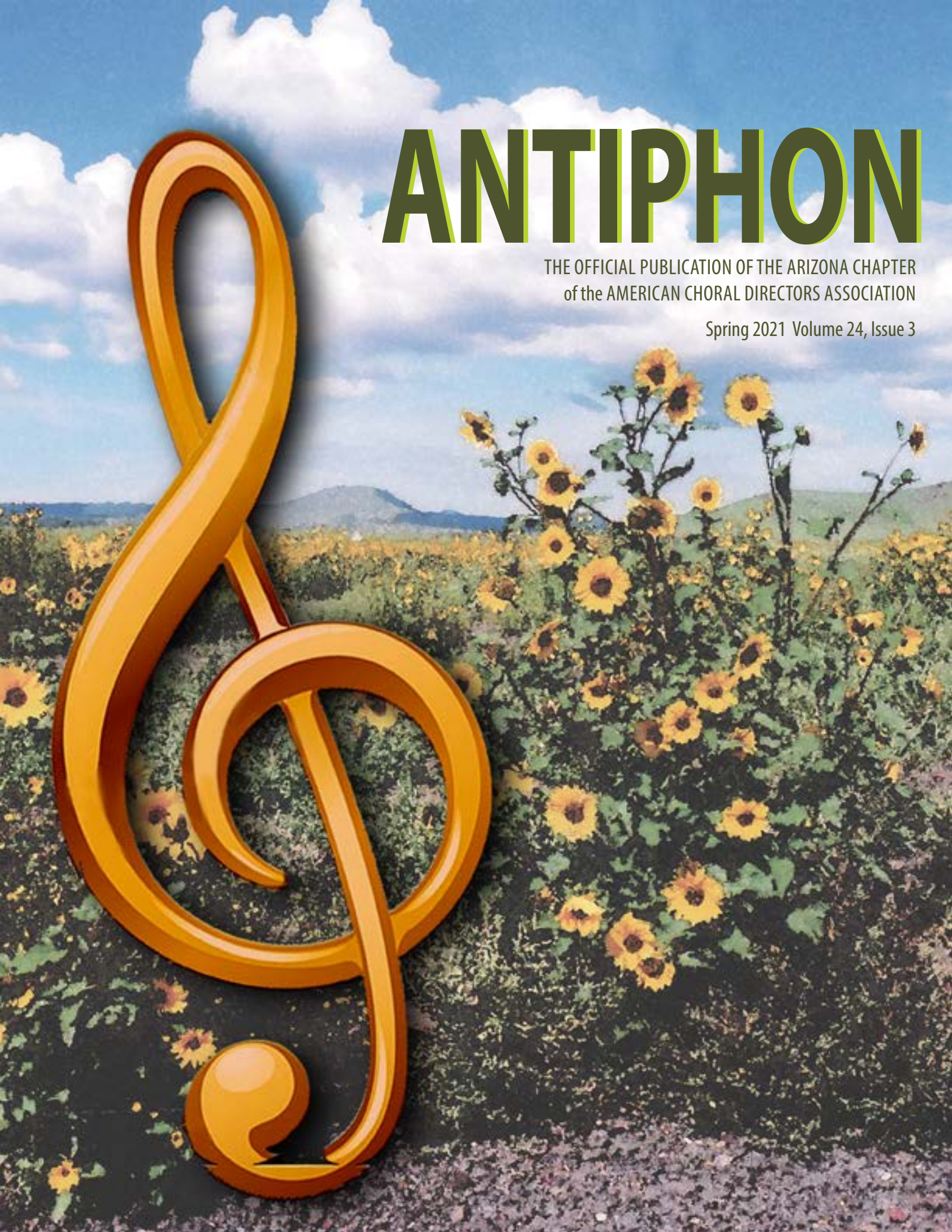


# ANTIPHON

THE OFFICIAL PUBLICATION OF THE ARIZONA CHAPTER  
of the AMERICAN CHORAL DIRECTORS ASSOCIATION

Spring 2021 Volume 24, Issue 3





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# From the President:



Aimee Stewart  
AzACDA President

Chandler Children's  
Choir

Tempe Preparatory  
Academy

[president@azacda.org](mailto:president@azacda.org)

Dear AzACDA colleagues,

Simple Gifts. I've been thinking about this ubiquitous choral favorite recently. The phrase was something I hadn't considered beyond the simple gifts of nature. But this season has taught me to appreciate many other simple gifts that I had previously taken for granted: performance, in-person connections, enjoying a meal at a crowded table and just plain singing together. As we look forward to normalcy in our lives, I hope we will hold on to what we have learned to appreciate better this year.

