



American Choral Directors Association
Western Division Newsletter
Winter 2017

WESTERN DIVISION PRESIDENT-ELECT ELECTION ISSUE

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President-Elect Candidate **MIKE HUFF**

Dr. Michael Huff is Director of Choral Activities and Head of the Piano Area at Snow College (Ephraim, UT) where he leads the Cadence Chamber Choir, Advanced Women's Choir, and the A Cappella Choir. Prior to his appointment at Snow College, he was Executive Director of Legacy Music Alliance, a Utah non-profit organization that serves Music Education. He previously served as Visiting Professor of Music Education and Commercial Music at Utah State University where he led the University Chorale, USU Women's Choir, and the pop-music group, Out of the Blue. Prior to teaching at USU, he served on the faculty at the University of Utah School of Music.

Michael's ACDA service runs long and deep. A Lifetime Member of ACDA, he has served on National Conference Committees as VIP Chair (2005 Los Angeles) and Program Chair (2015 Salt Lake City), and on Western Division Conference Committees as Local Facilities Chair (2006 Salt Lake City) and Assistant Convention Chair (2008 Anaheim, 2010 Tucson, and 2012 Reno). He was President of Utah ACDA in 2002-2003, and did much to help revive the flagging organization. In the ensuing years he supported his able successors as state Vice President and in several R&S positions. As it is with so many who serve, Michael truly feels that serving ACDA is "a labor of love—for the people, and for the power and crucial importance of choral music." He would see ACDA expand its influence by continuing to actively reach out to church and community choirs, fortifying the important work being done in schools, colleges and universities, and increasing ACDA's presence in educational and community policy discussions.

Michael's résumé offers convincing evidence of his skills as a leader, organizer, and music-maker. He is Founding Conductor of Utah Voices, a critically acclaimed adult community choir. For over a decade he was Associate Conductor and Principal Accompanist for the Utah Symphony Chorus. He has led numerous Honor Ensembles and All-State Choirs. As Artistic Director of the Festival of Gold™ Series since 1993 (for WorldStrides Onstage) he has produced major festival events in Boston, New York, Chicago, Washington DC, Dallas, Orlando, Salt Lake City, Los Angeles, and San Francisco. Since 1989 Michael has produced and directed the annually televised AutoZone Liberty Bowl Halftime Finale in Memphis, Tennessee, where he has worked with recording artists from all eras and genres, including Big & Rich, Diamond Rio, The Temptations, KC & The Sunshine Band, The O'Jays, Sara Evans, Lee Greenwood, Leann Rimes, Alabama, B.B. King, Three Dog Night, Clint Black, Cybill Shepherd, Little Richard, Sandi Patti, and Lonestar. This year's show will feature The Commodores.

Dr. Huff holds degrees from the University of Utah and Arizona State University. He and his wife of 29 years are parents of six children aged 13 to 24 whose interests and energy are the focus of their abundant family life. They make their home at Utah's center, the beautiful Sanpete Valley.

**Election is February 14-27.
Instructions will arrive via email.**

ACDA Western Division Leadership

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**State Presidents
and R&R Chairs: p. 3**

President-Elect Candidate **KIM RITZER**

Kimberly Barclay Ritzer is in her 26th year as director of the Green Valley High School Choirs in Henderson, Nevada, and in her 27th year as a teacher for the Clark County School District. She is a 1990 graduate of UNLV where she received a Bachelor of Music degree in Music Education, and a 2001 graduate of The University of Phoenix with a Master's Degree in Educational Administration. Mrs. Ritzer is currently the Task Force Chair for High School Choir and Facility Chair for the Clark County School District Secondary Fine Arts Programs and has taught Secondary Choral Methods at the University of Nevada, Las Vegas. She has served three terms as president of the Nevada Music Educators Association and is currently serving her third term as Nevada ACDA President. She has also served as Registration Chair for the Tucson, Reno, Santa Barbara and Pasadena ACDA Regional Conferences as well as Reading Session Chair for the ACDA Salt Lake Regional Conference.



Under her direction, the Green Valley High School Choirs consistently receive superior ratings at district, regional, state and national festivals. The GVHS Concert Choir performed at the 1998 ACDA Western Division Convention in Reno, and the Madrigal Singers performed at the 2005 ACDA National Convention in Los Angeles, the 2009 ACDA National Convention in Oklahoma City, and the 2014 ACDA Western Division Conference in Santa Barbara. In November of 2001, Kim was named the Henderson Chamber of Commerce "Most Outstanding Educator" and in February of 2002 she was named "Nevada Music Educator of the Year." In November of 2002, Kim was selected as a recipient of the "Clark County School District Excellence in Education" Award. In 2004, she was named "Outstanding Alumna for the College of Fine Arts" by the UNLV Alumni Association and was most recently a finalist in the "Heart of Education" Awards for the Clark County School District.

Western Division Goals:

I have worked with Nevada ACDA and the Western Division ACDA for my entire 27-year career. The folks that I have worked with in our division are hard-working and extremely talented. It would be my goal to use those people to start an outreach program that would be offered to those in our division who are struggling. This would be in addition to our Western Division Conference. I would like to assemble this amazing group of people and offer their guidance and support to each of our 5 states to help motivate and train our up-and-coming members. We need a hands-on approach to serve all of our members, not just the ones who can afford to attend the conferences.

ACDA Western Division Leadership State Presidents

Arizona President

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Division Officers: p. 2

THE DIVISION OF CHORAL STUDIES enjoys an outstanding reputation for excellent performance throughout the southwest and beyond. From Las Vegas to New York, from Mexico to Montreal, the university choirs are ambassadors of art and goodwill through their voices united in song. The choirs perform a wide variety of *a cappella* and multicultural repertoire as well as major choral-orchestral masterworks. Singers come from all walks of life; student majors, non-majors, faculty, and community members all participate in five different ensembles.

CONCERT SEASON 2016-2017

"NEW BEGINNINGS" – FALL CONCERT

Thursday, October 27, 7:30 pm (UNLV)

32ND ANNUAL MADRIGAL-CHAMBER CHOIR FESTIVAL

Friday, November 4, 4:00 & 7:00 pm (UNLV)

"REAL MEN SING" – MEN'S CHORUS FESTIVAL

Saturday, November 5, 4:00 pm (Desert Oasis H.S.)

