



Published by the California Chapter of the American Choral Directors Association - Volume Eighteen, Number One - Fall 2005

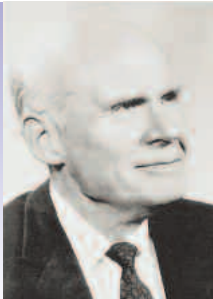
2005 Howard S. Swan Award Winner **Linda Allen Anderson**



“Any accomplishments that I may have achieved are a direct result of the teachings and guidance of Howard Shelton Swan . . .”

Dr. Howard S. Swan,

“Dean of American Choral Directors,” died in 1995 at the age of 89. He was professionally active well into his eighties, not only as a conductor, but also as a speaker and writer. His integrity, high view of the artistic/human role of the choral director, and compelling ability to challenge and inspire students and colleagues to greater vision and higher standards awakened the collective conscience of the choral world. It is for this reason that the book containing his writings and speeches is entitled *Conscience of a Profession: Howard Swan, Choral Director and Teacher* (Hinshaw, 1987). Robert Shaw, in his introduction to this invaluable collection, writes, “There isn’t a choral conductor alive who doesn’t have something to learn from Howard Swan.”



Continued on page 13

So says the legendary music educator Linda Allen Anderson, winner of the 2005 California ACDA Swan Award, presented annually to a choral director (retired from fulltime conducting) who has made a significant contribution to the choral art in the state of California. Ms. Anderson considers the Swan Award to be “the highest possible honor anyone could ever receive.”

Dr. Howard Swan, the Los Angeles-based musical giant from the last century who was known as the “Dean of American Choral Directors,” retired in 1971 from Occidental College after teaching there for nearly four decades. It was there that Ms. Anderson first benefited from his inspired music-making and pedagogy:

I remember being totally overwhelmed the first time I ever heard the Oxy Glee Clubs. Shortly after that I began running over to Oxy to take every class that [Dr. Swan] taught during the summers. I still have all my notebooks, full of his wisdom. What

treasures they are. He would say, “Good morning. My name is Howard Swan,” and we’d all write every word he spoke. Those were the days.

Before coming to the Los Angeles area in 1962, Linda Anderson earned B.S. and M.S. degrees in music education from the University of Illinois and taught for six years in New Jersey and Illinois. Her career in Santa Monica, California, began at John Adams Junior High School, where, over the course of twenty-one years, she developed a renowned choral program of six sequentially organized choirs. Her students became remarkable musician/sight-singers and offered stunning performances of

Continued on page 13

CALIFORNIA ACDA
LEADING THE WAY

Contents on Page 3

Jump In!

Julie Dana, President

I attended a couple of workshops this summer that inspired this article because I'm always reminded of how I came to love my profession as a choral director. I joined ACDA in 1993 with 9 years of teaching under my belt. Imagine the horror I felt when I realized how much I DIDN'T know and more importantly...If I didn't know this...how was I neglecting my kids and their musical education? I became a sponge at that point: First National Convention San Antonio—Henry Leck and the Indianapolis Children...“pass the kleenex please”... How could those little people SING like that? Charlotte Adams...“What? You want me to HOLD this Oreo in my mouth? WHY?” (Don't I love to watch my kids start to salivate as they begin to understand the usefulness of “space” in their tone...). I was a crazed choral director...“feed me...feed me!” Four Corners Workshop, IFCM in Vancouver, ECCO...Salamunovich, Schiebe, Breden, Chanticleer, Lauridsen and the list goes on and on.... At times I felt as though I would explode and the fallout...notes, phrasing, performance practice, diction, foreign languages... Could I ever recover?

So here we are, 12 years later, and I am now picking up the State President torch to continue the flame a-burning. A friend of mine once said that his time serving on the board of a professional organization was his way of “giving back”. Now, after so many years, I feel exactly the same way. The opportunities I've been

given as a member of ACDA are immense! I've listened and learned from some of the greatest choral conductors in the world ... I've been moved to tears by some of the most incredible choirs in the world ... I've learned rehearsal techniques, performance practice techniques, sight reading strategies etc. ... I've been introduced to hundreds of wonderful octavos, more than I could ever hope to perform and I've made some of my dearest friends ... all as a result of my membership in ACDA.

I often come home from Summer Workshops and Reading Sessions amazed that I spent 3 or 4 days with some of the finest conductors in North America. I am always so impressed at how approachable they are. Outside of the workshop setting, there they are giving you their time, answering questions, sharing their experiences...the bottom line is their passion and love for choral music. Then I look around the table at your California State Board...there it is...that same passion and love for the choral art.

As the new board begins our journey, I would like to take time to thank those outgoing board members: Heather and Dan Bishop, Sanford Dole, Dan Jackson, and John Knutson for the many hours they spent working toward choral excellence here in California. Hanan Yaqub has been instrumental in the past 6 years of

getting our board to work hard to develop new and creative choral offerings to the state. She has been a wonderful leader and we all wish her well as she leaves our board. Kathy Smith, now in her final two years on the board, has been an enthusiastic and hard working leader as President for the past 2 years and together



with Hanan have brought California to the highest ACDA membership in the nation. I am honored and humbled to serve with such an amazing group of people.

Although my life has changed considerably since that first convention, my desire to learn has not, my amazement at individuals in the profession has not and my quest to offer my students the highest quality music experience has not. Do I always succeed? Nope...guess that makes me part of the human race eh? How do I learn...by watching, by doing, by laughing, by getting up and dusting myself off, putting a bandaid on and never “dwelling” on the past, but “learning” much from it. By “jumping in” just like I did 22 years ago when I started this crazy profession. If they need a workshop “dummy”...there I am...okay, I'll try the solo...okay I'll conduct one... okay I'll run for state President!!!! Thank you for this honor to serve you. It's time...put your ACDA board to work! We're here to serve you. Call on us ANY time!

"The time has come," the Walrus said, "to talk of many things: of shoes, and ships, and sealing wax---of cabbages and kings."

---Lewis Carroll,
Through the Looking Glass

In that vein, it is time for this Jr. High/ Middle School choral director to talk of many things. A new school year is upon me, and already I find myself holed up in my classroom, busily doing whatever it is I do, while the world rotates slowly on its axis. My tunnel vision gives me a very skewed view of the choral world around me, especially that world beyond my own little community.

Every summer at ECCO, I meet with new people and old friends, share ideas and passions, and then travel down the mountain and begin spinning again in the same orbit, within the same community, and



with the same habits. Oh, to be sure, I have added a few satellites to my rotation:

---“Real Men Sing - Visalia” has become a reality. We are preparing for our second year in the valley, after separating the middle schools from the parent program held at CSU Fresno

---Our Middle School Choral Director's Breakfast meets regularly in our area, sharing information and planning events

---My time spent mentoring two college music students has been both a joy and a learning experience

---www.mschoralforum.org, the web site created specifically for our unique needs, is up and

running, thanks to the hard work of Woodlake director, Mark Alberstein

But as good and necessary as these events are, they are still within my own choral community. Therefore, members, I need your help. What is good and right for kids at your school? In your community? In your orbit? What are you doing that we can emulate and brag about when we talk about JrHi/Middle School choral music in California? What ideas do you have that we can give voice to? Please email me at phutson4@comcast.net or snail-mail me information about what is happening in your neighborhood that can be used for future CANTATE articles [address on p. 19. -Ed.]. This way, we can share and uplift each other. This way, we can touch lives with music. This way, we can help each other give good gifts to our students.

How Is Your Orbit?

Peg Hutson, Jr. High/Middle School R&S Chair

Good music for Junior High/Middle School choirs:

A la nanita nana	Eddleman	#CN8303	Fischer Pub.	2-pt
The Lone Wild Bird	Levi	#BL375	BriLee Pub.	2-pt
Where Do the Stars Go?	Porterfield	#15/1396H	Heritage	SSA
Bashana Haba'ah	Manar/Hirsch/Leavitt	#08602184	EMI Songs	SAB
3 Contemporary Latin Settings	Estes	#C-281	Shawnee Press	SAB (sung TTB)



Official Publication of the California Chapter of the American Choral Directors Association

Kevin Schieberl, Editor/Designer
 442-E Costa Mesa Terrace
 Sunnyvale, CA 94085
 cantate@schieberl.net

Guidelines for Submissions

The Editor welcomes the submission of articles, announcements, reports, music and book reviews, job vacancies and any other item of interest to the California ACDA membership. Articles should reach the Editor no later than the established deadline and should include the following information:

1. Title
2. Author's name and phone/email
3. Name of school, church, or organization
4. A one-paragraph author biography
5. A good full-face photo

The manuscript should be limited to a maximum of two typewritten pages. Articles may be emailed to the Editor at cantate@schieberl.net. California ACDA reserves the right to edit all submissions.