As we have been thinking about the summer conference, we realized our standard conference model would not work this year. We thought about what the most essential facets of conference are and how we could most safely recreate them this summer. We plan to offer eight in-person focus sessions to recharge and invigorate our choral craft over in a safe and accessible way on Tuesday, July 6th and Wednesday, July 7th. More details will be coming soon!

After the summer conference, I will move into the role of "Past President". It has been my true pleasure and honor to serve as your President the last two years. While this was not at all how I envisioned my tenure in this role, I have been constantly inspired and supported by our Board, state membership and colleagues across the country. In many ways, I feel more connected than if we hadn't had to go through a pandemic. I leave AzACDA in the capable hands of President-Elect Ted Gibson and incoming President-Elect Designate Katie Gerrich, and I hope you will join me in supporting them and this wonderful organization. 🍷

With Gratitude,

Aimee Stewart

President, Arizona Choral Directors Association

Chandler Children's Choir

Tempe Preparatory Academy



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# FROM THE

# EDITOR



Dr. Angelica Dunsavage  
Antiphon Editor  
[antiphon@azacda.org](mailto:antiphon@azacda.org)

Fellow AzACDA Members,

Here we are again at the end of another *Antiphon* season. Whether you're leading a church choir, community organization, or teaching at the K-12 or university levels, this year has been far from easy. You've shifted learning methods, found new ways of making music together, and have become more tech-savvy than many of us thought we'd ever be. As we shift into the summer, go ahead and pat yourself on the back for the challenges you've faced, and know that your singers are grateful for your leadership and care.

This edition is both reflective and forward-thinking; we acknowledge the hurdles of the previous year, and think of ways we can incorporate those strategies moving forward. Todd Wachsman's and Allie Fardelos-Cheatham's articles give actionable steps we can take as conductors to build connection with our singers and become more in touch with our own creativity as many of us transition from virtual to in-person performances. Looking to the leadership of ACDA, we hear from Dr. Edith Copley as she transitions into her role as president-elect of ACDA. We're sure she will represent AzACDA well!

Speaking of transitions, it is time that I announce one of my own - this will be my final publication as editor of *Antiphon*. While I am remaining as editor of *Tactus* for the time, I am stepping down from the AzACDA board and moving from Tucson to Nashville, where I will begin a new teaching adventure. I want to give my gratitude to Aimee Stewart, Dave Topping, our designer Robert Ashbaugh, and everyone who has contributed articles, reviews, and ads to keep this publication going. In what has been a difficult year, *Antiphon* has felt like an anchor to "normal" for me, as I hope it has for many others. I look forward to seeing *Antiphon's* future publications, and I look forward to visits back to Arizona and the Western region soon! ☰

Sincerely,

Angelica Dunsavage  
Editor, *Antiphon*



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# A Conductor's Creativity

Written by Dr. Todd Wachsman



Dr. Todd Wachsman

The creativity of the conductor lies in the preparation, not the performance. Conductors operate in a strange world. The act of directing a group of musicians is highly reactive. We are forever stopping an ensemble to instruct them to modify this vowel or taper that phrase or balance some division. Necessarily, conductors must respond to the sounds they are hearing and offer methods to guide that sound to a more accurate version of the idealized sound they hear in their heads. Of course, this idealized sound is the result of careful consideration, historical appropriateness, nature of the text (if there is one), country of origin, and a dozen other relevant factors that will inform the conductor's decisions. All these myriad elements should be thoughtfully assimilated before the conductor ever sets foot on the podium.

The reality, however, is that many conductors often find themselves improvising during a performance. When the carefully cultivated sound the choir has been groomed to produce suddenly goes awry, some conductors will startle and attempt to take steps to rectify the issue. This is understandable as it fits perfectly into the conductor's paradigm of reacting to what he or she is hearing. This improvisation can be distracting to a choir in a performance situation.

My father espoused the motto "A good conductor conducts what he's not hearing." In other words, if the choir is making sounds that stray from the idealized performance the conductor envisions, then the conductor should be executing gestures which encourage the choral sound towards a more perfect rendition of that ideal. Essentially, the director is conducting the music he hears in his head and employing the gestures that best illustrate that internal soundtrack to encourage a similar performance from the live musicians in front of him. Ideally, the rehearsal process guides the singers through numerous possibilities and secures them in the best practice for the performance.

