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ANTIPHON

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President's Welcome

GREGORY GENTRY, PRESIDENT AZACDA



The American Choral Directors Association, founded in 1959 by a mere 35 choral directors, has become an international organization representing the aspirations of 1,000,000 singers we have the privilege of leading.

Among the original ten purposes approved by the charter members, the first axiom states that ACDA exists to "foster and promote choral singing which will provide artistic, cultural, and spiritual experiences for the participants." The ACDA website—deserving of regular visits—suggests we are a "music-education organization whose central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching."

To that end, we need not look further than our three past AzACDA presidents as excellent examples of members initiating activities meeting the above-stated goal. A few examples are as follows: (1) *Cantaremos*, our Middle School/Junior High School Festival, a major initiative put into place during Bruce Chamberlain's tenure [2005-2007] as president; (2) The *AzACDA High School Choral Festival* (a statewide event) which came to fruition under the guidance of Ed Hughes's [2007-2009] board; and, (3) *Arizona Sings* (a state-wide event, which has

caught on throughout the southwest) we can attribute to Frank Sargent [2009-2011] that annually places over 700 singers (at an Arizona Diamondbacks baseball game), ages six to seventy-five, in front of an audience of thousands to sing the Star-Spangled Banner. On behalf of the state ACDA membership, thank you Bruce Chamberlain, Ed Hughes, and Frank Sargent for their years of leadership in their role as Arizona ACDA president.

Nevertheless, in spite of such successful initiatives over the past eight years, ACDA membership and participation has declined in Arizona. However, as of July 2011, we have a new AzACDA board in place, and we aim to change the trend. Your state board had been charged with reaching out to past members, giving them many reasons to reactivate their membership in time to participate in the many yearly events, as well as joining us next July (in Scottsdale) for the summer conference featuring Anton Armstrong and Bradley Ellingboe.

I am pleased to let you know that the 2011-2012 AzACDA board has a number of new faces and new energy representing all reaches of our state. Each of the Repertoire and Standards chairs will be providing quarterly suggestions via the state newsletter for repertoire as well as a yearly

article in that area of expertise. Please know, your R & S chairs are more than willing to answer your emails and phone calls to assist you with further information.

One indication of the positive energy and dedication on your new board is clearly seen in the launching of a new website by Jennaya Robison with the guidance of David Topping. Another development that I am very pleased to announce is the publication of the quarterly newsletter through the editing of Luçik Aprahamian (watch for a September email with more details). Members can elect to receive the AzACDA newsletter electronically or in hard copy. Just a few more things to help convince those 'on the bench to join the game'...

Over the next two years in my role as president of AzACDA, I anticipate visiting as many programs and regions of the state as I possibly can. Please feel free to call on me with suggestions, questions, and concerns.

I wish you a very successful year in your endeavors to "foster and promote" excellence in choral music.

Gregory Gentry

AzACDA President
Director of Choral Studies, ASU

AMERICAN
CHORAL
DIRECTORS
ASSOCIATION

*“What is it
about ACDA
that you
value?”*

Letter from the Membership Chair

From the Western Division Membership Chair

Written by Elizabeth Schauer

Immersed in the community of conductors at the 2011 national conference, and again at this summer's Four Corners Workshop, I had the sudden and overwhelming realization of how very lucky I am to be part of ACDA. Surrounded by cherished professors, dear friends and colleagues, and enthusiastic undergraduate and graduate students, I again became intensely aware of what a remarkable group project this endeavor of music-making is. It is a project not only that is created together in the immediacy of each moment as the sounds take shape in time around and in us, but also one that is passed with great passion and care from generation to generation.

Our national ACDA membership numbers have declined somewhat in recent years as the economy has had an impact on personal and institutional funds available to support professional development, and also as our choral colleagues have been forced to seek other job paths. As we are beaten down by the circumstances that surround us

over which we have no control, however, we must affirm and re-affirm our commitment and the value of our important work. We must assure that the excellence we have achieved through shared effort and aspiration are passed down to the next generation of choral musicians.

What is it about ACDA that you value? Maybe it is the wealth of local activities that are sponsored by your state chapter or the chance to serve and give back to an organization that helped spark your initial passion for choral music. Maybe it is your enjoyment of a community of conductors and educators. It could be the intense and inspiring experience of attending state, divisional and national conferences or the wealth of knowledge in the official ACDA publications. It might be the opportunity to welcome your students into this incredible choral experience.

Whatever it is, I ask your assistance in insuring the strong, vital future of our organization. Do you have colleagues that would benefit from the things that you value? Do you have current students who are not yet aware of what they

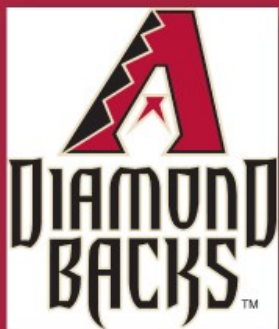


ELIZABETH SCHAUER
WESTERN DIVISION
MEMBERSHIP CHAIR

can gain from membership in ACDA? Do you have former students or colleagues whose membership has lapsed? Please invite them into (or back into) our membership! If even one out of every five current ACDA members brought one new member into the fold, the effect would be transformational, and would empower ACDA to achieve the next stratum in our artistic journey. Will you be a part?

Elizabeth Schauer

Western Division
Membership Chair
Associate Director of Choral
Activities,
The University of Arizona



3rd Annual
Choir Night at the
**Arizona
Diamondbacks**

Friday, September 23, 2011
Chase Field, Phoenix, Arizona



Cantaremos Honor Choir Festival 2011



Cantaremos Honor Choir 2010

Director of All Saints' Episcopal Church and Day School. The 7th through 9th grade Boys Ensemble will be directed by Dr. Brook Larson, Artistic Director of the Orpheus Male Chorus of Phoenix. The 7th through 9th grade Girls Ensemble will be directed by Danya Tiller, Artistic Director of the Phoenix Girls Chorus. Your students will surely enjoy working with these knowledgeable and talented individuals.

Each teacher is responsible for preparing students for the audition as well as recording and compiling the audition CDs. Detailed information on how to audition including song excerpts and audition form can be found at <http://azacda.org> under the Honor Choirs tab. Click on "Cantaremos 2011 Information" to read exactly what is required for the audition and please note that audition materials are due by September 21.