Guidelines for Advertisements

Charges listed are camera-ready copy only, submitted electronically by PDF, JPEG, GIF, or TIFF. Cantate is produced in black ink.

A check made payable to CA-ACDA must be postmarked by the submission deadline. You will not be billed. Invoices can be prepared upon request. *No copy will run without advance payment.* If you would like an ad to run in more than one issue, please include full payment at the time of the initial ad.

Ad dimensions listed below are examples; rates are charged by actual dimensions. For example, 1/3 page is listed at 2.5" x 10" but can be any simple rectangle of total area 25 square inches.

Advertising copy is subject to editorial approval. The editor reserves the right to head and/or box any advertisement bearing confusing resemblance to editorial material.

Submission Deadlines (All)

Deadline	Mailed
August 10	September 1 (Fall)
December 10	January 1 (Winter)
April 10	May 1 (Spring)

Rates:

Size	Single	Annual
1/6 (2.5"x5")	\$55	\$110
1/4 (3.75"x5")	\$75	\$150
1/3 (2.5"x10")	\$95	\$190
1/2 (5"x7.5")	\$140	\$280
2/3 (5"x10")	\$190	\$380
Full (7.5"x10")	\$275	\$550

Fall 2005

2005 Howard S. Swan Award Winner Linda Allen Anderson <i>Hanan Yaqub</i>	Cover
Jump In! <i>Julie Dana, President</i>	2
How Is Your Orbit? <i>Peg Hutson, Jr. High/Middle School R&S Chair</i>	2
-----New Feature! Around the Country -----	
Essential Library for the Beginning Choral Conductor <i>Dr. Nina Nash-Robertson</i>	4
Repertoire Ideas <i>Jo Anne Stoddard, Children's Choirs R&S Chair</i>	5
The Choral Director Stands NAKED in Front of an Orchestra! <i>William Hatcher, Far South Representative</i>	6
Beginnings <i>Cheryl Anderson, Bay Area Representative</i>	7
Give Them the Joy of Mastery <i>Karen Garrett, Women's Choirs R&S Chair</i>	7
Passion for the Process <i>Kathryn Smith, Vice-president</i>	8
Rejuvenation <i>Ken Abrams, President-elect</i>	8
Church Repertoire <i>Douglas Lynn, Music in Worship R&S Chair</i>	9
Vocal Jazz in a Nutshell <i>John Hamilton, Vocal Jazz R&S Chair</i>	12
Honor Choirs Report <i>Curtis Mannah, Honor Choirs Chair</i>	18
Reading Sessions <i>Julie Dana, President</i>	18

Echoes of ECCO	10
Festival Listings	14
Honor Choirs: General Information	15
Places, Dates, Times, & Contact Information	16
Audition Form	17
Board Roster	19

Advertiser Index

California State University, Long Beach	Back Cover
The Choral Project	18
Megan Eddy	15
Forum Music Festivals	5
Sierra College Choral Festival	9
Sierra College Study Abroad: Vienna	7
Val Verde Jazz Festival	13



Around the Country

Articles of interest from ACDA publications across the nation

This is our inaugural feature in an ongoing series designed to bring you great information from choral musicians all over the United States. Our first article comes from **Bella Voce**, ACDA-Michigan's thrice-yearly magazine. Enjoy! -Ed.

"I refer to several of these books each summer, as I prepare to return to music-making."



Dr. Nina Nash-Robertson

Essential Library for the Beginning Choral Conductor

A good book is the best of friends.

--Martin Topper

The first few years of teaching can be exciting and frightening, exhilarating and lonely. New music teachers are frequently the only musicians in their building and have few friends with whom to share ideas and concerns. The problems and challenges of starting a new choral program, or continuing one, can leave the young teacher overwhelmed with questions. There are many books and videos available that can provide information and inspiration. The following is as short a list as I could devise, containing some of my favorite books, many of which I continue to use a reference on a regular basis. I refer to several of these books each summer, as I prepare to return to music-making. I was most grateful to have the assistance of such books when I was a beginning teacher, and I hope that current students and professionals will find some reference in this list that offers encouragement, support, and answers to very practical questions.

INSPIRATION AND PHILOSOPHY

Jordan, James. *The Musician's Soul*. Chicago, IL: GIA Publications, 1999.

Lautzenheiser, Tim. *The Art of Successful Teaching*. Chicago, IL: GIA Publications, 1992.

Palmer, Parker J. *The Courage to Teach*. San Francisco, CA: Jossey-Bass Publishers, 1998.

Swan, Howard. *Conscience of a Profession*. Chapel Hill, NC: Hinshaw Music, Inc., 1987.

CONDUCTING

Green, Elizabeth A. *The Modern Conductor*. Upper Saddle River, N.J.: Prentice Hall, Inc., 1997.

McElheran, Brock. *Conducting Technique for Beginners and Professionals*. New York: Oxford University Press, 1966.

REHEARSING

Bartle, Jean Ashworth. *Sound Advice. Becoming a Better Children's Choir Conductor*. New York: Oxford University Press, 2003.

Bertalot, John. *Immediately Practical Tips for the Choral Conductor*. Augsburg Farber, 1994.

Brinson, Barbara. *Choral Music Methods and Materials. Developing Successful Choral Programs (Grades 5 - 12)* New York: Schirmer Books, 1996.

Caldwell, J. Timothy. *Expressive Singing. Dalcroze Eurhythmics for Voice*. Englewood Cliffs, N.J.: Prentice Hall, Inc., 1995.

Collins, Don L. *Teaching Choral Music*. Upper Saddle River, N.J.: Prentice Hall, Inc., 1999.

Conable, Barbara. *The Structures and Movement of Breathing: A Primer for Choirs and Choruses*. Chicago, IL: GIA Publications, 2000.

Decker, Harold A. and Julius Herford. *Choral Conducting: A Symposium*. Englewood Cliffs, N.J.: Prentice Hall, Inc., 1973.

Decker, Harold and Colleen J. Kirk. *Choral Conducting: Focus on Communication*. Englewood Cliffs, N.J.: Prentice Hall, Inc., 1988.

Haasmann, Frauke and Jordan, James. *Group Vocal Technique*. Chapel Hill, N.C.: Hinshaw Music, Inc., 1992. (Book, Video, and warm-up cards available.)

Heffernan, Charles W. *Choral Music: Technique and Artistry*. Englewood Cliffs, N.J.: Prentice Hall, Inc., 1982.

Neuen, Donald. *Choral Concepts*. Belmont, CA: Wadsworth/Thomson Learning, 2002.

Pagel, Randy and Linda Spevacek. *The Choral Director's Guide to Sanity...and Success: How to Develop a Flourishing Middle School / Junior High School Choral Program*. Dayton, OH: Heritage Music Press, 2004.

Phillips, Kenneth H. *Directing the Choral Program*. New York: Oxford University Press, 2004.

Robinson, Ray and Winold, Allen. *The Choral Experience: Literature, Materials, and Methods*. Prospect Heights, IL: Waveland Press, Inc., 1992.

Robinson, Russell and Jay Althouse. *The Complete Warm-Up Book*. Van Nuys, CA: Alfred Publishing Co., Inc., 1995

YOU SHOULD ALSO OWN

Jeffers, Ron. *Translations and Annotations of Choral Repertoire: Volume I: Sacred Latin Texts*. Earthsongs.

Jorgensen, Nancy Smirl and Catherine Pfeiler. *Things They Never Taught You in Choral Methods*. Milwaukee, WI: Hal Leonard Corp., 1995.

Randel, Don. *The New Harvard Dictionary of Music*. Cambridge, MA., 1986.

Strimple, Nick. *Choral Music in the Twentieth Century*. Portland, OR: Amadeus Press, 2002.

Thompson, Keith P. and Gloria J. Kiester. *Strategies for Teaching High School General Music*. Reston, VA: MENC, 1997.

Ulrich, Homer. *A Survey of Choral Music*. New York: Harbrace/HBJ, 1973.

