

TACTUS

American Choral Directors Association Western Division Newsletter • December 2015

THIS REGISTRATION BUTTON IS LINKED! TRY IT!

hover, click or visit acdawestern.org and click CONFERENCE

CPDL Interview

p.6

Conference Preview

p.2

**REGISTER
NOW!**

REPORTS

p.2 Division
President
Anna Hamre

p.4 President-Elect
Travis Rogers

p.11 Nevada *Kim Ritzer*

p.12 Utah *Reed Criddle*

p.13 College & University R&S *Cory Evans*

p.14 Youth & Student Activities R&S *David Weiler*

p.5 Editor's Report

ADVERTISERS

Music Mart p.5

KIConcerts p.7,8

UNLV p.10

Chanticleer in Sonoma p.11

Information for Advertisers p.16

Membership Information p.16

WDACDA Leadership

Executive Board p.2

R&S Chairs p.3

TACTUS is hyperlinked!

- Hover-&-click on URLs, email addresses, and ads
- Click page numbers on this page
- Click back to 1 button at the bottom of any page

**ACDA
Western Division
Leadership**

Executive Board

President

Anna Hamre

Director of Choral Activities,
Cal State Fresno
ahamre@csufresno.edu

**Vice President, Exhibits Chair,
Program Ads**

Steve Hodson

Professor of Music,
Westmont College
hodson@westmont.edu

President-Elect

Travis Rogers

Napa High School
trogers@nvsd.k12.us

Treasurer

Barbara Hobbs

bkhobbs@baymoon.com

Website

Bret Peppo

Director of Choral Activities,
Diablo Valley College
bpeppo@dvc.edu

TACTUS Newsletter Editor

Nina Gilbert

Director of Choral Activities,
The Webb Schools
ninagilbert@yahoo.com

**Arizona President,
Round Table Chair**

Elizabeth Schauer

U. of Arizona School of Music
erschaeue@email.arizona.edu

**California President,
Composer Track Coordinator**

Lou De La Rosa

West Valley College
l.delarosa.wvc@gmail.com

Hawai'i President

Miguel Felipe

Director of Choral Activities,
The University of Hawai'i at Mānoa
mfelipe@hawaii.edu

**Nevada President,
Conference Registration Chair**

Kim Barclay Ritzer

Green Valley HS, Henderson NV
kritzer@interact.ccsd.net

Utah President

Reed Criddle

Utah Valley U.
reed.criddle@gmail.com

R&S Chairs: p. 3

Pasadena Conductors Reflect Plans-in-Progress

Anna Hamre
President



Who are the people and what is the music that propels our Western Division? Listen to what these conductors say in preparation for our ACDA Conference.

I chose music that will enrich the life of every member of the Chamber Singers. It is excellent music in all aspects of form, content, meaning, and substance, regardless of its age. It is music that has flourished in spite of rapidly appearing and disappearing choral trends. It is music that can elicit a wide variety of expression and emotion. It is elegant, complex and straightforwardly intricate music that eagerly steps outside of the frequently "pretty classical" norms of today's choral crazes. One can extract a multitude of meanings when varying the inflections of that small phrase "pretty classical," right?

What I most look forward to in Pasadena is seeing this marvelous experience through the eyes of the Harvard-Westlake students I am honored to share it with. I applied for them, expecting nothing in return except their immense human and musical growth. They are the core of everything I do. They are the reason I do everything I do. I wouldn't be in the choral art without them.

Rodger Guerrero, Harvard-Westlake Chamber Singers

The Redwood Chamber Singers are very excited for the opportunity to perform at the ACDA Western Division Conference in Pasadena! We hope to present an exciting and varied program that includes the music of Elder, Rossini, Saint-Saëns, Schumann, and Sweelinck, along with multicultural music from South Africa and the Philippines.

The Annual ACDA Conferences have always been a breath of fresh air for me, a place where I reconnect with friends and colleagues, learn more about the craft I love, and hear fabulous concerts. I'm confident that the ACDA Western Division Conference in Pasadena will be a triumph!

Mel Carrillo, Redwood High School Chamber Singers

We are particularly excited about our collaboration with CSU-Long Beach. Having the opportunity to join forces to perform *And So I Go On* by Jake Runestad, the commission that Jonathan Talberg and I co-sponsored last spring in memory of Germán Aguilar, will be a very moving experience. After the commission, the NAU Shrine of the Ages Choir will perform works by Dubra, Boulanger, Busto, and others that I have entitled *Of Angels & Light*.

Edie Copley, Northern Arizona University Shrine of the Ages Choir

We have decided to focus on historically significant literature (Telemann, Brahms, and Ives) and contextualize the performance in historical temperaments and pitch centers. We are so pleased to perform in our hometown, Pasadena, a town that has so much to offer in arts, sciences, education, and fabulous food! For me, performing at First United Methodist Church is especially heartwarming, as I was Director of Music Ministries during the decade when the sanctuary and organ underwent restoration and acoustical enhancement.

Don Brinegar, Donald Brinegar Singers

I asked Kevin Memley to write us a dynamic, exciting new closer to premiere at the conference. The piece is *The New Colossus*, SSAA with piano accompaniment. I also went back over the last 31 years and chose 8 of my favorite women's selections and now have to narrow it down to 4 or 5. We will open our session with either Raminsh's *In the Beginning* or Koepke's *Instruments of Praise*. Spirituals/hymns *No Time* or *In the Sweet By and By* (will choose one). Holst double choir *Ave Maria* or Verdi selections from his Women's set. Thinking about doing one more Memley work written for our girls, just need to narrow it down to the best one that leads in to the closer.

I love taking my students to division Conferences. The process of putting together a conference performance: fundraising, music preparation, extra concerts and performances around town all mean choirs picked to sing usually spend a lot more time together. My girls only rehearse two hours per week, this extra time and extreme dedication and discipline required to undertake a successful convention performance truly creates the most special of times for young singers. We last performed at the Reno convention. My alumni from that year still talk about their experiences and even get together regularly to chat about their memories and experiences, which usually results in much laughter, crying, and music making, singing all five of the songs we took to convention! I hope this choir will bring home some of these great memory-making experiences!