There is a \$30 per student registration fee for those who have been accepted to the honor choir, which includes lunch (\$31 for 5th/6th grade members to cover licensing

The 5th and 6th grade Treble Ensemble will be directed by Scott Youngs, Musical

cost of piece we will email to you). Your school or students will also be responsible for paying for the choral sheet music. Information for pieces can be found on <http://azacda.org/student-enrichment-opportunities/cantaremos-2011.html> and can be ordered through Music Mart.

Please consider participating in this year's Cantaremos Honor Choir Festival! We have wonderful clinicians and this is sure to be a fantastic learning experience for your students. They will enjoy singing with other dedicated choral singers and take new leadership skills back to your school, community or church choir.

Andrea Squires,
Cantaremos Chair

Meredith Aiken,
Cantaremos Co-chair



ANDREA SQUIRES
CANTAREMOS
CHAIR

"They will enjoy singing with other dedicated choral singers and take new leadership skills back to your school, community or church choir."

CANTAREMOS AUDITIONS
Audition materials DUE:
September 21, 2011
See www.azacda.org
for more information and
for audition specifics.

Cantaremos Honor Choirs

for singers in grades 5-9

Audition materials due **SEPTEMBER 21**

Boy Choirs

Alive and Well: The Third International Boys and Men's Choral Festival

Boy Choirs

Written by Scott Glysson

It's easy for those of us who work in the realm of music education to become discouraged given the current situation in which we find ourselves. Amidst the many budget cuts to music education, as well as the personal financial strain with which so many families are burdened, it becomes more and more difficult to build thriving singing groups and choral societies. The most frustrating fact of all for those of us who have given our lives to music seems to be our country's continued failure to make the Arts, singing in particular, an important priority.

The U.S of course has its great choral traditions, the great singing schools of the Midwest to name one, but in general we seem to lack that deep rooted foundation in choral singing that our colleagues across the pond enjoy. Before you dismiss my words as shallow, consider the words of David Hill, conductor of the world famous BBC Singers, The Bach Choir, and the festival clinician at The Third International Boys and Men's Choral Festival. One evening over dinner

the question was asked of him, "When you as a European think of the great choral traditions in the U.S., what do you think of?" His response was simply, "What *should* we think of, we honestly don't know what they are." Those of us who work in the area of boychoirs know this problem all too well. We consistently seem to come in third place on the great list of priorities, just behind whatever sports team happens to be holding practice that particular day. At the 2011 ACDA National Convention in Chicago, not one boychoir was featured in concert and two years ago in Oklahoma City, only the American BoyChoir performed. For those of us who work in the field, it can seem at times to be a losing battle.

When I signed on to be on staff at the Third International Boys and Men's Choral Festival, the above-mentioned facts lingered in the back of my mind. I knew that the Tucson Arizona Boys Chorus would be strong as always, but I worried that the other groups may struggle. After all, when one thinks of Mississippi and far northern Canada, boychoir does not ex-



SCOTT GLYSSON
R & S CHAIR
BOY CHOIRS

actly come to mind. To be honest, my expectation was that the festival would do little more than confirm my already dreary diagnosis of the status of boychoirs in North America. I was wrong.

When we arrived in Flagstaff on the first day of the festival, the atmosphere was downright electric. The festival had 119 singers in total and it seemed as though every one of them was buzzing with excitement about the upcoming week. The boys seemed to gravitate towards each other, eager to connect and form new relationships with fellow singers. When the rehearsal process began, it was clear that much work would have to be done. However, in the hands of master teachers Dr. David Hill, and Dr. Julian Ackerley, progress was swift and encouraging.

Perhaps the most powerful moment of the festival came midway through the

Continued on page 5

The choirs not only sang with good technique and precision, but high level musicality as well.



Alive and Well: The Third International Boys and Men's Choral Festival, continued

week. Each choir performed a fifteen minute block for each other in a showcase concert format. As I sat and watched, what I witnessed shot down all of my preconceived ideas about the status of boychoir quality in North America. Each group, from the Tucson Arizona Boys Chorus to the Grande Prairie Boys Chorus of Northern Canada, was fantastic. The choirs not only sang with good technique and precision, but high level musicality as well. The boys were not just singers, but artists. The peak moment of the concert came when the Calgary Boys Chorus, consisting of only seven boys no older than eight years old on average, performed a simple arrangement of John Lennon's pop standard "Imagine." Any words I could assign to describe that particular moment of musical brother-

hood that permeated the room would fall short. I can simply say, in that moment, I was changed.

As the festival progressed, I saw more and more that my previous views were wrong. These boys and men were anything but struggling backwoods singers, they were thriving thoughtful musicians. The final concert was a product 150 percent better than the first rehearsal, which serves as a testimony not only to the quality of the clinicians, but also the singers who must be able to respond and rise to meet the conductor's challenges. At the end of the festival when all was said and done, every participant, conductor, staff person, and audience member was changed for the better.

Choral music is and always

should be about changing lives. The young boys that participate in our choirs in both the public and private sectors are being molded not only into quality musicians, but also quality human beings. When such powerful events such as this festival happen, let us not simply clap in modest approval of them in whatever committee meeting they may be mentioned, only to forget them minutes later when the next agenda item is brought up. Let us, rather, lift them up and draw attention to them, so that more lives might be changed for the better because of them — and may more young men be drawn into the choral excellence that is alive and well in North American boychoirs today.

BOYS TO MEN FESTIVAL NOVEMBER 5, 2011

CAMELBACK BIBLE CHURCH, PARADISE VALLEY, ARIZONA
CONTACT BROOK LARSON, BROOK.LARSON@GMAIL.COM, FOR MORE INFORMATION



Worship in Music

"You Remember What You Sing!" It's true. Do you find yourself still singing your ABCs when teaching your child or grandchild how to put words in alphabetical order? Do you find yourself tearing up while singing a great hymn because a flood of memories flows through your spirit? From catchy children's songs, learning the ABCs and multiplication tables to the great hymns of the faith, we remember what we learn through song! Research has shown that you remember about only 30% of what you hear, 60% of what you hear and write down, and 90% of what you hear, write, and speak aloud! I would like to add that you may remember 100% of what you sing! Caregivers have observed for decades that Alzheimer's patients can still remember and sing songs long after they've stopped recognizing names and faces. Many hospitals and nursing homes use music as recreation, since it brings patients pleasure. But beyond the entertainment value, there's growing evidence that listening to music can also help stimulate seemingly lost memories and even help restore some cognitive function. "What I believe is happening is that by engaging very basic mechanisms of emotions and listening, music is stimulating dormant areas of the brain that haven't been accessible due to degenerative disease" (*Music and the Brain*, podcast), says Concetta Tomaino, executive director of the Institute for Music and Neurologic Function, a non-profit organization founded at Beth Abraham Health Services in Bronx, New York in 1995.