Wall, Joan. *International Phonetic Alphabet for Singers: A Manual for English and Foreign Language Diction*. Paperback.

Dictionaries of Latin, French, German, Spanish, and any other language you plan to teach your students.

Dr. Nina Nash-Robertson is Professor of Music and Director of Choral Activities at Central Michigan University. She directs three choirs and teaches conducting and choral literature. A frequent clinician and guest conductor throughout the Midwest, Nina serves as the President-elect Designate for ACDA-Michigan in addition to her duties there as Repertory and Standards Chair for Youth and Student Activities.

Repertoire Ideas

Jo Anne Stoddard, Children's Choirs R&S Chair

Most choral directors (of all levels) agree that one of their most important and time-consuming responsibilities is choosing repertoire for their choral ensembles. There is a wealth of music written for all voice ranges and genres, but finding those "gems" is difficult. Following are a few suggested pieces that I have found successful every time I use them. They are geared to upper elementary/middle school level. The last two pieces are suggested for the Christmas/Winter season. It is my hope that you will find something in this list that will become one of your "gems"! If you have suggestions of your own, please share them! You can email me at jstoddard@tusdnet.k12.ca.us I will include them in future articles or on our new website: cachildrenschoirs.com

Jubilate Deo/M. Praetorius/arr. Doreen Rao
If you don't already know this piece, you need to purchase a copy! This is a unison melody that can be sung in a 3 or 4 part round. It can easily be taught by rote. The melody begins in head voice and then descends through the passaggio. Many, many aspects of good vocal production can be taught through this simple melody and kids never get tired of singing it!

The Rhythm Of Life/Coleman & Fields/arr. John Leavitt
This is an upbeat, fast moving song about life! The piece is available in 2-part, SSA, SAB and

SATB. I have only taught the SSA arrangement. It includes optional instrumental parts that work great for Orff instruments, if you're so inclined. A String Bass is also an option. It is one of those songs I hear my students singing years after they have sung it in "choir". Choreography suggestions are also included.

Reflections of a Lad at Sea/Don Besig & Nancy Price

A very good friend gave me a copy of this when I first started teaching elementary choir 16 years ago! I have taught it 4 or 5 times since then, always with success. Reflections of a Lad at Sea is 2-part, but much of it can be simplified to unison very nicely! It is a set of three pieces; The Captain's Mate (duple meter, fast tempo), Thoughts of Home (duple meter but slower, contemplative tempo) and The Ghost Ship (very fast duple meter). Thank you, Beth Klemm, for guiding me towards great choral literature like this!

Dodi Li/Nira Chen/arr. Doreen Rao

This is mostly unison with a simple, four-measure harmony part that repeats during every "chorus". Dodi Li is an Israeli song in Hebrew. The text is from the Old Testament book Song of Solomon. It is so "singable" that students learn the Hebrew very quickly! This is an excellent piece for those students having trouble finding their head voice. Many of my students ask

to sing this year after year. That is a testament to excellent music!

To Music/arr. Betty Bertaux

This piece is in unison with an optional descant on the last verse. The wonderful text is in praise of music and the tremendous power of music in our world. The beautiful melody is written in G major and utilizes 4 measure phrases. It is an excellent piece for teaching breath management, phrasing and diction. This piece brings out the beautiful tone quality of a child's voice singing with a well-supported head voice.

A La Nanita Nana/arr. David Eddleman

This traditional Mexican folk song is a Christmas lullaby. It is a very beautiful, 2-part piece that needs to be sung in Spanish. I recently did this with my 6th grade choir. We decided to have the accompaniment played by a guitar instead of piano, which worked very well. A harp would also be very nice if you're lucky enough to have a harpist available!

Solstice/Randall Thompson

This unison, secular piece works well for winter/Christmas programs. It demands excellent articulation (lots of 16th notes) and an accomplished pianist! Solstice captures the excitement and magic of the holidays like no other piece. It needs to be performed with sensitivity. This is definitely not an "easy" piece to perform but is well-worth the effort!



FORUM MUSIC FESTIVALS

Showcase Your Music!

The best performing venues & nationally recognized judges
PLUS a fun-filled adventure at California's favorite theme parks
make **Forum Music Festivals** a great experience
for students and directors!

One-Day or Multi-Day Packages available on all dates.
Custom Packages are our Specialty!

Festivals every week from March 10 through June 2, 2006
ANAHEIM • SAN DIEGO • SAN FRANCISCO • NORTH LOS ANGELES
Visit our website at www.forummusicfestivals.com
or Call Us Toll Free at - 1-888-76-FORUM (763-6786)

Together... Encouraging Student Musicians

The Choral Director Stands NAKED in Front of an Orchestra !

William Hatcher, Far South Representative

So it comes to pass that you have been given the opportunity to conduct a choral/orchestral work. News of that "opportunity" suddenly brings you back to those two semesters of methods classes- shrieking violin one week, scratchy string bass the next, belching bassoons after that... and a quick, forgettable quiz on playable and complete ranges of more instruments than you can remember... and now you are in panic!

In your first orchestra rehearsal you KNOW that within the first five minutes, the violist, the bass clarinetist, and then the french horn player will each ask a question like: what is my first note at letter E? (And they WILL do this). Within ten minutes, expect that the second stand first violinist (who thinks that he/she should be concertmaster) will ask you a question about bowing (and they WILL do this). You compliment the violinist on his/her ability to get to the core of the problem, and then hesitatingly say, "how about down/up down/up?"

However, I'm not suggesting that you try another profession. Rather, I would like to give you some suggestions on preparing for these experiences, and help you see how truly fabulous they can be.

I. FUNDAMENTALS: Here are some basic differences between orchestra players and choral singers:

1. Orchestra players have more individual training than most singers, and they expect to be treated as such.

2. Orchestra players more commonly are paid for playing, and are less drawn into the mystique of their conductor as choral singers often are.

3. Orchestra players do not respond to pep talks, do not need to hear the story line of each movement, and do not need to be told how wonderful the music is. The rehearsal should be more objective than a choral rehearsal.

4. Orchestras have fewer hours to rehearse, and must learn music more quickly- and they expect to do so. They never memorize their music, so do not need as many repetitions of passages.

5. The string section is a section somewhat like the part ranges of a chorus, but the winds and percussion players are often more like soloists.

6. Because they do not memorize music, they are not able to give constant eye contact. They respond strongly to the baton.

7. Orchestra players do not appear to need cues as often as singers, despite the fact that they do not have (as do singers) a full score.



However, they expect that the conductor knows their entrance, and will "eyeball" them and breathe with them.

8. Orchestra players usually depend less on extra-musical terms to describe the interpretative qualities of the music-- but they do respond to a clear, readable pulse, a steady tempo, gestures that truly define the moment, knowing that the conductor's eyes are upon them.

9. Orchestra players will more often rehearse at a performance tempo-- rather than starting very slowly and gradually increasing the tempo. They want to know what the technical difficulties really are.

10. Orchestra players do not become as enamored of the conductor as choir members sometimes do.

11. We choral directors stop frequently during rehearsals. Orchestra players hate this-- especially the trombone player who is in the middle of counting 73 measures before his/her next entrance (you may think he's reading that magazine on his stand, but trombonists have an uncanny ability to read and count at the same time)

12. Players will sometimes talk during the rehearsal-- but this is not necessarily bad. They may be correcting bowings, wrong notes, breath spots, etc. Be aware that the concertmaster will often stand and give bowing instructions to the string players.

13. Singers generally sight-read fairly softly and hesitantly, so don't be surprised if players play perhaps too loud in the beginning. You will speak of balance and dynamics a little later.

II. THOROUGH PREPARATION IS THE SECRET - AND THE ABSOLUTE REQUIREMENT

Always, always meet the concertmaster before rehearsals to discuss bowings...go to an orchestra rehearsal with the violin part and sit next to the violins and watch!

1. Become familiar with the structure and arch of the composition. How and when does it unfold? Where are the really difficult places for the violins, the bassoons, etc.?

2. Be familiar with the families of instruments, and with names of instruments in various languages (posaune, pauken, bratschen, etc.).

3. Study the clefs of the various instruments in the particular music you are doing. Clefs frequently change during the work.

4. Note the pitches/transpositions for trumpets, clarinets, etc. They sometimes change within a movement.

5. Check carefully about rehearsal numbers/letters. Also plan to write in all of the chorus pages where they occur in your full score unless there are measure numbers or frequent letters.