Dan Bishop, Clovis East Women's Chorale

The Bob Cole Chamber Choir and I will open our set with J. S. Bach's *Wachet! Betet!* from Cantata BWV 70. Accompanied by CSULB's Collegium Musicum, this spectacular short work is a veritable celebration of everything I love in Bach—vocal fireworks, roulades, playful progressions, and singers being treated as virtuoso instrumentalists. I'm also thrilled to introduce many in the Western Division to the music of contemporary English composer Jonathan Dove, specifically his *Seek Him That Maketh the Seven Stars*, an anthem for 8-part choir and organ. A study in minimalism, it sounds a little as though John Adams and Eric Whitacre collaborated on an eminently singable, but rhythmically thrilling piece. Finally, Dr. Edith Copley and I will combine Northern Arizona University's Shrine of The Ages Choir and the Bob Cole Chamber Choir to present Jake Runestad's *And So I Go On*, written in memory of Western Division Member (and my fiancé) Germán Aguilar. Both ensembles premiered the work last year and Edie and I were so touched by the text, the composition and the whole *gestalt* of this 8-part, double-chorus piece that we wanted to put our ensembles together. I know it will be emotional to have NAU—where Germán sang throughout his bachelor's and master's degrees—and CSULB, where two of his students are still singing in their senior year after transferring from Germán's program at Delta College—perform this beautiful and touching work together.

**Jonathan Talberg, Bob Cole Conservatory Chamber Choir
California State University, Long Beach**

We are excited to share composers such as Bach, Rheinberger, Arneson and Castillon. We hope it moves both the mind and heart! We cannot wait to hear the music of so many others. I personally am also very excited to be with our new, veteran and graduate MUED majors as they experience what never fails to be a life-changing ACDA conference.

Shawna Stewart, Biola University Chorale

ACDA Western Division Leadership Repertoire & Standards Chairs

Boys

Jason Raetz, Phoenix Boys Choir
jwraetz@gmail.com

Children

Herbert Washington, Gilbert Christian HS
herbertwashington@pcchorus.org

College & University

Cory Evans, Utah State U.
cory.evans@usu.edu

Community Choirs

Michael Short
Orange HS, Orange Community Master Chorale
mshort@ocmchorale.org

Ethnic and Multicultural

Cristian Grases
Thornton School of Music, USC
grases@usc.edu

High School, Interest Session Chair

Ken Abrams
Choral Director, San Ramon Valley HS
Artistic Director, Danville Girls Chorus
kena@pacbell.net

Junior High/Middle School

Laurel Farmer
General Music and Choir, Andalucia Middle School
Assistant Director, Alhambra Choral Institute
twobsmom@gmail.com

Men

Zach Halop, Northwood High School
ZHalop@iusd.org

Music in Worship

Nick Strimple
Music Director, Los Angeles Zimriyah Chorale
Associate Professor, USC Thornton School of Music
strimple@usc.edu

2-Year College

Vacant

Show Choir

Vacant

Vocal Jazz

Greg Amerind
Assistant Artistic Director
Phoenix Boys Choir
gwa@gregoryamerind.com

Women, Reading Session Chair

Jennifer Tibben
Director of Choirs, Damonte Ranch HS
Bella Voce/Reno Phil Chorus
jennfertibben@gmail.com

Youth & Students

David Weiller, U. of Nevada-Las Vegas
Musical Director/Conductor,
College Light Opera Co., Falmouth, MA
david.weiller@unlv.edu

Executive Board: p. 2

Thankful to be a Choral Director

Travis Rogers
President-Elect



I will never forget the moment. Gazing up at the ceiling of the Mormon Tabernacle near the end of the Mormon Tabernacle Choir's concert at the ACDA National Conference this past February nearly in tears listening to and being a part of one of the most spiritual moments I've ever experienced as a musician.

The beauty of the repertoire, the passion of the singers, the perfect acoustics, and the beautifully thought-out concert "service" evoked an emotion in me (and those around me too, I think) that words cannot fully describe.

In that moment, my prayer to God was a Thanksgiving for allowing me to be a choral musician. I truly can't imagine a moment like that happening in any other professional field of work.

The uniqueness of the human singing voice, the sounds created when those 300+ singers performed, and the knowledge that so many in that hall that evening—singers and listeners—were dedicated to the choral art, were so overwhelmingly positive on every level: physically, mentally and emotionally.

As I reflect back several months later on that experience, I am truly humbled by people and events, some that happened many years preceding, that put me in the Tabernacle that day and time. Parents, teachers, colleagues who inspired and guided, and students who responded to the magic of music making, encouraging me to pursue and continue to work in choral music.

For the past several years, I have made it a point to write a "thank-you" letter to a person who has been a positive influence, a loyal supporter, a cherished friend or loved relative to communicate to them how much they mean to me and how their impact in my life has been significant.

Without exception, the response back has been truly awesome! The people who have received the letter are so grateful to know that someone appreciates them! I, of

course, have the satisfaction that I have been able to let that person know how appreciated they are.

We hold our high school Chamber Choir retreat at what might seem to be an unusual time of the year. School starts in mid-August, but we do our retreat for three days beginning the Sunday immediately before the Thanksgiving Holiday and concluding on the Tuesday, just two days before Thanksgiving. It's our last time together

before the Thanksgiving holiday and just prior to the three-week whirlwind of Christmas gigs and concerts.

As part of our final reflection last November just before coming home, all of us wrote a thank-you letter to our own special person. The letter could be written to anyone, in the group or outside of the group. The kids promised to deliver their letter personally to the recipient or send it by mail if they could not physically and directly give to the person.

At our last meeting before winter break, we shared out what the experience was like—writing the letter and getting the response from the recipient. We found that the joy it brought to both giver and receiver was absolutely and positively wonderful!

In sharing this with you in this article, I'm hopeful that you are encouraged to write that thank-you letter, and maybe be inspired to have your choir students/singers do the same.

