

Tactus

American Choral Directors Association
Western Division Newsletter
Fall 2017

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**Nine reading sessions. Eight round tables.
Eighteen interest sessions...**

Why go?!

**CLICK HERE FOR
CONFERENCE
REGISTRATION**

Travis Rogers
President



As this issue of TACTUS appears we are three months away from our biennial Western Division conference, scheduled for March 14-17, 2018 in Pasadena.

Our conference, themed **Let our Songs Be Heard**, will bring to a climax nearly two years of work by the board and conference planning team under the direction of our Conference Chair, Julie Dana. The four-day event features:

A unique **Opening Night** Wednesday evening that includes a **Music in Worship** presentation involving several area choirs, organized by Nick Strimple, followed by a **Collegiate A Cappella concert** by Los Angeles area ensembles.

Seventeen choirs from the Division performing in six concert sessions in the beautiful sanctuary of the First United Methodist Church.

Three Division Jazz ensembles performing in the Convention Center ballroom.

A special Thursday night concert in the church by **Calmus**, a five-voice ensemble from Germany that is known as that country's "King's Singers," and the **Santa Fe Desert Chorale**, conducted by Joshua Habermann.

Midnight Madness late Friday evening by **True North**, a professional vocal jazz quartet from Southern California.

Three Honor Choirs (Children's, Middle School/Junior High, and High School) in concert Saturday afternoon in the Pasadena Civic Auditorium.

Closing concert, Saturday evening, March 17, at **Disney Concert Hall**, Los Angeles, of a fully staged performance by the Los Angeles Master Chorale of **Lagrima di San Petro** by Orlando di Lasso.

Other offerings include **nine reading sessions, eight round tables, and eighteen interest sessions** arranged by board members Jennifer Tibben, Tobin Sparfeld, Elizabeth Schauer and their committees.

In addition, the **Composer Chats** and **S.M.A.R.T. Talks**, introduced in 2016, will again be facilitated by Lou De La Rosa and Cheryl Anderson.

A **new feature** will be **Workouts for your Choir**. This experience will run with sessions on Thursday and Friday and a culminating performance on Saturday morning. Local developing elementary, middle school and high school choirs from the greater Pasadena area will rehearse with master conductors to prepare two or three songs each, from initial song introduction in rehearsal to the final performance. The workouts are happening through the vision, work and help of Lori Marie Rios, Molly Peters and Rodger Guerrero among many others. Each workout will be a great opportunity for our members to see developing choirs improve their skills and love of music through the work, techniques and inspiration of three exceptional conductor/teachers.

We will be using some of the same venues as at our last conference (**First United Methodist Church**, the **Pasadena Conference Center** and the **Civic Auditorium**). New at this conference will be the use of the **Pasadena Presbyterian Church** (for the Music in Worship session) and the **Pasadena Convention Center** (a very large facility immediately to the right of the Civic Auditorium that will house exhibits, the jazz and a cappella performances, and many of the reading sessions, interest sessions, round tables, etc.). **All of the facilities are within easy walking distance of each other and the conference hotels.**

Why go? Because participants from five states (Arizona, California, Hawai'i, Nevada, and Utah) have this opportunity, once every two years, to come together to learn, fellowship, listen, sing, and, ultimately celebrate the Choral art. One doesn't have to wade through the thousands of faces as at a national ACDA conference to quickly find friends and colleagues—we're all together on ONE track!

I'm excited about the time we will enjoy together. Early registration is open! Sign up and register NOW for what promises to be a great four days in Pasadena 2018!

Conference Funding for New Choral Teachers

Hardester Award Deadline

December 28

Jane Skinner Hardester (1922-2006) had a long and distinguished career as a choral educator in ACDA Western Division. In recognition of her outstanding leadership and contributions to ACDA and her dedication to the choral art, the **Jane Skinner Hardester Memorial Award** was established in 2006.

This award is presented to two aspiring choral conductors who are members of ACDA to support their attendance at the 2018 ACDA Western Division Conference in Pasadena March 14-17, 2018, to assist them in their professional development as a choral musician.

Choral music teachers in their **first seven years** of full-time pre-collegiate teaching are eligible.

Applicants must submit an **online application** attaching a one-page letter stating the applicant's goals in attending the conference, and two letters of recommendation, one professional and one personal.

Here is a link to the application site:

<https://trogers777.wufoo.com/forms/s1ba77zp1dwceak/>

Recipients of the award will submit a report to the Western Division President within six months following the receipt of the award. Recipient reports will be published in TACTUS. Two awards will be given of up to \$750.00 each toward registration, transportation, and lodging.

Applications should be submitted to the President of Western Division by December 28, 2017. The selection committee includes the Division President and other state or Division officers. Results will be communicated to applicants by **January 19, 2018.**

Who won in 2016?

