often sung as a solo *Lied*, this charming work is suitable for children's choirs, middle school and high school treble choirs, solo and ensemble performance, and even voice classes.

The text describes a child holding a ladybug, and is artful and appropriate for all ages. Strophic and set in three short verses, the piece also can serve as a good introduction to singing in German. In a choral performance, the middle verse could be sung by a soloist or small group to reduce the amount of German sung by the full choir. Brahms offers opportunities to develop line, expression and phrase-shaping in this lyrical, well-crafted work. A supportive, yet independent piano part partners with the vocal line, providing momentum and characterizing the gentle flight of the ladybug. An able high school pianist could certainly handle this. For older choirs, *Marienwürmchen* would combine well in a set with partsongs or single-gender duets by Brahms or other Romantic composers like Mendelssohn and Schumann.

Translation available at LiederNet:

[http://www.recmusic.org/lieder/get\\_text.html?TextId=4538](http://www.recmusic.org/lieder/get_text.html?TextId=4538)



Free Choral Sheet Music



**Klosterfräulein** (Romanzen für Frauenstimmen,  
Op. 69, no. 3)

Robert Schumann (1810-1856)

SSAA, unaccompanied (2:28)

S1 – middle C# to third line B-flat

S2 – middle C# to second line G

A1 – D-D

A2 – F below middle C to first line E

International Music Score Library Project

Score:

[http://japanese.imslp.info/files/imglnks/usimg/0/05/IMSLP279507-PMLP28143-Schumann Robert Werke Breitkopf Gregg Serie 10 Band 2 RS 102 Op 69 scan.pdf](http://japanese.imslp.info/files/imglnks/usimg/0/05/IMSLP279507-PMLP28143-Schumann_Robert_Werke_Breitkopf_Gregg_Serie_10_Band_2_RS_102_Op_69_scan.pdf)

Text: Secular, Justinus Kerner (1786-1862)

Schumann's four-part romance tells the story of a young woman who feels trapped literally and figuratively in her life as a nun. She mourns the passing of spring and the freedom of the lambs and the little birds. Schumann's setting is slow and appropriately melancholy, with long, yearning lines; d-minor modality; and frequent diminished triads and seventh chords. This brief work is set in three eight-bar strophes; the only variance is in the rhythmic accommodation of the second and third verse texts. The vocal ranges are quite limited, but the low range of the second alto limits this to performance by high school, college and adult women's choirs. The first alto part actually has the melody, and a range of an octave—more expansive than any of the other voices, and spanning higher than any of them as well. While Schumann seems to indicate his color preference in this choice, some adjustments can be made in the interest of balance and of color, for example, the addition of some first and/or second sopranos to the first alto part may bolster the tune without changing the overall richness of the tone. This work is among many short, elegant romances written by Schumann for treble and mixed choirs, all of which make fine concert options for advanced choirs (high school and up) and program well together.

Translation:

[http://www.recmusic.org/lieder/get\\_text.html?TextId=17788](http://www.recmusic.org/lieder/get_text.html?TextId=17788)

Performance link:

<https://www.youtube.com/watch?v=sfoPUcw461M>

**Lerchengesang** (Opus 48, no. 4)

Felix Mendelssohn-Bartholdy (1809-1847)

SATB, unaccompanied (1:30)

Ranges:

S – D above middle C to G above the staff

A – B below middle C to fourth line E

T – third line D to high G (bass clef)

B – bottom line G to E above middle C

Choral Public Domain Library

#00245

Score: [www3.cpdl.org/wiki/images/sheet/mendelss/mend-484.pdf](http://www3.cpdl.org/wiki/images/sheet/mendelss/mend-484.pdf)

Text: Secular, Johann Ludwig Uhland (1787-1862)

This clever setting features a jubilant text about the lark's song. The main portion comprises a canon that will aid in speedy learning of the work. For the first ten measures, the soprano and alto sing in a homorhythmic duet. The tenor and bass come in with this same music in measure 11, accompanied by a new duet in the soprano and alto. In measure 21, the voices trade, with the sopranos and altos returning to the opening material as the tenors and basses continue the canon. At the conclusion of this section, Mendelssohn indicates that the four-part portion may be repeated as desired before proceeding to the brief coda, in which the piece joyfully concludes with the text "we go through the clouds to the sun!" Mendelssohn's partsong is compact (25 measures) and exuberant with lilting, singable lines and a relatively small amount of German text. Some of the higher ranges may need attention in rehearsal, but this is a wonderful introduction to the German Romantic partsong repertoire for less-experienced choirs, and a joyful addition to the program of any fine mixed group.



**AzACDA**

# MIDDLE SCHOOL VOCAL PEDAGOGY:

## How Does Your Garden Grow?



Kristin Kivell

5-12 Vocal Music  
Tri-City United School,  
Montgomery, MN

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**M**iddle School choral directors face some unique challenges when addressing vocal pedagogy with adolescent singers. Choir members can have a wide range of vocal needs due to gender, age, voice change status and prior music experience/knowledge. I like to compare standing in front of my middle school choirs to the task I have each spring as I face my perennial flower garden. I am challenged to create a masterpiece of the perennials even amongst the chaos of the overgrown plants and the weeds (Are you picturing your Middle School singers? Overgrown in their own bodies?).