I believe that much of singing for others is to motivate a sense of joy for both the singers and listeners. The thank-you letter focuses that joy one-on-one and will, if it happens like it's happened here in Napa, really make your singers appreciate each other more and appreciate what they have been given as well.

The best to all of you as we get to make music regularly with people who love singing!!

I can't imagine a moment like that happening in any other field of work.

I am humbled by people and events that put me in the Tabernacle that day and time.

People are so grateful to know that someone appreciates them.

A thank-you letter focuses joy one-on-one.

TACTUS



Editor's Note

Nina Gilbert

Welcome to your Fall-into-Winter TACTUS!

We have a **call for action** and a **call for information**.

Action: Register for Pasadena!

Start at acdawestern.org, click "conferences," and then click the **big orange button** in the middle of the page that says "REGISTER NOW!" Early registration price and reading packets available through January 7.

Or! You can click this copy of the orange button or the one on the cover of this issue of TACTUS. Seriously. Try it! (Or if the link doesn't happen, see previous paragraph.)



Information: For our next issue, appearing around February 1, we are featuring 2016 summer workshops within Western Division. Are you running a workshop? Please email me with information. When is it? Where? Who is eligible? How do people enroll? Do you offer credit?

Inspiration: Nevada and Utah have state reports in this issue.

After a busy fall season, Nevada is planning a spring reading session/appetizer night. **Page 11.**

Utah has successfully revived their state conference after a hiatus of over thirty years. **Page 12.**

Input: Our College & University and Youth & Student Activities reports are loaded with ideas you can use.

College & University: **page 13.**

Youth & Student Activities: **page 14.**

Feature: Everything you've ever wanted to know about CPDL, the Choral Public Domain Library, but didn't know you could ask. **Page 6.**

CALL FOR ARTICLES: do you have a Western Division take on a choral issue? Repertoire? Regional composer? Choose something that affects choirs worldwide, and interview Western Division colleagues about it. CD/iTunes/YouTube production? Wardrobe? Social or gender issues? Want to write an article and need some help brainstorming a topic?

You can reach me via email with suggestions, requests, or ideas-in-progress: ninagilbert@yahoo.com.

YOUR SHEET MUSIC SPECIALISTS



We carry music for Choir, Band, Orchestra, Vocal Solo, Keyboard, Guitar and all instruments

THE *MUSIC* 
 *MART* INC.

The SOUTHWEST'S LARGEST Sheet Music Dealer

3301 Carlisle Blvd NE, Albuquerque NM 87110 • (505) 889-9777 • 800-545-6204

Fax: 877-653-3627 • email: info@musicmart.com • www.musicmart.com

Hours: Monday - Friday: 9:00 - 5:30; Saturday: 9:00 - 5:00

Crowd-Sourced Interview

Choral public domain library

cpdl.org

**Questions by followers of Western Division Facebook pages
Answers by Rafael Ornes and Massimo Cappozza
Edited by Nina Gilbert**

The Choral Public Domain Library has grown from zero to iconic institution since its founding in 1998. It contains nearly 30,000 items. Graduate students write dissertations about it. *Choral Journal* authors and ACDA conference presenters base work on it. Two of its board members answered our questions.

What did you think would become of CPDL when you started?

RO: A useful source for choral musicians worldwide. The economics of public domain editions was flawed: the artistic value of the music far

exceeded the economic value, due to low barriers of entry and weak copyright. The result was high cost, oversupply of common works, ignoring of a vast repertoire, and inaccessibility outside of major research libraries, with no access in under-developed countries.

CPDL remains the most accessed choral website on the Internet, according to alexa.com, which tracks such things. I modeled CPDL on “open source” software. It developed differently and more slowly because choral musicians don’t have the same ethos of collaboration as software programmers.

There are lots of stories. I have had thanks from choral directors in Kiribati, Tonga, Botswana, and dozens of other countries. I think that CPDL

has become a resource that in many ways enhances new composers because it frees up music budget for purchasing new works. It also has made a vast repertoire available from one’s computer, and it is used as a resource in choral repertoire classes.

**Do you actively seek particular items?
How do you shape the content of the collection?**

RO: The content is pretty much shaped by editions put forward by contributors. I shaped the content by posting pieces that I personally wanted to perform—kind of a greatest hits of shorter public domain works.

In some cases I have pushed to publish “Complete Works” of some composers. David Fraser published a near-complete set of William Byrd. I would love if CPDL had expanded offerings in categories such as Jewish composers or female composers. Without the constraints of making a profit, one can really follow one’s passion in contributing scores.

There is a request page. I sometimes based my editions on particular requests. Many contributors “do their own thing,” so I am not sure how successful that effort was.

**The CPDL website asks for donations.
What does CPDL spend money on?**

RO: CPDL has a small annual budget, almost completely dedicated to server costs: network bandwidth, computer, backup. It is a registered non-profit in the US. There is a steady flow of smaller donations, but we are currently running a small surplus, because our costs are so low. Donations are vital to keeping CPDL going, but editorial contributions have always been most important.

MC: We have to fulfill the requirements of the Digital Millennium Copyright Act (DMCA). Someone has to formally receive and handle copyright infringement notifications.

What help does CPDL need, aside from scores and money?

RO: Editorial assistance and reviews. With Wikipedia, there is an army of volunteers revising and improving articles. The model of CPDL is to constantly improve the work. That can be as simple as pointing out an error, or a basic issue in typography (text too small), or adding a feature

Links in this Article

In case our hyperlinks don’t work—or if you are reading a print of this article—here are all the links cited.

Near-complete works of William Byrd

http://www3.cpdl.org/wiki/index.php/David_Fraser#William_Byrd

Multi-site search

http://www.cpdl.org/wiki/index.php/ChoralWiki:Multi-Site_Search

Basic page for subcategories

http://www3.cpdl.org/wiki/index.php/ChoralWiki:Music_Subcategories

Page that sorts pieces by language

http://www3.cpdl.org/wiki/index.php/Category:Works_by_language

Multi-category search

http://www.cpdl.org/wiki/index.php/ChoralWiki:Multi-Category_Search

CPDL scores in Hebrew

http://www3.cpdl.org/wiki/index.php/Category:Works_in_Hebrew

“Recent changes” page on CPDL

<http://www3.cpdl.org/wiki/index.php?title=Special:RecentChanges&limit=500>

Rafael Ornes founded CPDL in 1998—originally intending it as a dissertation project—and served as manager until 2008. He remains on its board. He has been the Minister of Music for Valley Presbyterian Church in Portola Valley, California, since 1997, as well as music director of the Portola Valley Theatre Conservatory. He also directs the Stanford Summer Chorus.