6. If you are new to orchestral scores, mark cues with colored pens by instrument family. Use arrows, braces, etc. to draw the eyes to "find" entrances.

7. Like choruses-- some trouble spots (especially transitions) take 5 to 10 times as much rehearsal as other places. Plan accordingly!

8. During your regular chorus rehearsals, use the full score rather than a choral score.

9. The issue of bowing and bowing types is terribly important, and requires more detail than this article can cover. Always, always meet the concertmaster before rehearsals to discuss bowings and ask the concertmaster to prepare readable, bowed parts for the players. And, go to an orchestra rehearsal with the violin part and sit next to the violins and watch!

III. THE REHEARSAL

1. Start on time, take prescribed breaks, stop on time.

2. Be a conductor rather than a coach. Avoid pretending expertise, extending rehearsals, singing while conducting, snapping fingers, and asking players to wait while you rehearse or warm up singers.

3. You must have prepared in such a way that you will be comfortable with a limited rehearsal time of the combined groups. Be precise. Simply say whether it is in 3 or 1, or 6 or 2. Don't say that its a divided beat; say 'in 8'. And remember, orchestra players do not look at whole notes as fermatas...

4. One of the most important factors is the understanding of balance: The chorus is usually farther away from the audience, and their sound must get to the audience FIRST. Beginning consonants must be ahead of the pulse. Choruses must practice this concept before the combined rehearsals begin. Articulations also affect balance: have the chorus sing a cappella for the players, and then ask the orchestra to play with the same nuances and articulations.

5. Don't ever say "You're too loud" to the players. Urge them to listen and to take responsibility for balance.

Most composers have considered a choral/orchestral work as their highest and most challenging artistic opportunity. Conductors then have the privilege of bringing these great works to life. With the right kind of preparation, you will enjoy this very special experience, and who knows? The trombonist may decide that you're okay after all (for a choral conductor, of course!)

Orchestra players do not respond to pep talks, do not need to hear the story line of each movement, and do not need to be told how wonderful the music is.

Sierra College presents...

Music in Vienna, Austria

July 26—August 16, 2006



Earn up to 6 transferable units in music with Professor Fred Weber

Program includes:

- round-trip airfare
- accommodations
- overnight excursions to Prague, Munich, Salzburg and more
- venues for Sierra College choral group performances*
- and much more

* Performance portfolio \$200 (for students in choral group)

Program fee \$3495

Study Abroad

For more information contact
Christine Vona, Study Abroad Coordinator,
Sierra College, 5000 Rocklin Road,
Rocklin CA 95677, (916) 781-7198
cvona@sierracollege.edu

Dear Fellow Musicians,

I am deeply honored to serve as your Bay Area Representative for CA ACDA. My undergraduate Choral Director, Alfred DeJaager, bought my first membership into ACDA. I've sat beside him at Conferences ever since and listened to him say, "I love this organization!" I've tried to continue the membership tradition with my own students. When I announced my new position with CA ACDA to my singers, I said, "So, I have a job to do." Their response was, "Let's get started!" We got started by embarking upon a concert tour to Prague to sing with Prague Women's Orchestra, to St. Petersburg and Moscow to perform with St. Petersburg Philharmonic, and experience the beauty of these places and cultures. The peak experiences from that trip help form the basis for our endeavors henceforth.

I love beginnings. Being from Pennsylvania / West Virginia, the start of the school year makes my heart flutter: must be the autumn colors I remember. At any rate, I start getting excited about Fall Semester around April of the previous year. This year I am anticipating many things: not the least of which is our Visiting Artist Project for May 2006. Cantiamo!, our top choir at Cabrillo, and Con Brio, our premiere ensemble from Cabrillo Youth Chorus, will join the chamber orchestra Ensemble Monterey to premiere an extended work by Imant Raminsh. He will be in Santa Cruz the second week of May

Give Them the Joy of Mastery

Karen Garrett, Women's Choirs R&S Chair

My fifteen year old son has decided to try out for the tennis team. In an effort to support his training, he and I have hit the tennis courts just about every morning this week. At first it seemed we spent more time chasing the balls than hitting them, and my son's enthusiasm for the game was waning. After about a week, however, I started to notice our rallies were lasting longer and my son was developing a killer serve. I also noticed a change in his attitude as mastery seemed more attainable to him.

Mastery of a skill is really one of the most satisfying feelings a human can have in life. Yes, the training can be frustrating but, oh, the pride of discovering you've mastered a new skill! I remember a few years ago, I passed out a new octavo in the spring- a short and easy madrigal. Without thinking I began playing the different parts and having the students sing back. One bass, Eric, stopped me and said, "Mrs. Garrett, couldn't we just sight-sing it?" You see, we had been diligently practicing on reading all year and he knew they could do it. He wanted the satisfaction of showing they had mastered the skill. Boy, did that incident give me food for thought. I had insisted on the training and didn't give them the chance to own it!

I've often wondered if we give our women's choirs a chance to master the same type of

Cheryl Anderson, Bay Area Representative

for Master Classes and preparation for the concerts May 12 and 13. I have such admiration for his music's beauty and integrity, and we'll spend the year singing his works to prepare ourselves for his style. We're also performing Berlioz' Requiem with the Symphonic Choir and Santa Cruz Symphony. What a year!



What is it that is making you thrilled about the coming year? I'd love to know. We can inspire, support, and inform one another in ACDA where the network of resources is rich and extensive. Each year my goal is to try and find ways to do my job better, to be a finer artist, to seek answers to the frustrations of imperfect systems, to improve my vocal and analytic techniques, and to enable the singers to breathe life into the music. We are so fortunate to grapple on a daily basis with the great minds of humanity. The perfection and excellence in great music reminds us of our own possibilities and reinforces proportion, balance, structure, and creativity. Working with singers on brilliantly conceived pieces allows us to address beauty through the vehicles of pitch, tone, articulation, dynamics, tempo, rhythm, harmony, and inflection. The higher concepts of the music live when we do our best as people and musicians. Our job is vital and dynamic.

Thank you for the work you do. I look forward to knowing you, hearing your choirs, talking with you about music and all related issues, helping maintain and build a strong organization, and making music with you. I appreciate your confidence in my ability to represent you on this fine Board. Please contact me at any time. Have a GREAT year!

skills we focus on in our advanced ensembles, such as ear-training, musicianship and sight-reading. Do we give them the rigorous training that will allow them the joy of mastery? As directors we need to have faith in them, pick an excellent sight-reading program and have them read at every rehearsal. Push them, insist on progress, show them success, and then let them master it with pride. Yes, tell them it can and often will be frustrating, but the pure joy in lifting music off the page without your help or the help of the piano will be a gift you can give them for a lifetime.

To help facilitate mastery of musicianship skills in your women's choir I will be hosting a Women's Festival in the spring that will provide a wonderful sharing of outstanding literature from women's choirs at all levels as well as a musicianship/sight-reading clinic. The first year it will be offered in Southern California and in following years in multiple locations across the state. If you are interested in attending such a festival, please contact me by October. It's for girls only – a way to celebrate the incredible talents and potential of the young women in your choral program!

Passion for the Process

Kathryn Smith, Vice-president

I love the beginning of the new year! Refreshed, energetic singers enter our rehearsals with great expectations for the future. Nearly all will ask, "What are we singing this year?" As music educators, we work with our choirs to set goals for the year, plan activities, develop vision and mission statements, and dream of what we'll accomplish. As with all projects (macro/micro/daily), we start with an energetic and dynamic beginning. If the musical year were a dinner party, this portion of the menu would be the o'er d'ouvres.

As we get to know one another, we'll enter a second phase: learning how to work and rehearse together, study and exchange ideas. This is truly the "meat and potatoes" of our time together: digging in, rehearsing and drilling our choral techniques. Some might call this the middle, others would term it the "main dish" or "entree"

The end of the process is the concert and/or performance, when we have the opportunity to share our learning, study, and music with those in our audience. Like a great meal, it is sweet, and completes the evening, "dessert."

Macro: As music educators/conductors, we extend this process to larger time frames, answering these questions:

- What do I want my singers to learn by the end of the academic year?
- How will I plan a program to accomplish those goals by selection of repertoire, materials and methods?
- How will I assess and evaluate our progress?

Micro: We also plan this process in our daily rehearsals by setting goals, rehearsing sections of music, assessing and evaluating progress before the next rehearsal.