You remember what you sing!

Dr. Tomaino, who has studied the therapeutic effects of music for more than thirty years, is spearheading a new program to provide iPods loaded with customized playlists to help spread the benefits of music therapy to Alzheimer's patients even at home. "If someone loved opera or classical or jazz or religious music (specifically hymns), or if they sang and danced when the family got together, we can recreate that music and help them relive those experiences," she says.

Dr. Tomaino says she frequently sees dementia patients make gains in cognitive function after music therapy. In one unpublished study, with funding from the New York State Department of Health, forty-five patients with mid- to late-stage dementia had one hour of personalized music therapy, three times a week, for ten months, and improved their scores on a cognitive-function test by 50% on average. One patient in the study recognized his wife for the first time in months.

Hymns are perhaps the most well-known part of the musical heritage of the church. A chorister may sing an anthem only once, but a hymn will be sung again and again and be remembered. In the editor's introduction to *Rejoice in the Lord: A Hymn Companion to the Scriptures*, Erik Routley made an earnest attempt not only to "define a good hymn," but to define a good hymnal. He based his conclusions on John Wesley's 1780 hymnbook.

".....we are convinced that a believer, or a seeker, who

reads through this book from one end to the other, using it as a companion to the Scriptures, will find that it is just that: theology for people who are not theological specialists, poetry for those who claim not to be literary, and a lyric illumination of the Christian way."

Why are hymns such as *Amazing Grace*, *The Old Rugged Cross*, *Beneath the Cross of Jesus*, *For All the Saints*, and *We Gather Together*, to name a few, remembered so well? Here are a few reasons:

Hymns offer a fuller emotional range of expression. Hymns help us work through emotions and they cover a wide range of emotions than many modern choruses do. Although we may associate hymns with a lack of emotion and modern choruses with emotional excess at times, careful study reveals that the emotional range touched on by modern choruses is rather narrow.

Hymns tend to engage our imagination, intellect, and will together. Good hymns give us rich language and images that require us to think and imagine as the way to stir the passions. While praise choruses do use imagery, they sometimes get stuck in clichés that no longer engage our imaginations. The Scriptures are full of diverse images; our songs should reflect this creativity too.

Hymns tell a story and walk us through the gospel. Some choruses are often more like

BRENT HYLTON R & S CHAIR WORSHIP IN MUSIC



the television screen for a moment. They stir us, but they don't take us anywhere. In a good hymn, the writer offers their story and invites us to try it on and see if it might be our story too.

Hymns remind us that the church is bigger than the people we know, or even those who are alive today. Through hymns we connect with believers who lived centuries before us. We can have "mystic sweet communion with those whose rest is won" (*The Church's One Foundation*).

For the past twenty-one years, the Presbyterian Church (U.S.A.) has musically preached from *The Presbyterian Hymnal: Hymns, Psalms, and Spiritual Songs*. The 2004 General Assembly of the Presbyterian Church gave authorization to the Presbyterian Publishing Corporation, the Presbyterian Association of Musicians, and the Office of Theology and Worship to begin research into the feasibility of a new Presbyterian hymnal. The 2006 General Assembly granted authorization for the Presbyterian Publishing Corporation to research, develop, and produce a new hymnal. The new Presbyterian hymnal is scheduled for release in the fall of 2013.

It is my hope that this new Psalter will enrich the faith by its hymns from Gospel, evangelical, Reformed, racial, and ethnic traditions in the church, and that all who use this book will be renewed and revived in singing their faith.

Brent Hylton,
Director of Music & Organist
Pinnacle Presbyterian Church

Summer Choir - Sierra Vista

DAVE PERRY
R & CHAIR
COMMUNITY CHOIRS



The first rehearsal begins with great promise. Twenty of our twenty-four choristers are in attendance. It is the day after high school graduation and two of our six grads do not show. One of my two accompanists who was going to be out of town had volunteered to help out as we learned the unaccompanied selections so that the other accompanist could learn the music and sing with us. It was May 26, and our July 23rd concerts were a long way off. Enthusiasm was high. I was optimistic.

The next morning, I call the two groggy high school grads who had partied and were too tired to make our first of eight rehearsals. They assure me they would not miss again.

To economize our two-hour rehearsal time, my wife, Jean, has agreed to direct the women's setting of "Shenandoah," arranged by Jay Althouse. I have chosen the John Leavitt TTBB arrangement of Palestrina's "Adoramus Te" for the men. It becomes apparent that the two baritones have difficulty holding their part. When we return to the full rehearsal, I find that they are also lost on Alice Parker's "Hark I Hear The Harps Eternal."

Six rehearsals remain. I decide to sing with the baritones. This poses no problem with the "Adoramus Te," which the nine of us can sing as an ensemble. For "Hark...," I call one of the sopranos who is also the high school choir director. She agrees to direct it while I sing.

Third rehearsal. One accompanist does not show, a bass is forty-five minutes late due to a flight delay. Altos and basses are missing rhythms and notes that I thought we had locked in from the first rehearsal. Very little progress is being made.

Before we leave for the ACDA Four Corners Workshop, the Monument Fire erupts south of Sierra Vista. Jean offers our house to one of the altos, but she declines and says they will try to hang on. While in Flagstaff, we read our e-mails as the fire develops. Messages come across such as, "...Was evacuated yesterday, now back home but told to be prepared to evacuate to-night...."

Fourth rehearsal. In spite of evacuations and raging firestorms, everyone shows up. The men finally begin to sing with correct pitches, but I now find that the last page of Philip Stopford's "Ave Verum" is not coming together. We spend precious time drilling that spot with minimal success. We all leave rehearsal depressed.

That night, I e-mail everyone that the next week's rehearsal will begin thirty minutes early with men's and women's sectionals.