Massimo (Max) Cappozza, an electronic/telecommunication engineer, is the chief financial officer of CPDL. He also manages Choralia (choralia.net), a provider of free audio training files for singers, and is an administrator of IMSLP, the International Music Score Library Project.

of all externally hosted scores is made in order to restore them should the external website disappear. We fix broken links. This is a time-consuming task.

What is the relationship between CPDL and IMSLP, the Internet Music Score Library Project?

RO: IMSLP was launched in 2006, and built largely on the model of CPDL, with two major changes. First, IMSLP took the tactic of *scanning* scores, which is much faster, and requires less knowledge. As a result IMSLP could be expanded very quickly. IMSLP also has some newly edited scores, but as a much smaller percentage overall. Second, IMSLP doesn't focus on choral/vocal music, but includes all genres. I was in contact with the founders when they started out. Several contributors post editions to both websites.

MC: It would be nice to have an integrated catalog system allowing users to search scores simultaneously on CPDL and on IMSLP. As a first step I have developed the so-called "Multi-Site Search," that can be used to look for scores on both sites.

(translation, or keyboard reduction).

If I had time, I would add a feature that would allow folks to review editions (like Yelp), as a tool to keep

improving already created editions.

MC: We need people to work on maintaining the links to externally hosted scores. For example, a backup

2016
Sharkova – Ireland June

2017
Kennedy – Greece
New Year 2016/17
Loepky – Austria
May, Uniquely for college choirs
Peter – Austria
June, Young men's/women's/mixed choirs
Stroope – Spain
June, Perform with the composer
Dickson – Italy
June, Faure Requiem
Leck – Ireland
June, Children's choirs
Dilworth – UK/France
July, Spirituals/Gospel

2018
Hella Johnson – Sydney Opera House July

GREAT FESTIVALS

KI CONCERTS
Kiconcerts.com
719 260 0200
Facebook, Twitter, Instagram icons

Henry Leck, KI's Distinguished Music Advisor



GREAT CUSTOM TOURS

EUROPE
Italy, Austria, France, Spain,
Greece, Central Europe,
Czech Republic, Hungary,
Finland/Estonia, Croatia

UK/IRELAND
England, Scotland, Ireland

ASIA/OCEANIA
China, Australia,
New Zealand, India

THE AMERICAS
Costa Rica, Argentina,
Peru, Mexico

AFRICA
South Africa

KI CONCERTS
Klconcerts.com
719 260 0200
f t i
Henry Leck, KI's Distinguished Music Advisor

Where do you see the future of CPDL taking us?

RO: Anywhere the community wants to go! I have always had dreams that CPDL would become a primary source for complete works by composers, and

that the access to works would be

supplemented by editors' notes on

history/text/tra

nslation/editorial practice. All of that is possible, but presently remains secondary to posting scores. On the technical end, **making CPDL much more usable on mobile platforms would be great.** Adding reviews of editions, and easy ways to add arrangements/keyboard reductions would also be nice. Expanding the website to make it more multilingual is also a long-term goal.

How can we easily find pieces for our particular ensembles (SATB, easy; SSA middle school; Ensemble type, grade; Ensemble type, secular, etc.)

Without the constraints of making a profit, one can really follow one's passion in contributing scores. Ornes

RO: Here is a [basic page for subcategories](#).

It covers the elements of voicing/genre/era/accompaniment and other classifications. Here is [a page that sorts pieces by languages](#).

We don't have classification s by grading/diffi culty. That could be

done, but it is extremely subjective. MusicaNet does it, and the gradings are all over the place. There could certainly be articles on CPDL scores appropriate for various ensembles, and that could be a great resource, depending on the quality of the article.

MC: Like Wikipedia and IMSLP, the CPDL website is based on the MediaWiki software. Items having

"Free" has two meanings: as in "free beer," and as in "free speech." CPDL supports both. Cappozza

common characteristics (e.g., same music genre or subgenre, voicing, music era, etc.) are grouped into "Categories." So, searching for the appropriate category or categories is the way to look for something on any website powered by the MediaWiki software. A specific tool exists on CPDL, the [Multi-Category Search](#), which supports most (but unfortunately not all) search criteria typically used to look for music having specific characteristics.

Someone writes: I would love to see a Jewish music section, as I know it is on there but you have to know what you're looking for.

RO: I would also like to see this! Here is a [link to CPDL scores in Hebrew](#).

There are lots of fascinating and important subcategories that should be specifically highlighted. I would include compositions by women

composers.

relevant pieces are added to the category. The next user who looks for Jewish music will find a suitable category, ready to use. Information about creating and managing categories are available both on the CPDL and on the MediaWiki websites. CPDL admins are available to help users who want to introduce improvements.

There seems to be no vetting process in the submissions to CPDL. What philosophical and practical reasons do you have for this?

RO: In the beginning, I would ask for scores, and people would send everything. The quality of scores was fascinating: some were top-notch, while others were unusable. I have been looking over some recent scores, and the general quality is certainly better than in the very beginning—probably due to continued vetting, more experienced and trusted editors, and more specific instructions.

The “quality” of an edition/arrangement is a huge topic. There is enormous variety in the publishing industry. Some would consider an SAB arrangement of Mozart’s *Ave Verum* to be an unpardonable sin. The difference with CPDL is that most editions were meant to be editable and “improvable.”

One need only look at Wikipedia (launched two years after CPDL) to see how the model of an editable archive differs from a traditional published resource. There are strengths and obvious weaknesses to each approach, and they can co-exist. This is a gigantic topic. Maybe we can discuss it at Pasadena!