"DUSK UNTIL DAWN" – WINTER CONCERT

Thursday, December 1, 7:30 pm (UNLV)

"HOLIDAYS WITH THE MASTER SINGERS"

Friday, December 9, evening (location TBA)

Saturday, December 10, evening (location TBA)

"CABRERA CONDUCTS

THE MUSIC OF JOHN WILLIAMS"

with the LAS VEGAS PHILHARMONIC

Saturday, March 4, 7:30 pm

Sunday, March 5, 2:00 pm

(The Smith Center for the Performing Arts)

"CABRERA CONDUCTS BRAHMS"

with the LAS VEGAS PHILHARMONIC

"Ein Deutsches Requiem"

Saturday, April 1, 7:30 pm

(The Smith Center for the Performing Arts)

CHAMBER CHORALE SPRING TOUR

April 6-11 (Itinerary TBA)

BAROQUE MUSIC FESTIVAL

Thursday, April 20, 7:30 pm (UNLV)

CHAMBER CHORALE HOME CONCERT

Tuesday, April 25, 7:30 pm (UNLV)

UNLV CHORAL ENSEMBLES

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LAS VEGAS MASTER SINGERS

David Weiller & Joseph Svendsen, conductors

"[Singing the Mozart *Requiem*] was like seeing color for the first time, and I was regularly moved to tears during rehearsals, crushed by the impossible beauty of the work. I became a choral geek of the highest magnitude ... and through it all there was David Weiller, ... that one special teacher that ends up changing the entire course of your life." – ERIC WHITACRE, *UNLV Class of 1995*

*Grammy-winning composer and conductor;
Los Angeles Master Chorale, Artist in Residence*

STUDENTS IN THE DIVISION OF CHORAL STUDIES:

- **TOUR** across the southwest, United States, Mexico, and Canada.
- **PERFORM** in concert with other highly-lauded professional music organizations, including the Las Vegas Philharmonic, the Boston Pops Esplanade Orchestra, and the Mexico National Symphony.
- **EXCEL**, appearing by invitation at divisional conferences of the American Choral Directors Association (ACDA) and at regional and state conferences of the National Association for Music Education (NAfME).
- **GROW** together, maintaining an active, collaborative, and dedicated student chapter of the American Choral Directors Association.
- **CONNECT** to a network of numerous alumni who have become recognized leaders in their chosen fields of choral performance, music education, composition, and conducting.

EXPERIENCE THE UNLV CHORAL TRADITION!

UNLV Choral Studies (702) 895-3008 or (702) 895-5468

E-mail: david.weiller@unlv.edu or joseph.svendsen@unlv.edu

TICKETS

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Smith Center: 702-749-2000 or thesmithcenter.com

www.unlv.edu/music or www.lvmastersingers.com

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Click on "College of Fine Arts" and then select designation "Friends of UNLV Choral Music."

INTRODUCING: Programs of Note

This issue of *Tactus* is opening the discussion of programming, and we are soliciting your ideas for future issues. Please consider sharing your successes.

We start with the fascinating brainstorm of Crystal Isola from Lynbrook High School in the Bay Area. Her fall 2016 concert, presenting society's popular music from past elections, showed creative thinking, across-the-curriculum lesson planning, and astute awareness of the capabilities of a varied-ability group of students. See Crystal's article on page 9.

Crystal's work reflects a growing trend of choristers developing theme-based concerts beyond the normal December holiday performances. The professional level has seen examples such as the Conspirare *comPassion* Festival. Fresno City College conductor Julie Dana annually mounts a multi-cultural extravaganza with flags, costumes, and music representing the backgrounds of her students.

Anna Hamre President



The Fresno Master Chorale has had forays into a variety of themes, including a performance featuring Bob Cohen's *Alzheimer's Stories*, a *Día de los Muertos* concert celebrating the shared Anglo and Hispanic holiday, and a 100th anniversary observance of the Armenian Genocide featuring Serouj Kradjian's *Witness and Rebirth: An Armenian Journey*.

The year 2017 holds special meaning for our Japanese-American citizens, who were unjustly interned 75 years ago. We believe that exploring this tragic and inexcusable dark episode will give us a chance to more deeply understand the history and subsequent attitudes of a vital culture in our community. At a time when our society is incredibly divided, we hope this concert will offer a bridge to help heal some very old and deep wounds, and inspire a "never again" mentality.

**Please consider sharing
YOUR successes.**

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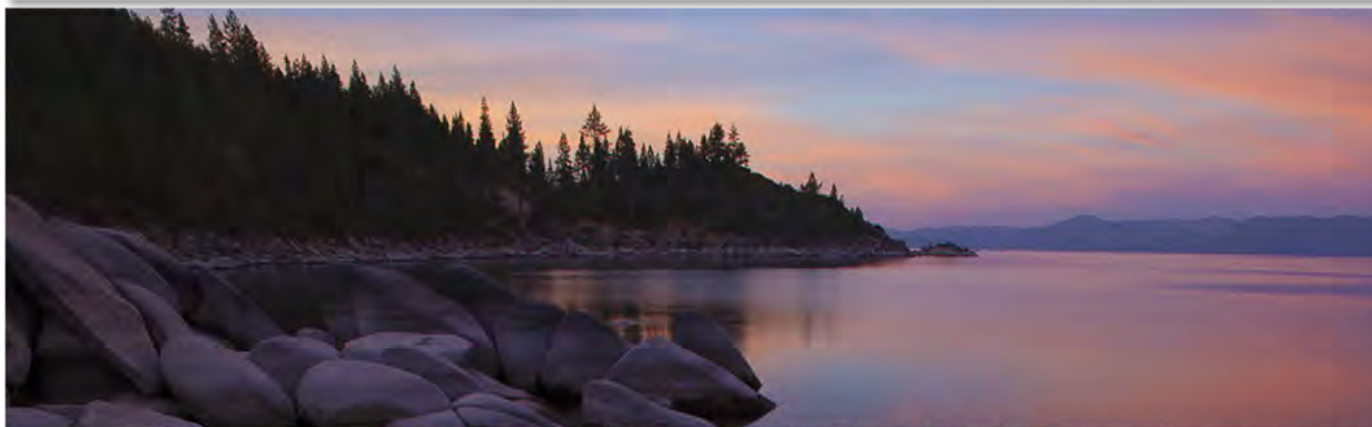
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SUMMER SING

JULY 27-30, 2017

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As part of the Zephyr Point Theology and the Arts Initiative, the Summer Sing Conference provides participating musicians an excellent, four-day, concentrated musical experience! Singers of all ability levels will find appropriate challenges within a positive and nurturing environment. Throughout the day, Summer Singers participate in concentrated rehearsals and worship times lead by our accomplished and gifted guest faculty in order to grow within their personal level and discover the richness of bringing glory to God through music. Together with this, Summer Sing offers time to grow within one's faith in both solo and corporate settings on the incredible south-eastern shores of Lake Tahoe. As a finale, the experience culminates in a concert/worship service that celebrates the week's learning.