Rose Loth

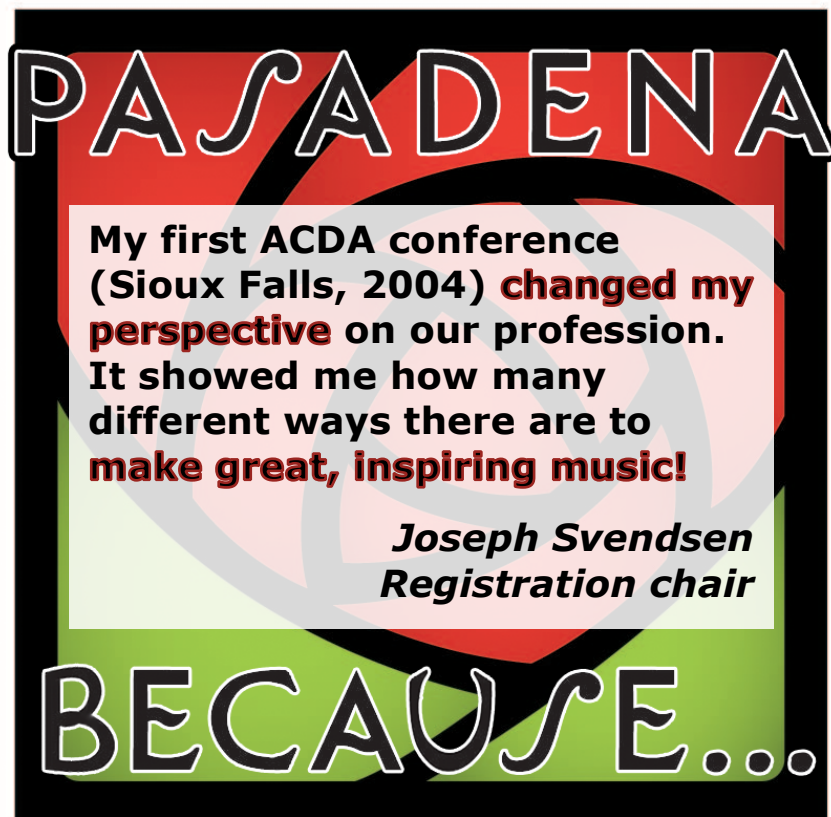
Director of Music, Windemere Ranch MS
San Ramon, CA

Antone Rodich

Director of Choirs, West Torrance HS, CA

See their reports on p. 7 of the Spring
2016 TACTUS:

acdawestern.org/TACTUSSpring2016.pdf



Positive Thoughts from an Audition Waiting Room

Kimberly Barclay Ritzer
President-Elect



As I sit at our school district Honor Choir auditions with 34 of my wonderful students, I am reminded of the many things I have learned as a choir teacher of 28 years.

Our students are like sponges. They will absorb everything you teach them—IF you teach it with passion—**IT IS CONTAGIOUS!!**

Even with all of the negativity in the world, these kids still bring a positive and healthy attitude to class almost everyday—IF you have a positive and healthy attitude—**IT IS CONTAGIOUS!!**

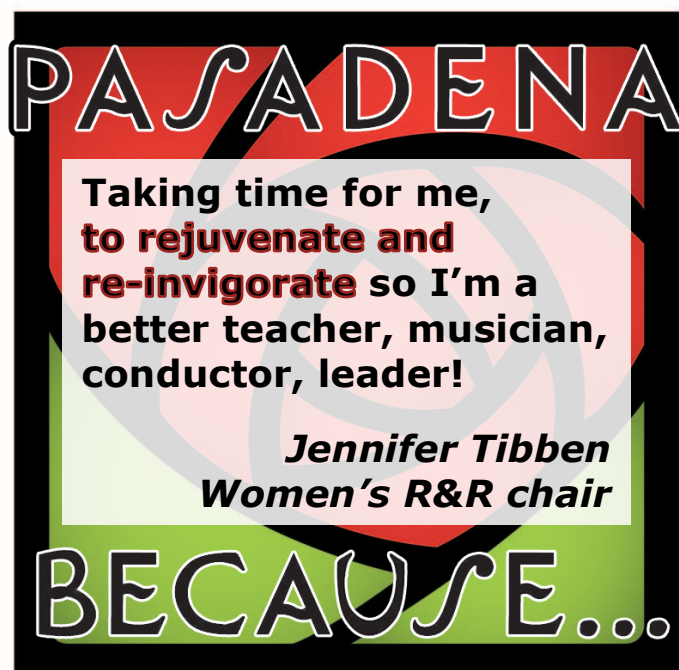
These kids **love** to learn new concepts and challenging music—IF you **love** teaching the new concepts and challenging music—**IT IS CONTAGIOUS!!**

Everything we do in the classroom as a teacher will determine the way our students learn and react to what they have learned. Have **passion!** Bring a healthy and positive attitude to rehearsals. Show your love for teaching and learning every day. Be excited and show it!!! Never let your students down—give your best even when it seems too tough.

