



AZACDA Antiphon

Volume 16, Issue 3

Spring/Summer 2012

ARIZONA AMERICAN CHORAL DIRECTORS ASSOCIATION

Four Seasons

preparing for all

2012 Summer
Conference



AZACDA Antiphon

Volume 16, Issue 3

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President's Welcome *Gregory Gentry, President AZACDA*

"Choral Music— An Honorable Profession"

Sitting in the audience at the recent Western Division American Choral Directors Association conference, a thought occurred to me: we participate in one of few professions that respects and even publically honors our elder statesmen, as well as our established and rising stars. Simply consider the continued active professional lives of Ann Howard Jones (Boston University, and protégé of Robert Shaw), Peter Bagley (University of Connecticut, emeritus), as well as Weston Noble (Luther College, retired) as living evidence of the fact

that we *do* honor our experts regardless of age, race, or gender.

During my graduate studies at the University of Missouri–Kansas City's Conservatory of Music, we students had the good fortune to be instructed and conducted by visiting dignitaries such as Dale Warland, Harold Decker, Sandra Willetts, Karel Husa, Jorge Mester, and Hilary Apfelstadt. As an undergraduate music education major, I performed under the baton of Aaron Copland, Peter Schickele, and Dave Brubeck. As a high school choral director and All State Choir organizer, I assisted and made the



acquaintance of Charlene Archibeque (San Jose State University, retired). Studying voice and conducting with George Lynn (Westminster Choir College) as an undergraduate, and singing in church choir for Austin C. Lovelace as a high school student were equally foundational experiences for me. I suspect many of you can relay similar stories about your experiences with clinicians and conductors throughout the years. (*cont. pg. 2*)

Resources and Upcoming Events

Philip Moody, President, Graduate Student ACDA Chapter at the University of Arizona & Membership Chair AzACDA

Greetings to you all, the end of the school year seems to be coming too soon, which means that summer planning is upon us. I know that the spring is always a time of tremendous energy when all of our work throughout the year builds up to festivals and final concerts. As the Membership Chair for

AzACDA, I would invite all of you to let me know what events or resources would be most beneficial to you as we look toward the future of AzACDA. We are stronger as a whole than as individuals and I want to encourage all of you to continue your pursuits of music excellence as we as an organization continue



to meet your membership needs. If you have colleagues that are not members of AzACDA due to costs, we are able to offer

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In my capacity on faculty as Director of Choral Performance at Arizona State University, I am grateful for the opportunity to have engaged and befriended Charles Smith (Michigan State University, retired), Warner Imig (University of Colorado), as well as George Umberson (Arizona State University, retired). Moreover, during my tenure in Arizona we have also hosted Vance George (San Francisco Symphony, chorus master, retired), Jean Belmont (composer), Kirke Mechem (composer), Gunther Schuller (freelance conductor and composer), Don V. Moses (University of Illinois, retired), and Morton Lauridsen (composer).

I also take note that when colleges and universities have need of interim choral directors they frequently make calls to nationally

recognized artists such as Eph Ehly and Rodney Eichenberger.

Our Arizona ACDA officers have planned summer conferences that have provided our membership numerous opportunities to interact and learn from internationally respected clinicians including: Philip Brunelle (VocalEssence), Janeal Krehbeil (Lawrence Children's Choir), Susan McMane (San Francisco Girls Chorus), Eph Ehly (University of Missouri-Kansas City, Emeritus), Craig Jessop (Mormon Tabernacle Choir, retired), and Rodney Eichenberger (Florida State University, retired). Summer 2012, AzACDA brings you two more outstanding members of our profession to share their expertise: Anton Armstrong (St. Olaf) and Bradley Ellingboe (University

of New Mexico). Specific details about the upcoming conference can be found in Greg Hebert's "Four Seasons" preview article also included in this journal. ***The 2012 Four Seasons Conference (July 12-14) is moving to the Valley of the Sun*** to permit greater access to our constituency and it promises to be a most extraordinary event. Please make your plans now to attend... you will come away refreshed and inspired.

Gregory Gentry
President
Arizona Chapter ACDA

"In this time of economic struggle and uncertainty of fine arts programs across the country, it is more important than ever that we continue to make AzACDA an organization that is a support system for its members."

continued from page 1, Resources and Upcoming Events, Philip Moody

a few free memberships to colleagues that would benefit from that financial support. You are welcome to send me names via email so that I can contact potential members. It is a great opportunity to not only allow colleagues to become members, but receive their membership early enough to also attend the AzACDA Summer Conference, Four Seasons.