All these factors are presented to underscore my thesis: the creativity of the conductor is in the preparation, not the performance. As a choral conductor, my responsibility to the choirs I work with involves preparation of the music which has been selected for performance. This preparation incorporates the multitude of facets listed above: understanding and accurate pronunciation of the text (often in unfamiliar languages), awareness of the time period in which the piece was written (how were those articulation markings realized in the Baroque?), where the piece came from (is there a general feature of the region's music which needs to be incorporated into the learning of the work?). There is a marathon of legwork required to present the most informed opinion possible. Of course, regardless of how much work is done ahead of time, music will often continue to surprise us. I have spoken with

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*My father espoused the motto "A good conductor conducts what he's not hearing." In other words, if the choir is making sounds that stray from the idealized performance the conductor envisions, then the conductor should be executing gestures which encourage the choral sound towards a more perfect rendition of that ideal.*

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many conductors who have performed major works multiple times, yet they claim that they make new discoveries with each production. Vigorous preparation frees us to objectively listen and guide the sound towards our considered goal.

I have a short checklist that I run through before starting a rehearsal. These bullet points maximize my creative output throughout the preparation process. I find that if I take time to notice these items, then the rehearsal experience is more grounded and secure for my singers.

- ♪ Familiarize yourself with the rehearsal space. When working with a long-standing group in a regular venue, this act might be considered negligible. If one is working with a festival choir or a pick-up group of volunteers, however, it becomes more important. While we carry the totality of our musical experience within ourselves, it is also important to tailor the physical space, as much as is possible, to elicit the best possible singing circumstances for our ensembles. In truth, this can apply equally to familiar venues! Ensembles can sometimes rehearse in a certain way simply "because it's always



been done this way." I have experienced success with choirs by rearranging the seats in the rehearsal space so they were facing a different wall than usual. It is possible for groups to become entrenched in habit and this can sometimes lead to lazy listening and correspondingly lazy singing. By actively seeking ways to change or maximize the rehearsal space, we change the choir's expectations. In weight training, athletes often need to change up their routines to prompt growth. The same truism applies to choral groups.

- ♪ Conduct through the work before the rehearsal. While it is likely that every conductor has reviewed the music before the rehearsal (especially if he or she was the one selecting the music in the first place), people will sometimes overlook the importance of physically conducting their way through a work before presenting guiding gestures to a performing ensemble. While it is possible to rely on past training and innate musical ability to navigate the conducting requirements of a score, our ensembles would be better served if we had a real-time understanding of the physical conducting challenges a particular edition may hold. Investing time in the physical motions of a piece of music grounds us solidly in the visual manifestation of our musical ideas. This process can sometimes reveal new ideas or cause us to interpret a musical passage differently than a strictly internal review of the work.
- ♪ Identify problem spots. This is likely something that we have all been trained to notice from day one, but it is important enough to bear repeating. Problem spots are anything that may derail the choir's assimilation of the work and may include difficult passages, difficult rhythms, unusual words in the text, awkward page turns, changes in the score from single line to divisi, unusual expressive or articulation markings, and a host of other possibilities. It is the conductor's task to identify these hotspots early and devise methods for addressing them.

These suggestions are likely implemented by all conductors to one degree or another. I advocate for making their use a considered and deliberate choice rather than an inspired accident. 🎵

## 5 Choral Practices to Continue in a Post-Covid World



Alexandra Fardelos-Cheatham

Social Media Chair,  
AzACDA

Jr. Choir Director,  
Chandler Children's  
Choir

*Written by Alexandra Fardelos-Cheatham*

My name is Allie Fardelos-Cheatham and I am the Social Media Chair of the AzACDA board. I am in my third full year of teaching and have taught Kindergarten through 12<sup>th</sup> grade students.

It has been one year since the world shut down and we were forced to move into the world of online learning. A lot has changed since then - and every teacher has had to adapt to vastly different experiences... Some people have been able to rehearse in-person since September, while others just got back inside their classrooms in March.

This year has made me personally reflect on my teaching - what did I want my students to learn? What did I want my students to take away from their time in the choir room? One of the biggest challenges I have encountered this year was how to make choir appealing for students in a Title-One junior high where the majority of students have shown little interest in performing ensembles.

Below is a list of five pandemic practices I learned this year that I plan on using in the post-COVID world as well. These five tools helped me navigate my way through both remote learning and hybrid teaching.

### 1. Daily Themes

This is nothing new in the education world... but it was definitely new to me! I started having a "daily theme" when we moved from a "modified in-person" schedule (two days a week in-person with half the students come in one day and the other half the next) to the "full-in-person" five day a week model. I made each day have a different pre-rehearsal-lesson focus. I also gave each day a different name - because it's more fun that way!

