



ANTIPHON

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of the AMERICAN CHORAL DIRECTORS ASSOCIATION

Summer 2024 Volume 27, Issue 2

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AMERICAN CHORAL DIRECTORS ASSOCIATION



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From the President:



Katie Gerrich
AzACDA President
president@azacda.org

Dear AzACDA Friends and Colleagues,

It is hard to believe that summer is nearly upon us! The spring season certainly flies by in the choral world, full of festivals, conferences and concerts. Congratulations to Robert Decoste, Selena Ryan, and Mike Jones for facilitating outstanding high school and junior high/middle school festivals this spring! Thank you to all who attended the festivals with your choirs, served as site host or clinician, or volunteered your time!

In March, many of us had the amazing experience of attending the Western Region conference in Pasadena. It was such a wonderful opportunity to connect, laugh, learn, listen and grow! Arizona was well-represented by amazing leadership, session leaders and performing choirs. I don't know about you, but I am already excited about the National Conference in Dallas in March 2025!

This spring we also learned that Arizona's own Aimee Stewart was elected to serve as the Western Region President-Elect. Congratulations, Aimee - you will be a wonderful leader in this role!

I hope you will take the opportunity to join us for our amazing Summer Conference June 26-28 featuring our headliner, Victor C. Johnson. We are also excited for our Collegiate Choir on June 25-26. A HUGE thank you to our conference chair, Lindsay Decoste for putting together a fantastic conference schedule! Registration is open NOW. For all the details, please visit our website www.azacda.org!

I hope that a large breath of relief is on the horizon for you this summer, and see you in June! ☰

Katie Gerrich,
President - AzACDA
McClintock High School



FROM THE EDITOR



W. Aaron Rice
AzACDA Antiphon Editor
antiphon@azacda.org

Hello, Arizona readers, and thank you for tuning into this issue of Antiphon! I'm excited to present for you a fun-filled edition that's all about the excitement and energy of conference activities. Among the articles in this issue, you can read about several different types of conference and festival activities. Cami Clausen reviews her experience at the AzACDA Junior High Choral Festival, Chris Granger tells us all about his experience at the Arizona All-State Choir Festival, and I wrote a glowing reflection on the Western ACDA Regional Conference in Pasadena this Spring.

I hope you'll give them a look and find yourself inspired to attend next time around! In fact, you don't have to wait an entire year to be a part of choir conference activities, because the AzACDA conference is right around the corner.

We also have a couple of choral spotlights for you, highlighting choral efforts in Arizona that might be near you. And of course, our amazing and tireless repertoire review chairpeople here at AzACDA have brought you new pieces to check out that will really help your choir shine

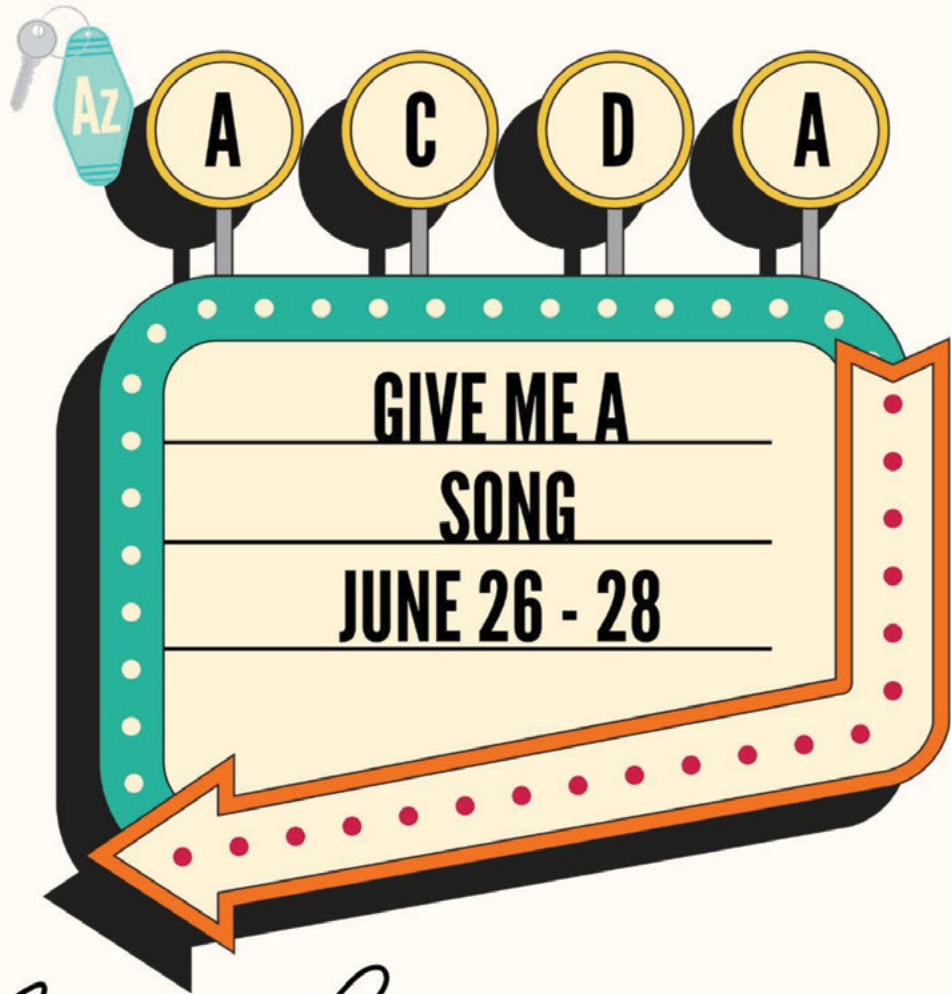
Do you feel driven to share an experience or bit of choir knowledge with your Arizona colleagues? Please contact me about supplying an article in a future edition of Antiphon! We are always eager to uplift the voices of our fellow choristers and directors, and your perspective might inspire or help another director whom you've never met. Please reach out to me at antiphon@azacda.org for more information! ☰