In this time of economic struggle and uncertainty of fine arts programs across the country, it is more important than ever that we continue to make AzACDA an organization that is a support system for its members. This includes not only current members, but also members that have, for various reasons, allowed their memberships to expire. ACDA actively contacts those members to find out what their situation is and we retain many members in this fashion. I encourage all of you to talk with your colleagues about AzACDA and what it means to actively participate in this organization. In essence, we are all membership chairs for our choral ensembles and one of the strongest ways to gain new members is by word-of-mouth. We all hope that our choir members will encourage their friends to become a part of the ensemble and for AzACDA, that is one of the best ways for us to keep our membership strong and active as well. So, what does this mean for you? Communicate with me, the other board members, and your other colleagues in order to allow all of us to become stronger as a whole. With your help in membership retention and expansion we can continue to make AzACDA the strong support center for our choral community that it has become. I wish you well with the final concerts of your academic year and look forward to seeing all of you at Four Seasons!

SHEET MUSIC RESOURCES

Cadenza One: A New Concept in Digital Music

The Cadenza One site offers a new concept in digital sheet music, and they are anxious to tell you about it! J. D. Frizzell, founder, explains:

I have spent my life's savings (plus some) to build a comprehensive, easy-to-use, web site for both independent composers AND publishers. I knew that for any site to be truly successful, it needed to cater to the existing array of publishers while allowing more niche markets to be served. I also knew that it needed to require NO plug-ins, no log-ins, allow viewing and hearing of full scores on every product, and be less expensive than regular sheet music. CadenzaOne.com is the result of that endeavor. This has become my passion project. I work on it late at night after all of my regular work is done. I stay passionate about the project because I see what a benefit it could be for the entire music community.

As we began building the company from the ground up, we broke the industry down into its skeletal parts and the roles each part plays:

- Composers and arrangers provide the content (often alongside lyricists or collaborators).
- Publishers curate the content, carve out a niche or brand, market the music to an audience, and edit and typeset the music for quality and uniformity.
- Retailers process payments, invoices, librarian accounts, and returns, help customers sort through hundreds if not thousands of choices, and deliver the

content to the customer.

Right now, every single entity in that chain suffers from inefficiencies in the current printed distribution system. Consider a piece of music that sells for retail at \$2.00 per copy. Retailers can buy a copy for somewhere between \$1.00 and \$1.40 from the publisher. Whether they can sell it for the full MSRP of \$2.00 or less depends on how high their overhead is, how much warehouse space they have, how big their order is with the publisher, and how much music they purchase each year from the publisher. So, they make somewhere between \$.60 to \$1.00 per copy and have to cover staffing, warehouse space, order fulfillment, packaging, and shipping. With the \$1.00–\$1.40 the publisher gets from that one copy, it must pay for printing, paper, editing, recording, marketing, the composer's royalty of 20 cents, staffing, and building costs. That is not an easy task.

Contrary to what some may think, publishing sheet music is a low-margin business. Finally, the composer makes \$.20, or 10%, of that \$2.00 retail price. While this amount seems low, one can see why it is this way – dozens of other expenses fill up the rest of the price of the music. Composers whose work is not mainstream enough to sell to a wide audience really have their work cut out for them. No matter how good their music is, if no one can find it and buy

it, no one can perform it, and the composer cannot be compensated. There is very little financial incentive to write, and even less to write music that is difficult or different. Here is how our system works:

- Composers write the music. It is still up to them if they want to send this music to a publisher for the services a publisher provides (marketing, editing, typesetting, recording, etc.).
- Composers or publishers submit their music to us through our proprietary systems. We have spent many months (and tens of thousands of dollars) developing these systems to quickly and easily create attractive, easy-to-use product pages automatically. We can convert an entire publisher's catalog or one piece at a time.
- Customers can view and hear full scores on every piece without being able to steal.
- We sell digital copies to the customer in high-resolution PDF format. Each page of a licensed copy contains a detailed statement with the choir's name and the number of copies they may have. All scores are fully compatible with iPad and all tablets. They also look great printed.
- Publishers and composers can log in to our encrypted, secure server to view real-time sales data. We also keep track of downloads to prevent theft, illegal sharing, and fraud.

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– We sell pieces at a 10–25% discount off of MSRP. We pay the composer or publisher 50 percent of MSRP. As publishers move more of their infrastructure into the digital realm, they can lower costs.

Memphis, TN. – Cadenza One launches its all-digital download sheet music website offering title selections for band, choir, handbell, orchestra, and piano.

You can visit our website at www.cadenzaone.com.

The main purpose of Cadenza One is to provide professionals and students a complete, easy, user-friendly experience when purchasing sheet music.