Planning the process sets the stage for the unique, magical, musical moments that will inevitably occur on this journey.

Passion for the process is passion for people and passion for music. As you begin this set of rehearsals and look forward to a wonderful year, remember that you are setting the stage for musical

Why is all of this so important? It sets the stage for teaching people. We grow through music education. As individuals, we develop greater understanding and compassion for one another as we study music. Planning the process sets the stage for the unique, magical, musical moments that will inevitably occur on this journey. The music education process, at its best, is the process of individual improvement (vocally, mentally, musically), self discovery (expression, interpretation and understanding), and the search for beauty (transcendental).

The musical surprises that occur are always unexpected and, because we are working with people, unpredictable. Conductors, as part of the choral ensemble, will experience the surprises right along with the singers. So, as we meticulously plan our rehearsals, be ready for the unexpected!

discovery. Like hosting a great dinner party, you can never anticipate the outcome; but the attention to details of great food and drink, table settings, and good company will provide the ingredients for a wonderful evening. Take your conducting skills and your planning into the rehearsal, and wait for the surprises to happen. Allow music to work its magic in your rehearsals. Good luck on your musical menu!

During the 4 day ECCO conference, one topic came up repeatedly. The topic was "rejuvenation" and how we, as choral directors, download mentally and emotionally. It wasn't mentioned in any of the interest sessions; it wasn't discussed at any of the clinician's spots; and, as far as I know, it never came up at any of the panel discussions or roundtables. Let's face it -- being a choral director in any institution - whether academic or faith-based - is exhausting. From the time the music is selected to the concert(s) where it is sung, we take many steps to prepare both our choir and ourselves for the exceptional performances we provide to the audience. Are we crazy? Sometimes we must be, but we seem to thrive, and even flourish, on this hectic pace.

I am still trying to figure out how tiling a bathroom floor has led to a new whirlpool tub.

first-class entertainment. We have complex social circles that include family, friends, associates and even pets. We live in California, so we tend to be more health conscious than people in other areas across the country. This means that we watch what we eat, exercise, take care of our bodies and even take vitamins. We know that music heals the soul, so we take in concerts, musicals, opera, symphony, and often sing whenever we get the chance! As we are inherently connected to this choral art, we enjoy travel and even attending conferences and workshops, finding these prime sources of pleasure and learning, as well as rejuvenation.

repair! (I am still trying to figure out how tiling a bathroom floor has led to a new whirlpool tub.)

Where does this leave us? Looking for that balance to help rejuvenate both us and the choir to keep it fresh and fun. Sometimes we believe that the music is the most important thing. However, sometimes we just have to let it all go and remember that it is our talents, our experiences and our activities - both at work and at home - that make our singers and our music the quality and the caliber the audience expects. Ultimately, to keep the music going, we must take care of ourselves first and foremost.



We are all extremely idiosyncratic and, therefore, have an abundance of unusual hobbies and activities to distract us, such as sports car racing, downhill, cross county or water skiing, collecting family tree information, gardening, playing the stock market, bird watching, beach-combing, or even being addicted to home

I hope each of you have a rewarding and successful year with your singers and students -- and yourself.

Church Repertoire

Douglas Lynn, Music in Worship R&S Chair

Each year at our Summer Conference at ECCO we sing through a pile of music, much of which is useful in a church setting. I have listed the pieces which were included in our packet this year. If you have specific questions about any of these pieces, please feel free to contact me.

Repertoire suggestions from clinicians at the CA-ACDA Summer Conference at ECCO:

SATB

An American Thanksgiving (Webster, McKay, and Ninety-Third Psalm)
Traditional, arr. Carol Barnett; a cappella; earthsongs (no number)
Cordero de Diós (Agnus Dei)
Michael D. Mendoza; with harp; Alliance AMP 0372
Credo, from Mass in C Minor (KV427)
WA Mozart, ed. Gibbons; Jing Ling-Tam Choral Series; Alliance AMP 0480
Draw Us in the Spirit's Tether
Harold Friedell; HW Gray CMR 2472
For the Beauty of the Earth
John Rutter; Hinshaw HMC-550
Gloria
Ron Kean; Pavane P1238
Hallelujah, from Mount of Olives
L. v Beethoven; G. Schirmer/Hal Leonard HL50293600
How Lovely Are the Messengers, from St. Paul
Felix Mendelssohn, arr. Donald Neuen; Lawson-Gould LG52128
Integer Vitae (Father Almighty) (scored for CCBB)
Friedrich F. Fleming, arr. Johnstone; a cappella; Cambiata Press M97562
Jacob's Ladder
Traditional, arr. Daniel Kallman; Morning Star MSM-50-9056



The Last Words of David
Randall Thompson; ECS Publishing 2294
Let Us with Gladsome Mind
Alan Ridout; Stainer & Bell 1.5077
The Majesty and Glory of Your Name
Tom Fettke; Word 0 80689 30678 5
My Shepherd Will Supply My Need
American Folk Hymn, arr. Mack Wilburg; harp, flute, oboe; Hinshaw HMC1424
O How Amiable
Ralph Vaughan Williams; Oxford 42.056
Os Justi, from Three Graduals for the Church Year
Anton Bruckner; a cappella; Peters 6315
Richte Mich, O Gott (Judge Me, O God)
Felix Mendelssohn, ed. Harris; a cappella; Lawson-Gould LG70179
Sanctus
Jan Sandström; a cappella; Walton WW1267
Sing Me to Heaven
Daniel E. Gawthrop; a cappella; Dunstan House DH9101
Two Christmas Spirituals (Mary Had a Baby, De Virgin Mary Had a Baby Boy)
Spirituals, arr. Sargent; a cappella; Oxford 84.119
Upon This Rock
Stephen Sturk; Arista AM 659
Veni Creator Spiritus
Stephen Sturk; Arista AM 629
We Shall Walk through the Valley in Peace
Spiritual, arr. Hogan; a cappella; Hal Leonard 08703314

Three-part Mixed

Cum Sancto Spiritu
Antonio Lotti, ed. Liebergen; SAB a cappella; Belwin SV9112
Glad Noel
Mark Wilson; SAB; GlorySound D 5341
Jesu, Joy of Man's Desiring
JS Bach, arr. Stilman; CBB; Cambiata Press M97687

Unison

Wake Up, My Soul, Wake Up and Sing
Hal H. Hopson; Carl Fischer CM8100

SSA

Salmo 150
Ernani Aguiar; Música de Latinoamérica; earthsongs (no number)
What Sweeter Music
Eleanor Daley; Alliance AMP 0443

SSAA

Let It Shine! (This Little Light of Mine, I've Gotta Home in Gloryland)
Traditional, arr. Ala-Pöllänen; Tapiola Choral Series; a cappella; Walton WTC1015

TTB

Alleluia
JS Bach, arr. Lefebvre; Galaxy 1.1057
Swingin' with the Saints
Traditional, arr. Mark Hayes; Shawnee C 0300

COMMUNITY COLLEGE

Choral Festival

featuring Dr. Bruce Rogers, guest clinician

APRIL 28, 2006

at Sierra College, Rocklin, CA

SIERRA COLLEGE

To receive an application or more information,
contact: Fred Weber (916) 789-2737
fweber@sierracollege.edu



ECCO





2005



Vocal Jazz in a Nutshell

John Hamilton, Vocal Jazz R&S Chair

Let me start off by saying how excited I am to be the new Vocal Jazz R&S chair for our incredible state. We are so lucky to have so many outstanding and diverse examples of the vocal jazz idiom in California, and it is my hope that we can draw on each others' expertise to heighten and further vocal jazz education in California. In this article I will attempt to address some issues that keep many vocal educators from diving in to this incredible, and at times intimidating, genre of music.

1.) Listening is a key !!!! - As many of my former professors have said, "Jazz is caught not taught." In order to perform this idiom correctly you must spend time listening to as many different jazz greats as possible, then try to emulate them. Listen to vocal ensembles and soloists, but strive to branch out and listen to instrumentalists and Big Bands. I know it might be intimidating at first, but here is where the style and feel of authentic jazz can be found. A list of my favorites appears at the end of this article.

2.) Vocal technique and tone - Singing well is singing well. Although the tone should be placed on the brighter side for the tuning of tight harmonies, the vocal technique should be as well-produced as in any classical vocal group. There should always be a feeling of freedom and an essence of vibrato in the singing.