The following day, our accompanist sends me her thoughts, which I forward to our choir:

Last night I found myself asking, once again, why? Why do they do it with such dedication? Why do we, as a choir, really want to do what you (the director) say and make the sounds, fleeting as they are, come from our souls with feeling, musical perfection (as close as we can get), and commitment? My answer was only....because of the sheer gift of music itself. Nothing can replace it. Few things or experiences come close to this gift. It is no wonder that when anyone dedicates himself/herself to music with hours and hours of practice, that these are the folks who really believe in music, and it becomes a part of them.

Energized, we pick up momentum and begin to make music! At the end of the rehearsal, stories are

shared about the fire: a last-minute change in the wind that saved a house; evacuating three times; returning to a home that is surrounded by blackened, scorched earth with nothing living in sight. Praise for the firefighters is non-stop, as well as accounts of divine intervention.

The final three rehearsals focus on polishing, fine-tuning and bringing the music and lyrics to life. The fire finally burns out and the monsoon arrives. Now the floods roar down from the mountains carrying boulders and black, ash-filled mud across roads and into homes. We decide to take donations and dedicate our concert to the Monument Fire Relief Fund.

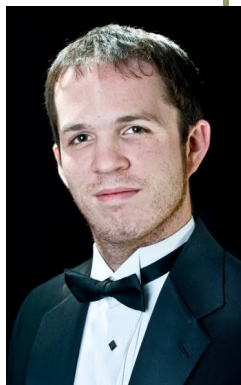
On the afternoon of our concert, the clouds move in and a gentle rain begins to fall. We have a full house. As we sing, "Life's Mirror," the text speaks to us and our community: ".....then give to the world the best that you have, and the best will come back to you."

The rain increases with some distant thunder for the evening concert, but the people still come to hear us and enjoy the magic of choral music. As the last chord is sung, the last bow is taken, and we scatter to our homes, we take with us the memories of something positive and good that we shared through a challenging summer in Sierra Vista.

David Perry
Chair, Community Choirs

***Why do they do
it with such
dedication?
because of the
sheer gift of
music itself.***

Choral Reviews: Boy Choirs



SCOTT GLYSSON
R & S CHAIR
BOY CHOIRS

Choral Reviews for Boy Choirs

Written by Scott Glysson
Assistant Conductor, Tucson Arizona Boys Chorus

"Three Quotes by Mark Twain"

Andrea Ramsey
Two-part and Piano
Santa Barbara Music Publishing
Janeal Krehbiel Choral Series

In a time when singing in choir may not be the most popular choice for an adolescent boy, it is crucial to keep our young male singers enthusiastic and excited about the music they are performing. This setting of three famous quotes by Mark Twain is witty and clever, and sure to keep both the choir and audience entertained. The piece is musically simple and is mostly in unison, providing an excellent opportunity for teaching ensemble singing and unification of sound. Although the pitch and rhythm content is rather easily mastered, the piece is full of interesting expression marks and musical symbols that are rarely found in beginner choral repertoire.

"The Rainbow"

David N. Childs
Two-part and Piano
Walton Music

This wonderful setting of Christina Rossetti's poetry functions perfectly in both secular and sacred situations. The music is characterized by wonderful soaring melodies, while staying in a relatively comfortable range for young treble singers. Typical of the music of David Childs, the piano part is both beautiful and expressive, but often independent of the voices. This piece offers an opportunity to teach the choir independence from the piano, as well as appropriate phrasing and vocal control.

Choral Reviews for Junior High/Middle School Choirs

Written by Jason Neumann
Choral/General Music Teacher, Elective Team Leader
Royal Palm Middle School

"Something Told the Wild Geese"

By Sherri Porterfield
Two-Part
Heritage Music

"Something Told the Wild Geese" is a great piece to use with a beginning choir that is working on two-part singing. Sheri Porterfield uses alternating four-

measure phrases of unison and homophonic singing to help students easily transition into singing parts. The piece is ideal for teaching phrasing to young singers as well, since the phrases are four measures long and the melody is ideal for "painting the phrase." In addition to all of this, the composer uses a great deal of text painting, which is a great way to engage the students in a discussion about how to make the music more artistic in performance.

I have enjoyed programming this piece in a fall or winter concert as the text details the coming of winter from the perspective of migrating geese. This piece is short but is a great challenge for students as there are many nuances to both phrasing and dynamics that require careful attention in order to bring about a truly moving performance.

Three Contemporary Latin Settings: *Kyrie, Adoramus Te, Gloria in Excelsis Deo*

By Jerry Estes
Three-Part Mixed
Shawnee Press

This collection of pieces is wonderful to have simply because there is so much in this one collection. All three settings may be performed as one set or individually. The Latin is wonderful for teaching young singers pure vowels. The *Kyrie* is a setting of the liturgical text "Kyrie eleison, Christe eleison, Kyrie eleison." Its homophonic style really stretches students' understanding of harmony. The soprano introduces the melody and then for the last half of the movement passes it off to the baritones. The *Adoramus Te* is a modified partner song that begins with the ladies in unison. The repeat then brings in the baritones with a nice consequent to the soprano and alto melody. Following a single measure modulation to a new key, the altos and basses continue their original melodies while the sopranos take on a new "floating" melody. The movement ends with a final polyphonic reiteration of "Adoramus Te" between the women's and men's parts. Movement three is a highly energized setting of *Gloria in Excelsis Deo*. The opening begins with a fast-moving piano introduction followed by an explosive homophonic entrance. The high energy continues until a rolling arpeggiated rhythm comes in on the piano with the text in the voices turning to "et in terra pax."

Continued on page 9

Choral Reviews: Boy Choirs (cont.) & Women's Choirs

Continued from page 8

Following the middle section there is a recapitulation of the original entrance by the choir. The piece then jumps to the coda, which ends with a high, rhythmic, unison repeat of the text ending with the choir singing "Gloria" on the tonic chord.

This set of pieces is great for programming small or large events. It is equally suitable for an honor choir experience, as there are many challenges in the harmony and texture, or just a single movement for your own local concert. The pieces are a great introduction to a foreign language and are easily programmable for any concert of the year. The variation in tempos allow for a concert opener, closer, or just a solid programmable main piece of your concert.