Here's how we are different:

- Unique technology allows full viewing and listening to scores.
- All purchases are via digital download for immediate purchase. No waiting for an order to arrive in the mail.
- Our sheet music is priced competitively.
- Ideal for last minute emergencies when you need to have music right away.
- Our site is the most efficient and hassle-free customer experience online in the sheet music industry.

Cadenza One offering digital sheet music to professionals and students in the music industry.

For more information, go to www.cadenzaone.com or contact Greg Inouye at 888-666-4216 Ext. 2, greg@cadenzaone.com

Information coming soon to the AzACDA website*

- AZ Choir Night at the D-Backs
- Cantaremos Honor Choirs (grade 5-9)
- Jr. High and High School Festivals
- Audition information for honor choirs

*Website is updated mid-summer. Check back for more information.

www.azacda.org



Choral Reviews



Choral Reviews for Women's Choirs

Written by Sammy Brauer
Coronado High School, Scottsdale, Arizona

"Wayfaring Stranger"

Arranged by Jameson Marvin
SSAA Unaccompanied
Spiritual/Folk Song
KJOS 6328

Several performers, composers, and arrangers have applied their approach to the lovely, yet haunting tune, *Wayfaring Stranger*. Singers such as Burl Ives, bluegrass guru Bill Monroe, country music's Johnny Cash, folk singers such as Joan Baez, Pete Seeger, and the group Peter Paul and Mary, as well as the Mormon Tabernacle Choir, just to name a few, are all part of at least 74 notable recordings of the song, plus countless non-notable ones.

Dr. Jameson Marvin, Director of Choral Activities and Senior Lecturer of Music at Harvard University, has published the song arrangement of *Wayfaring Stranger* set for unaccompanied four-part women's choir. This arrangement was written for the Radcliffe Choral Society. The vocal range spans a G5 for soprano 1 to an F3

for altos. The harmonies are well set to depict the tension of the text, but not so crowded as to press upon any one voice part. A simplified beginning with two-part harmony enhances the simple text, "I'm just a poor wayfaring stranger." Dr. Marvin places the conclusion of phrase, on the word "Go," with a chord that makes up all pitches of a five-note major scale, (built from alto 2 to soprano 1). He is precise in his markings in regard to the use of dynamics. He seems to place emphasis on creating an overall shape to each line that results in a type of peak in the center. It is a beautiful arrangement unique with its own setting, but it allows the song's integrity to remain intact.

Our knowledge of the song's origin is limited. There is no known author or songwriter. Several sources provide similar evidence that enlightens us with possibilities of the setting and origin. Composer and leader of the Manhattan Beach Music, Steve Rouse, wrote an arrangement of *Wayfaring Stranger* for concert band. According to Rouse's program notes:

Wayfaring Stranger was born in the southern Appalachian Mountains about the time of the American Revolution, according to widely held beliefs about the origins of this popular, early American song. At that time, the immigrants of the region were mostly English, Scottish, Irish, and Welsh, but there was also a mysterious group known as Melungeons. Sometimes called the Black Dutch, the Melungeons are often said to be of Portuguese descent, though their precise lineage is still a mystery, varies much, and is a complex mixture thought to include Native American, African (including Bantu), and some Mediterranean, with Turkish as a favorite. In recent

years much research has begun to yield more clues to the Melungeons' origins and history. They appear to have been semi-nomadic, generally moving inward from the Atlantic coast in search of more favorable social conditions. Probably because of this, *Wayfaring Stranger* has become associated with Melungeon history.

Regardless of descent, in those days the people of the region lived lives of enormous hardships, struggling to survive in an environment of often-rugged wilderness terrain, few supplies, not always friendly Indians, and the frequent loneliness of isolation. *Wayfaring Stranger* is typical of many of the spiritual songs of the time, expressing the pain and hardship of daily life, while dreaming and hoping for a bright and beautiful life after death.

The song is described variously as: spiritual, American spiritual, folk-spiritual, Negro spiritual, traditional Southern spiritual, Southern folk-hymn, spiritual folk-ballad, religious ballad, hymn, etc. There is some evidence that supports a black American spiritual source for *Wayfaring Stranger*, and surely the song's history is not complete without the significant influences of the black spiritual tradition. I think that David Warren Steel of the University of Mississippi describes well the intermingled transformation and development of many spirituals when he writes in the *Journal of Musicological Research* 5 (November 1984), pp. 260-264, "The spiritual song tradition is neither white nor black, neither northern or southern, but American." I understand this to mean that, whatever their often hard to trace initial origins, spirituals were quickly adopted and adapted by the diverse people and traditions of America. And so it continues today..." STEVE ROUSE, manhattanbeachmusic.com.