See you this Summer!
W. Aaron Rice

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JOIN US AT THE



Conference

June 26th - 28th

Mesa Community College

Performing Arts Center

Key Speaker



Victor C. Johnson

★ MARK YOUR CALENDAR ★

JUNE 25



JUNE 26

ARIZONA COLLEGIATE ALL STATE

CHOIR

UNDER OF THE DIRECTION OF VICTOR C. JOHNSON



Victor is in demand as a guest conductor, adjudicator, and clinician for music educators and students. He has conducted All-State and Regional Honor choirs. His choirs have performed at the Texas Music Educators Association Convention and the American Choral Directors Association-Southwest Division conference.

Recent high school graduates and collegiate students will participate in the second annual All-State Collegiate Choir and conference.

GIVE ME A SONG | 2024
AZACDA SUMMER CONFERENCE

Summer Conference

Mesa Community College Performing Arts Center



JUNE 26 - 28



2024

TUE 25	COLLEGIATE ALL STATE CHOIR
WED 26	CONFERENCE, CONCERT & DBACKS NITE
THU 27	CONFERENCE & BEER CHOIR
FRI 28	CONFERENCE & CLOSING

For more information:



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AZACDA
Summer
Concert

June 26th | **26** | Wednesday
2024 | 11:45 AM

Mesa Community College
Performing Arts Center

Tucson Girls Chorus Bumblebees
Under the direction of Jess Edlebrock
Ingleside Middle School
Under the direction of Samantha Jorgenson
Arizona Collegiate Honor Choir
Under the direction of Victor C. Johnson

www.azacda.org

AZACDA

BEER CHOIR

JUNE
27TH

AT
6 PM

BEER HERE

SPOKES

ON SOUTHERN

New & Emerging Professionals Track

Tuesday, June 25th				Thursday, June 27th	
1:30 - 2:15	Registration	5:00 - 6:15	Dinner	11:00 - 12:00	New and Emerging Professionals
2:30 - 5:00	Rehearsal	6:30 - 9:00	Rehearsal	1:30 - 2:30	Be a GREAT Student Teacher
				4:00 - 5:00	Relational Capacity
Wednesday, June 26th				Friday, June 28th	
9:00 - 12:45	Rehearsal & Concert			9:45 - 10:45	A Conversation with Dr. Ryan Holder and Dr. Josh Palkki
2:30 - 3:30	Programming Your First Year			11:00 - 12:00	District Arts Coordinator Panel

Conference Schedule

Wednesday, June 26th

8:15 - 8:50	Conference opening	
9:00 - 10:00	Creating in Canva: Concert Programs	Y'all Come Sing
10:15 - 11:15	The Beloved Korean Folksong "Arirang" and its arrangements	Canto a la Vida: A Latin American Repertoire Session
11:15 - 2:30	Vendor Break, Concert, & Lunch	
2:30 - 3:30	Pacing and Play: Keeping Students of All Ages Engaged	The Business of the Brain in Rehearsal
3:45 - 4:45	A Mixed Bag of Choral Quick-Fixes - Plenary Session	
5:30 - 9:00	DBacks Night	

Thursday, June 27th

8:30 - 9:30	We Are Family - Plenary Session	
9:45 - 10:45	Building Community the Barbershop Way: Harmony Through Music and Community	You Can Do It! An Alternative Approach to Elementary Musicals
11:00 - 12:00	Lead with Love: Creating Artistry from Lead Sheets and Unison Songs	Tzvi Sherf's Jazz-Informed Arrangements of Israeli Folk Songs
12:00 - 1:30	Lunch	
1:30 - 2:30	How to Be a Choir Ninja! - Novelty in Your Choral Program	The Lives and Music of Two Female Italian Baroque Convent Composers
2:45 - 3:45	Rhythm your way to Success	
4:00 - 5:00	Enhancing the Change: Supporting Boys with Changing Voices	Historical Mexican Choral Repertoire: A Reading and Resource Session