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Guest Faculty

For full faculty bios please see our website



John Tebay
Featured Clinician



Kathi Rundus
Second Conductor



Allan Petker
Third Conductor



Rev. Dan Fowler
Pastor



Charlene Noland
Organist



Lois Nichols
Pianist

A refuge, a family—a choir!

As in many years past, the last day of the first semester before the beginning of winter break was spent in my high school chamber choir's two-hour final period. The take-home written final having been completed by each student beforehand freeing up the entire two hours for our annual "affirmation circle" motivated an air of excitement and anticipation as the students put their chairs in a large circle around the room when the tardy bell sounded beginning the class period.

Fifty-four students, one hundred and twenty minutes to fill, and one of the most significant days in the life of this year's choir ready to commence.

"Who wants to start?" I ask. Many hands go up. I pick one student, calling his name out, and the most magical two hours of the whole semester begin.

The ground rules:

- **When a person's turn comes up**, those who want to say something publicly affirming about that person raise their hands.
- **I pick three different people to talk** for each singer being affirmed.
- **A timekeeper ensures** that each of the three speakers takes no more than 30 seconds each to express their affirmation. This ensures that every student gets affirmed in the limited time available.

In the previous four weeks that have led up to this moment, the Chamber Choir students have experienced a three-day retreat where I purposely picked their cabin mates, had their final three weeks of school for the first semester including three days of final exams and participated in the vast majority of thirty-three performing gigs. (Many of the performances did not include the entire group but were rotated among the singers so each would get some time off to study for finals.)

In short, for four intense weeks these singers saw more of each other than their own parents and siblings as they spread holiday cheer throughout the Napa Valley. But, like any four weeks in any family's existence, there had been some ups and downs, some hurt feelings, some meltdowns and some physical illnesses and emotional upsets.

What was expressed though in the next two hours was love! These four weeks had bonded these singers together in ways I hadn't even imagined as each expressed their feelings for each other and about the group as a whole.

Travis Rogers President-Elect



We laughed, we cried, we all expressed simultaneous *ahs* when something especially heartfelt was said. We reflected on what this glorious thing called choral music had done to change our lives and build relationships with each other.

As has happened every year when we affirm, I sat amazed again watching fifty-four strongly unique individuals express what others in the group met to them, how a song or a phrase in a song had come to mean so much to an individual singer or to all the singers, how the choir room became a safe refuge in their busy lives and how the choir, itself, became their second family.

- **The two roughest, toughest, all-league football players** telling the group how Kevin Memley's *O Magnum Mysterium* and *There is No Rose of Such Virtue* were their very favorite songs of the entire season.
- **The shyest person in the choir** thanking the rest for helping her get over her stage fright.
- **The whole group laughing uproariously** as we remember together the beautiful spoken intro one singer gave at a gig to introduce *Silent Night*, but for reasons still unknown, ended the intro by saying *Jingle Bells* instead.

I've been told on many occasions, as I am sure that many of you are told as well, that I teach "more than music." I'd like to think instead that we, as choral musicians, are actually taught by the music to be disciplined, caring, and joyful people as we study, perform and build community through the magic of singing together.

As 2017 begins, let's all of us recommit to finding and studying great literature with our singers that will continue to build meaningful communities of people dedicated not only to great choral performance but to each other as well.

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PROGRAMS OF NOTE

Songs America Voted By

and other cross-curricular themes



Crystal Isola
Choral Music Teacher, Music Department Lead
Lynbrook High School

Editor's note: Welcome to the first installment in a series we're calling **PROGRAMS OF NOTE**. How do you develop a concert program? Have you ever included *The Battle Hymn of the Republic* ("...where the grapes of wrath are stored...") in a set devoted to Steinbeck's novel *The Grapes of Wrath*? Crystal Isola has, and she shares a cornucopia of ideas from her Halloween, Election, English Winter, and Great American Novel-themed concerts at Lynbrook High School, where she leads five choirs. Her research included careful reading of novels assigned by the English department, and tracking the source melodies of two centuries of campaign songs.

I. Halloween Concerts

Our Halloween theme is an audience pleaser and the students enjoy it too. There is a great deal of music to draw from, both classical and popular: requiems, opera, folk, popular, musical theater. Scary, ghostly, even just sad. Vampires, witches, devils, ghosts, zombies.

Mixing genres is fun for the audience as well as the performers, and makes it easier for me to find appropriate repertoire for different levels. One year I had a very beginning group who could barely match pitch. I had them process in in semi-dark lighting, acting like zombies, singing the *Hearse Song* (you know, "the worms crawl in, the worms crawl out...")—I remembered it from childhood in unison and scaring the audience. Another year I was searching for music for the Beginning Choir (the most challenging group to find rep for) and pirate songs kept coming up so we sang three pirate songs and they dressed the part.

I find that working with a theme forces me to expand my repertoire searches to find the unusual. For example, just by searching for "Witch" on YouTube and JWPepper I found the very strange, very difficult *Witching Hour* by Daniel Pinkham for my auditioned girls which was interesting and a nice challenge. One of our favorite pieces was *Mulligatawny Macbeth* by

John E. Govedas, to which we added actions.

Adding choreography and movement always spices things up. I am not a choralographer at all so I usually ask the students to come up with something. Just adding a grabbing motion to the end of *Der Tod und das Madchen* by Schubert actually made the audience gasp!

