



AzACDA

Antiphon

Volume 16, Issue 2

Winter 2011/2012

ARIZONA AMERICAN CHORAL DIRECTORS ASSOCIATION

Learning Leading & in 2012





*Singing
the Legacy*

ACDA
WESTERN DIVISION CONFERENCE

RENO ❁ 2012

AMERICAN
CHORAL
DIRECTORS
ASSOCIATION





AZACDA

Antiphon

Winter 2012, volume 16, issue 2

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President's Welcome

GREGORY GENTRY, PRESIDENT AZACDA

"Learning and Leading Responsibly"

Written by Gregory Gentry

As leaders in our field, we have an obligation to understand the significance of our role as the CEO.

In Daniel Goleman's book *Primal Leadership: Learning to Lead with Emotional Intelligence*, he states "When leaders drive emotions positively, they bring out everyone's best." Bringing out the best in people is a worthy and responsible goal for any teacher. Noting that, Goleman also observes "[I]n any human group, the leader has a disproportionate influence upon the dynamic of the group." Leadership requires a great deal more than simply achieving a result, aptly distilled in this quote from operatic tenor and conductor Plácido Domingo who has said, "The high note is not the only thing."

To be a great leader--whether leading a classroom, a professional sports team, a choral rehearsal, a city council, a voice lesson, a corporate meeting, or in any other setting--one must possess personal competence, which grows through self-awareness and self-management. Strength of successful leadership is also

shown through social competence, which is elevated through constructive relationship management.

American businessman and philanthropist Warren Buffett advised, "Everybody here has the ability to do anything I do and much beyond. Some of you will and some of you won't. For those of you who won't, it will be because you get in your own way, not because the world doesn't allow you."

Evoking profound music making is not simply about one's knowledge of music. It calls for a commitment to proper skills required in leading. Goleman writes that there are four recognizable styles of leading that elicit *resonance* with a group: (1) visionary, leading people to inspired work; (2) coaching, leading people through constructive feedback; (3) affiliative, leading people with an open sharing of emotions and feelings; and (4) democratic, leading people through collaboration, teamwork, where listening is key.

Regardless of one's leadership style, leading is teaching. And where there is teaching, there is learning. Think about this famous quote by Confucius: "I hear and I forget. I see and I remember. I do and I understand."

Each day provides us with circum-

stances through which we all, as both individuals and leaders continue to navigate (sometimes easily and sometimes with trial). In an effort to understand the importance of your daily effectiveness and contributions as a leader, consider this advice from 20th century author and philosopher Albert Camus: "I shall tell you a great secret, my friend. Do not wait for the Last Judgment. It takes place every day."

Best wishes for joyful close to your fall semester.

Gregory Gentry
President
Arizona Chapter ACDA



Ethnic & Multicultural Choirs

The World is Here: Making Musical Connections with Refugees

Refugee (n.) - One who flees in search of refuge, as in times of war, political oppression, or religious persecution.

Arizona is home to approximately four thousand new refugees each year. That's four thousand men, women, and children ripped from their home community, language, and culture. Four thousand lost looking to be found. Could your music program help bridge the divide between old and new for refugees in your area?

A refugee is welcomed into the United States when his or her home country is no longer a viable option for safe living. Many refugees do not come to America to seek better lives – in fact, some may long to return home but war or oppression has made that impossible to achieve. Refugees resettle in Arizona and across the country in safety, but still in desperate need of services to help them overcome formidable obstacles. A new arrival to Arizona must address housing, basic living skills, language acquisition, health-care, education for children, and finding a job in a

difficult economy. There are many organizations throughout the state who work to connect volunteers with newly settled families. These organizations are looking for people to partner with them in welcoming and caring for refugees – your musical ensemble might just be the people they are seeking.

Ensembles are experts at teamwork, it's true, but a team that transitions from an inward focus to outward action can experience the highest levels of unity, satisfaction, and reward. Any chance for your choir to interact with a group of refugees provides an opportunity for the team to take that next step. The benefits will include both personal, social, and musical growth. For instance, you may explain to your students why you pick high quality multicultural literature that has its roots in the actual culture (especially when they whine about never being able to sing in English). But when a young person from a small village in East Africa starts singing along with your choir to a piece from their childhood, your students will understand. Students will demand culturally respectful

treatment of a piece if they have refugee friends who are from that region of the globe. I experienced this first hand and can say that my students now expect our music to be culturally significant in source and to be authentically performed.

Last year, I had the fantastic opportunity to work with a special group of musicians who live in Tucson but have their roots in Burundi, Africa. The Goshen Choir was started by several college-age refugees after their arrival in America. These students have so many challenges in their lives, but they used their choir to raise awareness and money for an orphanage they began in Burundi. My students and I were studying African music last spring and were fortunate enough to have the Goshen Choir join us for our concert. They spoke to my students and their families about their past trials, current work, and future dreams. They sang and danced and changed our lives. And yes, they sang from the audience with my choir when they recognized one of our pieces from their past. Though we raised quite a bit of money for the orphanage that

night and made some excellent music, the only topic my students could discuss was the personal, life-changing impact made by a few young people from so very far away.

In the past few years, Arizona has ranked in the top five of states welcoming refugees for resettlement. These refugees arrive from all over the world, including many parts of Africa, the Middle East, Central and East Asia, and South America. Quite literally, the world is coming to us. This is where your choir or music group has a golden opportunity. Reach out to refugee organizations in your area. Bring a concert to an apartment complex. Teach English to refugee children through song. Hold a benefit concert to raise awareness and funds. Feature refugee musicians at your concerts. Find any way to make a triumphant musical connection with people who have endured so much tragedy.