Friday, June 28th

8:30 - 9:30	Musician Health in the Choral Rehearsal	AI and the Choral Rehearsal
9:45 - 10:45	Learning Hertz: Science of Sound	Cantaremos Reading Session
11:00 - 12:00	Unwrapping the Voice: Evidence-Based Voice Work in the Choir Rehearsal	Amplify: Centering Underrecognized Communities in Choral Music
12:15	Conference Closing	

AzACDA Junior High Choral Festival



*Cami Clausen
Casteel High School*

On Friday, May 3, junior high and middle school choirs from around the state traveled to Chandler Gilbert Community College to perform at the AzACDA choral festival. Chairing the festival were the amazing Mike Jones and Selena Ryan. They did an amazing job organizing this event and seeing that all 30 school choirs who participated were well cared for. The clinicians were all-stars: Dr Joshua Palkki, Dr Marcela Molina, Ms. Amy Van Winkle, and Mr. Robin Neely. Each choir was adjudicated by two clinicians and then received a personal clinic with one of them. Each clinician was great at building confidence in these young singers while giving them tools to develop their musicianship even further.

Our host for this event was Mr. Joey Johnston at Chandler Gilbert Community College. The site was welcoming and a provided a great space for performing and watching choirs. At one point in the late morning, the house was so full, it was standing room only!

Students enjoyed watching each other and seeing what music selections other schools are learning. After watching Mr. Lee's group from Desert Ridge JH, an eighth grader from Casteel was heard exclaiming "they are so good!". I completely concur! It led to great discussion as to 'why' they were so good. Teaching students to be good active critical listeners is one of the best parts of going to a festival.

This festival was everything everyone needed, including camaraderie with our colleagues. Sometimes it can feel very isolating to teach choir, especially for traveling teachers. It is so nice to have an event where we can support each other and show up for each other. We have one of the coolest jobs on the planet and what makes it even cooler is sharing it with wonderful human beings who share our love of teaching music. Congratulations to each director who brought a choir to this festival. The education of music in our schools is strong and with the students we heard last Friday as our future leaders, our future is looking bright! ☰



Thoughts from Bench...A Reflection on the 2024 Arizona All State Choir Festival



Chris Granger
Horizon Honors High School

This is my third year being the collaborative pianist for the All-State Choir and each year has been a unique experience. The 2024 All-State Choir Festival wasn't any different. This year, the students had the opportunity to work with Dr. Jason Maxwell Ferdinand, Director of Choral Activities at the University of Maryland, and founder of the Jason Max Ferdinand Singers. The directors and students, myself included, knew that All-State was going to be amazing, however, I think even we underestimated what it ultimately turned out to be.

these fabulous directors. Loving the moment, and letting the moment guide your musicality was a lesson that Dr. Ferdinand was working to teach these students. His level of musicality he brought to the podium brought out the best in those young musicians, and me! He focused so heavily on the musical shape of the music the students were working on, all the way from the pieces by modern composers to a work by Joseph Haydn. These lessons taught the students that every piece, no matter the genre, no matter the style, can be so beautifully musical. This

"Not only were the students prepared for the weekend, but immediately they started to blend and form a beautiful sound. Dr. Ferdinand was definitely pleased with the work he was going to get to do with the students that weekend."

Being the collaborative pianist, I have the privilege of getting the music ahead of time to prepare for the festival. Reading through the music and preparing for the festival, I knew the kids were in for a great experience. When we got to that first rehearsal on Thursday afternoon, even Dr. Ferdinand was impressed with how prepared the students were. Not only were the students prepared for the weekend, but immediately they started to blend and form a beautiful sound. Dr. Ferdinand was definitely pleased with the work he was going to get to do with the students that weekend. Being a choral director myself, I revel in getting the best seat in the house. Not only do I get to partake in the fantastic music making, but I also get to learn so much from

doesn't simply mean with the use of rubato, even though Dr. Ferdinand did take a lot of liberty with rubato, particularly in the more romantic pieces, but through the phrasing, the text stress, the tempi, all of it. Through it all, he had each of those singers in the palm of his hands, just eager to see what he and they were going to create next. "The clinician's way of working with the music was so fun and I enjoyed the approach he took to make it" was a thought shared by Alessandro, a senior at Betty Fairfax High School.