Be who you want your students to be and they will emulate that. **IT IS CONTAGIOUS!!!!**

My high school kids love to see me get excited when they nail a concept that we have been working on or sing that **heavenly** phrase—that excitement **IS CONTAGIOUS!!**

Almost every student wants to do their very best – they don't want to let you down because they know that you never want to let them down—**IT IS CONTAGIOUS!!**



ST. OLAF CHOIR

ANTON ARMSTRONG, CONDUCTOR

2018 TOUR
JANUARY 31 - FEBRUARY 11



Wednesday, January 31, 8 p.m.

S. Mark Taper Foundation Auditorium
Benaroya Hall
Seattle, Washington

Thursday, February 1, 7:30 p.m.

Trinity Episcopal Cathedral
Portland, Oregon

Friday, February 2, 7 p.m.

First United Methodist Church
Eugene, Oregon

Saturday, February 3, 3 p.m.

North Medford High School
Medford, Oregon

Sunday, February 4, 3 p.m.

John Van Duzer Theatre
Humboldt State University
Arcata, California

Tuesday, February 6, 7:30 p.m.

Robert & Margrit Mondavi Center
for the Performing Arts
University of California, Davis
Davis, California

Wednesday, February 7, 7:30 p.m.

Stanford Memorial Church
Stanford, California

Thursday, February 8, 7:30 p.m.

First Presbyterian Church
Santa Barbara, California

Friday, February 9, 7:30 p.m.

First United Methodist Church
Pasadena, California

Saturday, February 10, 3 p.m.

Village Community Presbyterian Church
Rancho Santa Fe, California

Sunday, February 11, 3 p.m.

Camelback Bible Church
Paradise Valley, Arizona

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Enter promo code *tactus* at checkout

*Not applicable at all venues; please check stolaf.edu/tickets for details. Discount applies only to full price tickets.



State Report: Utah

Camille Kingman Killpack
President, ACDA-UT

It's with a great sense of personal gratitude that I write my first my Utah state report for Western Division, seeing as I am very much a home-grown product of our division. I was first told, at age 14, that I could indeed sing as an attendee of NAU Summer Camp when really I only auditioned for the choir as a joke. My first ever choral directors happened to be Weston Noble and Edie Copley, if you can imagine, and naturally I was soon converted from band to choir kid. (I would later return to Flagstaff, AZ and NAU for a master's degree.) In my home town of Las Vegas, fantastic music educators nurtured that which had been awakened in Arizona. It would be in the Clark County School District (Las Vegas) where I would spend my first two years as a junior high choral director. I count myself forever indebted to that district for the support and professional development opportunities they gave to a well-intentioned, albeit very green music educator like myself. When I completed my undergraduate choral studies at BYU, I never envisioned myself giving up my Nevada driver's license or phone number for a life in Utah, and yet it is here that I truly made the jump from choral wanna-be, choral lover, choral aficionado—to choral professional, choral craftsman, choral director. It took several years for me to feel at ease with this identity, but seeing that it's in Utah where I embraced it, it's only fitting for me to now call Utah "home."

ACDA-Utah has entered a wonderful season of maintenance and continued growth. We are retaining the members who joined our association back in 2015 when the national conference was held in Salt Lake City. We continue to gain momentum throughout the state as our chapter hosts yearly men's and women's choir festivals (this year's clinicians being Andy Crane, Jean Applonie, Jessica Napoles, and Cherilyn Worthen), as well as our annual state conference in the fall.

This year, the board decided to revamp the March Women's Choir Festival to allow for more interaction between the choirs themselves, and between the choirs and clinicians. Organizers created mini break-out sessions in which junior high and high singers received lessons in vocal pedagogy and solfège, in addition to receiving a clinic prior to the evening's performance. Each choir performed one selection and then all of the choirs combined to perform one song together that had been learned on-site, allowing for all ensembles to hear each other. Following this kind of festival set-up, more women's choirs were able to participate than ever before in a much more social and educationally powerful way.

From January through October, members of the ACDA-UT board meticulously planned our state conference, **IMAGINE: Storytelling, Improvisation, Artistry**—held at the University of Utah on November 17-18. Our Friday night kickoff concert featured **headliners Craig Jessop and his American Festival Chorus, performing a Morten Lauridsen program with Lauridsen himself accompanying on piano.** Our Saturday night concert featured as headliners the iconic vocal jazz ensemble New York Voices. We were thrilled to not only



provide these performances for membership and conference attendees, but to also host them in a space that allowed for tickets to be sold to the public.

The conference also hosted a Children's Honor Choir with guest clinician Marcia Patton of Casper Children's Choir (Wyoming), as well as a Community Choir Collaboration with Patrick Patton of Casper College (Wyoming). The children were the opening act Saturday for the New York Voices, and three community choirs—Mapleton Chorale (Patrick Tatman, director), Salt Lake Symphonic Choir (Erin Pike Tall, director), and Sterling Singers (Sonja Poulter, director)—each had an individual clinic with Patrick on their own repertoire, then rehearsed together for one combined piece, and performed alone and separately in our Saturday evening concert event.