Every day in the choral rehearsal we are faced with choices—what needs pruning and what do we need to add in order make it look (and sound)

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*"I like to compare standing in front of my middle school choirs to the task I have each spring as I face my perennial flower garden. I am challenged to create a masterpiece of the perennials even amongst the chaos of the overgrown plants and the weeds."*

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beautiful? Once I have regained order in my garden, my goal over the summer is to maintain it daily with water and attention. With our choirs, we must address the vocal pedagogy challenges of range, pitch accuracy, male vs. female and vocal tone, and use our daily tools to facilitate vocal growth. At the middle level, we are working with young and often raw plants. With daily quality vocal training, our singers will become beautiful perennials that we will welcome back year after year.

Here are some basic gardening techniques we can implement daily with our singers:

- **Warm ups:** The goal of warm ups is not only to warm up the body, mind, and voice, but they are key tools to teach proper vocal production. With adolescent singers it is important to limit warm ups to 5-10 minutes and use a variety of exercises to introduce breathing technique, vowel resonance, proper phonation, and diction. That's a lot to cover in a short amount of time. Be patient and choose one skill to focus on for several days so that the singers can experience the repetition and experience success. There are many resources for good warm up exercises. Here are just a few that are commonly used with Middle School Choirs. Don't forget to network with other Middle School teachers and ask them for their favorites.
  1. Zing-a-mah-mah 5555, 4444, 3333, 2222, Zing zing zing 1 5 1.  
This exercise encourages a forward sound and tall/warm vowel on ah. Use a hand gesture to show the high space inside.
  2. Singing "The Good, The Bad and The Ugly" theme (boys particularly will like the whip crack at the end), vocal sirens or speaking phrases in a *Mrs. Doubtfire* voice encourages the use of the head voice and upper range.
  3. Taking a short motif from the literature and echo sing with solfege syllables in various keys to reinforce pitch and improve accuracy. Adding Curwen hand signs incorporates kinesthetic learning.



4. "The tip of the tongue, the teeth, the lips" or any tongue twister reinforces the importance of the articulators with diction.
  5. Other website links: <http://www.acda-mn.org/sites/default/files/Barham.pdf>
- **Breathing:** Modeling proper breathing technique is vital for students.
    1. Introduce the anatomical terms from the beginning and show students a diagram of the diaphragm, ribs and lungs so they understand what is happening physically during inhalation and exhalation.
    2. Using visuals like a slinky or Hoberman sphere (expanding ball) and correct terminology such as deep or expanded breath will reinforce proper inhalation.
    3. After establishing proper breathing technique, use breathing exercises to strengthen the muscles and coordination - 4 beats inhale/8 beats exhale on a hiss, then add beats to exhalation as a challenge.
    4. Using consonants to create pulses will reinforce the muscle coordination and support while singing. Create rhythmic patterns such as F-F-Sh-Sh-Sh and have singers place a hand just below the navel to feel the movement while pulsing.
  - **Sight singing:** Using sight-singing daily will help your singers improve their pitch accuracy and also their ability to be independent singers. Matching pitch becomes a challenge for adolescent singers due to the changing of the vocal folds and larynx during puberty.
    1. Start singers with simple a cappella echo-sing patterns using solfege syllables to begin the ear training process. Challenge them to use the Curwen hand signs as well to reinforce pitch direction.
    2. Choose a sight singing resource that is simple and will allow your singers to be successful. Sometimes it is necessary to have several resources so that basic patterns can be reinforced over several class times. If your choirs are competitive (as most middle school students are) create a competition between choirs to strive for a Rock Star Sight Singing award. Be creative!
  - **Tone Quality:** Guiding singers through the stages of voice change requires patience and daily modeling of an open, forward and well supported sound. Our adolescents are hearing unhealthy and often studio-altered voices through their ear buds or the TV. These are the vocal models we are competing with. Since this is what they hear on a regular basis this is what their brains are trying to recreate.
    1. Using a warm up or a short passage from their music, model various tone colors for the students. Allow them to sing with the extremes—bright, breathy and chest voices—so that they know what those sound and feel like. Then guide them into a more warm and supported sound. Encourage them to listen and critique each other.
    2. Listen to quality Middle School recordings. Honor Choir recordings are good as well as others found on YouTube. Listening and analyzing both individually and as a group is a valuable activity that we often feel too busy to do.
  - **Literature:** One of the most important tasks as a Middle School Choir Director is choosing quality literature that is appropriate for their ranges and vocal abilities. Be creative and flexible with voicings. SAB arrangements are not always the best choice for a mixed gender adolescent choir. The bass line is often too low for many of the unchanged voices. Be aware that adolescent boys often have 5-6 pitches that they can sing in tune during the voice changing process. It may be necessary to rewrite their part to best fit their voices. The ACDA-MN website is a good resource for quality middle level literature. Check out these links:

Past Honor Choir Repertoire: <http://www.acda-mn.org/category/resource-tag/past-honor-choir-repertoire>

Other Resources:

Vocal Pedagogy for Adolescent Singers: The ABC's of Healthy Choral Singing [https://flmusiced.org/FLmusicApps/Sessions/Handouts/2011/Vocal\\_Pedagogy\\_for\\_Adolescent\\_Singers.pdf](https://flmusiced.org/FLmusicApps/Sessions/Handouts/2011/Vocal_Pedagogy_for_Adolescent_Singers.pdf)

Boys To Men: The Remarkable Transition

<http://www.acda-mn.org/steve-hoemberg-boys-men>

Phillips, Kenneth. (1992). Teaching Kids to Sing. Schirmer Books/A Division of Macmillan, Inc. 

# REVIEWS

## Choral Reviews for Children's Choirs



*Danya Tiller*

*AzACDA Repertoire and Standards Chair for Children's and Community Youth Choirs  
Artistic Director, Phoenix Girls Chorus, Phoenix*

### ***Thy Mercy, Jehovah***

Benedetto Marcello, arr. Kyle S. Haugen  
Two-Part  
Pavane Publishing P1480

This is a lovely setting of Psalm 36 by Benedetto Marcello (1686-1739), and this edition is perfectly appropriate for fourth through sixth grade singers. The challenges of this piece are in the larger intervallic leaps of the vocal lines, and are a great teaching tool for recognizing and singing ascending fourths, fifths, sixths, and octaves. The work also contains sections of hemiola, providing yet another teaching moment for complex rhythms. The text is in English and the lilting melody and gentle Baroque accompaniment are what make the piece so enjoyable. The original voicing was for men and scored in a much lower key; this arrangement is edited for use by youth choirs, but could still be adapted for a mixed group. The harmony lines are in the upper voice and could be sung by a small solo group if the choir is not fully singing in two independent parts. This piece would work well in either a concert venue or church service.

### ***Tarantella***

Neapolitan folk song, arr. Victor Bobetsky  
Two-Part  
Boosey & Hawkes OCTB6915

The Italian/Neapolitan text of this piece is quite accessible and fun for singers new to foreign language. The piece is upbeat and contains two clearly contrasting sections of fast and furious and lyrically beautiful. The form is ABA, but I found that to be a bit brief at the tempo that seems to work best; after singing through the song you can return to the B section then sing to the end again. This is a great way to lengthen the piece and add more dynamic contrast, so that the form becomes ABABA. The harmony occurs in Part II, but that can easily be eliminated and the whole song performed in unison if necessary. The key puts the lowest note at a B-flat, which can be problematic in younger voices; caution in teaching so that the enthusiasm for the music does not create excessive chest voice or pushing. Despite this, Tarantella has a great story and is lots of fun to sing and perform.

### ***Let Voice and Instrument Joyfully Sound!***

Henry Purcell, arr. Patrick Liebergen  
Two-part (optional flutes)  
Hal Leonard 08552369

Patrick Liebergen has been arranging many masterworks for youth choirs, and I have found his editions to be well-researched and appropriately set for younger voices. In this arrangement, the English lyrics are re-written so that the piece can be performed for general use outside of the larger work (*Arise, My Muse*). At the same time, the original lyrics can be found and inserted into this edition with a little digging online or in collected works if so desired. I find also that Liebergen's accompaniments are very close to the original or simply transposed into the new key. Optional extra instruments that were originally included or featured are also part of the arrangement, which adds to the accomplished feeling of performing original classical repertoire. The two accessible parts in this work are both important and independent of one another and the interplay with the two-flute obligato is quite lovely. Recorders or violins can also be substituted quite easily and effectively. The text has been written to feel sacred, but the words are neutral enough to be performed in a school setting.

# Choral Reviews for Music in Worship



*Thomas Bookhout*

*AzACDA Repertoire and Standards Chair for Music in Worship  
Scottsdale Christian Academy and The Phoenix Symphony Chorus, Phoenix*

## ***Star In The East***

Music from Southern Harmony, ed. by Brad Holmes

Traditional text

SATB unaccompanied (with optional solo quartet)

First Step Publishing #CH1043

Available at: <http://bradholmesmusic.com/arrangements-publications/star-in-the-east>

I would be remiss if I did not recommend to you at least one successful piece from the recent Christmas season. True to his traditional approach, in *Star In The East* Holmes encourages the performers to use a vocal tone inspired by the Shape Note Singing movement, an approach probably used in original performances of these early American works. An energetic, loud, nasal tone is accompanied by ascending grace-note snaps on strong beats and a rugged block chord homophony in the manner of a simple hymn. It is in Aeolian Mode on A (natural minor) and in a simple duple meter. The ranges are all modest and well within the reach of a four-part church choir. Three verses with text are followed by the same music hummed with a vigorous articulation. The men and women are given two separate clapping rhythms that are only performed on the final refrains, providing a climactic finish to an otherwise simple, strophic setting. There is a place for music out of the ordinary to be performed in church services even if it might be necessary to offer a short written or verbal preparation to the congregation. This goes a long way toward making the choir an indispensable part of an engaging worship experience.