DR. SAMMY
BRAUER
R & S CHAIR
WOMEN'S CHOIRS

Choral Reviews for Women's Choirs (Middle School and High School)

Written by Dr. Sammy Brauer
Coronado High School, Scottsdale,
Arizona

"A Dream Within A Dream"

Music by Ruth Morris Gray
Text by Edgar Allen Poe
SSA and Piano
Alfred Music Publishing #35707

Music educator and composer, Ruth Morris Gray created a lovely setting to Edgar Allen Poe's poem, "A Dream Within A Dream." Her ability to use the women's voices to elevate and enhance the meanings of the lines is masterful. This work is ideal for an advanced middle school or high school women's group.

With permission from the composer, I have provided her thoughts and processes as she composed this poignant work:

Comments on "A Dream Within A Dream"

by Ruth Morris Gray

"I am always on the lookout for great texts. I have decided over the years that I shouldn't bother setting any text I don't think is amazing. Even if I write the best music I have ever written, the piece still seems to fall short. Where do I find great texts? I collect volumes of poetry. I also look for texts online and in libraries. Occasionally, I write texts, but for me, writing text is much more difficult than composing music. Last summer I was looking online and found a list of Top 100 Poems. "A Dream Within a Dream" was in the top ten. I had just seen the movie, 'Inception' and was struck by the idea that Edgar Allen Poe had come up with the idea first.

... The ocean was a great source of inspiration (beach house in San Diego). Melodies generally come easily to me. I often read through a text and hear a melody, or work at the piano and the melody develops as I play and sing. The melody of this piece just spilled out of me, harmonies and all. What I had to really work on was the form – I kept playing with structure of the piece. Also, I had to modify the

text a bit to

make it fit my melody, especially the second verse, 'God, O God! Can I not grasp ...'

As a composer, I tend to favor polyphony – I love melodies, complexity, and creating multiple lines. This piece was an adventure for me in how to create beautiful and interesting homophony. An example of this is found in the opening verse. It builds with a set of three phrases that all end vocally on an F major chord; the first phrase ending on F, the second on A, and the third on C. This structure allowed me to build the harmony between the voices and create a sense of momentum in the vocal line. In order to maintain the dream-like feeling, I added a polychord, mixing Eb and F major in the piano. The other important element in the piece is the use of suspensions. . . The mid-section ends with a string of suspensions on the words "creep, deep, and weep." I felt that utilizing suspensions underscored by shifting harmonies (sands shifting) was the best way to convey the confusion [desperation] and sadness in Poe's text." Ruth Morris Gray (June 10, 2011)

"Shine On Me"

Traditional Spiritual
Arranged by Rollo A. Dilworth
Two-part, also for SAB, SSA and Piano
Hal Leonard Corporation #08551558

Rollo Dilworth, having taught choral music at the elementary, secondary, and university levels, created this traditional spiritual arrangement that serves as a great tool to teach musical concepts and skills, and that introduce traditional spirituals to young singers. This is a keenly crafted and artistic arrangement that lends itself to rocking rhythms and a swinging gospel feel. The overall piece is strophic and presents two music motives. The first motive, with its relaxing rocking sensation, takes you higher and higher on the text, "...I wonder if the lighthouse will shine on me?" The second motive (verse) seems to serve as the drum-beat with a repetition on the word "wonderin'" in eighth notes and careful not to throw accents toward a special text. Both lines move to overlap each other, while the key moves from G to Ab, which helps to compliment the gradual building of energy and broadening joy, to a thrilling finale. This is a well-done setting to this traditional spiritual.

Continued on page 10

Choral Reviews: Women's Choirs, Show Choirs, & Ethnic/Multicultural Choirs

"Songbird"

Recorded by Eva Cassidy
Words and Music by Christine McVie
Arranged by Ed Lojeski
SSA and piano
Hal Leonard Corporation #08202668

Ed Lojeski's success as a prolific arranger of pop songs is revealed in this arrangement of Songbird. He brings this popular tune out of a singles column and to women's choirs who get to learn and perform this highly appealing work.

The piece was first recorded by Eva Cassidy, the late American singer who died in 1996. The album (title song), "Songbird," is a compilation album of songs that was released posthumously in 1998. There is an unhurried feel to the piece that lulls the listener into believing that the song is sung effortlessly and should be performed with little emphasis placed in any one phrase. That said, Ed Lojeski's arrangement requires rehearsal time to successfully execute the rhythms in the vocal parts. His suggestion as an optimal approach to learning is, "... Rhythms should be an extension of interpreting the lyrics and should not sound forced or accented." The accompaniment is carefully written to instill the harmonic and rhythmic foundation as well as provide a solid backdrop to the complicated rhythms. It also serves as the "lead voice" in the middle section of the work as the voices are blended on "Oo, Ah, Oo", switching places (in the interior of the piece) with the voices that act as a backdrop. Because the arrangement is rhythmically open to interpretation, a small ensemble of women performing this work would be a delightful addition to any program.



Choral Reviews for Show Choirs

Written by Kathrine Kouns
Choir Director
Horizon High School

"Stand Up and Make A Change"

Words and Music by Ly Tartell and Greg Jasperse
SATB 35027777
Digital Instrumental Pack Available 35027778
Studio Trax CD Available 35027779
Shawnee Press

KATHRINE KOUNS
R & S CHAIR
SHOW CHOIRS

It seems that nowadays it is tough to find a great, powerhouse show choir ballad that can truly be moving without being cheesy. Well, here it is!

"Stand Up and Make A Change" is a fabulous new piece by Ly Tartell and Greg Jasperse. The message of the song is so uplifting and yet remains mature and dignified. The rhythms are tricky and harmonies can be challenging, but the arrangement offers many options for solos and re-voicing if necessary with your ensemble. The main chorus (measures 33-43) is a catchy melody that could easily be taught to a large group or even to a participating audience. It can be repeated if necessary at the

end of the piece as many times as one would like. This work would be a great closer for a concert, or even a graduation. It moved me to tears just watching six people sing it live, so I cannot imagine the power it would have if performed by a large group of passionate young people singing from the heart. Definitely one to check out!

"A House Is Not A Home"

Music by Burt Bacharach, arr. Mac Huff
Lyrics by Hal David
SATB divisi 08752970
Also Available SSAA and TTBB
Hal Leonard Corporation

Here is a gorgeous ballad, but not for the faint of heart. It is a meaty choral piece for a talented show choir with the chops to handle divisi parts creating tough harmonic chords. You will need a fabulous soloist for the beginning, but once the choir comes in, that is where the fun truly begins. There are a few odd rhythms that seem to put the emphasis on the wrong word or syllable, but I think you could play with that and find what fits your group's comfort level best. There are also a few spots where simply finding the correct pitch on which to enter can be tricky, even for a seasoned choir. There is a lush accompaniment, but I think there are some ways to add some more "oohs or ahhs" in the background vocal and create a pretty stunning unaccompanied piece if you'd like. If performed with true emotion and maturity, I think this could move your audience to tears.