One small act of reaching out may impact an individual, a family, or a community in innumerable ways. In return, the opportunities to volunteer, mentor, and build relationships with refugees will enrich the lives of your students. Young people gain empathy, selflessness, and a global perspective through this type of social just work, in addition to the creativ-

The World is Here: Making Musical Connections with Refugees, cont.

It is a joy and emotional connection developed through the music aspect of the experience. Most importantly, students will see first hand that music can be a source of comfort in trial. Interaction with others from around the world teaches that music is both a wondrously universal language and yet incredibly culturally specific. The world is at our doorstep – this year, take a step outside and make a connection.

How to get involved:

Phoenix

International Rescue
Committee

[www.rescue.org/us-program/
us-phoenix-az](http://www.rescue.org/us-program/us-phoenix-az)

Refugee and Immigrant Relief
Center www.rircaz.org

Somali Bantu Community
Development of Phoenix
www.sbcdphoenix.org

Tucson

Tucson RefugeeFest

www.tucsonrefugeefest.com

Tucson International Alliance of
Refugee Communities

www.aztiarc.org

Arizona Refugee Connection

www.azrefugeeconnection.org

International Rescue
Committee

[www.rescue.org/us-program/
us-tucson-az](http://www.rescue.org/us-program/us-tucson-az)

Sarah Ross

R&S Chair, Ethnic and Multicul-
tural Music
Choir Director, Marana High
School



***“In the past few years,
Arizona has ranked in the
top five of states
welcoming refugees for
resettlement.”***



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.

Youth & Student Activities

“Recommended Reading for Students (and Others!)”

Written by Elizabeth
Schauer

Happy Holidays! Now that you have a moment to breathe and perhaps some gift cards to spend, I hope you'll consider investing a little time and money into some interesting, helpful and even entertaining resources. The following are three books that have been selected to supplement the traditional undergraduate educational experience, though seasoned professionals and graduate students will surely appreciate and benefit from them as well. None requires intense focus or study, or even note-taking. Neither are these books overly heavy in content or dense in prose. The first is historical and literature-based, but the second and third provide the opportunity to contemplate about, disagree on and even laugh at issues in the choral art. As students still with limited musical experiences and influences, our education can always benefit from broader exposure to different ideas and perspectives on our craft. Enjoy.

Choral Music: History, Style and Performance Practice
by Robert L. Garretson
Prentice Hall, ISBN 0-13-137191-6
Used from \$26.96 on Amazon Marketplace

This is very helpful book for choral students to read following the completion of the undergraduate music history sequence of courses. That first comprehensive exposure to music history can be overwhelming, but if students have come away with a good general understanding of the historical continuum of Western art music, they will benefit from this book. In it, Garretson encapsulates the salient features, composers and genres of choral music of the major style periods, as well as related cultural and historical context for each. The chapters are organized by style period, up to and including “The Modern Period,” although, since it was published in 1993, the book obviously doesn't include activity following that time. It is helpful as a quick read to further cement the historical timeline (specifically related to choral music), or for the purpose of building in a more specific way on that base of knowledge. More dedicated readers may use it as a guide for listening, to provide direction for seeking out literature, and for further personal exploration. Finally it is an excellent resource to keep in one's personal library for reference. For non-students, it is helpful for brushing up on historical knowledge, as well as for general information for



ELIZABETH SCHAUER
YOUTH & STUDENTS
ACTIVITIES CHAIR

program notes and for a comprehensive teaching approach in the choral classroom. Helpful appendices include lists of choral composers by style period, as well as a non-exhaustive list of extended choral works. (The appendices with publishing companies and available octavos, however, became quickly obsolete due to the fluidity of that industry.)

In Quest of Answers: Interviews with American Choral Conductors
Carole Glenn, editor and interviewer
Hinshaw Music, Inc.,
HMB181
Available from Hinshaw for \$21.95

This 248-page book had its genesis in the fall of 1970 as a topic for a master's thesis by author Carole Glenn, and was eventually published in 1991. The format is simple: 34 American conductors of considerable

Recommended Reading for Students (and Others!) continued

reputation were asked questions on a range of practical, musical, philosophical and societal issues in choral music. Not every question was answered by every conductor, and the compelling answers vary in length from one word to extended discourse. They are grouped together by question and topic area, with all the answers presented one after another for easy comparison and consideration. A cover-to-cover read is not required in order to benefit from this book, which is not only a snapshot of American choral perspective at the time of the interviews, but also a valuable resource to stimulate individual thought on the topics covered. An appendix of conductor biographies is included. Novice (and even practicing) conductors often have been exposed to the ideas and approaches of only a few teachers and mentors in their educational development, and this book helps promote more critical, independent and profound thought on the topics covered.

The Conductor's Art

Carl Bamberger, editor

Columbia University Press, ISBN 0-231-07129-9

Used from as low as \$10 from independent bookstores at <http://www.abebooks.com/book-search/author/carl-bamberger/> (As high as \$104 at Amazon)

At times serious and at times outrageously funny, this book is a collection of essays on conducting by such notable dignitaries as Berlioz, Schumann, Liszt, Wagner, Strauss, Casals, Stokowski, Ormandy, Bernstein, and others. The essays vary in length, and deal with a range of topics from the practical (patterns, balance, gesture), to the aesthetic and interpretive ("When you think you have reached the limits of prestissimo, double the pace"), to the cautionary (avoiding over-conducting, and perspiring when conducting), to the defensive (Liszt!), and the inspiring (your choice). Bamberger opens the book with a brief introduction on how the development of music brought about the need for a conductor. In sum, this is an entertaining but still informative read. It not only allows the reader to sink more deeply into this quirky world of conducting in which we exist, but also to celebrate and laugh at it and ourselves.