Occasionally I have added a

skit, like the witches scene from *Macbeth* Act 4 Scene 1, or solos. And then, of course, costumes. I don't want students to go to too much trouble or expense so these are my parameters: It must be scary, no cute bumblebees, and they must wear face makeup. Sometimes a choir will have a theme like "witch" or "zombie" or "pirate." Some students enjoy

A LITTLE FRIGHT MUSIC

Crystal Isola's Halloween Repertoire 2009-2015

MIXED CHOIR

Beckstrand, *Blessed Are the Dead*
Brooks/Huff, *Transylvania Mania*
(with choreography)
Daniels, *Devil Went Down to Georgia* (with narrator, fiddle, and drum set)
Dickau, *The Unquiet Grave*
Ehn/Sherman, "Graveside," from *Service to the Dead* in Bosnia-Herzegovina
Elfman/Billingsley, *Nightmare Before Christmas* (with choreography)
Faure/Pakulak, *Libera me*, from *Requiem*
Hairston, *That Old House is Haunted*
Lloyd Webber/Pierson, *Phantom of the Opera*

Marschner, Chorus of Witches and Spirits, from *Der Vampyr*
Memley, *Autumn*
Orban, *Daemon Irreperit Callidus*
Orff, O Fortuna (*Carmina Burana*)
Poe/Kuzmenko, *Spirits of the dead*
Pottle/Carroll, *Jabberwocky*
Robinson, *De Profundis*
Strimple, *Valley of Bones*
Arr. Takach, *Gravedigger*
Traditional, *The Hearse Song*
(“The worms crawl in...”)
Vida/Culloton, *Famine Song*
Williams/Chinn, *Double Trouble*
Williams/Curry, *Dead Men's Bones*

MEN'S VOICES

Beck, *Gone, Gone, Gone*
Burrows, *We May Not Be Vampires (But We're Still Men!)* (with choreography)

Traditional/Moore, *Dry Bones*
Vaughan Williams, *Down Among the Dead Men*

FRIGHT MUSIC, *continued*
WOMEN'S VOICES

Ashman/Menken/Brymer, *Little Shop of Horrors*
 Bagdasarian/Brymer, *Witch Doctor*
 Bennet/Webster/Hall, *In the Sweet By and By*
 Butler, *Autumn Song*
 Dietz/Schwartz, *Haunted Heart*
 Forrest, *Good Night, Dear Heart*
 (poem placed by Mark Twain on his daughter's tombstone)
 Frackenpohl, *Old Roger is Dead*
 Gluck, "From the realm of souls departed" (*Orpheus*)
 Gordon/Jamison, *Are You Loathsome Tonight*
 Govedas, *Mulligatawny Macbeth*
 (with choreography)
 Gray/Stevenson, *Windy Nights*
 Lane/Harburg/Huff, *Old Devil Moon*
 Livgren/Emerson, *Dust in the Wind*

Mauge/Shaw, *Zombie Jamboree*
 (with choreography)
 Mendelssohn/Neal, *Hexenlied*
 Nichols/Patterson, *The Sea Witch*
 Nelson, *The Two Dead Boys*
 Perry/Bram, *If I Die Young*
 Pinkham, *Witching Hour*
 Poole/Field, *Cornish Lullaby*
 Schubert, *Der Tod und das Mädchen*
 Schumann, *Herbstlied*
 Arr. Sharon, *Cups* ("When I'm Gone")
 Stroope, *Dies Irae*
 Traditional/Caldwell/Ivory, *Ain't No Grave Can Hold My Body Down*
 Traditional/McCune, *Go Dig My Grave*
 Ulrich, *I Did Not Die*
 Verdi/Piave/Shakespeare, *Witches*
 Chorus, from *Macbeth*

JAZZ CHOIR

Bonfá/Mantooth, *Manhã de Carnaval*
 Butler-Moore/Brown, *Walkin' Through the Wilderness*
 Diop/Barnwell, *Breaths*
 Arr. Hayes, *Swingin' With the Saints*
 Mercer/Arlen/Zegree, *That Old Black Magic*

Mingus, *Boogie Stop Shuffle*
 Rodgers/Hart/Robinson, *Bewitched*
 Shaw, *Dr. Doom*
 Arr. Shaw, *My Heart Stood Still*
 Arr. Shaw, *Body and Soul*
 Temperton/Sharon, *Thriller*

SOLOS/ENSEMBLES

Prestwood, *Ghost in this House*

Young, Crosby, Washington, *Ghost of a Chance*

BEGINNING CHOIR

Atencio/Bruns, *Yo Ho!* ("A Pirate's Life For Me")
 Baker/Atencio/Emerson, *Grimm Grinning Ghosts*
 Arr. Beck, *Time Warp*
 Arr. Brymer, *The Addams Family*
 Courtney, *The Raven Watches Me*
 Gilbert/Sullivan, "I am a Pirate King," from *The Pirates of Penzance*
 Perry, *Hi-Up for Barbary*
 Pickett/Capizzi/Funk, *Monster Mash* (with choreography)

Povenmore/Olson/Gaylor/Marsh/Jacob, "My Undead Mummy and Me" from *Phineas & Ferb*
 Schram, *Night Noises*
 Snyder, *In the Sorcerer's Hall*
 Stonehill, *Shut De Do*
 Traditional/Dennard, *Hush!*
Somebody's Callin' My Name
 Traditional/Schram, *Every Night When the Sun Goes In*

READINGS

Jaquish, *Auditioning a Ghost* (based on Conan Doyle, *Selecting a Ghost*)

Shakespeare, *Macbeth*, Act VI, Scene I ("Double double toil and trouble")

INSTRUMENTAL

Ballenger, *Twilight Dances*
 Barber/Jennings, *Adagio for Strings*
 De Meij, "Journey in the Dark," from *The Lord of the Rings*
 (wind ensemble)
 Gillingham, *Angels of the Apocalypse*
 (wind ensemble)

Grieg/Beck, *March of the Trolls*
 Holst, *Mars, the Bringer of War*
 Saint-Saëns/Walters/Gates, *Danse Macabre*
 Shostakovich/Bocook, *Finale* from Symphony No. 5
 Williams/Moss, *Chillers and Thrillers*

going all out with the costume but it is not required; I give them tips on how to keep it simple yet achieve the effect. The face makeup is key because even if all they wear is black, with a skeleton face, it is a costume. I do take the time to do a stage makeup tutorial and supply some of the makeup and disposable applicators to be used in the dressing rooms. I ask them to bring their own but it is available.

I always like to decorate the auditorium for a theme. I borrowed the biology department skeletons and dressed them up on one side of the stage and hung a large bat over a boiling cauldron and gravestones on the other side. I asked the community for decoration donations. The Halloween theme is fun for the performers, a good way to introduce a variety of repertoire appropriate to your ensemble's ability—and the concert is well attended to boot.