—Continued pg. 6

Choral Reviews

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"Adiemus" (Theme) from *Songs of Sanctuary*

Music and Text by Karl Jenkins

SSAA, Piano, and Flute or Recorder with Optional Drums

Boosey & Hawkes

Karl Jenkins is a Welsh composer with early roots in jazz, and in rock as a member of the group Soft Machine from the mid 1970s to 1980s, where he played keyboard, saxophone, and oboe. He wrote music for advertising as a media composer before launching into music mainstream.

If you are not familiar with Karl Jenkins' music, you may only have to watch the movie "Avatar" or a Delta Airline TV commercial, featuring *Adiemus: Song of Sanctuary*. A signature of his compositional style is the ability to enlist the choral/vocal sound with other music and sound elements – a blend of world music with western classical practices. *Adiemus* calls for the human voice to act as an instrument, partnering with tribal drums and winds. There is no text, only sounds made with the voice. The listener and performer are able to

be free of the confines of textural meanings and simply allow the music to have its own meaning.

At first glance, the music may seem intimidating if your choirs are new to 21st century music. The singers must be allowed time to peel the layers and study the music as a whole, but more importantly, they must approach the vocal line as a part of the whole. The soft vocal entrance, along with the rocking motion of the drums, seems to lull the listener. The entrance the women's voices and a key shift create a more dramatic effect. The female voices seem to act as a tribal call.

Jenkins describes his process of the architecture of the work by saying, "*Adiemus: Songs of Sanctuary* was the project where I first combined the classical with ethnic elements such as tribal and ethnic drumming with vocals that were more akin to world music. I also devised an invented language for this project." KarlJenkins.com. The word "Adiemus" was made up, but later he learned that it translated into Latin roughly as "we will draw near."



Choral Reviews for Church Choirs

Written by Brent Hylton

Pinnacle Presbyterian Church, Scottsdale, Arizona

"Risen Today!"

Quoting Easter Hymn, *Lyra Davidica*, 1708

Arranged by Dan Forrest

Text by Charles Wesley
SATB, Piano, and Optional Organ and Tambourine
Beckenhorst Press, 2011
BP1947

Dan Forrest has been described as "a composer of substance" (Columbus Dispatch), with "superb choral writing... full of spine-tingling moments" (Salt Lake Tribune). Born in 1978, Dan is a pianist turned composer whose choral music has already established a lasting presence in the US and abroad.

"Risen Today!" is a breathtaking new setting of the Charles Wesley text "Christ the Lord is Risen Today," scored for SATB choir and piano with optional organ and tambourine, which I

recommend using. The mixed rhythms are a great exercise for volunteer choirs as well as for conductors who are leery of going outside the conducting box. Limited divisi (last page) and very moderate ranges make this an accessible anthem for most church choirs. It will also energize your congregation's ears in a way most anthems do not.

"Children of the Heavenly Father"

Traditional Swedish Melody – Tryggare Kan Ingen Vara

Arranged by Craig Courtney

Text by Carolina Sandell Bergt (trans. Ernest W. Olsen)
SATB, Piano
Beckenhorst Press, 2008 BP1835

Craig Courtney's name is well known within the sacred choral world. As staff composer and chief editor of Beckenhorst Press, he is great demand throughout the country as a choral clinician and featured composer.

Based on the traditional Swedish melody *Tryggare Kan Ingen Vara* this simple, yet beautiful anthem is a breath of fresh air. The gentle inclusion of the old hymn, *When He Cometh* (Jewel Hymn, written in 1856), serves as a focal point of steadfast faith. Particularly poignant at funeral and memorial services,

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Choral Reviews

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this thoughtful offering would also fit well in any general service when faithful inspiration and hope is needed.

The middle, minor mode section, which emphasizes the words "Neither life nor death shall ever from the Lord His children sever," is cleverly driven by a triplet piano accompaniment which then leads to a powerful four-part harmony of the hymn. The piece provides many wonderful opportunities for all choirs that want to work on tone and sustaining phrases.

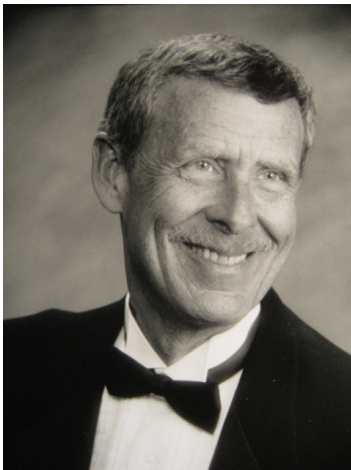
"Hear Me, Redeemer"

Text and Music by Henry Mollicone
SATB, Piano, and Optional Soprano or Tenor Solo
ECS Publishing, 1979 No. 4511

A graduate of the New England Conservatory, Henry Mollicone

has studied composition with Donald Martino, Ron Nelson, Daniel Pinkham, Gunther Schuller, and Seymour Schifrin. He is currently a professor at Notre Dame de Namur University in Belmont, CA, and at West Valley College in Saratoga, CA.