Elizabeth Schauer

Youth & Student Activities Chair

Associate Director of Choral Activities,
University of Arizona

LET YOUR LIGHT *Shine*

This year we celebrate the light that women bring into our world! Each of this season's three concerts illuminates the talents and backgrounds represented in AZWIT, and gifts of women composers and poets. Join us this season! Bring your own unique, inner brilliance and **"Let Your Light Shine!"**

Kindle the Flame

"Kindle the Flame" features music that reflects the rich cultural diversity embodied by the choir as we honor the many traditions of the season.

Saturday, December 10, 2011 at 7:00 pm
Sunday, December 11, 2011 at 4:00 pm

Radiant Women

"Radiant Women" focuses on women composers, both past and present, in our shining celebration of Women's History Month.

Saturday, March 31, 2012 at 7:00 pm
Sunday, April 1, 2012 at 4:00 pm

Feel the Burn

"Feel the Burn!" is a blazing kick-off to summer... Is it the burn of smoldering new love, sunny days at the beach, hot flashes & power surges?!

Saturday, June 9, 2012 at 7:00 pm
Sunday, June 10, 2012 at 4:00 pm

All Concerts are presented at:
Faith Lutheran Church
801 East Camelback Road
Phoenix, Arizona 85014



**ARIZONA
WOMEN
in TUNE**

602-487-1940
www.azwit.org



As students still with limited musical experiences and influences, our education can always benefit from broader exposure to different ideas and perspectives on our craft.

Recharging Your Choral Batteries

JASON NEUMANN
R & S CHAIR
JUNIOR HIGH &
MIDDLE SCHOOL
CHOIRS

It is hard to believe we are already approaching the half way point of the school year. It is that time when our bodies clearly know how much we've accomplished but our "to do list" doesn't seem that much shorter than when we started. With this in mind I want to share with you several opportunities to recharge your "choral batteries," some of which are geared specifically for teachers of junior high and middle school choirs.

The ACDA Western Division Conference is the first of these offerings. "Singing the Legacy" will bring us together as educators and professionals to share the best choral music has to offer as well as to collaborate as a choral community to share tips, tricks, frustrations and innovations. The featured choral groups this year are "Trio Mediaeval" and the "Rose Ensemble." Mark February 29 – March 3 in your calendar and join us in Reno, Nevada for this great event.

If you are interested in something more specialized, ACDA is hosting its first ever MS/JH National Conference for Choral Music. This one-day conference is going to be held on February 29, 2012 in Dallas, Texas. The day has been structured with many choral performances by middle

school choirs at all levels with special sessions being held that will discuss *cam-biata* voices. This conference is only \$40 for the day, however, if you are a university student you can attend for on \$10. This is quite an amazing opportunity for such a small cost.

More close to home now we have two opportunities that our executive board has been working on to support our own choral directors. It is the annual AzACDA JH/MS Choral Festival. This year's festival is going to be held on Friday May 4, 2012 at Church of the Beatitudes in Phoenix. The cost is \$150 per choir for ACDA members or \$225 per choir for nonmembers. For that cost you will receive a 15 minute performance time in a wonderful acoustic venue, a 25 minute clinic with one of our four stellar clinicians, a plaque that commemorates your performance, specific written comments from two of our judges and a professional recording of your choir's performance. In addition, Tri-Star Photo will be taking group photos that the students may purchase to remember the performance. Our four clinicians this year are Ron Carpenter, Artistic Director of the Phoenix Children's Choirs, Dr. Ryan Holder, Northern Arizona Univer-

sity, Dr. Laura Inman, Arizona State University, and Dr. David Schildkret, Arizona State University. Our clinicians are excited to hear all of the wonderful middle school singing that is happening around the state. Please consider bringing your students to be a part of this experience. It is not only wonderful for the students but for you as a director. You get to take a moment and listen and learn along with your students, a luxury we rarely get throughout the year.

Finally, although it is after the end of our school year, I would like to highlight our AzACDA summer conference. This year's conference will be held on July 12-14, 2012 in Scottsdale, Arizona. This is a change from our past venue, which has been on the campus of Northern Arizona University in Flagstaff. Our clinicians for this year will Dr. Anton Armstrong, St. Olaf College, and Dr. Bradley Ellingboe, University of New Mexico. This event is shaping up to be a wonderful time of collaboration and sharing. Each of your R & S Chairs is working hard to ensure that there will be

something for everyone at this conference. Since it is outside the school year it not only will give you the chance to recharge, but will give you the opportunity to brainstorm about your upcoming season or school year. Our board has a wealth of knowledge and experience and is excited to share that with you this summer.

It is my hope that as you look ahead to the rest of the year, you will consider one or all of these opportunities to recharge your "choral batteries." It is important as directors that we take time to be a part of these events not only for ourselves, but for the students and communities we serve. We owe it to them to have teachers and conductors who are excited and passionate and are ready to lead them into their next moment of choral excellence.

Jason Neumann
R & S Chair, JH/MS Choirs
Choral Director, Royal Palm
Middle School



Women's Choir: Is it possible?

It is common knowledge in the choral community what statistics state about the relationship of choral music and academic performance. Before the testing, graphs, and talking points, choral educators had a sense of the connection between the choral experience and academic achievement. Our concert choirs, jazz groups, mixed choruses, advanced ensembles, men's and women's choirs are full of high-achievers, confident musicians and well-rounded citizens. Many students may not have entered our programs with those accolades, but through experience, knowledge, practice, study and team work, they leave our programs with accomplishment.