MC: CPDL hosts free sheet music. “Free” has two meanings: as in “free beer,” and as in “free speech.” CPDL supports both. If the quality of an edition is poor, it can still be used by others as the basis for an improved version—a collaborative approach.

Is there any plan to begin to curate the CPDL collection as to quality? Unlike IMSLP, which is mostly scans of old editions, CPDL has a wide range of quality in recent arrangements.

RO: Many online resources—such as Yelp—make use of user reviews. Prior to stepping aside, I was interested in various wiki modules that could be used to further enable online reviews/comments/errata, but was too swamped to implement these. There are ways to report errors. If you peruse the “Recent changes” page on CPDL, you will see just how much happens every single day.

MC: We considered implementing some kind of “star rating” approach about the quality of the scores. But ensuring objective and consistent criteria is too complex for us, given our limited quantity of human resources and time.

CPDL Stats as of December 17, 2015

1,116 contributors

421 contributors with 1 piece

2 with over a thousand (one 1,638, one 1,420)

Average: 23.7 works (26,466 divided by 1116 contributors)

154 above average (24 or more); 962 below average (23 or fewer)

Median: 3 (that is, 558 contributors with 3 or more items, 558 with 3 or fewer)

How to contribute music: see either of these pages:

http://www0.cpd.org/wiki/index.php/Help:Contents#How_can_I_contribute.3F

or

http://www.cpd.org/wiki/index.php/ChoralWiki:Add_Music

How many pieces at CPDL, and how fast is it growing each year?



UNLV School of MUSIC

The UNLV CHORAL ENSEMBLES enjoy an outstanding reputation for vibrant performances 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 repertoire as well as major choral-orchestral masterworks. Membership is open by audition to undergraduate and graduate students, music majors and non-majors. Some choirs are also open to faculty, staff, alumni and community members.

CONCERT SEASON 2015-2016

"THE GREAT SPIRIT OF LOVE"

Tuesday, October 20, 7:30 pm (UNLV)

Sunday, Oct. 25, 2:00 pm (SV United Methodist Church)

31ST ANNUAL MADRIGAL-CHAMBER CHOIR FESTIVAL

Friday, November 6, 4:00 & 7:00 pm (UNLV)

"WHAT SWEETER MUSIC"

Friday, November 20, 7:30 pm (UNLV)

"THE SNOWMAN: HOLIDAY CONCERT"

with the LAS VEGAS PHILHARMONIC

Saturday, December 5, 2:00 pm & 7:30 pm

Sunday, December 6, 2:00 pm

(The Smith Center for the Performing Arts)

"SOMETHING FOR EVERYONE"

Saturday, March 5, 7:30 pm (UNLV)

"ALZHEIMER'S STORIES"

Friday, March 11, 7:30 pm (Green Valley Presbyterian)

Sunday, March 13, 3:00 pm (Mountain View Presbyterian)

"AN EVENING WITH THE UNLV CHOIRS"

Friday, April 1, 7:30 pm (Green Valley Presbyterian)

CHAMBER CHORALE HOME CONCERT

Friday, April 15, 7:30 pm (UNLV)

WOMEN'S CHORUS & VARSITY MEN'S GLEE CLUB

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

MASTERWORKS CONCERT: BRUCKNER & BERNSTEIN

Saturday, April 30, 7:30 pm (UNLV)

UNLV Concert Singers and Chamber Chorale, Las Vegas

Master Singers & UNLV Symphony Orchestra

UNIVERSITY CHORAL ENSEMBLES CONCERT SINGERS • CHAMBER CHORALE VARSITY MEN • WOMEN'S CHORUS LAS VEGAS MASTER SINGERS

David B. Weiller & Jocelyn K. Jensen, conductors

"The UNLV Singers delivered a near perfect concert of sacred and secular music...The singers, conductor, accompanist and audience members all but danced in the pews." (Concert Singers on tour in Colorado)

"...joyous singing, remarkable delicacy and poise, impressive performance, expressive fervor..." (festival adjudication by Martin Bernheimer, Los Angeles Times)

"The entire performance was glorious, yet disciplined. The orchestra, soloists and choruses performed with unaffected charisma." (Las Vegas Review-Journal)

The UNLV CHORAL ENSEMBLES . . .

- have toured the southwestern United States, Hawaii, New York, Mexico and Canada.
- have appeared with the University Symphony Orchestra, the Las Vegas Philharmonic, the Boston Pops Esplanade Orchestra and the Mexico National Symphony.
- have performed by invitation at western division conferences of the American Choral Directors Association (ACDA) and at regional and state conferences of the National Association for Music Education (NAfME, formerly MENC).
- have appeared in numerous fully staged productions in collaboration with UNLV Opera Theatre.
- sponsor an active student chapter of the American Choral Directors Association. The chapter has hosted the ACDA Western Division Student Symposium numerous times on the UNLV campus.
- proudly perform the music of internationally known composer and UNLV alumnus ERIC WHITACRE, who first experienced choral music while singing in the UNLV Choral Ensembles.

EXPERIENCE THE UNLV CHORAL TRADITION!

UNLV Choral Studies office, (702) 895-3008.

E-mail: <david.weiller@unlv.edu>

TICKETS

895-ARTS (2787) or pac.unlv.edu

VISIT US ONLINE

www.unlv.edu/music/events

www.unlv.edu/music/ensembles

www.facebook.com/UNLVChoralEnsembles

Report from Nevada

Kim Ritzer
Nevada ACDA President
Western Division Conference Registration Chair



The Nevada Chapter of ACDA has a busy year in progress. We are now a co-sponsor of the Clark County School District's High School Honor Choir and a sole sponsor of the Clark County Middle School Honor Choir. Auditions for both of those events were at the end of September and the selected Honor Choirs rehearsed during October. Our Honor Choir Concert WAS October 28, on the campus of the University of Nevada, Las Vegas. The guest conductors were Professor David Weiller (UNLV) for the middle school and Dr. Edie Copley (NAU) for the high school. We are proud of the wonderful experience for the students and teachers involved.