For choirs with either a flexible tenor or soprano soloist, this is a keeper. The choral parts are simple with a weaving harmonic texture that wraps itself neatly around the solo part. The gospel-style piano accompaniment can be performed as written or improvised depending upon the individual's talent. If you want to break the gospel ice with your congregation, this is the piece with which to begin – you will be glad you did!



Choral Reviews for Community Choirs

Written by David Perry
Sierra Vista, Arizona

"Beim Kronenwirt"

Arranged by Leonard Enns
SSAATTBB Unaccompanied with
Six Tuned Wine Bottles
Gentry Publications, JG2408

Soprano1 : B3–A5
Soprano2 : B3–A5
Alto 1: A3–E5
Alto 2: A3–E5
Tenor 1: D3–G4
Tenor 2: D3–G4
Baritone: F2–F3
Baritone: F2–D3

This setting of a German folk song about a wedding is challenging but very clever and effective. The challenge comes in the independent vocal lines, the mixed meter and, for my choir, getting a good command of the German language. Once these elements are achieved, the piece takes on the character and sound of a festive gathering that one might come upon along the Rhine in the Black Forest or in Bavaria. The "oom-pah-pah" effect is further enhanced with the use of tuned wine

bottles that some of the singers blow toward the end of the song. There are also three solo spots in midrange that should be sung by fairly full voices. This piece is great fun and allows the choir to sing at times with a hearty sound. It is well worth the effort.

"Da Coconut Nut"

Music by Ryan Cayabyab
SSATTBB Unaccompanied
Santa Barbara Press, SBMP 834

Soprano 1: D4–Ab5
Soprano 2: D4–G5
Alto 1: Bb3–Bb4
Alto 2: Bb3–Bb4
Tenor 1: G3–B4
Tenor 2: E3–G4
Baritone: G2–D4
Bass: F2–C4

Written by Filipino composer Ryan Cayabyab, "Da Coconut Nut" is a humorous and rhythmically active composition. The challenge is maintaining rhythmic and harmonic precision, and uninterrupted flow as the arrangement moves through the major keys of C, Db, D, and ending in Eb. The first tenor frequently lies so high that you might find it more practical to

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Choral Reviews

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have a couple of baritones sing that part in their falsetto range. The five solos included in this piece are in the high baritone and tenor range, although they could be sung by altos or sopranos an octave lower.

"Home On The Range"

Arranged by Mark Hayes
SATB, Piano, and Harmonica
Hinshaw, HMC791

Soprano: D4–Eb5
Alto: Cb4–C5
Tenor: Eb3–F4
Bass: A2–D3



Choral Reviews for JH/ MS Choirs

Written by
Jason Neumann
Royal Palm Middle
School, Phoenix, Arizona

"Hashivenu"

Arranged by Ruth Dwyer and Martin Ellis
Three Parts (Any Voicing), Piano, and Violoncello (Opt. String Quartet)
Colla Voce Music, 24–96680

This arrangement of a tradition Israeli folksong is a wonderfully accessible multicultural option for a beginning or intermediate group. The flexibility in choosing what voicing you will use allows you to find the timbre that works best for your choir's needs. The cello part adds depth to the sound as well as providing some of the deeper harmonies that are not presented by the voices.

The piece opens with all parts singing the melody at the prime unison or the octave, depending on the voicing you have chosen. The melody is then done in cannon with both parts returning ending the section in the unison forte plea "Chadesh, ya mei nu kekedem" (Renew our days of old). The final section presents the melody once again coupled with two countermelodies and

This fresh arrangement is a great addition to concert repertoire. The vocal ranges are not demanding but tuning, blend and tone are crucial in bringing this sensitive piece to life. The simplicity of the piano accompaniment allows the listener to enjoy the occasional dissonances within the choral setting. Although the composer indicated that other C instruments may be used, I would urge that, if at all possible, the director use a good harmonica player for the reedy texture that it provides.

finishes with a gentle restatement of the third section melody/ countermelody.

"Cause us to return Lord to You and we shall return; Renew our days of old" is the provided translation of this Hebrew text. This piece would lend itself well to any concert featuring folk songs or one that focuses on multicultural music.

"Pie Jesu" from *Requiem*

Music by Gabriel Fauré
Arranged by Doreen Rao
Unison Voices, Piano
Boosey & Hawkes, OCTB6631

"Pie Jesu" is a wonderful introduction for a younger choir into maintaining beautiful head tone and singing long and sustained phrases. This very familiar part of the Fauré *Requiem* is set beautifully, preserving the soloistic qualities of the original movement. Although the setting calls for piano, it could easily be adapted for organ to accommodate the church choral setting.