Choral teachers in the public school setting are getting hit by budget reductions to mandated state testing (that limits class-time), and they have to compete with student schedule demands such as honor classes, AP classes, an increase in elective requirements (not art-related), and more. We often find ourselves in an unhappy position of proving to our administrators the validity and necessity of the existence of choral music in our schools.

In a climate of cut-backs, layoffs, and lower compensation, it seems to fly in the face of reason to encourage expansion, invention and experimentation, but sometimes it takes a bold step to initiate the positive. I am

suggesting investing the time and energy to develop and offer a women's chorus. The choral teachers who already enjoy the ensemble can attest to all the benefits, but to those who do not, consider why you should strongly think about expanding your program to include a women's choir.

Some public school choral programs have had years of the women's choir tradition while others have had none. One might argue, "Why a women's choir performing ensemble?" At first glance, the answer may be determined by the demographics of your school. Naturally, if you have an increased number of women interested in choral performance, you may need to create a women's choir. The existence of a women's choir may serve as a quality investment, which may, in turn, create interest with male singers, who may simply need a nudge. The women's choir members may be your best advocates who go in search of talent on your campus, both male and female.

A women's choir will ultimately serve as a strong foundation to a healthy and thriving choral program. Even in the earliest stages of development, you will experience positive results. You are able to bring a keener attention to technique to be applied specifically to the female vocal sound. Since the women's choral sound is unique in its own way, you are able to concentrate on tone, resonance, blend, harmony, style, historic

relevance and stage presence.

Women's choir may serve to create a stepping-stone for girls to work toward a more advanced choir(s). A thriving choral program has a variety of choral ensembles designed to advance singers depending on experience and expertise. However, the women's choir does not have to be a lower level choir, but could be function as a more advanced choral group. Perhaps the population of your school may lend itself to the existence of two levels of women's choir.

Exciting possibilities could be realized by having a women's ensemble programmed in a concert performance. The women's choir adds another dimension of entertainment that will delight any audience. You could include show-tune medleys that may call for light choreography, selections in a foreign language or commit your choir to a concert theme. In other words, including a women's choir in the line-up would serve as a secret weapon by providing variety and balance in your programming.

Consider the young women involved in the program. I have interviewed students who have described their experience as having a sense of pride and accomplishment as members of the women's choir. It is clear by their productivity that they enjoy what they do. They share common interests free of judgments, enjoy a sense of family, belonging, and collective sense

of well-being. As one women's choir student recently stated, "Each of us may have solo voices but when we combine them, a piece of heaven breaks through." Self-confidence is a valuable asset that commonly resonates within the women's choir members. The young women with whom I spoke say they feel uninhibited when working with their gender and peers. It is a safe and productive environment where students may polish their craft without feeling embarrassed or anxious.

The process of starting a women's choir in your program may seem daunting and no doubt a contradiction to the "cut-back" trend. However, the benefits will far outweigh the obstacles. Having a women's choir will prove to be an investment that will pay off for years for the students, the program, and the director. Of course, the choral teachers who currently have a women's choral group understand what I mean.

Sammy J. Brauer
R & S Chair, Women's Choirs
Director of Choral and Orchestra programs,
Coronado High School
Scottsdale Unified School District



Graduate Choral Conducting Program at The University of Arizona



Join our success story!

- **Phil Moody** – 2011 WINNER
Brad Miller – 2009 finalist
Jon Peterson – 2007 finalist
Lee Nelson – 2005 WINNER
Joni Jensen – 2005 semi-finalist
Eric Holton – 2003 finalist
David Gardner – 2001 finalist
ACDA National Conducting Competition Graduate Division
- **The Arizona Choir**
Concert tour to Mexico 2008
ACDA Convention concert appearance 2006
Liszt Academy Concert Tour with Budapest Chamber Orchestra 2003
- **The Symphonic Choir**
ACDA Conference appearance 2010
AMEA Convention appearance 2006, 2011
- **Christopher Jackson** – co-winner
The Julius Herford Prize 2007



Faculty

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Elizabeth Schauer, DMA
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2011 - 2012 Graduate Choral Conducting Majors:

Addie Akin
Daniel Black
Lyle H. Brown
Blair Buffington
Casey Cook
Scott Glysson
Matthew Goinz
Brad Hayashi
Richard Hintze
Bethany Johnson
Taeyoung Kim
Jae Ho Lee
Luke Lusted
Brad Miller
Heather Mitchell
Philip Moody
Joohyun Park
Brett Robison
Jennaya Robison
Greg Silverman
Louis Spinelli
Alan Stevens
Thomas Wininger
Heather Zosel

Choral Reviews

Choral Reviews for Boy Choirs

Written by Scott Glysson

Assistant Conductor, Tucson Arizona Boys Chorus

"Hallelu"

Stephen Paulus

Two-part and Piano

Schott Publishing

It is often difficult to find repertoire that is simple enough to be learned quickly in a short rehearsal period, and at the same time be interesting enough to capture the attention of the choir and audience. Stephen Paulus's anthem "Hallelu" is a simple two-part modified strophic setting. The piano part is harmonically supportive but provides enough interest on its own as to not be boring to the listener. Although on paper the piece appears to be in D Natural Minor, the melodic construction feels very modal. This piece provides a great opportunity to teach a young choir about modal harmony, in this case D Aeolian.

"In the Bleak Midwinter"

Arranged by John Leavitt

Based on Music of Gustav Holst and Lyrics of Christina Rossetti

SSA Unaccompanied

Hal-Leonard Music

Gustav Holst's beautiful melody has been set by a multitude of composers throughout the last century. John Leavitt's setting is a new and fresh take on this beautiful carol. The original melody remains almost entirely unaltered, while the harmony shifts in often unpredictable and colorful ways. The piece is scored for SSA choir and is easily accessible in terms of pitch and rhythm. This arrangement is relatively short, but just the right length to be effective and a nice addition to a holiday concert.