Our NV ACDA annual mini-conference was October 17th in Las Vegas. We were very

fortunate to have Dr. Ron Staheli (retired BYU) as our headliner. He presented a keynote address, reading session, conducting workshop and clinics with three choirs (children's, middle school and high school). Professional Development Credit was offered for this event.

**Our spring event will be a reading session/
appetizer night in April.**

Our Nevada ACDA chapter will once again be happy to run the opening of registration for the Western Division Conference in Pasadena. We will be creating a "Volunteer spot" <www.volunteerspot.com>




to recruit other Western Division chapters to help out with the rest of the conference registration – watch your emails!!!

Our Spring ACDA event will be a reading session/appetizer night in April. All of our state R & S chairs will bring 3 pieces to share that evening. We are looking forward to a wonderful evening of sharing.

Our Nevada ACDA Board is committed to continue our amazing membership drive and to reach out to all choral music educators in our state.

CHANTICLEER IN SONOMA CHORAL WORKSHOP

June 15-19, 2016



Join Grammy Award-winning vocal ensemble CHANTICLEER at Sonoma State University for an intensive five-day program of coaching, classes, and rehearsals designed to make you the best choral singer that you can be.

The workshop is designed for experienced chamber chorus or other choral singers at the **university-level and beyond**. Male and female singers with good sight-singing ability are encouraged to apply. Admission is determined by specific criteria, including vocal characteristics and background, recent choral experience, and a reference statement.

Don't miss this exceptional opportunity to learn first-hand from the professionals of Chanticleer, all in the comfort of the Green Music Center at Sonoma State University in the heart of the Sonoma wine country.

For more information visit chanticleer.org/sonoma or contact Dr. Jenny Bent: chanticleerinsonoma@gmail.com or 707-664-3925

FIRST Utah State Conference of this MILLENNIUM



PHOTO: Utah conference's Intercollegiate Choir
(chamber choirs from universities statewide)
rehearses Dvorak's Mass in D, led by Bruce Rogers
(Mt. San Antonio College, Walnut, CA).
Photo by Reed Criddle

In the wake of the National Conference, ACDA-Utah is reviving a tradition of annual state conferences—an event that has been dormant since two years before I was born!

With membership increased 28% over the past year, ACDA-Utah has reached unprecedented numbers. The ACDA-Utah board decided the time had come to streamline many of our annual events into one state conference.

Co-hosted by the University of Utah and First Presbyterian Church of Salt Lake City, the 2015 State Conference featured performances by a variety of choirs:

CHURCH CHOIRS, all from Salt Lake City
Canyon Road Chorale (Rosemary Olsen, *conductor*)
Canyon Road Ward Choir (LaVonne VanOrden, *conductor*)

The Cathedral Choir of First Baptist Church
(Beth Bruce, *conductor*)

The Chancel Choir at First Unitarian Church of Salt Lake City (David Owens, *conductor*)

Christ United Methodist Church Chancel Choir
(Austin Thorpe, *conductor*)

First Presbyterian Church Chancel Choir
(Christopher Quinn, *conductor*)

COMMUNITY CHOIRS

Beijing Baotashan Chorus, Beijing (Yan Bozheng, *conductor*)

Cantorum Chamber Choir, Orem (Steve Durtschi, *conductor*)

Lux Singers, Provo (Leland Spindler, *conductor*)

Mountain Jubilee Chorus, Salt Lake City
(Tori Postma and Beth Bruce, *conductors*)

Salt Lake Children's Choir, Salt Lake City
(Ralph Woodward, *conductor*)

Salt Lake Vocal Artists, Salt Lake City
(Brady Alred, *conductor*)

SCHOOL CHOIRS

Brigham Young University Jazz Voices, Provo
(Emily Merrell, *director*)

Springville High School Chamber Singers,
Springville (Leslie Walker, *conductor*)

Salem Junior High Women's Chorus, Salem (Rachel Brooksby, *conductor*)

Salt Lake Community College Chamber Singers, Salt Lake City (Lyle Archibald, *conductor*)

Utah State University Chamber Singers, Logan
(Cory Evans, *conductor*)

Utah Valley University Chamber Choir, Orem
(Reed Criddle, *conductor*)

Westminster Chamber Singers, Salt Lake City
(Christopher Quinn, *conductor*)

PROFESSIONAL CHOIR

Voice Male, Salt Lake City (John Luthy, *director*)

Additionally, the State Conference included open rehearsals and performances by the Boys-to-Men Honor Choir, Intercollegiate Choir, and Interfaith Choir with guest conductors and keynote speakers Bruce Rogers and Jeffery Redding.

This was a deeply enriching weekend of professional development. We are looking forward to the next Utah state conference on October 21-22, 2016 at the University of Utah with keynote speakers Craig Jessop (Utah State University) and Sharon Paul (University of Oregon). We encourage applications for performance and interest sessions from Utahns and non-Utahns alike! Applications will be available at acdautah.org by January 1, 2016.



Mountain Jubilee Chorus
Photo by Jean Applonie



Reed Criddle
President, ACDA-Utah
Director of Choral Activities/
Assistant Professor,
Utah Valley University
Artistic Director, Wasatch Chorale

Repertoire and Standards Reports



College & University Cory Evans

Director of Choral Activities
Utah State University

As we begin a new season, I would like to suggest a few ideas to help spice up your

choral program and keep things fresh and innovative. Hope you have a fantastic year!

1. Try new instruments and sounds to accompany your singing

• Use Bells

A local craftsman in our town makes bells out of oxygen tanks. I bought one, and have incorporated it into pieces by placing it in the back of our hall to add spatial interest. Ring it as an intro to a chant, as your choir processes, or to finish a piece and transition to the next. Use English handbells or chimes to play chords on the downbeat of each measure of a piece. Your singers can do this with very little training in handbell technique. The bells can greatly enhance a festive holiday piece or a big anthem.



• Use recorded audio/video effects

We gave an Earth Day concert last April and performed pieces about the ocean, night, and nature. While singing, we projected both video and audio loops of ocean waves crashing on the shore, crickets at night under a full moon, and an enchanting mountain stream. These effects enhanced our performance, and created another dimension of interest for our audience.