The conference featured performances from Salem Junior High School Chamber Singers (Dalan Guthrie), Utah Valley University Women's Choir

(Cherilyn Worthen), Saltaires (John Sasine and Kenny Wiser), Victory Charter High School Advanced Jazz Ensemble (Marianne Saunders), Spanish Fork High School Singers (Jennifer Heder), Northwesterns (A. Quinn Van Paepeghem), and Brigham Young University Concert Choir (Rosalind Hall). Interest sessions included: Cultivating Choral Musicianship Through Improvisation: Creating, Responding, Connecting (Krystal McCoy), Programming and Performing Musical Theater in Your Choral Concerts (Amanda Crabb), Score Study on a Budget: Efficient Preparation for the Time-Challenged (Bryson Mortenson), Vocal Jazz 101: Teaching Jazz Style to Singers (Marianne Saunders), The Tools of Inspiration (Patrick Patton).

We are retaining the members who joined our association in 2015 when the national conference was held in Salt Lake City.

The last piece of news to report from Utah is one of the best: Andrew Crane, director of choral activities at Brigham Young University is our newly-elected ACDA-UT President-Elect. He was already serving as our state's College & University R&R Chair, as well as at the national level on a composition committee. We are so grateful for his willingness to share his expertise in our state.





State Report: Nevada

Ryan Duff

President, Nevada ACDA

In August, we held our annual Reading Session and Social Gathering. Each Repertoire & Standards Chair leads two pieces in their specialty for us. We have dinner together and then share our music. It is always a wonderful event.

Middle School & High School Honor Choir Auditions were very successful and our Honor Choirs rehearsed through October. Our guest conductors were Mr. Kenneth Tuttle (recently retired from Redlands HS) for Middle School and Dr. Nicholle Andrews (U. of Redlands) for High School.

On October 21 we had our annual Nevada ACDA Mini-Conference. This year's keynote speaker and clinician was Dr. Edith Copley from Northern Arizona University. The Mini-Conference included a reading session, conducting workshops, round table discussions and a keynote address, plus much-anticipated camaraderie and learning.

We sponsored two events for our students and teachers in November. The first is **Real Men Sing**—a choral festival geared towards getting our young boys excited about singing. We bring in community male choirs to work with our boys and there is a mass concert at the end of the day. The second event is our annual Contemporary A Cappella Festival **Acapalooza**. This year's event featured many of the student-led contemporary a cappella ensembles in our area who worked in clinics all day with three a cappella groups from Northern Arizona University: the NAU Axecidentals (women), Highlanders (men), and Northern Arizona Unaccompanied (mixed).

We are proud of all of our work and excited to work with our student chapter at UNLV on many of these upcoming joint ventures.

PASADENA

Ever since I went to my first ACDA, my goal has been to **get every one of my students to attend** just ONE conference—then I know they will be hooked for life. I now most enjoy **seeing the conference through my students' eyes**, and experience their wonder, amazement and delight as they take it all in.

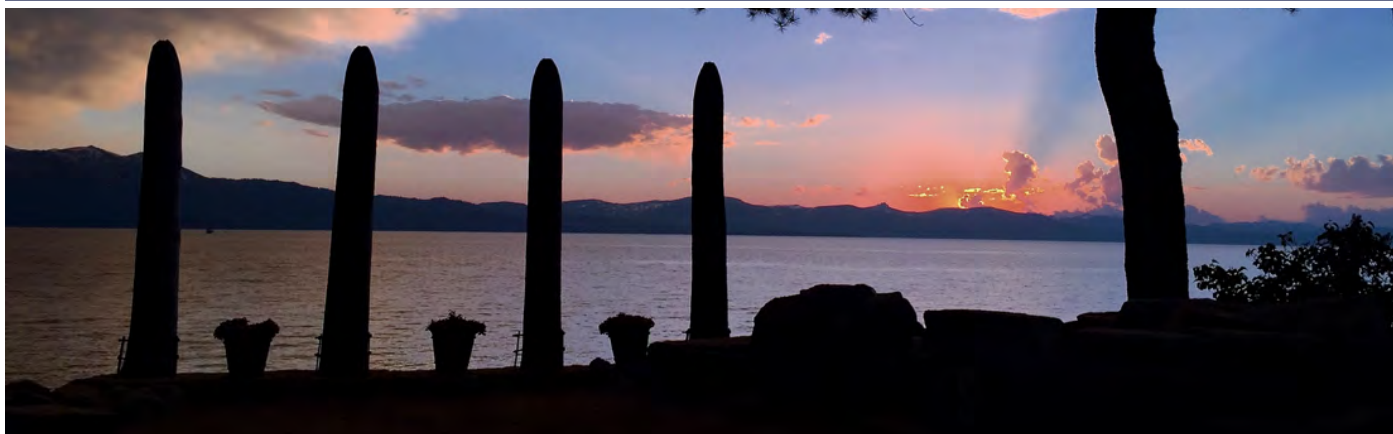
Elizabeth Schauer
Interest Sessions chair

BECAUSE...