Choral Reviews for Junior High/Middle School Choirs

Written by Jason Neumann

Choral/General Music Teacher, Elective Team Leader
Royal Palm Middle School

"What Shall We Do With A Drunken Sailor?"

Arranged by Daniel Ponce

TB and Piano

Alliance Music Publications, AMP 0175

This arrangement of the traditional sea shanty is the perfect piece to showcase the men in your choirs. Its quick tempo and repetitive phrases make it ideal for young male voices. Boys quickly become familiar with

the jaunty rhythms and simple melody, allowing for a more in depth look at dynamics, diction and harmony. The arranger creates this setting in the key of F Minor, which makes the range for tenors F3 to G4 and the basses Eb3 to D4. For each verse the arranger gives one phrase to tenors, the second to the basses, and then brings the boys into unison for the remainder of the verse. This piece is the perfect selection to perform at a spring concert or any concert where you are programming folk songs. The piece is a wonderful way to showcase the boys in your choir and give the audience something to smile about.

"Rushing Troika" from *Songs of the World*

Arranged by Sara Glick and Judith Herrington

Two-part and Piano

Pavane Publishing, P1262

"Rushing Troika" gives the perfect picture of a fast moving sleigh with its quick tempo and precise rhythms. Perfect for programming in a holiday concert, audiences enjoy the high energy and precision this piece presents. This piece is perfect for introducing harmony to your younger choirs as the first verse is in unison and each verse thereafter adds one phrase of harmony. Students should be encouraged to have crisp diction as the words in this work really tell the story. Sudden dynamic changes also provide stark contrasts between sections and keep the audiences on the edge of their seats as well as the students thoroughly engaged in the song. Most especially, the students love the fermata that comes on the word "Oh" at the end of every verse. The trick is to keep them from running away with the tempo even when the text says "riding, riding, riding fast." The challenge with this piece is the accompaniment. With the quick tempo, running sixteenth notes and sudden octave changes, this piece will require much of your accompanist; however, if you can meet the challenges, this piece is very rewarding to both students and audiences alike.

**SCOTT GLYSSON
R & S CHAIR
BOY CHOIRS**

**JASON NEUMANN
R & S CHAIR
JUNIOR HIGH/
MIDDLE SCHOOL**

Choral Reviews continued

Choral Reviews for Children's Choirs

Written by Danya Tiller

Artistic Director, Phoenix Girls Chorus

"Bless the Lord"

Music by Andrew Carter

Unison (with partner singing)

Oxford University Press U166

"Badgers and Hedgehogs," "Butterflies and Moths," "Grannies and Grandads" These three sacred pieces, published together, are from a longer cantata for mixed choir and children's choir, *Benedicite*, by British composer Andrew Carter. The melodies are rhythmically playful and inventive with lively and

DANYA TILLER, R & S CHAIR CHILDREN'S

supportive accompaniment. The first piece has three independent and range-appropriate tunes whose texts describe rare and wonderful animals that are fun to learn about together in the choir rehearsals, cleverly grouped alliteratively by the composer ("Oh ye weasels and warthogs and wallabies and wombats"). The melodies fit together partner-song style at the end for an energetic and complex-sounding finish. The second piece contrasts with graceful lyricism, text-painting the flutter of butterfly wings and allowing for development of musical line and phrasing. The composer infused the musical beauty of melody with modern harmonies and slightly irregular rhythms and phrases, lending an air of sophistication to this lovely unison piece. The third piece in the set is unabashedly happy and joyful, describing all the beloved members of the family in great detail. Some subtle tonality changes and some surprising rhythmic twists add to the fun and again provide great moments for teaching musicianship. I have programmed these several times, always to the delight of both the singers and the audience; I highly recommend them. Although they are sacred pieces and great for church and community choirs, they are not too "religious," and should still be appropriate for many school settings.

"Que Llueva"

Music by Cristy Cary Miller

Two-Part and Piano

Hal Leonard 08564209

This is a wonderful two-part piece that utilizes the well-known children's melody "It's Raining, It's Pouring" in both English and Spanish. It is a great tool to teach beginning two-part harmony, in that the two parts often move in opposite direction, making it easier for the two groups to stay independent from one another. Miller has syncopated the rhythm and added some of his own melody and words to create a fun and unique piece that manages to be both new and familiar. An extra feature of this piece is the opportunity to create a "rain storm" with singers' hands and fingers at the beginning, middle, and end of the piece, which is extremely appealing to both audiences and students.

"Four is Wonderful" and "In my Dreams"

Music by Ruth Watson Henderson

Unison

Gordon V. Thompson/Oxford University Press G-175

If you haven't experienced any of Henderson's "Through the Eyes of Children" series, you must take a look at these two, my favorites, published together as a set. The texts are written by Canadian primary school children, and are surprisingly funny and sophisticated. The first one is upbeat, with bright, modern accompaniment and a several challenging melodic moments that though unusual are not unattainable. The text is a vivid recounting of the joy of being four years old, with a pithy, sweet, punch line at the end that even six year olds grasp with a giggle. The second is a lovely portrait of all the childhood desires you fondly remember – puppy dogs, ice cream, Halloween costumes, Christmas candy. Henderson has a gift for beautifully setting this text with lyricism made even more lovely when sung by young voices. These are sure to be loved by your students, and fit together well as a pair.