After the festival, I decided to reach out to several directors who had students at the festival to gather their students' reflections from that weekend. Silas from McClintock High School said that a take-away he had from the festival was "the importance

of connection between singers, conductor, and song." Being right there watching Dr. Ferdinand work, building that connection became paramount for what he was able to get the students to accomplish that weekend. Evan, a 9th grader and first time All State attendee from Red Mountain High School, mentioned that he learned "sometimes changing the color of a powerful chord can be even more moving than just singing it normally." Sitting on the bench, I distinctly remember the conductor sometimes stopping on a particular chord in any given piece just to figure out the color and what kind of tone to give it. Again, a method to shape the musicality of the piece and make it something beautiful.

I think that we often get so involved in notes, rhythms, and tone that we sometimes forget to remind ourselves and our students to put

the art back into the music. I know I am guilty of this. When we put all of these elements

together and just let the music happen, that's when the art is made. We can be responsive and sensitive to what we're creating. Hailey, a junior from Betty Fairfax High School talked about how she learned to be more sensitive to the text within the music from Dr. Ferdinand. Music tells a story, takes you on a journey, and being sensitive to the text is a method of telling that story, regardless of whether you're performing Haydn or Mulholland. That's the wisdom that Dr. Ferdinand was working so diligently to impart on these students. Even I learned that I need to get away from the rigidity of performing a piece exactly as it is printed on the page. I can allow myself to be an artist along with my students.

Directors, if any of you reading this are on the fence about getting students into these types of festivals, do it. In the beautiful words by Annie, a senior from McClintock High School: "It'll be so fun! You get to watch a bajillion talented kids get inspired. Plus the performances are super epic, wouldn't want to miss it!" Red Mountain High School sophomore Timothy said "All state is an amazing opportunity to perform with those who share a great love for making music. It is an opportunity that should never be passed up and an experience that will live on forever."

Not only do the students get to learn, but so do the teachers. There is so much that you can take away from these master conductors and take back into your own classrooms. Not to mention being in a room

"All state is an amazing opportunity to perform with those who share a great love for making music. It is an opportunity that should never be passed up and an experience that will live on forever."

FULL of musicians who aspire to do nothing else in that moment but make beautiful music and somehow make it better is such an electrifying feeling. For me personally, that is the best feeling in the world, and then just loving the fact that I get to share a performance stage with these people. While there are over 600 hundred high schools in Arizona, the choral director community is still rather small, comparatively. A festival like the All State Choir Festival gives directors a chance to meet others in the field and continue to build that network. Before I became the All State accompanist, I got to attend these festivals as a director. Going to these festivals is part of the reason that I became involved in organizations such as AzACDA.

I saw some awesome people who were a part of this organization and decided that it would be worthwhile to join myself.

I was fortunate enough to see Dr. Ferdinand conduct the Jason Max Ferdinand singers at the ACDA Convention in Cincinnati in 2023 and I remember that performance as being an experience, a musical journey. That's exactly what he did with these fantastic musicians, he took them, and all of us, on a journey, from the first downbeat he conducted in rehearsal to the last note on that performance stage. Throughout the duration of the festival, I have multiple opportunities to chat with the guest conductor outside of rehearsal and it's interesting to hear their thoughts on how they feel the festival is going. The conductors from last year and two years ago had nothing but

positive reflections on the Arizona All State and I'm glad to say that Dr. Ferdinand had the same things to say

about this year. He was so impressed with how prepared the musicians were, how responsive they were to his conducting and teaching, and how they just had a drive to work as hard they could to make beautiful music. It's a great feeling when you get to watch the conductor get up there and just have fun. I was reminded this weekend that being the collaborative pianist, I have the best seat in the house. I have a front row seat to experience all of this amazing music making. Thank you for allowing me this opportunity to serve you and our students. Way to go, Arizona! 🎵

Western Regional Conference Reflection



W. Aaron Rice, DMA
AzACDA Antiphon Editor
First Pres. - Granada Hills

The Western Regional conference this Spring left little to be desired, and Arizona was well represented on all fronts! From the interest sessions to performing choirs and poster sessions to masterclasses, the state of Arizona showed up and delivered. I hope our colleagues feel as proud of what they presented as the readers and I feel of them.

As with each time I've attended these conference activities, I left feeling inspired to reach new artistic heights and motivated to do the work that makes it possible. I saw long-missed friends in the field, and I heard incredible concerts in the First United Methodist Church of Pasadena that quite literally took my breath away.

The University of Arizona Symphonic Choir, under the direction of Dr. Elizabeth Schauer, sang a magnificent rendition of Thomas Dorsey's *Precious Lord*, following a soloist into the sanctuary you can see here above,



bringing the whole choir in to sing an arrangement of *May It Be* from *The Lord of the Rings*. On the first night, Cal State Fullerton's University Singers, under the direction of Dr. Robert Istad, left me in shock with a performance of Michael Engelhardt's *Love*. The one-word text drilled its way into my heart and will live there forever thanks to these singers.