#### ♪ **Mystery Song Monday** [use music note for bullets – see Google drive]

Also known as... Sight reading Monday. Each Monday I show an excerpt of a song they may know (ie "Twinkle Twinkle", "Happy birthday", "Mary had a little Lamb", etc.) or from our repertoire. The students can guess and get a sticker if they are the first one with the right answer.

### 🎵 **Technique Tuesday**

On Tuesdays we focus on vocal technique and solfege hand signs! We play the “Forbidden Pattern Game” (some may know it as “poison” or “so la mi”) where students have to repeat solfege patterns that are NOT the forbidden pattern.

### 🎵 **Wonderful Wednesday**

Early-release Wednesdays at our school this year is reserved as a “catch-up day”. I give students the first half of class to work on any missing work they have. The second half of class is used as a mental health day. I try to find different activities for each week. My favorite tool has been the app Calm which is free to all teachers and has amazing guided meditations.

### 🎵 **Theory Thursday**

This is probably the most common daily “theme” in the music education world - and is self-explanatory.

### 🎵 **Feature Friday**

FRI-nally... We do a “weekend jamz” listening each Friday. Sometimes they are choral performances, solo artists, covers, etc! I try to find connections to what the students know and then introduce to something new!

## 2. Bell Work

Yes, you read that right... Bell work. Some may call it busy work, but it is such a timesaver!!! I originally started bell work while we were online because I felt awkward sitting on WebEx (our district’s version of Zoom) waiting for the majority of students to sign in and be ready for class. Once we moved to a hybrid schedule, I decided to continue bell work so I would have time to clean chairs, stand at the door to let in-person students in, open up the online class for the online students, and take attendance. The bell work kept the students entertained while I did these things and could ease into rehearsal, rather than feel overwhelmed. The extra bonus: it’s an easy way to learn more about the students, check for understanding, and check-in on them. There is a huge need for social-emotional learning. Bell work allows me to check in on their emotional needs in a discreet way without taking away from rehearsal time.

## 3. Humming while learning repertoire

I would have my students hum in warm ups - but before this year I never thought of using it while learning repertoire. As we all know, humming was encouraged to help keep the potential spread of droplets to a minimum. My students were able to internalize the notes at a faster rate by only focusing on pitch - not the words or even a neutral syllable. Humming was also a great first step for my new singers - who were nervous to sing out loud.

## 4. Tech Tool: [Flat.io](https://flat.io)

I have learned more about technology in the past year than I ever thought I would learn in my entire life. That being said, one of my favorite tech tools I have learned about is Flat.io. Think of Flat.io as a Google Docs version of Sibelius. My favorite features of Flat.io are:

1. Embedding - I could put an excerpt or short song in flat.io and then embed it to Canvas (my districts LMS) and it would allow the students to play the song and hear it, not just look at it!!
2. The Flat.io Google Slides add on - perfect if you are creating warm up or sight reading slides for your students! Insert a “musical snippet” right into your google slide without leaving the application.

## 5. Tech Tool: [Padlet.com](https://padlet.com)

Another great tech tool for the classroom is the website: Padlet.com. Padlet is similar to a virtual cork board - once you share it with your students, they can add their own thoughts and comments. When you set up your Padlet - you can decide if student’s names are included automatically or if posts are made anonymously, if students can like each other’s posts, and if you want to require approval before posting. One of my favorite ways I have used Padlet was to introduce our new repertoire for the quarter. While listening to each song, the students anonymously wrote their first impression of the song, what they want to learn more about the song, and their personal goal for learning the song. This model is similar to the KWL (know, want to know, learned) charts. Since everything was anonymous, I received more input from students and they were ready to dive into their repertoire. 📄





# An Interview with Dr. Edith Copley,

## ACDA President-Elect

Dr. Edith Copley is a choral legend in her final year as the Director of Choral Activities at Northern Arizona University. After she retires from her 31 year tenure at NAU in June, she'll be starting her journey to National ACDA President, beginning as President-Elect in July.

Lindsay Decoste is the director of choirs at Red Mountain High School in Mesa and serves on the AzACDA board as the Vocal Jazz R&R Chair.

This interview was held over Zoom on Friday, April 2. It has been edited for clarity.