Choral Reviews for High School Choirs

Written by Jesse Sapakie

Mountain View High School, Mesa, Arizona

"Italia Mia"

Music by Phillipe Verdelot

Text by Francesco Petrarca

SATBB Unaccompanied

The Oxford Book of Italian Madrigals

Oxford University Press OX2 6DP

JESSE SAPAKIE, R & S CHAIR HIGH SCHOOL CHOIRS

An Italian Madrigal, "Italia Mia" is perfectly suited as a challenge for an advanced small ensemble. The piece splits into five manageable parts, with the men splitting into three parts, highlighting the need for a strong men's section. The tenors serve as both the top part in trio with the men, and bottom part in trio with the women, but rarely the middle part of any trio. Using the tenors in this way provides a changing sonority throughout the work. The most evident feature of "Italia Mia" is the use of alternating homophonic and polyphonic writing. The imitative polyphony allows each section to express itself musically, conveying the text as both an individual section and a part of a whole. The text reflects on the beauty of "My Italy" before the country was ravaged by war, represented the rivers and mountains of Italy through word painting. The ranges are not extreme – the baritones and tenors are the only sections that approach the high point of their ranges, with the baritones going up to an E4 and the tenors holding out a G4 that should soar through the rest of the vocal texture, which

Choral Reviews continued

again demonstrates the need for a strong men's section. "Italia Mia" will provide a choir the opportunity to grow, building a sense of ensemble and musical expression while also giving the audience a rewarding musical experience.

"From There"

Music by Alisa Bair
Text by Dina Soraya Gregory
SATB Unaccompanied
Heritage Music Press 15/2421H-2

"From There" is a contemporary composition, perfectly suited for a middle selection in a group's performance. The piece is primarily homophonic, but does introduce short segments of individual lines for each voice part. The ranges are manageable, although there are a few sections when the soprano, tenor, and bass lines move through the potential *passaggio* of the voice, which is more of a challenge for the basses, as they do have a few large leaps leading into the area of their *passaggio*. While a challenge, this part-writing helps create the beauty of the song. The most appealing aspect of "From There" is the potential to strengthen a choir's expression. The combination of beautiful musical lines and varied dynamics allows a choir, regardless of the experience level of the singers, to challenge itself to present a fully developed piece of music. Gaining an understanding and appreciation for Gregory's text, written in memory of her father, will further push a choir to be expressive. "From There" is well suited for either an intermediate or advanced mixed choir. An intermediate choir that is still in the process of developing its ears will be challenged by some of the dissonant harmonies, but will find the work to achieve good intonation rewarding. An advanced choir can more deeply explore the full range of dynamics and text presentation, and develop a stronger sense of musical and poetic expression.

Choral Reviews for Community Choirs

Written by David Perry
Sierra Vista, Arizona

"This Christmastide" (Jessye's Carol)

Music by Donald Fraser
SATB and Piano
Hinshaw, HMC1017

DAVID PERRY
R & S CHAIR
COMMUNITY CHOIRS

Soprano: B (below middle C) - high g (optional high b)
Alto: low F# - d
Tenor: D - a
Bass: low G - (d above middle C) (optional low D)
This piece requires a good pianist. Orchestra parts are available.

able.

Beautiful and flowing, this setting of the poem by Jane McCulloch unfolds as each verse builds to a glorious and majestic sixth verse. The song then subsides into a soft and introspective closing verse. Due to the extreme ranges and dynamics, this piece requires fairly mature choir. The melody is occasionally carried by the tenors or altos, thus requiring all members of the choir to listen and adjust accordingly. Because there is so much movement and fluidity within the choral writing, the text can easily be lost on the listener; hence, attention to diction and rhythmic precision is crucial. Pacing is also important. Be aware that as this setting builds, it is very easy for the singer to be caught up in the text and harmonies, and oversing; however, with all these cautions, this is a choral work that is well worth knowing and adding to your library.

"Jingle Bells"

Arranged by J. David Moore
SATB Unaccompanied
Fresh Aire Music, FAD-1009-01

Soprano: B (below middle C) - e
Alto: D - d
Tenor 1: E - a
Tenor 2: low B - eb
Bass: low D - A (below middle C)

This arrangement was made for the 2003 "Happy Merry Lyric Contest," hosted by Minnesota Public Radio. Listeners were invited to submit new lyrics to three familiar Christmas carols, and the winners, chosen on the basis of cleverness and singability, got to hear their efforts sung by Dare To Breathe on the air. The lyrics in this setting are Mr. Pierpont's originals, but the arrangement is fresh with some interesting twists.

The melodic theme gets passed around by all five parts, so the choir must listen and adjust to support and not cover the melody. The bass line, which frequently takes on the character of a pizzicato string bass, is somewhat challenging as it loses its predictability by occasional slips into the harmonic minor. The second tenor is accessible for baritones. The second and first tenor lines encounter some dense harmonies that will require additional attention during rehearsal. Soprano and alto lines are straightforward and fairly traditional.

Rhythmically, there is a section where all voices imitate jingle bells in a fast 3+3+2 pattern. This section will also require some additional rehearsal to capture a clean, accented effect. This is a fun piece to work on and perform.

“All My Heart This Night Rejoices”

Music by Z. Randall Stroope

Text adapted from “Frohlich soll mein Herze springen” by Paul Gerhardt (1607-1676)

Translation by Catherine Winkworth (1827-1878)

SSATBB Unaccompanied

Colla Voce Music, 48-96750

Soprano 1: B (below middle C) - high ab

Soprano 2: B (below middle C) - f#

Alto: A# - b flat

Tenor: D# - a flat

Baritone: low A# - d flat above middle C

Bass: low F# - d flat above middle C

Pacing is the key to a successful performance of this setting. Starting with the recurring theme, “All my heart, all this night rejoices, as I hear far and near sweetest angel voices,” it then crescendos to “Gloria in excelsis Deo” before returning to the original subdued theme of anticipation. This ebb and flow is characteristic with the music concluding in a quiet “Gloria.” The essential key to success is vocal control while maintaining energy and focus in the quiet passages, and avoiding the urge to become so wrapped up in the *forte* sections that over singing occurs. This is a beautiful piece that wears well through the rehearsals. The rich harmonies and interesting vocal lines enhance the beauty and intensity for both the singers and the audience alike.