I was thrilled to see the focus on new music at the Western Regional Conference. The organizers have learned new ways to incorporate living choral composers and their works into the conference activities. Composers Saunder Choi, Jennifer Lucy Cook, Matthew Lyon Hazzard, and Ariel Quintana led live workshops with choirs singing their works, giving expert insight into the most authentic expression of their compositional intent. Performing choirs premiered works by local composers, composition masterclasses were offered, and the composer exhibition tables were front and center, giving directors the chance to quickly and easily find brand new living works for their ensembles. This kind of investment in living composers helps keep the tradition (not to mention the career...) of music composition alive!

Dr. Marcela Molina led a conducting masterclass for emerging conductors, Brandi Dignum led an interest session on adaptive programming, and Aimee Stewart's *Ad Astra* choir sang beautifully. Fabián Rodríguez Castro, Colin Cossi, Mengda Jiang, CJ Madsen, Tiffany O'Neill, Sinamar Respicio, Jordan Shomper, and Iese Wilson presented posters on their research at The University of Arizona and Arizona State University.

Not only was the Western Regional Conference an incredible opportunity to engage with and learn from the greater choral community of the Western ACDA region, but it was also an important reminder of just how much incredible artistry and knowledge there is to be found right here at home.

Pasadena isn't all that far from Phoenix, but we don't need to go even that far to find inspiration in the work of our colleagues and choral friends. Many of the same voices I've mentioned here will be presenting at our own AzACDA Summer Conference, and the incredible Victor C. Johnson will be headlining. I hope that we will get to see you there and share in the excitement of choir! 🎵

Vocasol



Maryanne Smith
Director, A Cappella Academy
Facilitator, Vocasol
www.maryannemuglia.com

VocaSol is a groundbreaking initiative in the realm of collective music-making, rooted in principles of authenticity and inclusivity, welcoming singers from diverse backgrounds and abilities. With its inception in 2023, VocaSol has rapidly become a staple in the community, hosting nine unique events that have showcased the talent and passion of individuals from all walks of life.

What sets VocaSol apart is its accessibility. VocaSol requires no auditions, rehearsal schedules, or prior choral experience. It's a space where individuals can simply show up, as they are, and share their voices forging new friendships through the creation of beautiful music.

Led by founders Emily Drum and MaryAnne Muglia, in collaboration with PBC Artistic Director Herbert Washington, VocaSol offers a monthly opportunity to delve into a diverse repertoire of songs. From contemporary hits like *Dance the Night* from the Barbie Movie to timeless classics such as *What a Wonderful World*, each month brings a fresh selection that caters to a wide range of musical tastes.

One of the most remarkable aspects of VocaSol is the diversity of its membership. Singers spanning from 8 years old to 70 have found a home within this community, transcending age barriers and celebrating the universal language of music. It's been a space where choir alumni reconnect, teachers send their students for enrichment, and seasoned vocalists thrive.

The growth of VocaSol is testament to its appeal and impact. Starting with a modest membership of 20, the choir has now expanded to accommodate up to 45 singers, with aspirations to reach 100. This growth reflects the increasing demand for inclusive musical experiences to those they may not be able to commit or join something more temporary. By providing part tracks in advance, VocaSol ensures that everyone can participate, fostering a supportive environment where individuals can explore their vocal talents without fear of judgment.

For many, VocaSol serves as a place to unwind after a long day, where the pressures of leadership are lifted, allowing participants to simply immerse themselves in the joy of singing. As one choir teacher remarked, "I love coming here after work; I can just unwind and let someone else take the leadership role."

Looking ahead, the future of VocaSol shines bright with possibilities. As the choir continues to expand its reach and influence, it remains committed to its founding principles of authenticity, accessibility, and community. Stay-tuned for our calendar of events for the 2024-2025 year. Be sure to check out the website here for more details: <https://www.boyschoir.org/vocasol>
We'll see you in August! ☰

Choral Spotlight: Orpheus Male Chorus and “Men DO Sing!”



Drew Peterson
Orpheus Male Chorus of Phoenix

Orpheus Male Chorus of Phoenix, celebrating its 95th season this year, is the longest continuously performing arts organization in the state of Arizona, with the exception of the Tucson Symphony. Under the direction of Dr. Brook Carter Larson, the chorus has grown to just under 100 singers this season. Striving to be the most recognized community chorus in the region, Orpheus is committed to 10 performances per year, as well as multiple outreach activities, including Feed My Starving Children, a Legacy concert with the Phoenix Childrens Chorus, Caroling at the AZ Veteran’s home and others. And most recently, in collaboration with the Oakwood Creative Care Group, a dementia support organization.