3.) Styles - Work to program as many different styles as you can. We owe our audiences and students a variety of musical experiences. Think about it: you wouldn't program an entire concert of slow Renaissance motets, would you? Some styles to consider: Swing, blues, shuffle, bebop, funk, samba, bossa nova, jazz waltz, and accompanied or acappella ballads. If you are feeling daring you might want to program a time chart or something more contemporary and on the edge. But please do not do an entire program of these charts, your audience will not get it and will feel left out!

4.) Charts - Pick things that you believe in, have an emotional connection to, and can sell to your students. Always listen to as many interpretations of your selected tunes as you can, this includes other ensembles singing the chart as well as professionals interpreting it. Remember, there should be a certain amount of personal freedom in the interpretation of jazz. Just because one group feels a tune a certain way does not mean that you have to interpret it the exact same way.

5.) Where to find quality literature - Don't just go with the latest published charts. Seek out great arrangers and do their charts. I have included some of my favorites at the end of this article.

6.) Working with a rhythm section - This can be the most intimidating thing for vocal directors, here are some ideas for working with a student rhythm section:

a) Have recorded examples of charts/tunes for the players to listen to

b) Encourage your students to study privately with reputable teachers/players in your area

c) If you are working with an inexperienced piano player have him/her focus on playing thirds, sevenths, and other chord extensions in his voicings

d) If you are working with an inexperienced bass player have him focus on playing the roots and fifths of the chord changes

e) When working with a drummer, try singing or speaking the fills and feels you want

f) Have the trio try different things till you get what you want, who knows what cool ideas they might come up with

g) Try and remain open and honest about the fact that you are all a work in progress and that it is okay to make mistakes and try new things

h) Keep a metronome handy to check and establish their sense of time

Resource List

California vocal jazz programs to check out - Attend concerts, contact directors for clinics, and/or get recordings of these groups! This list is by no means complete and has been compiled from five years of festival and convention attendance.

American River College - Art LaPierre
C.S.U. Sacramento - Kerry Marsh
C.S.U. Long Beach - Christine Helderich
Cuesta College - John Knutson
De Anza College - Roger Letson
Enterprise High School - Deborah Divine
Folsom High School - Curtis Gaesser
Los Angeles County High School for the Arts -
Patt Bass
Mt. San Antonio College - Bruce Rogers and
William McIntosh
U.S.C. - Matt Falker

Artists to listen to - Again, this list is only a place to start.

Vocal soloists:
Ella Fitzgerald
Sarah Vaughn
Billie Holiday
Carmen McRae
Shirley Horne
Mel Torme
Mark Murphy
Joe Williams
Jon Hendricks
Cleo Laine
Al Jarreau
Kurt Elling
Karrin Allison
Jane Monheit
Tierney Sutton
Kristin Korb
Kevin Mahogany
Curtis Stigers
Etc., Etc., Etc.

Instrumentalists/Big Bands:

Count Basie Big Band
Stan Kenton Big Band
Buddy Rich Big Band
Duke Ellington Orchestra
Sonny Rollins
Charlie Parker
Miles Davis
John Coltrane
Antonio Carlos Jobim
Chick Corea
Pat Metheny
Dizzy Gillespie
Bill Evans
Wayne Shorter
Horace Silver
Ray Brown
Woody Herman Orchestra
Glenn Miller Orchestra
Etc., Etc., Etc.

Professional Vocal Jazz Ensemble

Lambert, Hendricks, and Ross (Bavan)
Les Double Six of Paris
The Hi-Lo
The Four Freshmen
The Ritz
Rare Silk
The Accidentals
L.A. Jazz Choir
P.M. Singers
Singers Unlimited
The Swingle Singers
The Manhattan Transfer
The New York Voices
Just for Kicks
Vocalogy
Etc., Etc., Etc.

Arrangers and Publishing companies with outstanding charts

Sound Music Publishing
(smpjazz.com/site/home.php)
UNC Jazz Press
(usonia.unco.edu/uncjazz/jazzpress.html)
Dave Cazier (Caztunes.com)
Michele Weir (Michmusic.com)
Jennifer Barnes (jenniferbarnesmusic.com/)
Dave Barduhn -
Mt. Hood Community College (OR)
Vijay Singh - Central Washington University
Larry Lapin - University of Miami
Darmon Meader - New York Voices
Kirk Marcy -
Edmonds Community College (WA)
Paris Rutherford - University of North Texas
Phil Mattson -
Southwestern Community College (IA)
Kerry Marsh - CSU Sacramento
Matt Falker - USC

Over the next two years I hope to address the topics discussed in this article on a deeper level. Please feel free to contact me at any time if you need assistance, and have a great year of music making. [Contact info on pg. 19 – Ed.]

Linda Allen Anderson *continued from cover*

the best in choral literature.

Ms. Anderson then continued her outstanding choral directing at Santa Monica High School, where she served as chair of the music department. She retired from this position in 1992, but continued teaching vocal pedagogy and choral curriculum/literature at UCLA until 1995.

A life member of ACDA, Ms. Anderson has held many offices in our organization, including California State President, Western Division President, and National Repertoire-and-Standards Chair for Junior High Music. Singers under her direction have performed for ACDA National, Western Division, and State Conventions and for numerous CMEA, SCVA, CCG (NACM), and NATS conferences. Several of her students have gone on to achieve national and international musical fame.

A Renaissance musician, Ms. Anderson is also an accomplished pianist/accompanist, voice teacher, author, and editor. She served as editorial research consultant and biographer for *The Conscience of a Profession: Howard Swan, Choral Director and Teacher* (Hinshaw). She has compiled gold-standard choral repertoire lists, including her recently published seven-year labor-of-love, *The Foundation of Artistry:*

An Annotated Bibliography of Distinctive Choral Literature for High School Mixed Choirs (ACDA Monograph No. 11). The Linda Allen Anderson Choral Series, featuring editions/arrangements for secondary choirs, is printed by Alliance Music Publications. She is also editor of the textbook series *Choral Insights*.

Ms. Anderson has received numerous conducting and teaching honors. She was selected as the first recipient (1985) of CMEA's Eunice Skinner Memorial Award for Excellence in Choral Music, and was recognized by the Los Angeles County Music Educators' Association for Exemplary Achievement in the Field of Secondary Education (Runge Award, 1989). She was nominated by SCVA as its first Outstanding Music Educator (1990) and has received multiple distinguished service awards from her school district.

Currently Linda Anderson resides in Palm Desert with her husband, retired UCLA instrumental music director Gerald Anderson. A "hoops" passion draws them back to Los Angeles for all UCLA men's basketball games, and a love of travel will take them on a trip to Germany this fall to retrace the musical footsteps of J. S. Bach.

The Howard S. Swan Award was established in 1985. Past recipients of the award are Sam Barkman, Russell Bodley, Ginger Covert Colla, Ben Denton, Eleanor McKnight Haines, Richard Hansen, William Hatcher, Jane Hardester, Charles Hirt, Robert Holmes, Art Huff, Byron McGilvray, Frank Pooler, Marjorie Remington, Paul Salamunovich, Rudy Saltzer, Dean Semple, David Thorsen, Perla Warren and Loren Wiebe. This year marks the twentieth anniversary of this award, which was begun by Carole Glenn.

California ACDA is proud to add to this distinguished list of directors Linda Allen Anderson, of whom her singers have said:

*You have inspired in us a passion for the choral art,
you have challenged us to be our best,
you have given generously of your wisdom,
and you have taught us that to make music is an act of
inexpressible love and joy.*

Thank you, Linda, for your inspiration and example to each of us, your colleagues.



Val Verde Jazz Festival

...where NOBODY leaves empty-handed

March 24, 2006

**Show Choir . Vocal Jazz . Gospel Choir
Jr. High . High School . Community**

Register ONLINE

www.valverde.edu
951.485.6200 for more info

**EARLY REGISTRATION ENDS
JANUARY 31, 2006**

Discounts for multiple entries with automatic sweepstakes entry

Dr. Howard S. Swan *continued from cover*

Swan's career at Occidental College in Los Angeles spanned nearly four decades (1934-1971), after which he went on to teach at California State University Fullerton and the University of California Irvine. While at Oxy, Swan was also the choir director at Pasadena Presbyterian Church and served as a frequent guest conductor and lecturer throughout the U.S. The Occidental College Glee Clubs under his direction were nationally renowned. Swan was a founder of the Choral Conductors Guild (now National Association of Church Musicians) and received ACDA's Robert Shaw Choral Award for lifetime achievement.