Choral Reviews for Church Choirs

Written by Brent Hylton

Director of Music & Organist

Pinnacle Presbyterian Church

“What Child”

Paul Lohman

SATB, Organ or Piano (opt. harp part sold separately: 48001651)

Boosey & Hawkes, M-051-47067-9

Paul Lohman is a life-long Minnesota resident and has received degrees in music from Augsburg College and the University of Minnesota. As a choral conductor he has led the Augsburg Choir and the National Lutheran Choir and served several area congregations for more than twenty years. His choral compositions have been performed world-wide and have been presented in concert by numerous choral ensembles including Vocal Essence, The St. Olaf Manitou Singers, and The National Lutheran Choir. “What Child” is based on William Chatterton Dix’s famous text. The beautifully expressive text is featured prominently with an original melody in this expressive setting for mixed choirs. If you are in need of an anthem to teach strong musicianship this is the piece to pull out.

“Murmurs in a Stable”

Lyrics by Susan Bentall Boersma

Music by Craig Courtney

SATB and Piano

Beckenhorst Press, BP1934

Craig Courtney is the staff composer and chief editor of Beckenhorst Press. The tender lullaby “Murmurs in a Stable” is for SATB choir and keyboard and is perfect for Christmas Eve. It lyrically contrasts the murmurs of the stable sounds on that Holy night with the profound truths of the Incarnation. Choirs will love the gentle a cappella murmuring measures.

“He Is Born”

By Dan Forrest

SATB, 4-hand piano with optional Flute, Oboe, and Percussion (BP1924A)

Beckenhorst Press, BP1924

Any anthem or hymn arrangement that is written or arranged by Dan Forrest is worth your attention! Dan has become a major contributor to catalogs of several companies and everything written by him has been excellent work. He is on the Music Faculty of Bob Jones University. This setting of the very familiar French Carol brings new creativity and many surprises that will delight the conductor, the singers, and instrumentalists and the two pianists—not an easy task, I assure you, but all involved will be grateful this wonderful Christmas piece came their way. The choral parts are very well done, lots of interest and challenge, but the thrill of this piece comes from the keyboard writing!

“Sussex Carol”

Arranged by Bob Chilcott

SATB w/divisi and Piano

Oxford University Press, 978-0-19-336507-0

Bob Chilcott has been described as “a contemporary hero of British choral music.” He has worked as a full-time composer and choral conductor for the past 13 years. He has over 125 pieces published by Oxford University Press, and versions of several of his pieces are published in German, Swedish, Norwegian, Slovenian, and Icelandic. If you are looking for a change in pace from Willcock’s arrangement of the “Sussex Carol,” try Chilcott’s version, which will leave your choristers with a smile (but not after the first rehearsal!). The meter changes will keep everyone on their toes and will allow your accompanist to show off their versatility. When you arrive at the finished product your choir will glow with pride!

“The Lord of the Dance”

Text and Music by Sydney Carter

Arranged by John Ferguson

E.C. Schirmer No. 1.5260

“Jesus Loves Me”

Text by Anna B. Warner

Music by William B. Bradbury

Arranged by John Ferguson

Augsburg Fortress 0-8006-7648-3

It is difficult to talk about today’s church music without bringing forward the name of John Ferguson, or “Fergie,” as his friends call him. Dr. Ferguson is Professor of Organ and Church Music and Cantor to the student congregation at St. Olaf College, Northfield, Minnesota, where he also conducts the St. Olaf Cantorei, one of the major choral ensembles of the college. The two compositions I have selected for review are singable by most choirs and are usable in a variety of situations. “Jesus Loves Me” is based on the familiar tune and text that all know. The melody is exchanged with all voices throughout the piece and is surrounded by choral harmonies only Ferguson can craft. Divisi sections are limited to only a few measures in the soprano and bass parts. Trained as an organist, Dr. Ferguson provides a wonderful accompaniment for pianists who are wishing for an equal piano part. “Lord of the Dance” is a wonderful, easy setting of the Shaker hymn. The arrangement is scored for SATB voices, but may be sung by SAB voices leaving out the tenor part. The fourth stanza uses a spooky, floating head voice sound: “I danced on a Friday when the sky turned black...” which all enjoy performing. Once again, Ferguson uses his talents to create a delightful organ accompaniment, which might even be used to accompany the hymn version with a congregation. This composition is recommended for all choirs.

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 dinidians, 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

Choral Reviews: Show Choirs & Treble/Women's Choirs

Choral Reviews for Show Choirs

Written by Kathrine Kouns
Horizon High School
Scottsdale, Arizona

"He Lives In You" from *The Lion King*

Arranged by Mark Brymer
SATB (also available SAB & two-part)
Show Trax CD available
Hal Leonard 08621122, \$1.50

The stage version of the Disney movie, "The Lion King" has been around for a while now and I am sure many of you have had the wonderful experience of seeing this fabulous show. If you have, you know that there are a few songs in the stage version that were not in the original cartoon movie. "He Lives In You" is one of those songs and it is such a powerful piece, with an incredible message. Brymer's arrangement is pretty close to the original voicing in the show, and yet accessible to young singers. It also leaves a lot of room for improvisation and modification to the stock arrangement. The piece starts with an African text and a very "tribal" beat and feel. This song has extreme highs and lows in dynamics and in intensity. The entire piece is a *mesa di voce*, starting softer and growing to a huge climax in the middle and then fading away again at the end. The vocal rhythms and melodies are not difficult so do not be intimidated by the African text. Feel free to play with it and let your choreographers do some research on African dance to add some unique flair to the piece. "He Lives In You" has been around a while, but it is one that should be in everyone's library.