• Create your own “industrial” or “recycled” instruments

Collaborate with your auto shop or wood shop students and teachers to create bell trees from recycled steel pipes, marimbas made from reclaimed 2x4s from a landfill, drums made from 2-liter bottles or other plastic and metal containers. Experiment with fusing reclaimed instruments with an existing piece that calls for percussion. This can add an element of eco chic to your program. Your audience will be impressed.

2. Don’t Conduct So Much

As I watch a choral concert, I tire quickly of the conductor waving their arms as if trying to take flight. Many pieces with steady rhythmic undercurrents don’t typically need you beating them out with your gesture. Try involving yourself as an ensemble member rather than as someone who just stands on the podium. When our choir sings a piece that needs a simple ethnic drumbeat accompanying the singing, I like to play it myself rather than have a middleman that I have to conduct. Try accompanying your choir yourself on the piano or guitar, getting out of the routine of just waving your arms. What if you began a simple spiritual by turning to the audience and singing the first phrase yourself, followed by your singers? I certainly wouldn’t want to steal opportunities from my students, but they find that having their director occasionally join with them is an affirmation that what we are doing is done together, as a team. Try it out.

3. Entertain your audience

In my young years as a student, often the word “entertain” was a negative connotation that meant the repertoire was not as challenging or pure as it might be. As I get older, I have come to really value that the choral arts can indeed be entertaining. Ask yourself, Would I want to sit in an auditorium and watch my product? We worry about how our choirs sound, but we need to think of our audiences and how they may appreciate an entertaining element to our productions. In addition to a choral ensemble sounding fantastic, it can also be visually inspirational. Rehearse facial expression and song presentation. Break from the pattern of song-applause-song-applause-song-applause, and link 2-3 songs together without the interruption of clapping. Try an entire concert without applause, placing your ensembles throughout the performance space and moving from one to the next without interruption. It’s mesmerizing! Tighten up dead spaces between songs by having your choir turn to the next piece, and get in the next formation during the applause. Begin an upbeat piece as the applause from the previous piece dies down. Take cues from the big shows in Vegas or Branson. They know how to entertain and keep an audience engaged. We can do the same.

Would I want to sit in an auditorium and watch my product?

4. Refresh your rehearsal space

Recently I worked with our facilities department to apply a fresh coat of paint to our choral rehearsal room. It's a cool and contemporary grey color. I spent some money to recover the rehearsal chairs in new black plastic so they all look the same. I repaired, painted or replaced the music stands. I hung a few professional photos of our students in performance situations, all mounted in matching black frames. This update has completely changed the room and, consequently, the students' approach to our rehearsal experience. It is a room that inspires creativity and order. It isn't cluttered up by mismatched chairs, dusty trophies of choral festivals from 37 years ago, and broken music stands held together by duct tape. I'm not saying one needs to hire Martha Stewart to redecorate the choir room, but a refreshing of a rehearsal space can bring an inviting change that will invigorate your program, and can be done with very little money.

5. Try some new ideas to publicize your program

A heavy metal album cover may inspire your concert poster—and attract a new audience.

We are always looking to get noticed, especially when our concerts are up against so many other cultural and sporting events that compete for our audiences and singers' time. Why not try a few of these ideas to get the word out about your program:

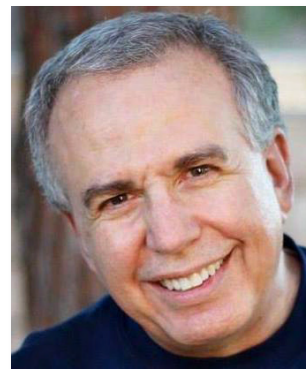
- Create a season poster

that displays all your concerts for a season in a visible place.

- An album cover of a heavy metal band may prove inspirational for your upcoming choral concert poster—and attract a new audience.
- Draw inspiration for publicity from other musical genres.
- Use non-traditional materials for publicity ideas (tin or industrial metal posters for contemporary concert, wooden pub signs for British concert, barnwood posters for Americana/folk music concert). **WARNING:** These posters will be such a big hit that people will steal them. Make a few extras.
- Write your concert info with sidewalk chalk on school or community sidewalks.
- Place a magnetic sign on your car with choir logo or photo
- Project an image of your upcoming concert on an exterior wall of the school or performance venue with LCD projector so it can be seen at night.
- Photograph and video your ensemble in unique ways. Avoid the "all on the risers for a photo" look. Try standing in a field of wheat, or in an alley against a brick wall. Updated images are catchy and create interest for a new audience. Experiment and get input from the students. They know what's cool!

Youth & Student Activities David Weiller

Director of Choral Activities,
University of Nevada, Las Vegas



ACDA Youth & Student Activities: The Center of Our Profession

IMPORTANT!
**IS YOUR ACDA STUDENT CHAPTER
LISTED OFFICIALLY WITH THE ACDA
NATIONAL OFFICE?**

Please make sure
your chapter is in good standing
and that it is recognized officially.

Check the national website:

[<http://acda.org/page.asp?page=youthandstudentactivities>](http://acda.org/page.asp?page=youthandstudentactivities)

It is rewarding to serve the ACDA Western Division in my role as chair of the Youth & Student Activities R&S Committee. There is a tremendous level of student participation among approximately 15 student chapters. The University of Arizona hosted the annual **Western Division Student Symposium** (October 3-4). This event, organized by and for students, focused on a variety of topics and workshops of particular interest to undergraduate and graduate students, yet it is also applicable for choral educators throughout their careers. The symposium was revived by the UNLV-ACDA student chapter in 2013, continued by the NAU student chapter in 2014, and it now moves to Tucson. (We need a student chapter to step forward to host the next symposium in fall of 2016. Please contact me if you are interested.)

A sampling of projects and accomplishments among our student chapters includes:

- **Holiday caroling;** conducting master classes; interest sessions presented by grad students and faculty (Northern Arizona University).
- Participation in the **undergraduate conducting master classes** and/or competition at recent ACDA regional and national conferences; monthly "Teacher Talks" featuring local school district teachers on a variety of topics; hosting annual Madrigal/Chamber Choir Festival (University of Nevada, Las Vegas).