## ***I Shall See***

Michael John Trotta

Text based on Psalm 27

SSATB unaccompanied, treble descant to be performed by a small group

Morningstar Music Publishers #MSM-50-8092

At first read-through, this beautiful piece became one of my choir's favorite expressions of trust in God's grace. The title comes from the line "I believe I shall see all of your good in the land of the living" in spite of times of trouble. The long, slow-progressing, melodic phrases are tastefully expressed with crescendo and decrescendo markings that must be properly observed for the piece to truly speak. The choir that performs this piece either will need to be or want to become good at long phrases, excellent breath management, and a tone with minimal vibrato. A few well-placed dissonances punctuate words such as "trouble" and "fear," but otherwise the harmonies are very simple and gorgeous. The dynamic range is generally intimate and soft, but the climax is a full forte at the middle of the piece. While the key signature is four sharps, all the cadences are on F# and B, never settling on an E-major chord until the final measure. This creates an overall effect of waiting, waiting, waiting on God's goodness to be seen in full.

## ***Nothing But The Blood***

Music based on "Plainfield" by Robert Lowry, arr. Craig Courtney

Text by Robert Lowry

SATB, piano and violin

Beckenhorst #BP2044-2

Go ahead and sing it to yourself right now... I know you can: "What can wash away my sin? Nothing but the blood of Jesus..." I am a sucker for catchy settings of familiar old hymns that invite the congregation to hear the words again as if for the first time. This arrangement does exactly that. A simple, swaying, rhythmic piano part undergirds the recognizable tune, and sets

up a strong duple meter. Lots of unison singing, alternating between men and women, will give the director plenty of time to work out the remaining four-part passages. As the arrangement progresses, the writing becomes slightly more difficult with the incorporation of some short-long rhythms that evoke an early American style, providing interest and momentum to the end. Samuel Adler teaches that great music for a modestly-gifted church choir can be composed by giving the choir easy music to perform, while giving the pianist the more interesting and difficult music. This piece fits that role perfectly.

### ***Forsaken***

Dan Forrest

Text by Dustin Battles (based on Psalm 13:1, Luke 22:42, Matthew 27:46)

SATB, piano, with optional violin and cello

Beckenhorst #BP2037-3

By now you are likely familiar with the music of Dan Forrest, one of America's most popular new composers. His music is both substantive and accessible, and his compositions are frequently performed by professional, university, school, and church choirs. This fairly simple piece may fit a need for Holy Week, a time in the church year which too often requires us to pull out the same old handful of functional pieces for the specific services in which we minister. Based on the question, "My God, why have you forsaken me?" the text emphasizes Christ's willingness to obey His father. It is general enough to be useful for both Maundy Thursday and Good Friday services, or at communion services at other times of the church year. The simple, yet interesting melody is handsomely accompanied by a warm and engaging piano part. The voice leading is very logical and direct, and a good amount of unison and two-part writing make this piece perfect for the choir with only a few short weeks to prepare lots of Holy Week music.

## **Choral Reviews for Two-Year College Choirs**



*Kenny Miller*

*AzACDA Repertoire and Standards Chair for Two-Year College Choirs*

*Phoenix College & Phoenix Chorale, Phoenix*

### ***Eso rigo e repente***

Gaspar Fernández

SSATB unaccompanied

CPDL: <http://www3.cpdl.org/wiki/images/sheet/fran-eso.pdf>

Gaspar Fernández received much of his musical training in Evora, Portugal before sailing for the New World in 1599. After serving as organist for the cathedral of Santiago de Guatemala, he was hired as maestro de capillo for the relatively new cathedral in Puebla. Towards the end of his life, he was assisted by and ultimately succeeded by Juan Gutiérrez de Padilla. *Eso rigo e repente* is one of his villancicos used for Matins, which often incorporated ethnic and dialectic traditions. Many utilized a mix of Spanish and local languages including Nahuatl and, like this piece, African-like dialects. The rhythms are extremely interesting and are punctuated with heavy consonants at just the right times, creating an irresistible forward momentum. While the harmonies are predictable, there are a few moments of surprise reminiscent of world music published today.

### ***O, Mistress Mine!***

György Orbán

SATB unaccompanied

Hinshaw Music HMC1898

With so many charming settings of this text, one might have a hard time choosing which to use. Orbán's is one with a rhythmic punch and a playful lilt suggested by the text. There are a few difficult intervals throughout the piece, but once learned they will come very naturally to your singers. A quick little gem, this piece will surely be enjoyed by your singers and audience.



Rhythmically challenging as well as harmonically interesting, *O, Mistress Mine!* can be used as a nice ending to a set of Shakespeare settings or even as a light concert finale.