As impressive as his professional accomplishments were, Swan's influence lay in his artistic command, powerful personality, and humanitarian spirit. He had a passion for text and a keen ability to stir the mind and the heart. Afflicted for more than 30 years with a paralyzed vocal cord that robbed him of his singing voice, Swan mastered as perhaps no other the ability to capture the choral experience in words. His pedagogy went far beyond music to call forth and develop the highest human values. Swan's choral performances were marked by exquisite and varied tone quality and electric communication.

FESTIVALS FESTIVALS FESTIVALS FESTIVALS

Festivals, festivals! If you're hosting a festival this year and you'd like it listed, please email Charles Young (youngtrio@mac.com). Check the website (www.miracosta.cc.ca.us/acda) for updates to the list.

Friday October 7 2005 - 9am - 2pm.
Real Men Sing! - a choir festival for male choristers
Contact Anna Hamre - 559-278-2539
ahamre@csufresno.edu

Thursday October 13 2005
Fall Invitational High School Choral Festival
College of the Sequoias, Visalia
Guest Clinician - Dr. Jonathan Talberg,
CSU Long Beach
Contact Jeff Seaward - jeffs@cos.edu

Wednesday-Thursday October 19-20
Fresno State Choral Festival
Rodney Eichenberger and Jeff Seaward
Contact Anna Hamre - 559-278-2539
ahamre@csufresno.edu

NEED A REHEARSAL COVERED? Professional Conducting Substitute Megan Eddy



If you are going out of town on business, vacation or just need a break, I will rehearse your church, community or children's choir, and can also conduct your Sunday services.

Currently, I am head of choral music at Sage Hill High School, but have extensive experience in preparing and conducting community and church choruses of all ages. I received my MA in Choral Conducting from USC and my BA in Music Education from Chapman. In addition, I have studied extensively with Lynn Bielefelt and Jane Hardester.

Available evenings and weekends.
Reserve your dates now! Email Megan at:
EddyM@SageHillSchool.org

Friday October 21
Fall High School Choral Festival
Westmont College, Santa Barbara
Dr. Grey Brothers, Dr. Steven Hodson,
and Dr. Michael Shasberger
Contact Steve Hodson - 805-565-6192
hodson@westmont.edu

Friday-Saturday October 28-29 2005
Eric Whitacre Honor Choir
Campolindo High School
Moraga (San Francisco East Bay)
Contact Gene Peterson
925-376-5986 ext. 5230
gpeterson@acalanes.k12.ca.us

Friday November 4 2005 - 9am-12pm
Central Valley Jr. High Choral Festival
Davis Sr. High - Instructional
Performing Arts Building
315 W. 14th St. - Davis, CA 95616
Limited enrollment:
One choir per school
Contact William Zinn,
Holmes/Harper Jr. Highs
530-757-5400 x398 (voicemail)
wzinn@djuds.k12.ca.us

Friday-Saturday November 4-5
Cuesta College Vocal Jazz Workshop
Featuring the pro a cappella group "m-pact" in concert Friday night
Contact Bea Anderson - 805-546-3195
bea.anderson@cuesta.edu

Friday November 11
SFSU Fall Invitational Choral Festival
St. Stephens Church, San Francisco
Dr. Karen Kennedy, University of Hawai'i;
Vance George, San Francisco Symphony Chorus
Contact Choral Office - 415-338-7761

Thursday February 2 2006
Invitational Chamber Choir Festival
CSU East Bay, Hayward
www.isis.csueastbay.edu/dbsw/music
Contact Kathryn Smith - 510-885-3128
kathryn.smith@csueastbay.edu

Feb. 24th 2006
Annual Invitational Festival
High School and College Level
Contact Elena Sharkova - 408-924-4645
sharkova@email.sjsu.edu

Tuesday March 7 2006
Golden State Choral Competition - SOUTH
Riverside Community College
Contact John Byun -
john.byun@rcc.edu

Thursday-Saturday March 23-25
Azusa Pacific Choral Festival Weekend
---Thursday, March 23, 2006
APU's Annual High School Choral Festival - Weston Noble
For small high school programs, private schools, and beginning, intermediate choirs from all schools
---Friday, March 24, 2006
APU's First Invitational High School Choral Festival - Weston Noble
For advanced and experienced high school choral programs (application and recorded audition required)
---Saturday, March 25, 2006
"A Conversation with Weston"
A rare opportunity and invitation to a sit-down breakfast and conversation with the dean of American choral music (space is very limited)
Contact Harold Clousing - 562-708-1901
hclousing@apu.edu

Friday March 24 2006, 9am-9pm
CMEA Choral Ratings Festival
(High school choirs; performance and clinic OR sight-reading)
Bakersfield High School
Contact Christopher Borges
661-324-9841 x71
christopher_borges@khsd.k12.ca.us

Thursday-Friday March 30-31
Central Coast Choral Festival
Elementary and middle school choirs, novice, intermediate and advanced high school choirs
Sponsored by the San Luis Obispo High Choirs and the San Luis Obispo Vocal Arts Ensemble

April 6, 2005 - 8 am to 8 pm
14th Central Valley Choral Festival
Snider Recital Hall, CSU Stanislaus
Dr. Daniel R. Afonso, Jr.
209-667-3530

Friday, April 28 2006
Community College Choral Festival
Sierra College, Rocklin
Bruce Rogers, Mt. San Antonio College
Contact Fred Weber
916-789-2737
fweber@sierracollege.edu

Friday-Saturday April 28-29, 2006
SFSU Spring Choral Festival
Invitational choral festival and festival for solo vocal arts
Karen Kennedy, U of Hawai'i, Alissa Deeter & Joshua Habermann, SFSU
SFSU Choral Office - 415-338-7761

California All-State, Central, Coastal, and Southern Region Honor Choirs

A collaborative effort of CMEA, California ACDA, and SCVA

FORMAT

There will be a mixed choir and a women's choir at the regional level as well as at the state level. We will strive to provide an educational and enjoyable experience for all participants and audience members.

Singers will audition in September/October to become a member of one of the state's regional choirs: Central, Coastal, or Southern/SCVA. The Regional Honor Choirs will perform a unique set of literature chosen by the regional conductors. Students interested in auditioning for the All-State Choirs will turn in a completed All-State Choirs application at the time of their original audition. There will be no further audition for the All-State Choirs.

Women Singers

If you are new to honor choirs this year, you will be randomly placed into your regional mixed or women's honor choir.

If you were in Mixed Honor Choir last year, you will be placed into Women's Honor Choir this year.

If you were in Women's Honor Choir last year, you will be placed into Mixed Honor Choir this year.

If you are selected for All-State Honor Choirs, you will be placed randomly in the Mixed or Women's according to your "Zz" score or regional choir ranking/score.

Please make sure that all women singers understand this before they audition. They need to make intelligent, committed choices about their involvement in the honor choirs.

Selection Process

The selection of singers to any honor choir is done as fairly as possible, taking the human factor into consideration. Keep in mind that RAW scores cannot be compared to other raw scores. Each judge may have a different scale. This is why the following system has been used for several years.

TECHNICALLY: We apply a standard deviation calculation to each student's score to equalize the scores between various judges. The choir is then selected from these equalized scores.

SIMPLISTICALLY: It is like taking a percentage from each audition site. For example, let's say:

Site A has 60 altos audition.

Site B has 14 altos audition.

If 50 percent of the altos who auditioned from the region were needed to fill out the choir, thirty altos would be chosen from Site A; seven altos would be chosen from Site B.

SO: If you get more students to audition, more of your students will get accepted. This is simplified, and there are exceptions; but that is basically how it works.

PARTICIPATION POLICY

By submitting an application, the student, director, and school agree to follow through on their commitment for that student to participate in the honor choir should he or she be accepted. If a student is accepted and does not participate, he or she have effectively eliminated another deserving student from having the opportunity. **Your school may be subject to a one-year suspension from participation in honor choirs if any student from your school does not attend any or all required activities after being accepted, or if he or she is a discipline problem during honor choir functions.** **Directors:** Please do not expect your students to do the entire honor choir responsibilities/work on their own. If you are unwilling or unable to help, pass on information, etc., then don't let them participate. All mailings will be sent through the school directors, not the individual students; therefore, if you send students to the honor choirs, you must accept the responsibility of getting music and information to your students and making sure all payments are rendered by the due dates (school/booster-issued checks/money orders). All communication should be handled through the school directors—no direct contact should be made to the Regional Directors by the students or parents.