This work, although it is unison, does have some challenges which do make it a worthwhile piece to teach. The tessitura for the piece sits around D5, requiring a lot of the choir in terms of breath energy and consistency. The extreme range of the piece reaches F5, so it is necessary for the choir to have a very free and vibrant tone, especially through those higher pitches. And finally, there are several dynamic challenges as the piece never reaches more than a *mezzo forte* throughout and most often uses some shade of *piano* (*pp*, *p*, *mp*). This constant soft dynamic level coupled with higher pitches will require a great deal of control and consistency from the ensemble. This piece is a great gem to add to any concert program that will challenge and inspire your singers.

Choral Reviews

Choral Reviews for High School Choirs

Written by Jesse Sapakie

Mountain View High School, Mesa, AZ

"He'll Make A Way"

Words and Music by Byron J. Smith

SATB, Piano

Onyx Music Publishing BJS0001

An accompanied song well suited for a mixed choir, "He'll Make A Way" is an exciting piece that will energize students and introduce them to the gospel tradition. Predominantly a traditional four-part split, the sopranos do have a manageable split for a few measures.

The majority of the song is sung homophonically, so the rhythms that at first seem like a challenge quickly become accessible. The fact that everyone sings the same rhythm provides this accessibility, as does the natural feel of the rhythmic patterns. While the rhythm can be learned quickly, the harmony can provide more of a challenge. Not only are there numerous chords with the seventh added that can be difficult to tune, but conviction in singing one's notes is necessary for the occasional major and minor 2nd dissonances.

The song is filled with repeats, so learning and memorizing the song will come easier than you first might think. A tenor solo is included, ranging from middle C up to an F. The solo serves to break up the repetition of the first section. There is also a vamp

section near the end of the song that has a layering of voices, with each section adding its own unique musical line. This section can alternate between being unaccompanied or accompanied, depending on the director's preference.

He'll Make A Way is an accessible gospel piece that is sure to entertain the audience while providing the students a worthwhile musical experience.

"Johnny, I Hardly Knew Ye"

Traditional Irish Tune and Text

Arranged by Alice Parker

SATBB Unaccompanied

Lawson-Gould Music Publishers 51452

Based on a familiar Irish tune, "Johnny I Hardly Knew Ye" is an unaccompanied arrangement set for five voices. The women have a two-part split throughout, while the men are split into three voices.

The piece starts with only men, gradually adding the altos and then the sopranos. It is filled with duets, with the women commonly singing one thought while the men sing another. There are a few moments when the upper three voices sing a trio while basses and baritones supply a constant line that drives the motion of the piece forward.

The text can be interpreted in various ways. The song obviously deals with the idea of going off to war. Based on the line "I'm happy for to see you home, all from the island of Ceylon..." one might initially think the song is celebrating the return of soldiers from war. However, in describing the ravages of war and its effect on soldiers, there is an anti-war sentiment to it. Given the general exposure of the voices, communicating one's interpretation of the text is vitally important to the success of this piece.

The ranges are very manageable, but each voice does have multiple large skips in some measures that can prove difficult. The notes typically outline a chord, so hearing the notes is not usually the issue. The trouble comes from the difficulty in jumping quickly, sometimes through the *passaggio*. If one can handle these sections, the piece becomes much more manageable.

A great work to put in the middle of a concert program, "Johnny, I Hardly Knew Ye" is a joy to sing and provides a suitable challenge for most high school mixed choirs.



Choral Reviews



Choral Reviews for Ethnic and Multicultural Choirs

Written by Sarah Ross
Choir Director, Marana High School

"Sarah"

Arranged by Steven Hatfield
SSAATB Unaccompanied
Alliance Music Publishing, AMP0715, \$1.80
www.alliancemusic.com

In arranging the much-loved Newfoundland folk song, "Sarah," Stephen Hatfield considered the situation of many upper level secondary ensembles where the women far outnumber the men. The SSAATB arrangement allows the men to have a strong, interesting role on their own and to balance well with a full four-part women's section. This arrangement could also work well in a combined choir setting where SATB and SSA choirs work together. The three verses spell out a comical tale of a young lad, the pretty Sarah, and Sarah's frightening mother. In one section, the women are encouraged to mimic the sound of the mother's screeching voice as they sing. Stylistic elements in the rhythmic and harmonic language lend to an atmosphere of jovial storytelling and make this piece an unforgettable addition to a program.