Lindsay Decoste

AzACDA Repertoire  
and Resources Chair for  
Vocal Jazz

Director of Choirs, Red  
Mountain HS

Written by Lindsay Decoste

### **Can you give me three words to describe how you feel about retiring from NAU?**

Well the first word that comes to mind is *excited*. I'm excited for a new chapter. I guess another word would be... well there's a part of me that's sad to leave. It's *sad*. But if there's one thing that this past year has taught us is that we have to adapt to change. So I suppose *adapting* would be another. I'm really excited about it, but I'm sad because I'll miss the students. But I'll tell you what I won't miss, the committee work, the meetings, the paperwork, all that. But I'll certainly miss the students and my colleagues.

### **What has been your favorite part of teaching and living in Flagstaff?**

I think the NAU campus is the most beautiful in our state, despite a lot of changes on campus recently. I mean, the place is very different from when I first came here. It's grown but still so beautiful, just like Flagstaff.

When I came here for my interview so long ago, it was late May or June maybe, and I just remember I was struck by how beautiful Flagstaff was. Having lived in Europe and traveled so much when I lived over there, you know we used to go to Budapest for dinner and Prague for the weekend, or get on a train and go to Venice for shopping on a Friday night, I mean I went to a lot of places. But I remember when I got to Flagstaff thinking 'Wow, this is one of the prettiest places I've been!' So I feel very fortunate that I was at such a beautiful campus.

### **What about outside of Flagstaff, just teaching at NAU?**

I was so lucky to be teaching at a campus with such a strong choral culture. Not just in my time here, it goes back 80 years, there's just always been a great choral program. It's such a strong part of the NAU School of Music. I mean, I passed up Director of Choral Studies jobs at other schools to come here to be an assistant, because I thought it was a better situation. In hindsight I know I made the right choice. *(I didn't know you were an assistant!)* Oh yes, I was the assistant director under Mike Scheibe for three years. In April of my third year, he announced he was going to University of Miami, so they had me be the interim director for a year while they did the national search, and to my amazement, I just can't believe that I got the job. *(laughing)* No really! I wasn't tenured, I'd only been there four years, it was my first college job. I'm still kind of shocked by it, but very thankful.

### **Are there any particular performance moments from your tenure that stand out in your mind?**

There are so many! Probably singing at the Western ACDA conference a few years ago when we combined with CSU Long Beach to pay tribute to Germán. Also when Shrine went to Carnegie Hall for the first time, I think about nine years ago. I also got to conduct the big festival choir with an orchestra. A special moment here at NAU performing with the FSO

would be conducting the **Bach B Minor Mass** with Shrine, and definitely the **Britten War Requiem** with Men's Chorale, Women's Chorale, Shrine and the FSO. (*Wow, when was that?*) I think it was somewhere between 2004 and 2006? Somewhere in there. It was a great piece that I never thought I'd get to do.

### **What about tour performances?**

Oh I loved when we did the **Verdi Requiem** in Germany with four other choirs. That was wonderful. The Bulgaria and Turkey tour was also so fun. (*Do you remember Timpani Barbie?*) Oh yes. She was fabulous! At our first performance in Bulgaria, in Plovdiv. She was amazing. That was a great tour. The exchange with the University in Istanbul was wonderful. And I think the other tour that was just really great was South Africa. We got to sing with Tuks Camerata and all these great professional choirs, and it was just really fun. Such a great tour, I'll never forget it.

### **You've been elected to be the future president of National ACDA! How are you preparing for that?**

I start as president elect in July, and the process is eight years long. You're President-Elect for two years, Vice President for two years, President for two years and Past-President for two years. I serve on an executive committee, so I've already been to several meetings and I'm serving on the search committee for the executive director, so I'm kind of in the throes of it already. The real work for me will happen in year three, 2025, when I'm in charge of the next national convention.

I feel like I have a tremendous advantage though, because for the last four years I've served as the interest session chair, so I know a lot already about how it's scheduled and how it all works, whether it be virtual or in person or both! So I'm very lucky. I think if I hadn't done that I would be much more overwhelmed.

### **So what are you looking forward to the most about taking over this job?**

I'm really just so honored that I was even asked to run. They've asked me a few times, but it just wasn't the right time with all the day to day work of NAU. So this time when they asked and I knew I was retiring, I thought well maybe it could be time. I always tell students, don't be afraid to serve, don't wait, get involved where you can, do it now and learn from people. And that's one of the main reasons I decided to run, because I really feel that ACDA has helped me in my career, and this is kind of a give back. I've served at the state and regional levels, why not continue serving when I'm retired, as long as I'm able?