### ***The Water is Wide***

Traditional, arr. Craig Hella Johnson  
SATB, piano, cello  
Schirmer HL.50490633

This beautiful arrangement of a favorite traditional folk song is intensely personal and introspective. Johnson successfully constructs a dual descant sung by a soprano solo and played by the cello, which further draws out the poignancy of text. While contemporary in its approach to harmony and texture, it avoids the clichés heard in so many slower pieces composed today and only uses that which serves the well-known tune many of us have come to love.

## **Choral Reviews for Senior High School Choirs**



*Matthew Flora*

*AzACDA Repertoire and Standards Chair for Senior High School Choirs  
Campo Verde High School, Gilbert*

### ***Famine Song***

arr. Matthew Culloton  
SATB unaccompanied  
Santa Barbara Music Publishing  
SBMP575

This unaccompanied, secular piece tells the story of the Sudanese famine of 1984 that resulted in nearly one million lives lost. It offers solo possibilities throughout the work. The haunting melodies written by Culloton paint a picture of the plight of the Sudanese people. It is a great piece to reinforce dynamic contrast in your singers through the “rain” sections and also offers the chance for singers to use finger snaps to indicate the falling of rain, as noted in the music. Culloton uses divisi for some fantastic texture in both the men’s and women’s sections. Consider using this number for a world music selection on one of your concerts.

### ***The Gate of Heaven***

Craig Courtney  
Text by Susan Bentall Boersma  
SATB with piano and cello  
Beckenhorst Press  
BP1979

I found this piece when looking for something to highlight a student who was a fantastic cellist, though violin is also appropriate. This sacred choral work uses text from Genesis 28:15-18 and is written to honor a young man who lost his life making a Halloween display known as a Jacob’s Ladder. The marriage of texts, dynamic contrast, music, and instrumentation make for quite an emotional piece for the performers and the audience. Hemiola is seen throughout the piece as it is written in common time but features triplets in the accompaniment. Courtney writes beautiful chords building them up from the bass in a lovely layering effect that emulates the imagery of the text from Bentall Boersma and ties in with the imagery of the Jacob’s Ladder.

## ***Surgens Jesus***

Peter Philips

SSATB

CPDL #00970

<http://www1.cpd.org/wiki/images/sheet/phil-sur.pdf>

Peter Philips was prevalent, as a composer, around the cusp of the end of the Renaissance period and the beginning of the Baroque. His life story is fascinating, which makes teaching this piece even richer in educational value for your singers. The sacred Latin text, from the Book of John, is perfect for a madrigal choir seeking something not as well known. The piece starts out with polyphonic singing and transitions to a section in three with homophonic singing. This unaccompanied motet finishes with a return to polyphony. Overall, the work is very attainable for an advanced mixed choir, whether it be in the high school, college, church, or community setting. ≡

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# Conductor Perspectives



## An Interview with Mason Schreiber

### Director of Vocal Music at Mountain View High School (Mesa) and Chair of Music Theory for Mesa Public Schools

*Written by Thomas Lerew*

**LEREW:** Thank you for agreeing to sit down and visit with me regarding your work in and ideas about choral music in Arizona. Please tell us a little bit about your background as well as your current responsibilities at Mountain View High School.

**SCHREIBER:** I have been teaching public school for 20 years, all of which have been in Mesa. I received my bachelor's degree from Northern Arizona University with Edie Copley and Jo-Michael Scheibe. After about ten years of teaching, I went back and got my masters degree through the summer masters program NAU had at the time. Now I teach advanced placement music theory and conduct four choirs here. We do at least one musical each year and every once in a while we will do two in one year together with the theater director. We have another choir director here as well and we have a really good time. We have at least four performance cycles each year. Our busiest performance time is the holiday season during which we do performance dinners. They are our largest (and only) fundraiser of the year. On top of using the proceeds to purchase music, equipment and supplies, we use a large percentage of that money for scholarships for our graduating seniors—something that is unique to Mountain View. Of the approximately ten scholarships each year, the largest is about \$1,000 and the smallest is about \$300.

**LEREW:** Please explain the structure of the choral program at Mountain View. How many choirs do you have and how does each function within the program?

**SCHREIBER:** We have nine choirs in the program. There are approximately 320 singers, including some who participate in more than one choir. The beginning groups are our men's and women's groups, composed entirely of freshmen regardless of ability. We typically have anywhere from 30-40 freshman men coming in on a given year, and anywhere from 50-80 freshman women who come in so we usually split the women into two groups. The smaller the group the more you can work with developing voices. We also like to have single-gender groups because men and women have their own vocal development issues that they deal with (particularly the men). Then we have our medium proficiency level groups, which are mostly sophomores and juniors. Above that, there is an advanced women's ensemble of about 40 voices and a mixed group (Chamber Singers) of about 40 voices with ten people on each part. We have a show choir that we just added three years ago. This was a request from our administration. Neither my partner nor I are show choir people and we didn't know much about it, but our administration agreed to get us music, costumes, and a choreographer so we're giving it our all. We're now sending