"Dravidian Dithyramb"

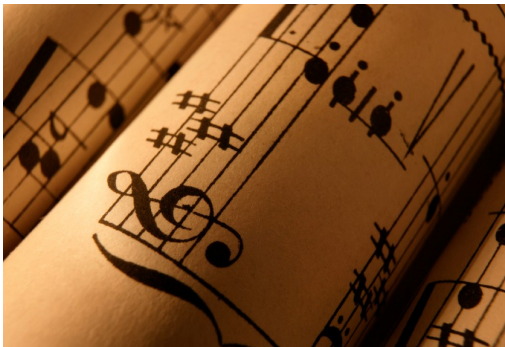
Music by Victor Paranjoti
SATB Unaccompanied (also available SSAA and TTBB)
Earthsongs S-42
www.earthsongschoralmusic.com

Classical music from the Indian sub-continent can be generally classified in one of two subsets: *Hindustani* music from the North with its Persian and Islamic influences, and the more structured *Carnatic* from the South. Victor Paranjoti's "Dravidian Dithyramb" remarkably shares characteristics of both types of music— nonsense syllables taken from Persian words and melodic patterns known as "ragas" from Carnatic music. The tonal framework contains only the pitches re, mi, fa, si, la, and ti and, when combined with a rousing 8/8 (6+2) time signature, places the choir stylistically in the center of an Indian festival. With some divisi in the women's parts, this piece is perfect as a challenging but rousing concert opener or closer.

"Jonah"

Rollo Dilworth
SSA (also available in SATB and TTB)
Hal Leonard HL8744463
www.halleonard.com

A rhythmic and rollicking refrain frames this original spiritual by Rollo Dilworth in an air of mystery and drama fitting for the strange tale of Jonah and the whale. "Jonah" starts with a solo that combines blues and recitative, then races through Jonah's story with a driving accompaniment and matching vocals. The three part treble harmony is only moderately challenging and provides an opportunity to focus on tone and style in a women's choir. Stylistically, this piece leads the singers through layered ostinatos, a gospel-styled bridge with a cut time feel, and an example of word painting that depicts the rolling seas. "Jonah" is a wonderful way for a women's choir to steal the show.



Visit
www.azacda.org for
more repertoire
ideas and links to the
National ACDA web-
site containing
repertoire lists.

AMERICAN
CHORAL
DIRECTORS
ASSOCIATION 



AzACDA is proud to announce **Four Seasons Summer Conference**: a world-class summer conference for choral directors. AzACDA has offered summer conferences since 1992, bringing in some of the most in-demand choral conductors in the country, including Weston Noble, Philip Brunelle, Craig Jessop, Susan McMane, Janeal Krehbiel, Geoffrey Boears, and more. Participants come away renewed by innovative interest sessions, reading sessions, and presentations from our headliners. We are proud to announce that the headliners for 2012 are Anton Armstrong from St. Olaf College, and Bradley Ellingboe from the University of New Mexico! Both nationally-known clinicians promise to offer sessions that are practical and inspirational while meeting the needs of school, church, and community choral musicians. Recharge this summer with AzACDA Four Seasons: **this conference will be the highlight of your summer!**

Dates: July 12–14, 2012

**Conference Location: Pinnacle Presbyterian Church
25150 North Pima Rd., Scottsdale, AZ 85255**

Concert and Conference Hymn Festival

In addition to numerous workshops and interest sessions, two very special events are included in your conference registration:

On Thursday at 7:30 PM the public is invited to join conference participants for a headline concert titled "Peace, Sweet Peace," by the Camelback Bible Church Sanctuary Choir, under the direction of Dr. Thomas Bookhout and joined by organist Dr. Guy Whatley. (Admission for the public is free)

On Friday at 7:00 PM there will be a special Hymn Sing Evening led by Dr. Anton Armstrong and Dr. Bradley Ellingboe, using a massed chorus of community singers, and featuring members of the Scottsdale Choral Artists and Scottsdale Arts Orchestra, and organist Brent Hylton. (\$10 participation fee for participants who aren't registered for the full conference--admission for public audience members is free)

Interest Sessions

Because of the fantastic facility at Pinnacle Presbyterian Church, there will be two concurrent sessions offering you much to choose from, including reading sessions and interest sessions. Notable presenters include:

Bruce Chamberlain, Edith Copley, Elizabeth Schauer, Gregory Gentry, J Edmund Hughes, Sammy Brauer, Phillip Moody, Kay Umberson, and Jennaya Robison

Reading Sessions

Jesse Sapake (High School), Meredith Hendricks (Cantaremos), Danya Tiller (Children's Choirs), Sarah Ross (Multi-Cultural/Folk), Dave Perry (Community Choirs), Jason Neumann (Jr. High), and Brent Hylton (Church)

The theme, Four Seasons, will focus on topics such as, "To Everything there is a Season: Changing Climates in Rehearsal," and also "Modern Trends in Church Music," as well as reading sessions offering music that would be suitable for different seasons. There will be something for everyone at this conference.