Choral Reviews for Ethnic and Multicultural Choirs

Written by Sarah Ross

"Run Children Run"

Arr. Stephen Hatfield
SSAA, unaccompanied (also available SATB)
Boosey & Hawkes, 48004717
www.boosey.com

Stephen Hatfield's brilliantly arranged "Run Children Run" is a wonderful way to show off not only a women's choir of any size, but also gifted soloists with more contemporary styles. Beginning with an American field yell from the slavery period, Hatfield carefully scaffolds this piece to eventually include four-part women in staggered lines that lead to strong jazz chords. The laid-back, bluesy tempo is infectious and will have the audience clapping along with the performers. The simple text is inspirational – "Run children run, cuz I got a right to the tree of life." The mesmerizing repetition of this text across dynamics, sections, and ranges brings a tremendous sense of energy to the ensemble.

Choral Reviews: Ethnic/Multicultural Choirs (cont.) & Two-year Colleges

"Tides of Ocean"

Matthew Orlovich
SATB, unaccompanied
Morton Music, MM0415
www.australianmusiccentre.com

A perfect addition to any Australian repertoire, "Tides of Ocean" is a masterpiece of word painting. Orlovich set the poem, by Australia's own Victor Carell, in four distinct sections. The opening is a rhythmic dance upon the waves along Australia's seas with playful sound effects to mimic the crash of the waves and the rush of the sea air. The second section depicts a school of flying fish 'flashing' by the boat like jewels glistening in the sun. This is followed by a long descent into the depths highlighting the bass and tenor sections on their southward dip. Finally, the opening motives return and increase in tempo and dynamic to a frenzy of excitement. This unaccompanied festival piece will be a favorite of singers and audiences alike.

"Balía Di Sehú"

Etty Toppenberg, arr. Rufo Ordor
SATB, unaccompanied
Earthsongs, S-123
www.earthsongschoralmusic.com

"Balía Di Sehú" has every desired element to challenge your beginning SATB choir while putting their skill on display. Rufo Ordor's arrangement of this Aruban harvest dance is rhythmically hip and fun while keeping a mostly homophonic structure. The bass and tenor parts are well within range of younger men but still highlight their contribution to the sound. If your choir sight-sings using *solfège*, this selection is perfect for the transition from exercise to performance piece. It is also an easy unaccompanied number to boost confidence in a less experienced ensemble. The Papiamentu dialect from Aruba is a delightful challenge and makes this piece a rousing closing number with the addition of dance moves and percussion. All in all, "Balía Di Sehú" can offer a refreshing change of pace for a Latin American set or concert and a proud moment for a choir of any skill level.



J. EDMUND HUGHES
R & S CHAIR
TWO-YEAR COLLEGES

Choral Reviews for Two-year Colleges

Written by J. Edmund Hughes
Music Faculty
Gilbert-Chandler

"Ave Maria"

By J. Edmund Hughes
SATB/divisi, unaccompanied
Santa Barbara Music Publishing Co. (Edith Copley Choral Series)

This familiar text combines the Gregorian chant with mildly contemporary harmo-

nies. Although not included in this setting, it is suggested that the original chant (from the Liber Usualis) be sung prior to this motet as is often done when performing a Renaissance setting. After the *incipit* is sung in the men's voices (or optional *solo/soli*) the chant line is maintained throughout, alternating from men's to women's voices. Keeping the half note as the basic pulse, the chant groupings of twos and threes in quarter notes are maintained throughout. The harmonizing voices to the chant are in three parts throughout, with each of these voices moving mostly stepwise, or by thirds. Near the end is an aleatoric section, which gives directors (and students) various creative opportunities with the choir. The piece ends very quietly and retrospectively with all voices on a *ppp* unison E4. The vocal ranges in each voice are very conservative. "Ave Maria" may be sung by chamber or concert choir and would be appropriate to sing for concerts throughout the year. (Coming soon: Available in Spring/2012 – "A Shakespeare Suite" by J. Edmund Hughes and Mary Ellen Loose; [1] "Sigh No More Ladies" (SSAA, 7/8 and mixed meters, Mixolydian mode); [2] "Take, O Take, Those Lips Away" (TTBB, Ballad-style); and [3] "It was a Lover and His Lass" (SATB, "Be-bop" with an unaccompanied vocal/jazz section). All have piano accompaniment and will be published separately.) SBPM

"The Lady in the Water"

Eric Barnum
Text by Thomas Hood
SATB/divisi, unaccompanied
Santa Barbara Music Publishing Co. (Jo Michael Scheibe Choral Series)

From the very beginning, the composer creates a beautiful, ethereal mood for this love song. The melody (mostly eighth notes) is generally carried by the sopranos and offers the challenge of careful text/phrase shaping to avoid "choppiness" or "sameness." (I feel this melody to be rather chant-like in style.) The men have quite a bit of divisi throughout, but each part is very well written and accessible. There are many wonderful moments in this piece created by some tight, dissonant harmonies, occasional "slides" (*portamenti*) between intervals, and a very majestic eight-part divisi section near the end. It ends much like it begins, with similar melodic and harmonic content. The range is well within the expected limits for each voice part. It is recommended for "fuller" choirs and may be sung for fall and/or spring concerts. Each year, for our final concert at Chandler-Gilbert Community College, the students pick four of their favorite songs from the year to sing. This was one from last year. (Also check, Eric's "Afternoon on a Hill", published by Walton.) Both of these selections can be heard on the Santa Barbara website: www.sbmp.com

Other pieces for your consideration: "Tu es Petrus" (Palestrina and Victoria), "Parce Domine" (Felix Nowowiejski), "I Carry Your Heart With Me" (David Dickau), "I am Not Yours" (Z. Randall Stroope), "Didn't My Lord Deliver Daniel?" (arr. Moses Hogan), "Lux Aurumque" and "The Seal Lullaby" (Eric Whitacre), "The Ground" and "Northern Lights" (Ola Gjeilo).