SUMMER SING

JULY 26-29, 2018

ZEPHYR POINT PRESBYTERIAN CONFERENCE CENTER, LAKE TAHOE

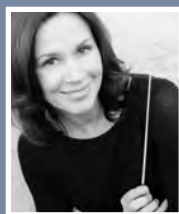


Guest Faculty

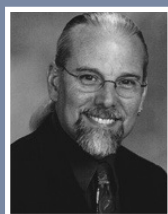
For full faculty bios please see our website



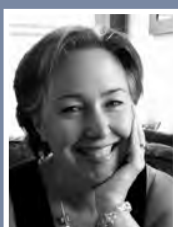
Brandon Boyd
Featured Clinician



Dr. Jennaya Robinson
Second Conductor



Allan Petker
Third Conductor



Beth Merrill Neel
Reverend



Charlene Noland
Organist



Lois Nichols
Pianist

Come and join us!

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.



ZEPHYRPOINT.ORG

TUNING @ TAHOE

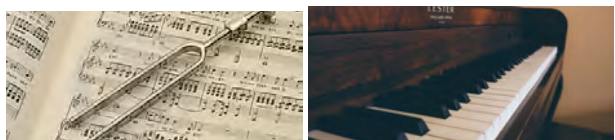
July 29 - August 3, 2018

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, Beckenhorst, 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



Brandon Boyd
Featured Clinician



Dr. Katharine Rundus
Vocal Track



Charlene Noland
Accompanist



Rev. Beth Merrill Neel
Ministry Track



Programming Holocaust and Other Genocide-Related Repertoire

Nick Strimple
R&R, Lifelong/Worship

Earlier this year I was invited to present an Interest Session on programming music related to the Holocaust and other genocides at the California Choral Directors Association summer ECCO conference. While everyone at the conference received all the booklets of music provided by J.W. Pepper, it was obviously impossible for the participants to attend every session. As a result, I received numerous inquiries about the music I chose because, on the surface, most of the pieces seem to have nothing to do with the Holocaust or Genocide. So, I will explain my choices here.

1. **Duke Ellington, *It Don't Mean a Thing if it Ain't Got That Swing*, arranged by Roger Emerson. 2-part chorus and piano. Hal Leonard HL 8551779.**

Jazz was prohibited in Germany after the Nazis gained power in 1933. Still, it remained so popular that jazz musicians and people caught by the authorities at illegally promoted jazz concerts were arrested and sent to concentration camps. Young music enthusiasts who continued to find ways to listen to jazz were called "Swing Kids." Their secret theme song was Ellington's *It Don't Mean a Thing*.

2. **Kurt Weill, "Mack the Knife" (from *The Threepenny Opera*), arranged by Russell Robinson. SAB chorus and piano. Alfred 3176872.**

Kurt Weill's *Threepenny Opera* premiered in Berlin in 1928. One of its songs, "Mack the Knife," as sung by Kurt Gerron, was so well received that it had to be repeated on the spot during the show's first performance. Subsequently, Kurt Gerron became one of the most beloved German entertainers, excelling as cabaret singer, actor and film director.

After the Nazis came to power he was forcibly removed from the set of a film he was directing and had to flee Germany, settling first in Paris and finally in Amsterdam, where he was captured by the Nazis after the German invasion of Holland. He spent some time in the Westerbork Transit Camp in Holland, performing "Mack the Knife" and other cabaret songs for the Dutch-Jewish inmates before being sent to Theresienstadt, where he continued to perform for the Jewish prisoners. While in Theresienstadt he was forced by the Nazis to direct the infamous propaganda film *The Führer Gives the Jews a City* before being sent to the gas chambers at Auschwitz late in 1944.

3. **Two Folksongs from Terezín – edited by Nick Strimple. Unaccompanied mixed chorus. Pavane Publishing NS0004.**

Terezín is the Czech name of the town also known as Theresienstadt, which the Nazis turned into a showplace ghetto-concentration camp in the autumn of 1941. The arrangements of the folksongs "The Gnats' Wedding" and "The Roznov Clock" were made in the camp and frequently performed there until November 1944, by which time most of the prisoners had been sent to the death camps in Poland.