In addition to the above, Orpheus has hosted, for the last 15 years, “Boys to Men”, a festival dedicated to bringing together the premiere men’s choruses in the Phoenix area and young tenors and basses from area high schools and choral groups to perform individually and in mass choral numbers for an annual day of singing, culminating in a performance at the end of the day. This festival, started in 2001 by the Phoenix Chorale, will celebrate its 20th occurrence on November 2, 2024. In honor of this milestone, Orpheus is rebranding the festival to **“Men DO Sing”**. The mission of this event is to show young singers that music can and should be a lifelong experience. The last Boys to Men festival, on November 4, 2023, brought together the voices of 220 singers in the mass choir concert. A save the date was sent out in April, our goal in 2024 is to have 300 singers. We invite all choral directors to bring their tenors and basses to this event on the first Saturday in November. It will commence at 12:30 PM with the concert at 4:30 PM. Dr. Brook Larson has invited Tim Westerhaus (Director of Choral Studies at Northern Arizona University) and Joey Johnston (Director of Choirs at Chandler-Gilbert Community College to direct 3 mass choir numbers, rehearsed throughout the day. Location will be in Central Phoenix, TBD. Registration may be completed at Orpheus.org, What We Do/Men DO Sing. We look forward to your participation. ☰



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THE UNIVERSITY OF ARIZONA
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School of Music

Community Choir Repertoire: “Fantasy and Fairytales”

Dr. Sharon A. Hansen, Arizona Community Choir R&R Chair

On April 13, 2024, I attended the *ProMusica Arizona Chorale & Orchestra* spring concert. These two fine ensembles, conducted by Artistic Director and Principal Conductor Patti Graetz, presented a cleverly-designed program titled FANTASY AND FAIRYTALES. With its “fantastical” thread running throughout, the repertoire was a skillful mix of music for solo orchestra; choral-orchestral selections; unaccompanied choral pieces; and works for chorus and piano or chamber ensemble. Projected slides handsomely augmented the mood of each selection and provided translations for non-English texts.



The entire ProMusica Arizona “Fantasy and Fairytales” program consisted of:

Orch	<i>Overture to The Magic Flute</i>	Wolfgang Amadeus Mozart
Orch + Ch	<i>Choral Fantasy, op. 80</i>	Ludwig van Beethoven
INTERMISSION		
Orch + Ch	<i>Alice’s Theme, from Alice in Wonderland</i>	Danny Elfman arr de la Rosa Oliva
Piano	<i>Dirait-on</i>	Morten Lauridsen
Chmbr Ens + Ch	<i>Nella Fantasia</i>	Ennio Morricone arr. Snyder
Unacc	<i>The Tortoise and The Hare</i>	Darmon Meador
Piano	<i>Imaginary Creatures</i>	Andrea Ramsey
Unacc	<i>In terram fatali</i>	Nobuo Uematsu arr. Wells
Orch + Ch	<i>From the Water to the Stars</i> (from Suite from <i>Argonautica</i>)	Thomas Hartwell

I want to highlight several of the pieces that worked exceedingly well for this community choir. Whether or not your ensemble has an orchestra available, several of the selections below would make a delightful grouping for choruses of more limited instrumental means.

Choral Fantasy, op. 80**Ludwig van Beethoven****Piano, Chorus, Orchestra**

I must mention this remarkable work, even though it has a full orchestral accompaniment. Suppose you have access to an outstanding and technically facile pianist, an orchestra whose players are comfortable with exposed solo and duet lines, and SSATTB soloists. In that case, the *Choral Fantasy* is a marvelous introduction for the chorus to the challenges of singing Beethoven, but without the extremes of the *Ninth Symphony*. Short at only about 18 minutes in total length, it is primarily a piano concerto with orchestra accompaniment: the vocal soli and SATB chorus are present only for the last four minutes or so. With its uplifting text that aspires to a higher joy and bliss, the *Choral Fantasy, op. 80* can serve as a lively, colorful, and inspirational concert opener, as well as a first half or concert closer.

Publisher: various; CPDL score available for download

[https://www.cpd.org/wiki/index.php/Choral Fantasy, Op. 80 \(Ludwig van Beethoven\)](https://www.cpd.org/wiki/index.php/Choral_Fantasy,_Op._80_(Ludwig_van_Beethoven))

Year of premiere: 1808 (published in 1809)

Poetry: attributed to poet Christoph Kuffner; in German

Voicing: SATB chorus, SSATTB soli

Accompaniment: Orchestra, piano soloist

Duration: 18+ minutes total, but only 4+ minutes for chorus/soli

Nella Fantasia**Ennio Morricone, arr. Snyder****Orchestra**

Although this work was sung at the *ProMusica* concert in its sumptuous chamber ensemble instrumentation, I also recommend it in its piano accompaniment version. The multinational singing sensation Il Divo has performed this beautiful song worldwide. Audrey Snyder's evocatively stunning arrangement is loosely based on their interpretation. With its text that imagines a world of peace, freedom, light, and humanity, *Nella Fantasia* would be a fabulous inclusion in a concert whose theme is not only fantasy but also justice, freedom, and world peace.