### **What do you think will be the biggest challenge of this job?**

We're in such a weird place right now because of Covid, especially financially. We were so thrilled that so many people registered for the conference, but certainly it's not the same without the honor choirs and other things that usually help financially support those events, so we're just kind of going day to day. We're also between executive directors, and Hilary Apfelstadt has been an incredible interim director. She's just a god in my opinion. Fabulous musician, conductor and colleague, they couldn't have picked a better interim director in the whole country, in my opinion. Whoever comes on is going to have a big job, trying to get the organization fiscally back on track and kind of unite the country and build membership. I think our goals will be to build membership and development, but also promote the conferences and such as well. I'm eager to see where ACDA goes and where we can take it from here.

### **You said ACDA has helped you in your career. Is there a particular moment at a conference or meeting that stands out in your mind as an important moment or turning point for you?**

Well, when I was in undergrad I didn't really know about ACDA. In my third year of teaching, someone asked me if I was going to the National Conference. And I said 'What's that? Where is it?' I was teaching in Iowa, and it was in Dallas. And I said, okay, sure. Maybe I should check it out. So I read it in the journal, I ripped out the registration page and sent in the check, you know, no internet, and I figured out my whole trip with airfare and hotel. And I went to my first ACDA conference in Dallas in 1977. And here was Frank Pooler from Cal State Long Beach introducing all this Scandinavian music, all this music we knew nothing about. And I remember Elaine Brown was there with her Singing City Choir from Philadelphia. The keynote address was given by Samuel Barber. (*What?!*) Yeah! The second day we had another keynote by Howard Swan. And I went to interest sessions and heard all these fantastic choirs, and after that conference was over, I just couldn't believe I didn't know anything about this.

So then I went back to Iowa, and I said, do we have an Iowa ACDA?! And they said yeah! And we do a summer convention every summer! So that summer I'm in Mason City, Iowa, and going to their 'Summer Camp', and they'd bring out these choirs for a week in residence. Albert McNeil would bring his choir, Jester Hairston was there, Chanticleer was there, you know all these fantastic choirs would come and be in residence and we'd have lunch and go for walks around the lake. I was hooked.

I always attended that summer conference, even after I left to go to grad school in Pittsburgh, and even when I got the job in Vienna. I would always win the 'who came from the farthest distance away' award. Once I came to NAU, I got involved in the ACDA chapter here, and I did the newsletter for the western division, and just jumped right in. I was state president, then western region president.

But that national convention in Dallas in 1977 was that life changing moment for me.

### Anything you want to say to our state?

Well I think it would be that this has been a tough year for everybody. We've lost students in our programs, we've tried so hard to keep those connections that we share with our students, but I think that things are going to turn around and come back. And I hope that more and more choral music educators in our state discover the value of being in an organization that truly cares about choral music and getting people at all levels singing again and experiencing that incredible feeling that one gets from singing in a room with other singers. It's really been hard, but I think it's going to turn around. 🎵

## Choral Reviews

### Choral Reviews for Men's Choir



*Written by Christopher Hughes  
AzACDA Men's Choir R & R Chair  
Betty H. Fairfax HS, Phoenix, AZ*

#### **Homeward Bound**

Carl Strommen  
Alfred Publishing  
TTB with piano

This intermediate piece for tenor and bass voices is perfect for introducing legato singing to a developing choir. The flowing piano part is helpful to the choir without being overly dominating. Allowing the choir to develop a sense of part independence, while maintaining a high level of support. Beginning and ending with an optional tenor solo provides the piece with a nice, albeit subtly sense of symmetry. The harmonies are predictable with each phrase starting in unison and breaking out into a thicker, yet homophonic texture. Easily re-voiced, this song is perfect for a variety of ability levels and is exceptionally flexible.

#### **Johnny Schmoker**

Pennsylvania Dutch Folk Song  
Arranged by James Rodde  
Santa Barbara Music Publishing  
TTBB

This song is sure to be the highlight of any concert. Ostensibly reminiscent of Aaron Copland's **I Bought Me a**

**Cat**, there are many opportunities to experiment with tone. Imitating various instruments through onomatopoeia, choralography is arguably a must. This song explores various dynamic levels and articulations. The song begins legato but quickly changes as the various instruments are "demonstrated". Although repetitive, it holds the audiences attention throughout.