II. Songs America Voted By

I had been doing the Halloween theme for 7 years and felt the need to mix it up. My colleague suggested we do something patriotic since there was so much buzz about the 2016 election. I started searching up "presidential" pieces and found a book called *Songs America Voted By*, compiled and edited with historical notes by Irwin Silber, "from George Washington to Richard Nixon—the gutsy story of presidential campaigning with the words and music that won and lost elections and influenced the democratic process reflecting the social forces, values, and climates of their times."

I hit the jackpot!

I didn't even know that campaign songs were a "thing." Here I found a treasure trove of lyrics for presidential campaigns, set to the melodies of songs that everyone of that time period would know. Talk about Americana! I got to teach iconic

American songs and do a cross-curricular unit on the history of American elections and political parties. I was really excited about it.

I had to find arrangements of the music the lyrics went to that would work for each choir. I am careful to try to fit the repertoire to the voices and ability of each

group. I also had to keep the logistics of performing a retrospective of political campaigns in chronological order. So I may find a good arrangement for *Old Dan Tucker* for Concert Choir but it's the Girls Choir that needed to sing it in the order of things. Also the lyricists often used the same song over and over, like *Wait For the Wagon*, and I'd have to find different arrangements of the same piece and do my best not to repeat it too often and still keep true to the order of the campaigns. Sometimes I'd have to mess with arrangements to fit the lyrics in and often I would cut songs short and not sing all the verses in the interest of time.

Time was an issue. We had 30 campaign songs to sing between five choirs in an hour (since band was performing as well in the first half of the concert). I decided to have all the choirs on the stage at the same time using all my risers. For the most part each choir would cover an era. They would stand up when it was their turn to sing a set and sit down on the risers when others would sing. That way we didn't have to take the time to move on and off. That worked really well.

THE GROUP PROJECT

I scheduled a week in the computer lab for my students to work on a group project around their campaign songs. Each group created a presentation on one of the songs.

The group products were:

- a poster (which we used to decorate the auditorium)
- a PowerPoint presentation for the rest of the class with information about the composer, lyricist, candidate, political party and historical context
- a notecard to read to the audience with the most important/interesting things about their song as well as any definitions of colloquialisms or historical references to the era
- a decorated PowerPoint slide with the

SONGS AMERICA VOTED BY INSTRUMENTAL

Gould/Lang, *American Salute*
Ives, *Variations on "America"*
La Plante, *American Riversongs*

Sousa, *President Garfield's
Inauguration March*

THE EARLY YEARS

1786: *God Save Great Washington*
("God Save the King"/
"America")

1798: *Adams and Liberty* ("To
Anacreon in Heaven"/"The
Star-Spangled Banner")

HARRISON vs. VAN BUREN

1840: *The Harrison Yankee Doodle*
("William Henry Harrison")
("Yankee Doodle")

LOCOFOCOS, WHIGS and FREE-SOILERS

Get off the Track ("Old Dan
Tucker")

Locofoco Song ("Nelly Bly")
Wait Till November ("Wait for
the Wagon")

FREE SPEECH, FREE SOIL, FREE MEN, FREMONT!

We'll Give 'em Jessie ("Wait for the
Wagon")

Lincoln and Hamlin ("Wait for the
Wagon")

1856: *Buchanan and Breckenridge*
("The Star-Spangled Banner")

Campaign Rally Song
("Boatmen's Dance")

Lincoln and Liberty ("Rosin the
Beau")

Rally 'Round the Cause, Boys

REPUBLICANS ALL

Grant Campaign Ditty ("When
Johnny Comes Marching Home")

*Now I Am The Leader of the
Democracee* ("When I was
a Lad")

THE CLEVELAND CAMPAIGNS

Where Republicans Must Go ("In
the Sweet Bye and Bye")
Grover's Veto ("Tit Willow")

His Grandfather's Hat
("Grandfather's Clock")

SONGS OF THE FARMER AND LABOR REVOLTS

A New National Anthem ("America")
The Greenback Ticket ("Hold the
Fort")

Ben Butler Song ("Oh Susanna")

WHAT A WEAPON IS THE BALLOT: SONGS OF PARTIES WITH A CAUSE

Marching Through Rum-Land
("Marching Through Georgia")
What a Weapon is the Ballot
("What a Friend We Have...")

*Oh, Dear, What Can the Matter
Be* ("Oh, Dear, What Can the
Matter Be?")

THE REPUBLICAN TWENTIES

Sidewalks of New York (Al Smith's
theme song)

THE ROOSEVELT YEARS

Kiss Yourself Goodbye! ("Comin'
Through the Rye")

THE FINAL DAYS OF CAMPAIGN SINGING

Great Day ("Great Day")
High Hopes (campaign version)

Buckle Down With Nixon
("Buckle Down Winssocki")
Hello, Lyndon (Words and Music
by Jerry Herman)

FINALE

God Bless the U.S.A./America the Beautiful (Greenwood/ Schmidt/ Hogan)

campaign song lyrics on it to project for the audience—I wanted the audience to see and hear the words.

I have four mainstreamed students with moderate to severe cognitive disabilities who were unable to do the group project.

During the computer lab time they made the most wonderful red, white, and blue paper chains. The auditorium was festooned.

THE CONCERT

The auditorium looked like the Fourth of July. There were campaign posters for presidents from Washington to Nixon. The elephant and the donkey were firmly fixed to the proscenium. Our beautiful red, white and blue paper chains and bows hugged the perimeter. Our school colors happen to be red, white, and blue so our formal concert dress went perfectly with the theme. Our assistant principal on duty that night said she kept getting tears in her eyes so it must have been good. My mother, who was an opera singer, always said, “You know you are doing something right when you make them cry.”

III. The Holly and the Ivy

WINTER FOLK TRADITIONS FROM ENGLAND

I have always loved folk songs and folk dances. I love the very old carols, and the beautiful tradition of singing them, passed down from generation to generation. I thought it would be fun to bring some of that to the stage and since I have a friend who is a Morris dancer and agreed to help, we did our show around the English tradition.

I had been dreaming about doing this for years so I went all out and made it a full-blown production. I rented platforms, hired a

lighting designer and some folk musicians playing the concertina and accordion. I bought lots of holly and ivy to decorate the auditorium and have used them every winter since including a six-foot lit up wreath!

To start my music search I got the classic old **Oxford Book**

of Carols as a jumping off point. I wouldn’t necessarily use the book’s arrangements but it was a way of finding lovely old carols and their stories and then search for arrangements that would suit my various choirs.