Publisher: Hal Leonard Corporation 10010462E

Year of publication: 2006

Poetry: Italian lyrics by Chiara Ferrau; singing English text included

Voicing: SATB, optional solo

Accompaniment: piano

(optional orchestration: ob, vln 1, vln 2, vla, cel, cb, hrp, cym, timp, harpsichord.)

Duration: 3:40

The Tortoise and The Hare**Darmon Meador****Unaccompanied**

Meador pens a high-energy, unaccompanied setting of the story of *The Tortoise and The Hare*. Harmonies are relatively traditional, but the composer adds a few harmonic "twists" for interest. Meador's cleverly crafted lyrics are set upon a musical architecture constructed to keep the energy moving forward (much like the race!), leading up to the final "Run, bunny, run, run, bunny run!" Although madrigalesque in nature, with some spicy elements of vocal jazz, *The Tortoise and The Hare* worked exceptionally well for this large community ensemble.

Publisher: Carl Fischer Music CM9143

Year of publication: 2009

Poetry: lyrics by the composer, based on Aesop's classic fable; in English

Voicing: SATB (a cappella)

Accompaniment: unaccompanied

Duration: 3:00

This humorous set of five miniatures takes poetry written by children as its texts. In it, Ramsey chose imaginative tidbits describing five imaginary creatures from interviews with her friends' children and grandchildren. The poets, ages 4 to 9, describe what they imagine a Fairy – a Mermaid – a Unicorn – an Imaginary Friend – and a Dragon – might be like. The charming children's poems and Ramsey's ingenious musical settings range from humorous to witty to whimsical to outright laugh out loud. Making the performance all the more endearing at the April *ProMusica* concert was the granddaughter of one of the chorus members who served as the "narrator," delightfully reading each poem before the chorus sang the corresponding movement. Such an audience pleaser – everyone in the hall was simply beaming! The California Choral Directors Association commissioned these endearing works for its 2021 SATB All-State Honor Choir.

Publisher: MusicSpoke

Year of publication: 2021

Poetry: English lyrics compiled by Ramsey from interviews with children of friends

Voicing: SSAATTBB

Accompaniment: piano

Duration: 7:00

In terram fatali**Nobuo Uematsu, arr. Zack Wells****Unaccompanied**

Zack Wells is the Executive Director for the *ProMusica Arizona Chorale & Orchestra* and a gifted young composer and arranger. He writes, "As an avid gamer and lover of the Final Fantasy game series, I've always held immense respect for the talent of legendary video game composer Nobuo Uematsu. However, *In terram fatali* truly stands as a pinnacle of his artistry. Uematsu's handling of intricate harmonies and dissonance not only demonstrates his technical prowess but also his ability to evoke deep, nuanced emotion through his works. . . Ultimately, *In terram fatali* transcends being a mere 'video game song': it serves as a profound meditation on the human condition, inviting listeners to reflect upon the delicate beauty and fleeting essence of existence."

This gorgeous piece, also titled *The Promised Land in Final Fantasy VII: Advent Children*, would be most effective for the low-bass-rich ensemble at ease in singing unaccompanied music that is soaringly lush, thickly-textured, and emotionally sustained.

Publisher: [Zack Wells <zvswells@gmail.com>](mailto:zvswells@gmail.com)

Year of publication: 2023

Poetry: Japanese poem by Tetsuya Nomura, translated into Latin by Taro Yamashita; in Latin

Voicing: SATB (optional bass div if baritones cannot sing low F;
reduced choral score for rehearsal piano included)

Accompaniment: unaccompanied

Duration: 3:00

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Choral Reviews for Treble Chorus



Reviews by Nicky Manlove
Tucson Girls Chorus

Gabriela Lena Frank • Two Mountain Songs

Wise Music Classical [GSP37018OCT](#)

Premiered by the Young People's Chorus of New York and the San Francisco Girl's Choir, this set of two pieces for unaccompanied treble chorus has a lot to offer both beginning and experienced choirs. Based on anonymous Quechua poetry from the Peruvian Andes, both pieces feature repeated melodic and rhythmic motifs that seem challenging on the page but, when sequenced carefully, are attainable and exciting even for beginning treble choirs. The first piece, *Envuelto por viento*, is scored for only two sung parts, and a third part that is entirely spoken. Parallel fourths in the natural minor mode and shifting meters create a lot of interest for young singers and for the audience.

The second piece, *Picaflor Esmeralda*, is scored for four-part treble (no divisi) and uses thrilling, driving rhythmic motives and scale patterns to imitate the dancing of a shimmering emerald hummingbird. This piece is much more challenging than the first, but will be very rewarding for an advanced treble chorus.