#### **The Drunken Sailor**

Arranged by Stuart P. O'Neil  
Santa Barbara Music Publishing  
TB

I couldn't finish this Men's Choir choral review without mentioning at least one Sea Shanty. The rise in popularity (thanks Tik Tok!) mirrors societies' need to feel part of a community. **The Drunken Sailor** is everything you might expect from a Sea Shanty, easy to sing melodies and catchy rhythms. Throw in an energetic piano part, unison and solo sections, and we have a winner. Alternating between legato and marcato, this piece provides a great avenue to teach consonant clarity while avoiding clipping the vowel.



(Used by Permission.)



# Choral Reviews of Junior/Middle School Music



Written by Mandy Lamberth

AzACDA Junior High/Middle School R & R  
Chair

Payne Junior High School, Queen Creek, AZ

## Winter 2021 Retraction

In the Winter 2021, Volume 24, Issue 2 of the *Antiphon*, there is an error on pages 16 and 17. I, Mandy Lamberth inadvertently sent the wrong document to be published. The actual author of the article titled "Choral Reviews for Junior High/Middle School" was in fact written by Dr. Adam Stitch. That article contains reviews for SATB Divisi music, not Junior High/Middle School music. I apologize for this error.

## Rise Up in Merry Measure

Written by Guillaume Costeley  
Arranged by Patrick M. Liebergen  
SSA

This light and energetic piece is a call to unite in song, bringing joyful cheer and good tidings. An excellent choice for focusing on clear consonants and a great opportunity to teach students about form (AABCC) as it is clearly identifiable to this age group. Voice parts are primarily homophonic. Alto part reaches a B-flat, not too low for junior high/middle school girls. Optional hand drum part really brings this piece to life. This is a great opener for any concert.

## I'll Tell My Ma

Irish Folk Song  
Arranged by Jimmy Baas  
SSA with piano

This up-tempo folk song from Northern Ireland is also known as *The Belle of Belfast City*. Optional hand claps as well as violin help to maintain the integrity of the piece but can be performed with piano only and convey cultural authenticity. Key changes provide momentum throughout the piece. The text is quite fast and can be a real tongue twister. Your students will absolutely love this piece.

## You Will Be Found

Benj Pasek and Justin Paul  
Arranged by Mac Huff  
SAB with piano and/or ShowTrax CD

From the Tony Award-Winning Musical **Dear Evan Hansen**, **You Will Be Found** is a real Broadway treasure. The message

behind this piece is exactly what this age group needs to hear: you are not alone. Due to the nature of the subject matter of this musical (teen suicide amongst other things,) this song will provide an opportunity to have meaningful discussions and build community within choir. In the middle of the piece, an instrumental break allows for a student to speak, perhaps about what the choir community means to them or any other topic this director deems appropriate. This is a song that will stand out as a favorite for students as they reflect on their junior high/middle school choir experience.

## Public Domain Gems, Part 2 - Middle and Late Baroque



Written by Dr. Jeff Vanderlee

Part-time Faculty, Dana School of Music  
Youngstown State University

Part 2 of this series, began by Dr. Angelica Dunsavage, focuses on public domain gems from the Middle and Late Baroque. As with Part 1, each piece included has been vetted for errors, and can be found for free, online (with links provided per entry for easy access). This entry features four wonderful, less-heard selections that could be easily programmed with ensembles ranging from high school, church, community, to professional.

## Unsere Trübsal

Music: Johann Ludwig Bach (1677-1731)

Text: 2 Corinthians 4:17-18

SSATTB, with optional basso continuo

<https://www.cpdl.org/wiki/images/3/33/Ws-bchl-uns.pdf>

Johann Ludwig Bach was a third cousin of J.S. Bach (1685-1750), who worked from the age of twenty-two as the cantor, then *Kapellmeister* in Meiningen. His compositional output consists primarily of a number of sacred church cantatas, as well as German-texted motets for single and double choir. This motet for SSATTB voices and optional basso continuo, sets a text which explores relative brevity of life's work and struggle, to the eternity of joy that awaits in the afterlife. J.L. Bach achieves a satisfying emotional trajectory through this short motet that exploits the duality of the nature of the text. It begins with a slow, minor mode beginning, followed by a fast, dance-like middle section in triple meter that celebrates the eternity of joy, and closes in duple meter, which still retains the joyful affect achieved before. This motet is a wonderful stepping-stone for amateur choirs, looking towards singing



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*Denice Rippentrop*

the much-more-challenging motets of J.S. Bach. J.L. Bach achieves an exciting amount of textural variety and dialogue, by pitting various groups of voices against others, resulting in a composite sound that mimics the Venetian Polychoral style, without necessitating a choir large enough to have eight balanced parts. This motet is equally successful with or without basso continuo, though for more amateur choirs, they may benefit from the added harmonic support.