kids to all-state jazz and all-state show choirs. We have an all women's vocal jazz and madrigal ensemble with 16 members (junior and seniors). We also have a mixed vocal jazz group of about 14-16 singers. We, of course, have our large flagship ensemble, the Mountain View Chorale, which is anywhere from 70-80 singers in a given year. I direct the chorale, the mixed vocal jazz and madrigal ensemble, as well as the freshman men's and women's groups. Some people ask why I don't direct all the advanced groups. I do direct two advanced groups and my counterpart directs the other two. We both do an equal share and neither of us is the other's assistant. We do not do any team teaching. It is nine separate choir concerts here. We have separate choir financial accounts but do the same curriculum with the same structure, so the kids know what to expect when they are moving from one person to the other. We do sight-reading and dictation the same way, using the same type of solfege so the kids are all getting the same material. I do the two freshman ensembles because I need to have contact with those kids to hook them in the beginning. They know they have a whole lot of things to look forward to as they move on through their high school career.

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**LEREW:** Since your arrival at Mountain View, what has been your hierarchy of priorities for building a strong senior high choral music program?

**SCHREIBER:** The program was already developed. It was handed to me. Dave Perry was here for 22 years and his wife, Jean, taught in the district during the time at the junior high. They are both amazing music educators. I started doing choral music at Mesa with two choirs at the junior high and two at the high school. By the time Dave retired, we had seven choirs and I've since added two more. I still always ask myself when making a big decision, "how would Dave Perry have done it?" because he was so good at being an educator and thinking about the kids first. I think we just need to maintain what Dave started.



**LEREW:** Given the decline of arts programs both in and outside of the public schools across the country, what steps have you and your colleagues taken to maintain such a strong senior high choral program?

**SCHREIBER:** Interestingly, we didn't see a decline in numbers when things got financially tough. In fact, our numbers got bigger. I'd say that's largely due to the support we get from our administration here. Our administration has made arts very important in Mesa schools. If you need or ask for it, it's typically there. There was a time when money got tough here in Mesa and they were reducing the size of schools. They condensed the schools and shut a couple down and brought the ninth graders to the high school. I wasn't sure about it initially, but now that I look at it, it really helped. Now finances have come back to be even better than before. We're purchasing new equipment and refurbishing performance spaces, and buying new pianos. Administration is also very good about making new arts purchases fair and consistent for all the high schools of the district. What they do elsewhere, they do here and vice versa. It's been good.

**LEREW:** What is your process in selecting repertoire for your choirs? What are some of your programming considerations from both a performance and curricular standpoint? What are your favorite resources for discovering new repertoire?

**SCHREIBER:** First, I do almost all of it over the summer. I keep detailed records of what I've sung in the past and each piece's teaching purposes. I refer to that often and will recycle a lot of my freshman groups' repertoire every four or five years. It's always about the teaching elements of a piece. With my older groups, I will try to insert newer stuff along with things that I know have worked well in the past. But I also try to stay current through what I pick up at reading sessions and from friends. iTunes and YouTube are incredible resources as is ChoralNet. Publishers that I specifically like include Earthsongs for my concert choirs and Hal Leonard for my show choirs. Sometimes we even

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*"Don't over program, even if your group can do it. Choose things that the kids can grab onto quickly so you can really work on tone, phrasing, and line at the beginning of the year instead of worrying about notes, rests, and intonation."*

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do it. Choose things that the kids can grab onto quickly so you can really work on tone, phrasing, and line at the beginning of the year instead of worrying about notes, rests, and intonation. Of course, you have to think about the audience. I tend to choose stuff that prompts parents to say, "Why don't you do something everybody knows a little more?" So, I do try to choose something that is familiar. I call it "giving the audience a cookie."

**LEREW:** Do you incorporate music literacy into your rehearsals and overall choral music curriculum? If so, what are some of your methods or procedures?

**SCHREIBER:** I borrow a lot of what I do from Dave Perry. I have tweaked a few things over the years, just to make it more comfortable for me, but I have to credit him for all of this. When I arrived at this school, the music literacy piece was already in place. The kids didn't complain or roll their eyes when I had them do dictation. It's just always been a part of what we do. So, we start each day with warm up and sight-reading... every day! I use the Masterworks Press sight-reading series. For my beginning choirs I use the "Let's Get Started" series. For the advanced choirs, I use the advanced "Let's Get Started." Part way through the year, we pull out the Baroque sight-reading series and read chorales every day. On Fridays, we do dictation at the beginning of class. The dictation passages are based on the proficiency of the choir. I have written on the board a key signature and clef, how many measures it is, and the starting note. I give them two minutes after the bell rings to write it all down. I play the exercise five times with a 30 second pause between each playing and then I ask for volunteers. "Who would like to write measure 1 or 2 or 3?"

We have a little competition between the freshman men and women on who is most accurate. Whoever is most accurate gets a point. At the end of the semester, the class that loses has to buy donuts for the other class and they love that. I try to keep it really easy and be forgiving on the grading process so that it's not something that is painful for them. I have a whole set of dictation examples that I have written that I recycle each year and use with the group depending on the students' level. That's the basic part of our music literacy.