"The Music of MGM" A Choral Medley

Arranged by Greg Gilpin
SATB (also available SAB)
Show Trax CD and Orchestration available
Warner Brothers CMM00069, \$4.95

"The Music Of MGM" is a wonderful medley of music from "That's Entertainment," "Meet Me In St. Louis," "The Wizard of Oz," and "Singing In The Rain." It is a great showcase of some of the classic Broadway songs that are sure to make an audience smile. It can, of course, be presented in its entirety, but it is also an easy medley to break up into individual sections for performance. The segments of songs are just the right length and can be used as great transitional pieces within a larger set of music. The opener, "That's Entertainment" is perfect for kicking off any kind of show. The arrangement is quite sophisticated: the men and women are often divided into three part harmony, which requires a solid vocal group to pull it off, but it is impressive when done well. "San Francisco" and "The Trolley Song" are both cute, and the latter features just the girls for the first section. The boys come in later to join them, and it is a very sweet partner song. "Good Mornin'" is probably the catchiest tune of the medley and a very fun one to liven up your audience. "Make 'em Laugh" is my favorite song of the medley and is a great comedic piece with opportunities for funny choreography and staging. In spite of it being hilarious, it is not the easiest arrangement, ending with six part harmony chords. The arrangement of "Over the Rainbow" is lovely and short enough not to turn it into a "groaner" that your audience has heard a thousand times. The medley ends with "Singing In The Rain"

and just screams for some "umbrella" choreography. There is a great solo at the beginning, and the ending is strong and powerful. I have had groups do parts of this medley twice and it is always a huge audience and student favorite.

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

Written by Sammy Brauer
Coronado High School
Scottsdale, Arizona

"Masters in This Hall"

Arranged by Jay Althouse
SSA and Piano
Alfred Publishing

Written around 1860 by William Morris, this piece was set to a French dance tune. Upon listening to the work you may argue that the tune could have been born around the Renaissance period, especially if performed in 2/2, giving the piece a march-like quality. Today one finds a number of arrangements of this work. I appreciate that most arrangers have not been tempted to paint the work with a too modern brush but have kept the integrity of the late-Renaissance feel even when set in the Romantic era. A great example of one such arrangement has been successfully done by Jay Althouse. This arrangement is fresh, yet steeped in the tradition of the old style with a lilting, somewhat rocking rhythm, while the accompaniment – yes, a companion – is set separately from the voices and works to add rhythmic drive and harmonic energy to the work, and not merely double the voices. This work is rich, powerful, and ends with a dramatic finish. I encourage you to consider programming this work for your women's choir – the ladies will have fun with the tempo, minor keys, and harmonies. They should be encouraged to sing with focus, drive, and high energy, rather than with a dark or heavy sound. A women's choir performing this piece is yet another welcome approach to this work.

"Catch the Spirit Share the Magic"

By David Maddux
Two-part
Alliance Publications

This octavo is a warm and genuinely thought-provoking piece for holiday performance. The text and texture of the piano accompaniment compliment each other as both are intertwined with care. Even though the music has a dream-like quality, the accompaniment is rather demanding, with stacked chords, accidentals, and unusual harmonies. Your accompanist will need to prepare in order to perform this piece beautifully and with sensitivity. The light, soft introduction by the piano in the 5th/6th octaves emulates stars "twinkling," and invites the listener in to concentrate on the message. The piece develops with the verses, with a delightfully rhythmic chorus set in the key of E-flat. This section is followed by a bridge in G-flat, leading to a powerful third part with a descant in the key of E. A singer performing the work shared with me, "I could almost see myself somewhere in Disneyland, a time of pretend and make-believe when I sing this song." It has the ability to put the listener and performer in a place of fond memories, family share, and happy times. Coincidentally, David Maddux, among his many accolades and experiences, acted as consultant to Disneyland Entertainment. This beautiful work is warm, reflective, and both music and text draw the listener into a peaceful time of reflection of family and holiday.

AzACDA Calendar 2012

*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)*

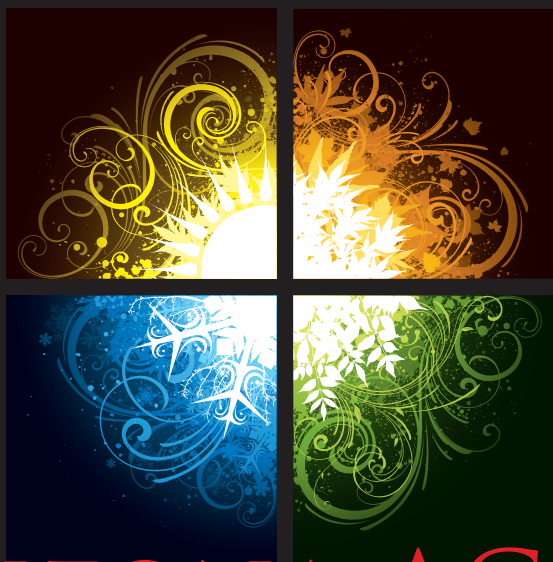
Fri., May 4, 2012 Junior High Festival

*July 12 -July 14, 2012 AzACDA Summer Conference
with Anton Armstrong & Bradley Ellingboe*

for more information, visit www.azacda.org



**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](http://www.azacda.org).is to Jennaya Robison,
secretary@azacda.org**



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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

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.