### **Laboravi clamans, RCT16**

Music: Jean-Philippe Rameau (1683-1764)

Text: Psalms 69:3

SSATB, with optional basso continuo

[https://ks4.imsalp.info/files/imglnks/usimg/b/b1/IMSLP584362-PMLP64566-Rameau, Jean-Philippe - Laboravi clamans \(SSATB cont\).pdf](https://ks4.imsalp.info/files/imglnks/usimg/b/b1/IMSLP584362-PMLP64566-Rameau, Jean-Philippe - Laboravi clamans (SSATB cont).pdf)

**Laboravi clamans** is one of the few (a total of four known) petit motets composed by Jean-Philippe Rameau, who is primarily known for his operatic output. This motet for SSATB voices, originally written in D minor, has been transposed by the editor, down one whole step, bringing it to a more suitable tessitura level for modern choirs (especially for the soprano voices). The text from a single verse of the 69<sup>th</sup> Psalm set by Rameau depicts the speaker parched with thirst and eyes failing, crying out for help. The musical material consists of a number of points of stepwise imitation traded between all voices before reaching a homophonic cadence, and beginning the cycle anew for each clause of text. It stays firmly in the C minor mode set from the beginning, and is a great introduction for any choir to the petit motets of the French Baroque.

### **Il Contrasto de' Cinque Sensi**

Music: Barbara Strozzi (1619-1677)

Text: Giulio Strozzi (1583-1652)

SSATB, with optional basso continuo

[https://www.cpdl.org/wiki/images/e/ee/STROZZI\\_II\\_Contrasto\\_dei\\_Cinque\\_Sensi.pdf](https://www.cpdl.org/wiki/images/e/ee/STROZZI_II_Contrasto_dei_Cinque_Sensi.pdf)

Barbara Strozzi was an Italian singer and composer, one of

the few female composers of the Italian Baroque to have collections of her work published during her lifetime. This madrigal was first published in Amsterdam in 1644 as part of Dirk Janszoon Sweelinck's *Livre septieme*, and later by Strozzi herself. The madrigal features a sweet, playful text, which contemplates which of the five senses creates the most joy in reaction to the kiss of one's lover. This wonderfully singable madrigal is a wonderful opportunity for conductors to introduce the later Italian Baroque madrigal to their ensembles to their ensembles, through the pen of a female composer. Her writing is wonderfully expressive, and an exciting addition to any modern ensemble's repertory. In addition, the middle of the madrigal features a slightly elongated passage for the bass voice alone, representing an opportunity to relegate the passage to a particularly talented baritone or bass in one's ensemble, if the conductor sees fit.

### **In the Merry Spring**

Music: Thomas Ravenscroft (1592-1633)

Text: Unknown source

SATB, unaccompanied

[https://www.cpdl.org/wiki/images/7/7d/Ravenscroft\\_In\\_the\\_merry.pdf](https://www.cpdl.org/wiki/images/7/7d/Ravenscroft_In_the_merry.pdf)

Thomas Ravenscroft was a prolific writer of English songs, catches, and madrigals, and this short, two-page madrigal is a splendid introduction to his work. This madrigal is set to a text which tells the story of a young shepherd who asks to woo a young lady. She could not be less interested, explaining to him that her freedom is a 'dainty jewel,' and does not further entertain his request. The second verse of the text goes on to tell that the lady has changed her mind, though the shepherd is nowhere to be found, spring has passed, and love is no longer in the air. Ravenscroft cleverly uses the same refrain music, with the same text for each verse "No, no, no, no, no, not I," however the speaker in each verse is reversed. This playful madrigal features largely stepwise motion for all voices, and stays firmly in the established F major tonal center, making this a quick, fun learn for any ensemble. 🎵

## CHORAL NEWS FROM AROUND THE STATE

### AzACDA Summer Workshop

AzACDA is happy to announce that we will be providing a summer workshop on July 6-7. This conference will be held in-person, and will feature eight interest sessions including reading sessions with packets. AzACDA will be taking precautions on attendee number per session, and varying time spent in the same room. We hope that you will join us as we recharge and regather as a community. More information on the summer conference will be available in the coming weeks. Please check the website for further details. 🎵



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Each year features one short easy piece, that could be teachable by rote, and one longer, but still accessible, piece that could be sung in a variety of voicings and might be better suited to concert programming. The selections are intended either to have a universal appeal or to represent a specific segment of our Arizona population.

For details visit our website [HERE](#).



# BOOK DESIGN & PRODUCTION