4. **F. J. Haydn, "The Heavens are Telling" (from *The Creation*). STB soloists, SATB chorus and orchestra (or piano). HL 50322250.**

5. **Felix Mendelssohn-Bartholdy, "And Then Shall Your Light Break Forth" (from *Elijah*). SATB chorus and orchestra (or piano). HL 50298000.**

Musical activities in Theresienstadt camp were highly organized. The inmates formed an opera company which produced *Carmen*, *The Marriage of Figaro*, *The Bartered Bride* and Verdi's *Requiem*. There was an accomplished string orchestra, chamber ensembles, cabaret groups and at least nine choirs. Among the concerts given by the choir of German-speaking prisoners were performances of Haydn's *Creation* and Mendelssohn-Bartholdy's *Elijah*. After the war, one of the two survivors of this choir commented that their *Elijah* performance was the greatest ever given.

6. **Mendelssohn-Bartholdy, Song from *A Midsummer Night's Dream*, arranged by Emily Crocker. Treble chorus and piano. HL 087 48802.**

7. **G. F. Handel, "Hallelujah, Amen!" (from *Judas Maccabeus*). SATB chorus and orchestra (or piano). HL 50303460.**

In February 1933, immediately after the Nazis assumed power in Germany, the German Reichstag (Parliament) passed laws that (1) removed Jews from the Civil Service and (2) prohibited Jews from attending any

kind of public entertainment. This action put most Jewish musicians, actors and other theatrical personnel out of work because the opera houses, symphony orchestras and most theaters were run by the government. Rabbi Leo Baeck (the Chief Rabbi of Berlin) suggested to Josef Goebbels, the Nazi Minister of Propaganda and Gauleiter (Nazi Leader) of Berlin, that a purely Jewish organization be formed that would not only provide employment for Jewish musicians, actors and others, but also create entertainment outlets for the Jewish population. Goebbels liked the idea. The organization, called the *Jüdische Kulturbund*, proved so successful in Berlin that branches were soon established in every major German city, functioning until June 1941. While music by Jewish composers and other works deemed “degenerate” by the Nazi authorities (such as Handel’s oratorios based on Old Testament texts) were prohibited to the general public the *Kulturbund* was allowed to play them for its Jewish audiences. Hence, several large choral orchestral works were performed, including Mendelssohn’s incidental music to *A Midsummer Night’s Dream*, Handel’s *Israel in Egypt*

From the above one can see that the body of music with some connection to the Holocaust is much larger than perhaps thought. There are, of course, many examples of folk songs and other music either performed or composed by the inmates in Nazi concentration camps. And I haven’t even mentioned music possibly associated with other twentieth century genocides in Armenia, Cambodia, Bangladesh, Guatemala, Indonesia and Darfur. If your curiosity is piqued—even just a little—I am always happy to answer questions and point folks in directions where avenues of fruitful research might be found. My email is <nickstrimple@gmail.com>.

and *Judas Maccabeus* and, ultimately, Mahler’s “Resurrection” Symphony.

8. Stanley Hoffman, *A Psalm Beyond the Silences*. Mixed chorus. ECS 5322.

9. Petr Eben, *Ubi caritas et amor*. Mixed chorus. Bärenreiter BA 5404.

Stanley Hoffman’s lovely piece is representative of the numerous works that have been composed to commemorate the Holocaust. But the Holocaust connection of *Ubi caritas* by the great Czech composer Petr Eben is less obvious. Suffice it to say that Petr spent two of his teenage years as a prisoner in Buchenwald Concentration Camp. His job was to help dig mass graves and then roll the bodies of dead prisoners into them. As he was never able to talk about his experience as a prisoner of the Nazis he let his music speak for him. And this, perhaps, explains the incessantly nervous and exceptionally aggressive nature of his setting of the text “where charity and love are, there is God.”

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Producing Your Own Area Choral Festival

Ken Abrams
R&R Chair, High School



One of the biggest overall investments I do for my high school choral program is producing an Area Choral Festival. This event is beneficial for all singers involved regardless of whether they are at the elementary, middle or high school level.

10 Reasons Why YOU should be involved:

1. It's a **huge recruitment tool** for both middle and high schools
2. It builds long-term **excitement** in potential upcoming singers.
3. It's an opportunity for **incoming students** to work with you, the director.
4. It's an opportunity for **young singers** to sing and work with older, more mature singers.
5. It's an opportunity for younger singers to sing more **challenging and demanding repertoire**..
6. You get to interact more intimately with your **feeder school** colleagues.
7. It's a good **PR tool** for all schools involved.
8. It's a great reason to do **patriotic repertoire**.
9. It's a good opportunity for older singers to be **mentors** to the younger singers.
10. It's a great hook to get **upcoming parents** interested and excited about your program.

The overall format usually includes the following feeder schools: 3-5 elementary schools, two middle schools and then my own high school program.

Our concert is presented from the bottom up. We start the brief concert with each elementary choir singing one or two short pieces and then the middle school choirs each 2 songs. Next is a smattering of my high school program.

I usually omit having the beginning choirs sing a piece on their own, but showcase all the intermediate and advanced choirs singing one selection each. Then we sing one mass song with all boys and one mass song with all the girls (when I was younger and more energetic we would do two pieces with each of these groups). Next we do two mass pieces with the combined middle and senior high schools. Lastly, we close with a finale number which is a combined selection where the elementary singers join us on the melody or sing a solo verse.