**LEREW:** I know your students consistently place well into all-state auditioned ensembles. What is your philosophy and procedure for preparing students for festival auditions? When do you start and what does that process look like?

**SCHREIBER:** That's morphed a little bit since I've taken over the program here. We require every member of our upper level ensemble here to try out for regionals as part of their grade. If they have financial difficulties, we pay for them. If they make regionals or they make all-state, we pay for them 100%. We don't believe they should have to pay for an honor they've been awarded. In preparing the kids, I ask that they have a solo chosen before Thanksgiving. After Thanksgiving, they have to write down the title/composer of the piece AND who their accompanist is or if they will use a CD or mp3 accompaniment because the accompaniment issue tends to be a weak part. A lot of students will put that off to the last minute and then their solo comes off poorly because they haven't adequately prepared with an accompanist. This forces them to have everything planned out before going into the Christmas break. Students can come see me before and after school. If I sense a student isn't ready, I spare the judge's time and pull the student out of the process. We work on the sight-reading portion every day. The ACE website includes all the sight-reading that's been done for the last 15-20 years. I download that, duplicate it, and we administer those exercises about a month and a half in advance. So, the kids become familiar with the process and nothing is a surprise. To prepare them for that solo part, it's just making sure that they are ready to go. With my advanced choirs, I split this choir into four separate mixed groups in four rooms around campus where they perform their solos for each other. I give them all copies of the regional score sheets and three of their peers fill out the score sheet so they receive some form of feedback. I also pull in members of our community who are voice teachers to listen and give feedback. This gives the students a performance before they show up to the audition.

**LEREW:** Is there a lot of overlap between the students participating in your choirs and the students enrolling in your music theory courses? What are some of your recruiting techniques for encouraging your singers to take music theory?

**SCHREIBER:** We only have one AP music theory class here. I allow a maximum of 15 students into my class since grading in that subject is so time intensive. We typically have about 25 or 30 kids that try to be in the class, but I usually only accept juniors and seniors. From there, we eliminate students via a pre-test on content they received in a study packet the summer before. Of those currently in the class, I'd say about two-thirds of those kids are choir kids planning to major in music. I used to really drum up interest for the class, but now it's a word of mouth thing that's been perpetuating itself for eight or nine years now. We don't have any low level theory. It is a real Mesa Public Schools initiative to offer more AP courses and I think that may push us to offer some beginner theory courses in the future.

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

**SCHREIBER:** When I was getting started, there were no jobs. The baby boomers had a firm foot-hold and there weren't any jobs at schools in the state. At the time, Gilbert had two high schools and Chandler only had one. The state is probably at least a third larger now. I wanted to teach in Mesa because it was a real hotbed for choral music. I really wanted to teach high school but there were no jobs. So, I really had to have an open mind. I didn't want to teach junior high or elementary school, but I became K-12 certified to get my foot in the door of the district that I wanted to be in. I started with a two-fifths contract at a junior high school and about two weeks before school, they bumped me up to four-fifths because I said I would also teach 7th grade English. Two days before school started

they were able to make me full time because I was willing to teach Reading as well. Then, I started networking. I didn't really know that's what I was doing, but I sang in Jeff Harris's church choir at First United Methodist Church and then his community group, the Sonoran Desert Chorale. I started directing a youth choir at a church and by doing that I got to know more people and soon enough I was offered my high school job because of someone I had met in one of those groups. So, get yourself out there meeting as many people as you can, get involved in ACDA and ACE and NAFME and AMEA and become members of the organizations and attend those meetings. I became an officer in Arizona Choral Educators as soon as I could. Talk to those people find out what they're doing. Go to the region festival even if you don't have kids that make the festival and learn about it. Pick people's brains and you'll be surprised at what job you may be offered. ■■■

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# WHAT'S HAPPENING

## in Arizona Choral Music

### AzACDA-ACDA National Conference Student Scholarship Winners

Dear AzACDA Colleagues,

On behalf of AzACDA and ACDA National, I would like to extend my congratulations to the following students who were chosen to receive AzACDA National ACDA Conference Scholarships:

Levi Pratt  
Mark U. Ruiz  
Thomas E. Alcaraz  
Natalie Hall  
Alexsandra Esposito

Thank you to all who applied. We had a number of very talented applicants and the choice was extremely difficult. Hope to see and meet many of you in Salt Lake City!

Juan Hernandez  
AzACDA Youth & Student Activities Chair  
Grand Canyon University ☰



### 2015 AzACDA State Choral Festival

This year's AzACDA State Choral Festival will take place on Tuesday, April 28th (and Wednesday, April 29th, if necessary) at the Mesa Community College Performing Arts Center (1833 W. Southern Ave., Mesa, AZ, 85202). We are thrilled that our clinicians will be Craig Peterson (Mesa Community College), Ryan Holder (Northern Arizona University), Lori Marie Rios (College of the Canyons), and Judy Durocher (retired). If your choir received an excellent or superior rating with distinction from the ACE Fall Festival, you are qualified to participate in this festival.