Continued on page 12

Choral Reviews: Community Choirs & Jazz Choirs



Choral Reviews for Community Choirs

Written by David Perry
Sierra Vista, Arizona

"O Pastorelle, Addio"

Umberto Fiordano, arr. Emile Serposs
SSA and Piano
G. Schirmer, 11602

DAVID PERRY
R & S CHAIR
COMMUNITY CHOIRS

From the opera "Andrea Chenier" this beautiful setting with full, lush harmonies and dynamic contrasts utilizes the full rich sound of each part. There is divisi within all three parts with the top first soprano ending on a *ppp* high A (A5). Although alternate English text is provided, the original Italian is very singable and should be used. You will need a good, sensitive pianist to cover the accompaniment.

"Two Love Songs"

Robert Young
SATB unaccompanied
Colla Voce, 55-48150

For the first setting, "For Thy Sweet Love," Robert Young selected text by William Shakespeare, "When in disgrace with fortune and men's eyes, I all alone beweep my outcast state..." The second setting, "Sequel," uses the Song of Solomon 8:6. Both of these open and close softly in an introspective way that provides fresh and beautiful harmonies and chordal movements. There is some divisi with the sopranos and basses. This is best performed as a set with a slight pause between movements.

"Bonzorno Madonna"

Antonio Scandello, ed. John Leavitt
SATB unaccompanied
Hal Leonard, 08596791

Lively and dramatic, this madrigal is fun to sing, once the imitative entrances and rhythms are secure. This work should be performed in the original Italian, although a translation of the text for the audience will definitely help with the humor of the song.

Choral Reviews for Jazz Choirs

Written by Laura Inman
Associate Faculty, Arizona State University



LAURA INMAN
R & S CHAIR
JAZZ CHOIRS

"Embraceable You"

Gershwin/Arr. Teena Chinn
SATB unaccompanied
Alfred Publishing

"Embraceable You" is one of the most well-known standards from the American songbook. I

really enjoy this particular arrangement because the voice leading is very smooth and the rhythm is fairly simple, yet interesting and creative. The chords are tight, yet always staying true to the composer's original harmony. There is a lot of room for *rubato* and dynamic changes. The tessitura is comfortable for all voice parts. It is very accessible to all singers, especially to high school vocal jazz ensembles, and would be a great standard piece to any concert.

"More I Cannot Wish You" from *Guys and Dolls*

Loesser, arr. Phil Mattson
SATB unaccompanied
Hal Leonard

Another great arrangement from Phil Mattson, this piece is fairly simple, but leaves the performers a lot of room to "play." It begins in with an upbeat unison then alternates between tight (very well-written) harmonies and great voice leading. This piece is perfect for a beginner/intermediate level group. There is a short solo in the middle, followed by a climactic chord progression into the "shout" section. It is simple, yet creative, and would be a very strong selection for a SATB or SSAA jazz ensemble.

Singing the Legacy: ACDA Western Division Conference 2012

Singing the Legacy
Kathryn Smith, President
ACDA Western Division Conference
February 29-March 3, 2012
Reno, Nevada
Silver Legacy Conference Hotel

Dear ACDA Western Division Colleagues:

It is with great excitement and anticipation that I invite you to attend the Western Division Conference, February 29-March 3, 2012, in Reno, Nevada. Your Western Division Board is eagerly at work preparing for your arrival, where you are sure to experience the best in choral music.

Soon, you will be receiving a Conference Brochure, detailing the schedule, headliners, invited choirs and clinicians, honor choir rehearsal and concert schedules, exhibit hours, reading sessions, and networking opportunities. Please read and respond! Your attendance at the Conference is important. In addition, our Western Division website has multiple sites to inform and remind: <http://acda.org/western>

Singing the Legacy Western Division ACDA Conference promises to be a life-changing event! Never before has the Western Division featured a conference promoting the many and varied aspects of the choral tradition. We are so lucky - as choral musicians we have the benefit of a tradition that goes back thousands of years, to the very heart of what it means to be human and to be expressive. Throughout time, as people, we have had the need and the capacity to make music, to be emotional and expressive, and to support the best of human endeavor.

Singing the Legacy confirms, supports, and encourages the many traditions that make up the choral art. We celebrate the traditions of the past, the traditions of the present, and look ahead to a bright future. We celebrate the past with study and research of cultures, performance practice, and traditions of individual countries and areas of the world. We celebrate the present by performing works of living composers, study and research of the areas and languages they represent, and doing our best to sing with choral tone that represents their culture. We celebrate the future by recognizing that WE are the future of choral music: through us the traditions will live and survive to the next generation.

Singing the Legacy is exciting! Our professional, invited choirs include **Trio Mediaeval**, a women's group from Oslo, singing a program of music from antiquity, combined with folksong traditions of Norway, and contemporary music that has been written especially for them. **The Rose Ensemble**, from St. Paul, MN, will present a well researched program, which includes a narrator and an educational component. The

theme of the program is "Slavic Wonders: Feasts and Saints of Early Russia, Poland and Bohemia." Our keynote speaker, **Dennis Shrock**, will inspire us to program historically, focusing on the importance of score study and research. He will be following his presentation with two separate **conducting master classes** for choral musicians, one for beginning and one for advanced conductors (<http://acda.org/western> for applications and forms).

Singing the Legacy will provide exceptional singing opportunities for members of our honor choirs. These will be life-changing events for our singers. Four honor choir opportunities will be offered:

Junior High School Boys Honor Choir

Randy Pagel, conductor

Singers: tenor and bass, grades 7-9
from school, church, community and professional choirs

Junior High School Girls Honor Choir

Janet Galvan, conductor

Singers: soprano and alto,
grades 7-9

from school, church, community and professional choirs

Men's Honor Choir

Paul Rardin, conductor

Singers: tenor and bass, grade 10 through adult
from high school, 2-year and 4-year college,
church, community and professional choirs

Women's Honor Choir

Lynne Gackle, conductor

Singers: soprano and alto, grade 10 through adult

from high school, 2-year and 4-year college,
church, community and professional choirs

Singing the Legacy will embrace the choral tradition of all times and all places.

* **Interest Sessions** will highlight music from the past and present, and offer concepts, ideas, and materials for future use.

* **Reading Sessions** will encourage conductors to rediscover gems from our choral tradition and look for new and exciting works for our choirs.