This is the only concert that we present in our gymnasium. One side of the bleachers is for guests, with about 250 chairs set up in front. And the opposite side of the bleachers is for the singers.

In front of these singers, a set of risers is set up where all of the non-mass numbers are present. During the finale, about 450 middle and high school singers are standing on the bleachers while the elementary singers are sitting on the risers in front of them. These elementary singers also sit on the gym floor right in front of the choral risers when they are not singing. That keeps them "up close and personal" to the action.

At the concert, we always ask an administrator from each school to participate, but usually their presence is limited at best. Also, we try to keep the concert length to slightly over one hour.

Lastly, have a donor basket at the door for each school so guests can donate to their school of choice. So now you have tools to both invigorate your singers, boost the interest in your program and actively recruit younger singers to your choirs. **Now go get 'em!!!**





What's in Pasadena for us?

Jennifer Tibben
R&R Chair, Women's Choirs

I want to share some thoughts about our upcoming conference in Pasadena.

As the R&R chair for our division, I have the privilege of putting together the listening team for choosing performers at the conference. This year we had many wonderful applicants in diverse age groups. **We had applicants from middle school through adult.** We are pleased that there will be performers in the women's choir community that represent high school, collegiate and community music making. We will hear excellent music to be inspired by!

Additionally at the conference will be a great reading session with music for varied voicings, SA, SSA, and SSAA. Your state R&R chairs will be conducting and it will be a wonderful time to meet the leaders in your area and network with other women's choir conductors. While we can go home and play through pieces, it is always helpful to hear what they sound like with other people singing the parts—and to learn what the conductors enjoyed about the piece. Reading sessions are a great perk of attending the conference.

We will be having a round table with a presentation by Daniel Paulson from Sacramento's Vox Musica exploring innovations in programming for women's choirs titled **MUSIC WORTH SHARING: Rare & Adventurous Choral Literature for Women's Voices.**

However, the best part of the conference every year for me is getting to talk with other conductors of women's choirs about what is working, what is challenging, what is new and exciting—we have such a wealth of knowledge with each other! Grab a new friend and have coffee or lunch and talk shop. Ask someone about programming or rehearsal techniques or concert themes. And, be in touch—I would love to know how I can be of more service to you.



Jazz Updates

Christine Guter
R&R Chair, Vocal Jazz



I would like to take this opportunity to introduce myself as the new Vocal Jazz R&R for Western Division ACDA. I hold a Bachelor's Degree in Music Education from Western Michigan University where I worked with Dr. Stephen Zegree, and a Master's Degree in Studio Music and Jazz from the University of Miami, where I worked with Professor Larry Lapin. I have been employed as a music teacher at the middle school, high school, community college, and university levels, and am currently the Director of Vocal Jazz at the Bob Cole Conservatory of Music at Cal State Long Beach, where I have been teaching for the past 15 years. I have also worked closely with vocal jazz experts Phil Mattson, Michele Weir, Roger Treece, Jennifer Barnes, Darmon Meader, and many others. I served the California ACDA as Vocal Jazz R&R for 5 years, and travel internationally as a jazz educator, guest clinician, adjudicator, and conductor. I am excited to bring my knowledge and experience to Western Division ACDA, and am hoping to make positive and lasting changes during my term on the board.

The first major change I am working for is to bring more visibility and support for vocal jazz in our division.

I am very excited to say that for the first time ever, our conference will feature more than just one student vocal jazz ensemble and one professional vocal jazz ensemble. This year, there will be THREE

student groups and one pro group, as well as a number of collegiate a cappella ensembles performing at the conference in Pasadena. We will also offer the

traditional jazz reading session, round table discussion, and jazz interest sessions. I hope that you plan to attend the conference—It's going to be a very inspiring and educational event!

If you aren't already a member, I also urge you to join the Jazz Education Network. I am working

to solidify the partnership between ACDA and JEN by taking an active leadership role in both organizations. Please consider attending their annual conference as well! You can find more information at www.jazzednet.org.

I encourage you to reach out to me, and let me know how I can best serve you as Western Division R&R Vocal Jazz Chair. I look forward to offering assistance and resources to help you. Please feel free to contact me regarding your needs, concerns, and ideas for vocal jazz in our division.

For the first time ever, our conference will feature more than just one student vocal jazz ensemble and one professional jazz ensemble.