I put a little explanation of the carols in the program, such as “the tune first appeared in 1591,” or “the words are from the 14th century. Chaucer mentions this carol....in *The Miller’s Tale*.” We also performed *Ma’oz Tzur*, the traditional Chanukkah song from the 13th century, making reference to the Jewish community in Elizabethan London.

As much as I could I tried to add movement or simple dance, which is why I rented platforms, rather than have students stand on risers. For example, the Girls Choir sang *The Seven Joys of Mary* which was traditionally “sung by groups of young girls or women calling at houses with a ... ‘Wesley’ box, originally going a-Thomasing’ on St. Thomas Day, 21 December.

...a typical box would contain two dolls lying on a bed of greenery, which were said to represent the Virgin and Child;

this female ‘Mystery’ would be ceremonially unveiled and revealed to individuals in exchange for small coin while the custodians sang the carol” (*Oxford Book of Carols*, 1964).

So we put together the props, and the girls on the stage acted out the wandering and the reveal to the mistress of the house who gave them a coin. The Girls Choir also performed a Sellinger’s Round, an English Country dance, taught to them by my Morris dancing friend. My auditioned Girls Choir performed a Morris stick dance.

Interspersed between choirs I had some students perform recitations, such as an excerpt from John Donne’s *A Nocturnal upon Saint Lucy’s Day, Being the Shortest Day*. I used that time to get choirs on- and offstage. I don’t remember how I found them but I think I googled shortest day readings.

The *pièce de résistance* was the Mummers Play *Saint George and the Dragon*, a seasonal folk tradition dating back to the Middle Ages. I recruited students to play

the 9 parts. It is not difficult and bad acting is actually a plus, making it [the Mummers Play] funnier. A group of

volunteers learned the Longsword Dance that usually accompanies the Mummers Play.

This project taught my students about the heritage of the carols they hear every winter and made some history come alive for them. There is a wealth of winter tradition material from all over the world. If you live in a big enough center there are folk dancers who would love to share their dances with your choir.

My only regret is that we only performed this show one night. I’m thinking of doing a reprise.

IV. The Great American Novels Concert

Our school administration was encouraging us to do cross-curricular work, so I had the idea of asking the English teachers which novels they were teaching

I borrowed the biology department’s skeletons and dressed them up.

Our school colors are red, white, and blue—so our formal concert dress went perfectly with the theme.

Bad acting is actually a plus, making the Mummers Play funnier.

GREAT AMERICAN NOVELS REPERTOIRE

Steinbeck, *The Grapes of Wrath*

Guthrie/De Cormier, *So Long, It's Been Good to Know Ya* ("Dirty Old Dust"), SATB

Howe/Steffe/Wilhousky, *The Battle Hymn of the Republic*, SATB and winds

Lee, *To Kill a Mockingbird*

Stept/Kosmyna (brass ensemble), *Please Don't Talk About Me When I'm Gone*

Allan (pseud. Meeropol), *Strange Fruit*, treble choir

Steinbeck, *Of Mice and Men*

McCartney/Emerson, *Eleanor Rigby*, treble choir

Arr. Patterson, *An American Folk Suite* ("Oh! Susanna," "Clementine," "She'll Be Comin' Round the Mountain"), beginning choir

Traditional/Spievacek/Avery, *Turkey in the Straw*, beginning choir

Fitzgerald, *The Great Gatsby*

Snyder/Severson (jazz combo), *The Sheik of Araby*

Kahn/Egan/Whiting/Brymer, *Ain't We Got Fun*, treble choir

Berlin/Shaw, *What'll I Do*, jazz choir

Hurston, *Their Eyes Were Watching God*

Traditional/Rentz, *Way Down Upon the Swanee River*, treble choir

Traditional/Thomas, *Walk in the Light*, SATB choir

Cosby/Bulla (wind ensemble), *Safe in the Arms of Jesus*

that fall and performing any music that was directly mentioned in the novel or that was from the time and place the novel was based in. In performance I set up the song with readings from the novel.

My goal was to find any music mentioned in the novel so I carefully read them and marked the pages. I had to expand my idea to include "time and place" because not all the novels mentioned songs. *The Grapes of Wrath*, for example, didn't mention any but I found a Woody Guthrie song about the Dust Bowl, *So Long, It's Been Good to Know Ya*, and had the students act it out.

To Kill a Mockingbird did not mention any music either so I wrote a simple arrangement of *Strange Fruit*, the iconic song about lynching made famous by Billie Holiday. It was set up with a reading:

CHAPTER 15

In ones and twos, men got out of the cars. Shadows became substance as light revealed solid shapes moving toward the jail door. Atticus remained where he was. The men hid him from view.

"He in there, Mr. Finch?" a man said.

"He is," we heard Atticus answer, "and he's asleep. Don't wake him up."

"You know what we want," another man said. "Get aside from the door, Mr. Finch."

Of Mice and Men had no music in it but it reminded me of stories my mother would tell me of growing up on a farm on the prairies in the 1930s. People from far and wide would gather for barn dances. So my Beginning Choir sang some music you could hear anywhere in America on the farms and ranches of the 1930s: *An*

American Folk Suite and *Turkey in the Straw*.

You could do a whole concert with the music mentioned in *The Great Gatsby*. Come to think of it, that's a good idea!

CHAPTER 5

"I Know what we'll do," said Gatsby, "we'll have Klipspringer play the piano." "I'm all out of practice, you see, I told you I couldn't play, I'm all out of prac-----"

"Don't talk so much, old sport," commanded Gatsby.

"Play!"

Piano plays *In the morning, In the evening, Ain't we got fun—*

Lights up

Girls Choir sings *Ain't We Got Fun*

Lights out

Girls leave

Their Eyes Were Watching

God is not as famous as the others but a wonderful novel by Zora Neale Hurston and there are some musical gems mentioned in it.

Lights up on microphone

A black township in Florida, the first in America, is conceived of and run by Janie Crawford's second husband Joe. When the town gets their first and only streetlight, Joe holds a ceremony.

CHAPTER 5

"While Davis chanted a traditional prayer poem with his own variations, Joe mounted the box that had been placed for the purpose and opened the brazen door of the lamp. As the word Amen was said, he touched the lighted match to the wick, and Mrs. Bogle's alto burst out in: We'll Walk in de light, de beautiful light"

Lights up on risers

Concert Choir sings *Walk in the Light*

Lights out

We finished our Novels Concert with another reference to *The Grapes of Wrath*, whose title quotes the

Civil War song by Julia Ward Howe, *The Battle Hymn of the Republic*. Steinbeck told his literary agent he liked the song "because it is a march and this book is a kind of march—because it is in our own revolutionary tradition and because in reference to this book it has a large meaning."