* **Roundtable Discussions** will allow you to connect with others in your field about distinct opportunities and challenges to your situation.

* **Exhibitors** will feature materials from our choral past and materials to support work with our choirs.

* **Youth and Student Activities**, for the younger generation of choral musicians, will include special networking opportunities as well as a personal invitation from Tim Sharp (national office) on how to become more involved in ACDA as the next generation in our choral legacy.

* **The Jane Skinner Hardester Memorial Award**, an opportunity for pre-collegiate cho-

ral teachers in their first seven years of full-time teaching, will allow two lucky recipients to experience Singing the Legacy Western Division Conference on scholarship (<http://acda.org/western> for applications and forms).

* **Receptions and Parties** will help us to network with others who share in this passion for choral music.

In addition, the Western Division Board is planning some fun and unusual play time for the Division: we'll work hard and we'll play hard! Stay tuned (by reading publications and websites) for more information.

Reno/Tahoe area offers multiple opportunities to extend your stay in the area. This beautiful, natural playground and historic area offers skiing, teleskiing, snowboarding, alpine resorts, cross country skiing, snowshoeing, dog sled tours, ice skating, sleigh rides, snow parks, sledding, snowmobiling, gondola rides, snow tubing, NBA D-League basketball, arts districts, museums and artouring, spas, shopping, fine dining, nightlife and casino gaming.

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Singing the Legacy! In this economic climate of budget cuts and financial woes, it is especially important to celebrate who we are, why we do what we do, and to share the importance of choral music in our lives. Embrace your passion for choral music. Share your passion with others. Please at these dates, in ink, on your calendar, and make this unique event a priority. You will be forever changed for the good (I hear a song from "Wicked.").

SAVE THE DATES!

Singing the Legacy
Western Division
ACDA Conference
February 29-March 3, 2012
Reno, Nevada
Silver Legacy Conference Hotel
Pioneer Center for the Arts,
Performing Venue

September 11, 2011 Community Choral Events

AzACDA Calendar*

Sat., September 10, 2011	AzACDA Board Meeting, Grace Inn, Tempe (2:00 PM)
Wed., September 21, 2011	Cantaremos Honor Choir Audition materials DUE
Friday, September 23, 2011	Choir Night at the Arizona Diamondbacks
Sat., November 5, 2011	Boys to Men Festival
Sat., November 12, 2011	Cantaremos Honor Choir Festival
Sat., January 7, 2012	AzACDA Board Meeting, Grace Inn, Tempe (10:00 AM)
February 29 - March 3, 2012	ACDA Western Division Conference, Reno, Nevada
Sat., March 31, 2012	AzACDA Board Meeting, Grace Inn, Tempe (10:00 AM)
Fri., May 4, Sat., May 5, 2012	Junior High Festival
July 12 -July 14, 2012	AzACDA Summer Conference with Armstrong & Ellingboe

*for more information, visit www.azacda.org

TUCSON

Renewal: A Concert Commemorating the Tenth Anniversary of September 11, 2001. Sunday, September 11, 2011, at 3:00pm, in Centennial Hall on the University of Arizona campus, **Tucson Chamber Artists**, in partnership with the **Tucson Symphony Orchestra** and UA Presents

PHOENIX

In Remembrance: Brahms Ein Deutsches Requiem, op. 45. **Scottsdale Arts Orchestra, Scottsdale Choral Artists.** Sunday, September 11, 2011, 3:00 PM. La Casa de Cristo Lutheran Church, 6300 E. Bell Rd., Scottsdale.

Mozart Requiem. **Arizona Pro Musica.** Sunday, September 11, 2011, 3:00 PM, Community Church of Joy, 21000 N. 75th Ave., Glendale, 7:30 pm, Valley Presbyterian, 6947 E. McDonald Dr., Paradise Valley.

Copland, Fanfare for the Common Man, Pärt, - In Principio, Beethoven - Symphony No.9 , **Phoenix Symphony & Chorus**, September 15, 16, 17. Symphony Hall, Phoenix.



Got an upcoming community choral event to share with the AZACDA community? AzACDA members can submit their choral events for promotion in the newsletter and on www.azacda.org to Jennaya Robison, secretary@azacda.org

Four Corners 2011 - Flagstaff, AZ



PHILIP BRUNELLE, CLINICIAN

JANEAL KREHBIEL, CLINICIAN

Northern Arizona University, Flagstaff, Arizona



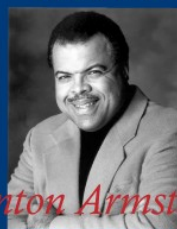
AzACDA Summer Conference 2012

July 12-14, 2012 Scottsdale, Arizona

Anton Armstrong & Bradley Ellingboe, clinicians



Scottsdale, Arizona
Save the date: July 12-14, 2012



Anton Armstrong

Clinicians



Bradley Ellingboe

Arizona ACDA State Leadership

AZACDA

President: Gregory Gentry

Arizona State University, Phoenix Symphony Chorus

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Antiphon Editor: Lucik Aprahamian

Arizona Women in Tune, Phoenix

Cantaremos Honor Choirs Chair: Andrea Squires

Desert Canyon Middle School

Membership Chair, Phil Moody**ARIZONA REPERTOIRE & STANDARDS CHAIRS****Boychoirs: Scott Glysson**

Tucson Arizona Boys Chorus

Children's Choirs: Danya Tiller

Phoenix Girls Chorus

College & University Choirs: Ryan Holder

Northern Arizona University

Community Choirs: Dave Perry

The High Desert Singers

Ethnic & Multicultural Choirs: Sarah Ross

Marana High School, Tucson

Jazz Choirs: Laura Inman

Veritas Preparatory Academy, Arizona State University

Junior High & Middle School Choirs: Jason Neumann

Royal Palm Middle School

Male Choirs: Paul Olson

Brophy College Preparatory

Music in Worship: Brent Hylton

Pinnacle Presbyterian Church

Senior High School Choirs: Jesse Sapakie

Mountain View High School

Show Choirs: Kathrine Kouns

Horizon High School

Two-Year College Choirs: J. Edmund Hughes

Chandler-Gilbert Community College

Women's Choirs: Sammy Brauer

Coronado High School

Youth & Student Activities: Elizabeth Schauer

University of Arizona



The *Antiphon* is the newsletter of the Arizona Chapter of ACDA ("AzACDA"). It is published three times a year, in 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.