Karin Rehnqvist • *Sånger ur jorden*

[Gehrmans Musikförlag ER103055](#)

This set of two songs for treble choir by renowned Swedish composer Karin Rehnqvist is moody, subdued, and captivating for singers and audience. Two poignant texts on night, darkness, relationships, and home will resonate with your students and invite

opportunities for thematic reflection and community-building. The first piece, *Natt över jordan*, begins as a simple diatonic round in d minor, and gradually unfolds into surprisingly learnable polyphony. A full four-part texture fades away just as soon as it appears, making this piece accessible and meaningful for developing treble choirs.

The second piece in the set, *Var inte rädd för mörket*, is scored for only two-parts which begin most phrases in unison and separate through stepwise motion. Simple quarter-note motion is ornamented through grace notes to express style and create interest. Consider performing these pieces together or alone, and exploring vocal colors other than *bel canto*.

Barbara Strozzi • *Che si può fare*

Available free on [CPDL](#)

From Barbara Strozzi's Op. 8 collection of solo voice arias, this piece is a perfect unison piece for developing treble choirs. The strophic setting of the first A section makes the Italian text easy to learn, and the triple meter with an intuitive, diatonic, minor melody supports quick learning, leaving lots of time to emphasize tone, phrasing, and nuanced expression. Consider varying the instrumentation, utilizing solos, and staging for an evocative performance!

Tracy Wong • *Take This Gift* (also available SATB)

[Oxford University Press](#)

Your singers will love this vibrant, energizing piece! This piece opens with a captivating unison melody that is transformed into homophony, then paired with playfully driving, rhythmic countermelodies inspired by Malay folksong, driving to an unaccompanied coda with claps. This piece is sophisticated and harmonically interesting, but crafted well so it is accessible for younger choirs. 🎵

Choral Reviews for Children's Choir



Brandi Dignum
Tucson Girls Chorus

Daisy Fragoso • Ciranda da Lua

[Hal Leonard Publication](#)

Ciranda da Lua by Brazilian composer and ethnomusicologist Daisy Fragoso, is a vibrant celebration of the traditional Brazilian dance, honoring the Ciranda da Lua, or Moon's Circle Dance. Sung in Portuguese with an easy-to-follow pronunciation guide, the two-part piece invites singers to immerse themselves in the rhythmic beauty of Brazilian culture. Beginning with a captivating rubato and graceful piano lines, the music transitions seamlessly into a lively percussive middle section, written for the inclusion of the Ganzá (Brazilian Rattle) and Surdo (large bass drum). This contrast adds depth and excitement to the performance, captivating both performers and audience alike. An additional moment of acapella brilliance showcases the singer's voices and the piece concludes with a return to the initial rubato, bringing the journey full circle.

I allowed my 2nd - 5th grade singers to play rhythm sticks and shakers during their performance, which enhanced their experience and added layers of rhythm and texture that captivated the crowd. "Ciranda da Lua" offers a dynamic and engaging musical experience that invites singers to embrace the rich traditions of Brazilian music and dance.

Traditional from the Torres Strait Islands • Sesere Eeye

Mark O'Leary Music Publishing/ Catalog Number [YVM058](#)

Sesere Eeye is a spirited traditional song and dance originating from the Torres Strait Islands of Australia, tailored for treble singers. With a straightforward SSA structure, it offers a simple homophonic arrangement that allows for easy learning and quick success in three-part harmony. The piece's adaptable form encourages creativity, inviting directors to layer their own arrangements and explore various harmonies. While a brief meter change adds a counting challenge for students, the song remains accessible and engaging. The true joy of *Sesere Eeye* lies in its lively dance, taught by Matthew Doyle and demonstrated in a helpful YouTube tutorial. Incorporating these traditional steps adds an exciting visual element to the performance, bringing the song to life in a dynamic and memorable way.

From elementary to middle school choirs, *Sesere Eeye* consistently emerges as a favorite, igniting enthusiasm and energy in both singers and audiences alike. It's a piece that not only gets your choir moving but also helps them quickly grasp the beauty of singing in harmony.

Brian Tate • Klee Wyck

[Cypress Choral Music](#)

This captivating piece by Brian Tate was inspired by the renowned Canadian painter Emily Carr. Set in Vancouver, Canada, this composition, titled *Klee Wyck*, beautifully captures the essence of Carr's artistic vision and the stunning landscapes of the region. Tate's minimalistic accompaniment, centered around the frame drum, allows the voices to shine, creating a mesmerizing interplay between melody and percussion. The text is rich with imagery, providing students with ample opportunities to connect musical phrases with the vivid descriptions of the land.

Structured for two-part choirs, the piece incorporates echoing melodies and overlapping phrases, making it accessible for elementary and middle school singers alike. To deepen the connection to Emily Carr's work, directors are encouraged to showcase her paintings during rehearsals or projected at concerts. This interdisciplinary approach enriches the students' understanding of both music and visual art, creating a holistic learning experience. ☰

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