To find music mentioned in the novels, I read them carefully and marked the pages.

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Lou De La Rosa
President, California ACDA

At the suggestion of the ACDA National Office and with the endorsement of a host of past-presidents of California ACDA and the Western Division, as well as the unanimous vote of the present California ACDA Board, the chapter recently held a vote on becoming an affiliate of ACDA. The vote passed overwhelmingly with an incredible 97.8% of the eligible members who voted doing so in favor of becoming an affiliate organization. So **now our work truly begins to become the California Choral Directors Association (CCDA)**, a 501(c)(3) non-profit, tax-exempt corporation, by July 1, 2017, when my term ends and that of Dr. Robert Istad (CSU Fullerton) begins.

We have already hired the lawyer who recently did the paperwork for the California Orchestra Directors Association (CODA). She came highly recommended to us, understandably so; we are already proofing first drafts of bylaws. Our intent is for California choral directors to notice a change for the better as we move into this new age, together with our Executive Administrator Dr. Kathleen Preston, who teaches statistics at CSUF. I'm pleased to report that through a series of cost-cutting actions and a very judicious eye toward spending, California ACDA is projected to come in under budget and will transfer a healthy financial outlook to CCDA.

In other news, the President-Elect-Designate for CCDA will be Dr. Jeffrey Benson of San José State University. In addition, we will welcome Julie Ford (Bay Area), Polly Vasché (Central), and Stacey Kikkawa (Southern) back to the Board next July. Many thanks to Kristina Nakagawa, Buddy James, John Sorber and Tina Peterson for their willingness to stand for election to serve California choral directors. I know they will continue to serve California choral directors in a number of creative ways.

We strive to live up to our motto: California ACDA: Leading the Way. We plan for the California Choral Directors Association to take up that mantle and forge partnerships throughout the state, particularly in areas that are more remote from population centers. We are searching for new ways to bring CCDA to our members, and hope to announce some exciting plans in the next year.

I would like to thank Kristina Nakagawa, whose community choir Resounding Achord once again provided scholarships for students to participate in the California ACDA honor choirs. This year, Resounding Achord Productions provided 73 scholarships to Coastal Region, Central Region and All-State combined, for a total of \$8,400. Thank you Kristina, for quietly working behind the scenes to change the lives of so many

students through your choir's commitment to sponsoring honor choir participation.

Imagine the reaction from the rest of the country if this caught on as a mission by community choirs across the Western Division! I am hereby throwing down the challenge: **let's eliminate the hassle of teachers having to find funding to send talented underprivileged students to honor choirs by setting up scholarships from community choirs!** Let's bridge any semblance of a divide between school choirs and community choirs.

Finally, I encourage you to attend the **2nd California ACDA State Conference at CASMEC** (California All-State Music Education Conference) in the San Jose McEnery Convention Center, February 16-18. In collaboration with the California Music Educators Association (CMEA), the California Band Directors Association (CBDA), the California Alliance for Jazz (CAJ) and CODA, we will present a eleven choirs from across the state performing in the beautiful Cathedral Basilica of St. Joseph, eleven choral interest sessions, four reading sessions, the **Choral Leadership Academy** (in collaboration with CMEA and SCVA), and five **All-State Honor Choirs**. Our conductors this year are Dr. Amanda Quist, Dr. Sandra Snow, Dr. Jessica Napoles and Dr. Ethan Sperry.

In addition, we have invited the professional ensembles **Gaudé**, artistically directed by Jace Wittig (formerly of Chanticleer), and the a cappella group **San Fran6** which was featured on NBC's The Sing-Off to perform on Thursday and Friday nights respectively. SanFran6 will close out our vocal jazz concert in the convention center.

With over 1500 attendees last year, we anticipate even higher numbers at this year's CASMEC. Check it out at casmec.org.

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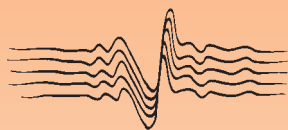
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TUNING @ TAHOE

July 30 - August 4, 2017

ZEPHYR POINT PRESBYTERIAN CONFERENCE CENTER, LAKE TAHOE



WHAT TO EXPECT

As part of Zephyr Point's dedication to provide professional training programs within various fields of ministry, Tuning @ Tahoe is a conference for traditional church choral professionals from all denominations and church sizes. Through seminars, classes and workshops we focus on conducting skills, vocal pedagogy, worship design, rehearsal techniques and 10 reading sessions supported by J.W. Pepper featuring more than 20 publishers. Sponsoring publishers include ECS, Oxford, Hal Leonard, Hope, Beckenhurst, Hinshaw, Fred Bock, Gentry, Kjos, Pavane, Augsburg, Morningstar and more! You will be spiritually and musically rejuvenated while selecting music to cover the entirety of next year!



SPECIAL ANNOUNCEMENT

Zephyr Point is proud to announce that Tuning @ Tahoe is now an affiliate conference of the Presbyterian Association of Musicians (PAM). As a benefit of this new relationship, members of PAM will receive a 5% discount on their Tuning @ Tahoe registration fee. Simply indicate your membership during registration to receive your discount. Not a member? Visit the PAM website at presbysmusic.org for further information and join today!



ZEPHYRPOINT.ORG

Guest Faculty

For full faculty bios please see our website



Allan Petker
Dean



John Tebay
Conducting Track



Michelle Jensen
Vocal Track



Charlene Noland
Accompanist



Janet Vrudny
Conducting Basics



Rev. Barbara Campbell
Ministry Track

Summer 2017:

TACTUS' second annual workshop list

Looking for a summer opportunity in Western Division? Here are **eleven**. For teachers/adults—singers, directors, audiences—and some also for students/teens.

If you offer a summer program that you'd like included in our next list, email the Editor: ninagilbert@yahoo.com.

June 5-9

(Mon-Fri)

What: **U. of Hawai'i
Conductors Workshop**

Where: University of Hawai'i at Mānoa, Honolulu

Website: manoa.hawaii.edu/music/uhcw

Contact: Miguel Felipe: mfelipe@hawaii.edu

Who: Kathy Romey (choral), Miguel Felipe (choral), Jeffrey Broeckman (band), Cynthia Turner (band)

Description/Notes: Focus on conducting technique with specific attention to rehearsal strategy. Active

participants receive daily podium time with a live ensemble and active feedback from two master teachers.