We need a student chapter to host the next symposium in fall of 2016. Contact me if you are interested.

- **Watching and discussing videos** by prominent choral educators (University of Arizona)
- **2250 choristers sang the National Anthem** during three events at the Arizona Diamondbacks Chase Field, led by notable conductors. (Arizona Y&SA Committee)
- **New student chapters being established!** (Brigham Young University, Grand Canyon University)
- **Encouraging student attendance and participation** at ACDA conferences and workshops at the state, regional and national levels (all chapters)

Staying Student-Centered Every Day

I am in my 32nd year of teaching, and the journey continues to inspire and challenge me. I knew that I wanted to be a teacher while I was in kindergarten, and I knew that I wanted to be a choral music teacher by the time I was in junior high school. Throughout my career, I have been blessed with role models among my family, friends, teachers, colleagues, and students. Pursuing a student-centered approach to every day on campus invigorates me. Moreover, my students appreciate and respect that I consider myself a life-long learner and student.

Here are examples of the ongoing or recent student-centered projects that we have developed in the UNLV Choral Studies program:

- Every few years, we present a concert that encompasses choral performances while featuring the talents of our student soloists. “Marvelous Musicals and Opulent Operetta” has been a favorite program, as many of our students have an opportunity to explore a vast array of solo and small ensemble repertoire from a genre that is not usually covered in their studies. Likewise, we have presented many “African-American Festival” concerts where we focus on the performance of spirituals as presented by the choirs and by soloists throughout the School of Music.
- A semi-staged, multi-sensory production of Carl Orff’s *Carmina Burana* provided opportunities for students in costume design, choreography, graphic design, lighting design, and photography.
- A recent choral concert featured several undergraduate students who had completed their conducting sequence and were about to begin student teaching.
- The musical tradition of singing a different setting of the Edmund Waller poem *Go, Lovely Rose* each year has been a significant bonding experience for generations of students in the UNLV Chamber Chorale. It also connects us to one of my mentors - my high school teacher, Mr. James A. Young, who established this custom at Troy High School in Fullerton, California almost 50 years ago. Thus far, the UNLV Chorale has sung settings of *Go, Lovely Rose* by 13 composers. Four students have presented me with beautiful gifts of their own compositions, and two are published by Santa Barbara Music (Eric Whitacre and Brian Myer). The most recent student composer, Faustino Solis, conducted all rehearsals and performances of his setting throughout the concert season.

- A few years ago, our UNLV-ACDA student chapter established a new tradition of singing the UNLV Alma Mater (composed by Eric Whitacre ’95) at the beginning and close of each chapter meeting. A different student conducts each time.
- At least once a year, we set aside one rehearsal for the reading of choral works by student composers. Many of these students are composition majors, while others are singers with an interest in expressing themselves through composition. This year, we hope to devote a few weeks of intensive rehearsal to student composers and then present an informal afternoon recital of their works.

Music-Centeredness + Student-Centeredness = Surviving and Thriving

The course syllabus for the UNLV Choral Ensembles is a multi-page document filled with the usual information about goals, objectives, attendance policies, grading, etc. But the most interesting aspect of the syllabus is a series of inspirational quotations that are peppered throughout the pages. I find new quotes to include from time to time, and a few recent additions resonate deeply:

*The finest art, like all else finest in life,
is founded on love.
The presence or absence
and the amount and quality
of the love embodied in any work of art
is the sure guide to its value and permanence.*
William Lathrop, 1859-1938

*One of the deep secrets in life
is that all that is really worth doing
is what we do for others.*
Lewis Carroll, 1832-1898

*Art is not what you see,
but what you make others see.*
Edgar Degas, 1834-1917

*Art is more than a product of your efforts—
it should be about feeling, life, attitude, soul.*
Sergei Bongart, 1918-1985

In a world—and educational system—often mired in cynicism, uncertainty, and frustration, I believe the greatest gift that we can share with our students at the beginning and the end of the day is our love: love of our chosen art form (music), love of our chosen profession (teaching, an art in and of itself), and love for each other. May all of us have daily opportunities to use our art(s) in helping our students along their path of continual exploration, discovery, and celebration. Let us survive and thrive together!

Advertise in TACTUS

TACTUS appears three times a year: fall, winter (January-February), and late spring (usually May), emailed as a PDF to members of ACDA Western Division—2,217 choral directors in California, Nevada, Utah, Arizona, and Hawaii—and posted and archived on Western Division's website.

Advertising rates

Full page (7.5 by 10 inches) \$200

Half page: vertical (3.5 by 10 inches) or horizontal (7.5 by 4.5 inches) \$120

1/3 page (7.5 by 3.5 inches; other shapes also possible) \$95

1/4 page (3.5 by 4.5 inches; or other shapes) \$75

1/8 page (3.5 by 2.25 inches; or other shapes) \$50

Your ad includes whatever links you'd like to your website and email.

If you advertise in the fall and winter issues, your spring ad is free.

Deadlines/details

Deadlines are about a month before each publication date. Contact Nina Gilbert, editor, to work out the unique details of your ad: ninagilbert@yahoo.com.

Format

- JPG, PDF, TIF, PNG, or anything else that can be opened in Photoshop and converted to PDF.
- RGB color (black and white works too, but there's no extra charge for color).
- 72 dpi resolution (higher is also good).

Register for Pasadena?

This button is linked.

So are the others on pages 1 and 5!



**or visit acdawestern.org and click
CONFERENCE,
then scroll down to click the
orange button on that page**

Submit an Article to TACTUS

Have an article?

Have an announcement or report?

Have an epiphany?

Know someone who would add to the knowledge base of Western Division by writing an article?

Have an idea?

Need an idea?

Best way to proceed is to [contact the editor](#) so that we can brainstorm and develop your topic.

**NEED TO
JOIN ACDA**

**OR RENEW YOUR
MEMBERSHIP?**

acda.org/membership.asp



TACTUS is produced using Microsoft Word, Photoshop, and Adobe Acrobat.

Disclaimer: Opinions expressed are those of the people who express them, not of ACDA nor the editor.