Pacific Standard Time, Cal State Long Beach

Western Division Leadership Roster July 2017-2019

Division Officers

President Travis Rogers trogers777@comcast.net Choir Director, retired, Napa HS	President-Elect Kimberly Barclay Ritzer kritzer@interact.ccsd.net Choir Director, Green Valley HS cell 702-528-1941 work 702-799-0950, ext. 4050	Vice President Anna Hamre ahamre@mail.fresnostate.edu Prof. Emerita, Cal State Fresno Artistic Director, Fresno Master Chorale
Conference Chair Julie Dana jreydana@comcast.net Director of Choral Activities and Voice, Fresno City College office 559-442-4600, ext. 8465	Treasurer Jan Lanterman janlanterman@gmail.com Artistic Director & Executive Director, Sing Napa Valley Director of Music, Napa Methodist Church 707-255-4662	Communications/Webmaster Scot Hanna-Weir shannaweir@scu.edu Director of Choral Activities, Santa Clara University Artistic Director, Santa Clara Chorale cell 408-758-8514
TACTUS Editor Nina Gilbert ninagilbert@yahoo.com Music Director and Organist, Congregational Church of La Jolla	Honor Choir Coordinator Curtis Mannah curtismannah@yahoo.com cmannah@sbcglobal.net Choir Teacher, Hayward HS Choir Teacher, Bret Harte MS	ICEP Liaison Miguel Felipe mfelipe@hawaii.edu Director of Choral Activities, Associate Prof. of Music, U. of Hawai'i at Mānoa Director of Choral Activities ad interim, Visiting Associate Prof. of Music, Boston U. cell 617-975-3479

State Presidents

Arizona ACDA President Ryan Holder ryan.holder@nau.edu Associate Director of Choral Activities, Northern Arizona U. Director of Music, Church of the Red Rocks cell 928-637-6030 office 928-523-2748	California Choral Directors Association President Robert Istad ristad@fullerton.edu Artistic Director, Pacific Chorale Director of Choral Studies, CSU Fullerton	Hawai'i ACDA President Alec Schumacker aschumacker@hpu.edu Director of Choral Activities, Hawai'i Pacific U. office 808-544-0887
Nevada ACDA President Ryan Duff rduff@interact.ccsd.net duffrl@nv.ccsd.net Choir Director, Basic Academy of International Studies Artistic Director, Las Vegas Men's Chorus cell 702-451-2722 office 702-799-8000 ext 4050	Utah ACDA President Camille Kingman Killpack camille.kingman@gmail.com Choral Director, Orem Junior High School cell 801-420-8134	

Repertoire and Resources

R&R Student Activities Cheryl Anderson cranders@cabrillo.edu <i>Director of Choral Activities,</i> <i>Cabrillo College</i>	R&R Youth/Junior High/Middle School Laurel Farmer twobsmom@gmail.com <i>Fine Arts Academic Coach,</i> <i>Alhambra Elementary District</i> cell 623-293-0193	R&R Men's Choirs Jeff Brookey jbrookey@lcusd.net <i>Choral Director, La Cañada HS</i> cell 559-361-0845
R&R Collegiate Michael Huff michael.huff@snow.edu MichaelHuff15@gmail.com <i>Director of Choral Activities and</i> <i>Head of the Piano Area,</i> <i>Snow College, Utah</i> office 435-283-7469	R&R Youth/Children Peggy Spool peggy@vivaceyouthchorus.org <i>Artistic Director,</i> <i>Vivace Youth Chorus of San Jose</i> <i>Children's Music Program Leader,</i> <i>Stone Church</i> office 408-979-9997	R&R Lifelong/Community Mitchell Covington music@mitchellcovington.com <i>Artistic Director,</i> <i>Voci Women's Vocal Ensemble,</i> <i>Berkeley</i> www.mitchellcovington.com cell 925-979-8663
R&R Lifelong/Worship Nick Strimple nickstrimple@gmail.com <i>Professor,</i> <i>USC Thornton School of Music</i> <i>Music Director,</i> <i>Los Angeles Zimriyah Chorale</i> office 559-278-2402 office 213-821-5756	R&R Vocal Jazz Christine Guter christine251@hotmail.com <i>Director of Vocal Jazz, CSU Long Beach</i> <i>Singers Committee, SAG-AFTRA</i> office 562-985-8138 cell 562-572-2652	R&R Women's Choirs Jennifer Tibben jennifertibben@gmail.com <i>Director of Choirs,</i> <i>Damonte Ranch HS</i> <i>Conductor,</i> <i>Reno Philharmonic Chorus</i> <i>Artistic Director,</i> <i>Bella Voce Women's Ensemble</i>
R&R Repertoire Specific Cari Earnhart cearnhart@csufresno.edu <i>Director of Choral Activities,</i> <i>Cal State Fresno</i> office 559-278-2402, cell 832-918-7778	R&R Ethnic Cristian Grases grases@usc.edu <i>Associate Professor,</i> <i>Thornton School of Music, USC</i> <i>Artistic Director,</i> <i>Heritage Vocal Arts Ensemble</i>	R&R High School Ken Abrams kena@pacbell.net <i>Choral Director,</i> <i>San Ramon Valley HS</i> <i>Artistic Director,</i> <i>Danville Girls Chorus</i>