Conference Hotel: Four Seasons Troon North, 10600 East Crescent Moon Dr., Scottsdale, AZ 85262

We are fortunate to have Four Seasons Troon North Resort offer us a very special rate of \$99 a night per casita. Speaking of Four Seasons Resort, you can bring your family and make it a "Staycation!" If you have children, there is an amazing free service of day long activities for them supervised and led by the resort staff. All of this is free, in addition to many other extras. Don't forget the grand pool side area that your family can enjoy while you are in workshops. Everyone can utilize the tennis courts, state of the art fitness center and poolside cabanas. Each room is a casita and includes an outdoor garden shower, mountain view, or panoramic view. All of this is nestled in the high Sonoran Desert in the foothills of Pinnacle Peak (5 minutes away from Pinnacle Presbyterian). To obtain the discounted rate of \$99/night at the Four Seasons Troon North, please contact the hotel at (480) 515-5700 (the rate is not available through the online reservations system) and ask for the "American Choral Directors Association" rate when making your reservations.

TWO COMMUNITY CHORAL EVENTS INCLUDED IN “FOUR SEASONS”

Join singers from across Arizona as we join together for a concert and hymn festival sponsored by the Arizona chapter of the American Choral Directors Association as part of our summer conference, “Four Seasons.” Community singers are invited to participate in the hymn festival as participants. To register for the Hymn Festival, visit www.azacda.org. Interested singers and choral directors may also choose to register for the entire conference by clicking here.

Singers are encouraged to take part in the all of following events:

Wednesday, July 11, 2012 – 7pm–8:30pm – Rehearsal at Pinnacle Presbyterian Church – 25150 North Pima Rd., Scottsdale, AZ 85255

Thursday, July 12, 2012 – 6:00pm–7pm – Rehearsal with Anton Armstrong and Bradley Ellingboe – Pinnacle Presbyterian Church. Rehearsal is followed by a concert by Camelback Bible Church Sanctuary Choir, Dr. Tom Bookhout, conductor, and Dr. Guy Whatley, organ at 7:30pm.

Friday, July 13, 2012 – 7:00pm – Call time for participants: 6:30pm – Arizona Hymn Festival – Anton Armstrong & Bradley Ellingboe, conductors, Brent Hylton, organ, and members of the Scottsdale Arts Orchestra with Hymn Festival Choir (that's you!) and members of Scottsdale Choral Artists, Jennaya Robison, conductor.

Hymn Festival Chorus Repertoire:

Hymn and carol arrangements by John Ferguson including: "Hark, the Herald Angels Sing," "Holy, Holy, Holy," and "The Church's One Foundation"

"Walk in the Light" arr. Andre Thomas

"Christus Paradox" by Alred Fedak

"Pentecost Hymn" by Grieg

"Here I Am, Lord" arr. Ovid Young

Hymn Festival Cost and Registration:

\$10.00/singer to cover the cost of music (plus a nominal online registration fee). Registration can be paid online by visiting the AzACDA website Or, if you'd prefer to pay by check, please contact AzACDA Treasurer Tom Bookhout at treasurer@azacda.org. Once you register, a packet of music will be reserved for you. The music will be available for pick-up at the rehearsal on Wednesday, July 11, 2012 at 7:00pm. Early pick up arrangements can be made by contacting jennayarobi-son@gmail.com.



Encourage your singers to take part in the community choral events that take place during “Four Seasons.”

These are once in a lifetime opportunities designed to rejuvenate and inspire your singers—what a great way to build our choral community.

AZACDA

President: Gregory Gentry

Arizona State University, Phoenix Symphony Chorus

President Elect & AzACDA Summer Conference Chair: Greg Hebert

Corona de Sol High School, St. Thomas the Apostle Catholic Church

Past President: Frank Sargent

Desert Ridge High School, Apache Wells Community Church

Treasurer: Thomas Bookhout

Scottsdale Christian Academy, Camelback Bible Church

Secretary & Communications: Jennaya Robison

Scottsdale Choral Artists & Children's Choirs , La Casa de Cristo Lutheran Church

Antiphon Editor: Lucik Aprahamian

Arizona Women in Tune, Phoenix

Cantaremos Honor Choirs Chair: Meredith Hendricks

Membership Chair, Phil Moody

Hospitality Chair, Sherie Kent

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: Kenny Miller

Phoenix College

Women's Choirs: Sammy Brauer

Coronado High School

Youth & Student Activities: Elizabeth Schauer

University of Arizona



AzACDA

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.