PHOTO: 2015

participant Bowe Souza leads Workshop Lab Choir while guest faculty Jonathan Velasco of the Philippines coaches him.

June 19- August 5

(Mon-Sat)

What: **Three-Summer MM in
Choral Conducting**

Where: Cal State LA

Website: calstatela.edu/choral

Contact: Office of Choral Studies 323-343-4067,

William Belan wbelan@calstatela.edu

Who: William Belan, Donald Brinegar, Christopher Gravis

Description/Notes: By completing three seven-week summer residency sessions, working music teachers, international students and others with scheduling conflicts or location constraints can earn the Master of Music in Choral Conducting (MMCC) degree, accredited through the National Association of Schools of Music (NASM). Each intensive summer session prepares the student in choral pedagogy, performance practice and applied vocal/choral training.

June 26-September 1 (6, 8, or 10 weeks)

and August 7-September 15

(Mon-Fri)

What: **UCLA Music Summer Session Classes**

Where: Los Angeles

Website: music.ucla.edu/2017-ucla-department-of-music-summer-session-classes

Description/Notes: Beginning Voice, Music Therapy, Conducting for Performers, and other courses including Exploring Music in Film.

July 10-12

(Mon-Wed)

What: **National Association of Church Musicians** **79th Annual Convention**

Where: Calvary Church, 1010 N. Tustin Ave., Santa Ana, CA

Website: nacmhq.org

Contact: Kathleen Hacker - Executive Administrator
nacmhq@gmail.com or 805-588-7204

Who: Headliner Jeffrey Benson, Director of Choral Activities, San Jose State University

Description/Notes: Headliner Sessions: The Healing Powers of Brahms' *Ein deutsches Requiem*; Absolutely Astounding Tone. Sessions of Interest: Reading session with local composers; Worship design; Drum circle in worship; Children's choir music; Visual arts for the liturgical year; Praise band worship music reading session; and more.

July 17-21

(Mon-Fri, 9:00-noon and 1:30-4:30)

What: **San José State U. Summer Choral Workshops**

Where: San José, CA

Website: www.sjsu.edu/music/alumni_community/summer_choral_workshops/

Who: Charlene Archibeque, Jeffrey Benson

Description/Notes: Morning course focuses on conducting, afternoon course focuses on rehearsal techniques.



July 17-19

(Mon-Wed)

What: **AzACDA Summer Conference**

Where: Mesa Community College Performing Arts Center, Mesa, AZ

Website: www.azacda.org

Contact: Ryan Holder, Conference Chair
Ryan.Holder@nau.edu

Who: Karen Kennedy (University of Miami), Tom Shelton (Westminster Choir College)

Description/Notes: Interest sessions, reading sessions, exhibits, discussion sessions, performances and much



more make up this schedule on a wide range of topics and for all choir types.

PHOTO: AzACDA 2016.

July 23- August 6

(Sun-Sun)

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What: **Idyllwild Festival Choir**

Where: Idyllwild Arts Academy, Idyllwild, CA

Website: idyllwildarts.org/summer or idyllwildarts.org/uploaded/02_Summer/catalogs/IAF_YouthCatalog_2017.pdf

Who: Joe Modica and guest clinicians

Description/Notes: Festival Choir, Vocal Jazz Ensemble, Opera Scenes, Early Music Ensemble, master classes, recitals, and private lessons. Major work presented will be Haydn Te Deum in C and Bernstein *Chichester Psalms* in Walt Disney Concert Hall in Los Angeles.

July 27-30

(Thurs-Sun)

What: **Summer Sing**

Where: Zephyr Point Presbyterian Conference Center, Lake Tahoe

Website: zephyrpoint.org

Who: John Tebay (clinician), Kathi Rundus (conductor), Allan Petker (conductor), Rev. Dan Fowler (pastor), Charlene Noland (organist), Lois Nichols (pianist)

Description/Notes: Part of the Zephyr Point Theology and the Arts Initiative. Four days of concentrated rehearsals and worship times. See ad page 6.



July 30-August 1

(Sun-Tues)

What: **3rd Annual San Diego Summer Choral Conducting Workshop**

Where: San Diego State U.

Website: sdproartevoices.org/2017-conducting-workshop

Who: Dr. Patrick Walders, Artistic Director; Dr. John Russell, Dr. Arlie Langager

Description/Notes: Three days of intensive choral conducting study, focusing on gesture, rehearsal techniques, warmups (group voice lessons), vocal pedagogy, programming ideas, and choral literature for K-12, church, and community choirs, including two pieces from the San Diego Summer Choral Festival repertoire (see August 3-6). Private lessons, group lessons, rehearsals, and interest sessions during day and evening. A choir made up of members of the San Diego Master Chorale and auditioned local choral musicians will be available every evening acting as the main vehicle for Conducting Fellows, both in rehearsal and at the culminating recital. Designed for K-12 music teachers (especially instrumentalists who conduct choirs), church musicians, community choir conductors, college and high school students, and choral music enthusiasts. Participate as Conducting Fellow, Conductor, or Auditor/Observer.

July 30-August 4

(Sun-Fri)

What: **Tuning @ Tahoe**

Where: Zephyr Point Presbyterian Conference Center, Lake Tahoe

Website: zephyrpoint.org

Who: Allan Petker (dean), John Tebay (conducting track), Michelle Jensen (vocal track), Charlene Noland (accompanist), Janet Vrudny (conducting basics), Rev. Barbara Campbell (ministry track)

Description/Notes: Conference for traditional church choral professionals. Seminars, classes, workshops, reading sessions. See ad page 17.

August 3-6

(Thurs-Sun)

What: **5th Annual San Diego Summer Choral Festival**

Where: St. Paul's Cathedral and St. Andrew's by-the-Sea, San Diego

Website: sdproartevoices.org/2017-summer-choral-festival/

Who: San Diego Pro Arte Voices

Description/Notes: Improve individual vocal technique, choral repertoire knowledge, and choral performance practices, through performance in two of the city's most rewarding acoustics—St. Andrew's by-the-Sea Episcopal Church (Pacific Beach) and St. Paul's Cathedral (Banker's Hill). Open to all levels of vocal ability and experience: students (rising 9th graders through college), church musicians, amateurs, semi-professionals, and professionals. The artistic vision of the summer choral festival is to perform repertoire in different time periods, languages, and styles: works from the classical canon to unknown gems to new compositions.



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