Please contact Matt Flora for more information at [matthewgflora@me.com](mailto:matthewgflora@me.com). Registration will open soon on our AzACDA website ([azacda.org](http://azacda.org)). Stay tuned to [azacda.org](http://azacda.org), our Facebook page, and future emails for additional announcements. ☰



# Arizona Choral Educators High School Choral Festivals

The Arizona Choral Educators hosted their annual Fall High School Choral Festivals in Mesa and Tucson on October 28 and 29, 2014 with Camille Coffey chairing both events, and over 49 high school choirs participating. Ensembles that earned a I or II on their performance qualified for the AzACDA State Choral Festival that will be held on April 28 at Mesa Community College. The Tucson festival location was Flowing Wells High School where Kim Osteen-Petreshock (Central Arizona College) and Elizabeth Schauer (University of Arizona) served as the adjudicator/clinicians for the performance portion and Judith Durocher (Voice Studio D) served as the sight-reading judge/clinician. The Mesa location was First United Methodist Church Mesa where David Schildkret (Arizona State University) and Glenn Bennett (Mesa Community College – Red Mountain campus) served as adjudicator/clinicians for concert performances and Craig Peterson (Mesa Community College) served as the sight-reading judge/clinician. ■■■



Above: Campo Verde Advanced Women's Choir under the direction of Matthew Flora.



Left: David Schildkret and Glenn Bennett.

Below Left: Kim Osteen works with a choir after their performance.

Below Right: Notre Dame Prep Saints Alive Choir-Adam Thome director.





# Boys to Men Choral Festival



Top Left: Brook Larson assembles the mass choir for final dress rehearsal.

Top Right: On stage and patiently waiting for everyone to get in place.

Bottom Left: Multi-generational mass choir assembled and ready to make music together.

Boys to Men is a festival initiated by the Phoenix Chorale to promote community-wide access to choral training and development for young male singers. The event includes junior and senior high school male students and individual male singers from around the state. A primary goal of the festival is to encourage young singers to continue singing after their school experiences. This year, the event was held at Camelback Bible Church in Paradise Valley on Saturday, November 1. The three clinicians were Rita Scholz (Highland High School), Craig Peterson (Mesa Community College) and Carric Smolnik (Orpheus Male Chorus). Participating singers made up a massed choir that performed three pieces with one piece rehearsed and conducted by each of the three clinicians. The day culminated with a concert featuring four of the participating adult choirs and three of the youth/school choirs each performing individual selections, and then the massed choir singing for the finale. This year the three combined pieces were "That Heart I'll Give" by Laura Farnell, "When I Was One and Twenty" by Richard Nance, and "Child of God" by Emily Crocker. For information on next year's festival, contact organizer Brook Larson at [brook.larson@gmail.com](mailto:brook.larson@gmail.com). 📄

# Southern Arizona Women's Chorus

The Southern Arizona Women's Chorus, directed by Terrie Ashbaugh will present "The Life of a Girl" on Friday, April 10 at 7:00 PM Catalina Foothills High School and Sunday, April 12 at 4:00 PM Ascension Lutheran Church. The performance will feature the premiere of a newly commissioned piece by Khris Dodge. Additionally, the chorus will perform a special, joint concert with the Carolyn Eynon Singers, Saturday, May 9 at 3 PM Ascension Lutheran Church. All performances are in Tucson. Check out the organization's web site for more information: [www.southernarizonawomenschorus.org](http://www.southernarizonawomenschorus.org). The Southern Arizona Women's Chorus is a founding chorus of the Arizona Choral Arts Association. ■■■



## Songfest Women's Festival



The Fourth Annual Songfest Women's Festival performance on Saturday, May 2, 2015 at Camelback Bible Church will feature the original four anchor choirs from the inaugural festival in 2012 – The Phoenix Girls Chorus, Phoenix College McConnell Singers, Northern Arizona University Women's Choir, and the Women of the Phoenix Chorale, as well as new guest women's choirs statewide. This intergenerational concert celebration of the female voice is a growing and very popular event; women of every age in Arizona are continuing to inspire and be inspired when given this chance to hear one another and sing together. Participants are still being accepted for this year's event and tickets for concert attendees are on sale now. For more information about participating in this festival, please contact Danya Tiller at [tillerdanya@yahoo.com](mailto:tillerdanya@yahoo.com).

Concert ticketing information/prices:

Premiere Seating: Adult \$23, Senior/Student \$18, Children \$10

General Seating: Adult \$15, Senior/Student \$12, Children \$8

Phone: 602-252-5562

Website: [www.girlschorus.org](http://www.girlschorus.org) ■■■



# University of Arizona Honor Choir Festival



Above: Members of this select choir hail from throughout Arizona and perform on a festival concert that is the culmination of the two-day event that was held October 23 and 24. Pictured here on Crowder Hall stage on the UA campus, under the direction of Elizabeth Schauer.

Right: University of Arizona students help out with registration and organization of this annual event.



## This ad space could be yours.

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

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

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