STUDENT ELIGIBILITY

Current enrollment in and participation in the choral program at your high school is required. No director signature/recommendation—no participation.

DIRECTOR MEMBERSHIP

Directors whose students apply for the honor choirs must be members of MENC/CMEA, ACDA, or SCVA. Please contact the web sites of these organizations for more details concerning membership.

DIRECTOR INVOLVEMENT

If you have two or more students involved in any of the honor choirs, you will be expected to assist with the organization of the event on that weekend. This could include conducting a sectional, accompanying a sectional, picking up pizzas, helping set up chairs, etc. Plan to be available. This logistical planning and carry-through of the honor choirs is a tremendous job for our chairpersons. Please assist us in continuing to provide this musical experience for our singers. Please contact the chairpersons to offer your help.

DATES

Central & Coastal Regions

Application postmark deadline: September 16th

Directors notified of audition times:

September 22nd

REGIONAL & ALL-STATE AUDITIONS:

September 24th and October 1st

Rehearsals and PERFORMANCE

November 18th - 20th

Southern/SCVA Region

Application postmark deadline: September 16th

REGIONAL & ALL-STATE AUDITIONS

October 1st and 8th

Regional Rehearsals:

October 29th, November 18th-19th

PERFORMANCE

November 19th, 7:30 pm

(more information in the Fall SCVA Newsletter)

All-State

Notification of acceptance to All-State Choir(s):

Mid-December

Music, rehearsal CDs, materials sent:

Late January

All-State Honor Choirs - Sacramento

2006 CMEA Convention, March 9th - 11th

THE AUDITION

We recommend that you review each of these skills with your classes so that all your students are prepared. (These are good skills for your students to have anyway.)

SOLO: Prepare an Italian song to be sung from memory. We recommend Schirmer's *24 Italian Songs and Arias*. Please prepare no more than one verse and chorus of the song so that the performance is no more than 90 seconds long. Each auditionee must provide an accompanist or recording with sound reproduction equipment. If you choose to sing an Italian song not in the Schirmer 24 Songs and Arias you must provide music for the adjudicator.

TONAL MEMORY: Five-note passages will be played on the piano for the singer to repeat, sung on any syllable.

SIGHT-READING: A single-line, unaccompanied melody will be supplied, sung on any syllable.

SCALES/TRIADS: Sing the following: major scale, major triad, minor triad, and chromatic scale, sung on any syllable.

California All-State and Regional Honor Choirs

Audition, Rehearsal, and Performance Site Information

Coastal Region

Rehearsal & Performance Site

Chabot Community College - Hayward
 Mixed Honor Choir Conductor:
 Dr. Charlene Archibeque, Conductor *Emeritus*, San Jose State University
 Women's Honor Choir Conductor:
 Dan Earl (tentative), Conductor *Emeritus*, Santa Rosa High School, Santa Rosa, CA

Audition Sites

Paso Robles - 9/24 - Charles Young
 Paso Robles High School
 801 Niblick Road
 Paso Robles, CA 93447
 (805) 237-3333; FAX (805) 237-3424
youngtrio@sbcglobal.net

Aptos - 10/1 - Meri Pezzoni
 402 Vista del Mar Drive
 Aptos, CA 95003
 (831) 688-0755
Warbler44@aol.com

Hayward - 10/1 - Ken Rawdon
 Mt. Eden High School
 2300 Panama Street
 Hayward, CA 94545
 (510) 264-9798
Ken94117@aol.com

Santa Rosa - 9/24 - Gail Bowers
 Maria Carrillo High School
 6975 Montecito Blvd.
 Santa Rosa, CA 95409
 707-291-7950
grbowers@sbcglobal.net

Saratoga - 10/1 - Jim Yowell
 Saratoga High School
 20300 Herriman Avenue
 Saratoga, CA 95070
 (408) 867-3411, ext. 214
jim.yowell@saratogahigh.org

Fortuna - 10/1 - Jonathan Souza
 Fortuna High School
 379 Twelfth Street
 Fortuna, CA 95540
 707-725-4461 x3087, FAX 707-725-5511
jonathansouza55@mac.com

Central Region

Rehearsal & Performance Site

College of the Sequoias and the L. J. Williams
 Theatre - Visalia
 Mixed Honor Choir Conductor:
 Dr. Don Kendrick, CSU Sacramento
 Women's Honor Choir Conductor - TBA

Audition Sites

Redding - 9/24 - Debra Divine
 Enterprise High School
 3411 Churn Creek Road
 Redding, CA 96002
 H: 530-221-3219 W: 530-221-6601
deborahdivine@suhdsd.net

Sacramento - 10/1 - Ralph Hughes
 American River College
 5728 Delbrook Lane
 Carmichael, CA 95608
 W: 916-484-8357 rehchoir@aol.com

Stockton - 9/24 - Curtis Mannah
 Lincoln High School
 6844 Alexandria Place
 Stockton, CA 95207
 H: 209-953-8919 cmannah@comcast.com

Turlock - 10/1 - Daniel Afonso
 CSU Stanislaus
 801 West Monte Vista
 Turlock, CA 95382
 W: 209-667-3530 dafonso@csustan.edu

Fresno - 9/24 - Anna Hamre
 CSU Fresno
 2380 E. Keats, #MB77
 Fresno, CA 93740
 W: 209-278-2539 ahamre@csufresno.edu

Visalia - 10/1 - Jeff Seaward
 College of the Sequoias Music Department
 915 South Mooney Blvd.
 Visalia, CA 93277
 W: 559-730-3871
jeffs@giant.sequoias.cc.ca.us

Bakersfield - 9/24 - Robert Provencio
 CSU Bakersfield
 101 Camino del Oeste
 Bakersfield, CA 93309
 W: 661-664-3073 rprovencio@csubak.edu

Southern/SCVA Region

See SCVA Newsletter and web site for more information. www.scvachoral.org

California All-State Honor Choirs

CMEA Convention, Sacramento
 March 9th - 11th, 2006
 Rehearsals: Red Lion Inn
 Performance Site: TBA. 2:00 p.m., Saturday, March 11th
 Mixed Choir Conductor: Dr. Bruce Rogers, Mt. San Antonio College
 Women's Choir Conductor: Charlotte Adams, Colorado Women's Chorale

FEES

Central/Coastal Audition: \$20.00
 Southern/SCVA Audition: See SCVA Newsletter
Audition fees cover adjudicators, audition materials, and audition site costs.

Central/Coastal Regional Honor Choir Fee: \$75.00
 Southern/SCVA Regional Honor Choir Fee: See SCVA Newsletter
Regional fees cover music, tapes, facilities, conductor, and accompanist. Singers are responsible for their own transportation, lodging, and meals.

All-State Honor Choir Fee \$345.00
All-State fees cover: music, CDs, facilities, conductors, accompanists, two nights lodging, most meals (not Friday/Saturday dinners), and transportation once at the site. Singers must provide their own transportation to/from the All-State event.

FINANCIAL POLICY

Schools must send ONE school-issued check/money order for all applicants. Make payable to California ACDA. Send one package to the **audition site host** with all applications and one check. (SCVA members, please review the fall SCVA Newsletter.) Direct any audition questions to the audition site host. For other questions concerning the regional honor choirs, please contact your regional chairperson.

Your school will be responsible for the payment for all students accepted regardless of participation. Do not have the students or families send in payments on their own.

Regional and State Chairpersons

Coastal Region Co-Chairpersons

Ken Rawdon, Mt. Eden High School
 2300 Panama Street
 Hayward, CA 94545
 510-264-9798 Ken94117@aol.com

Genevieve Sagi, Carlmont High School
 1400 Alameda de las Pulgas
 Belmont, CA 94002
 (650) 595-0210 gsagi@seq.org

Central Region Chairperson

Brad Hayashi, Mt. Whitney High School
 900 South Conyer Street
 Visalia, CA 93277
 W: (559) 730-7632 bhayashi@visalia.k12.ca.us

Southern/SCVA Region Chairperson

Kathryn A. Cobb-Woll
Cobbwoll@aol.com

All-State Honor Choirs Chairperson

Curtis Mannah, Lincoln High School
 6844 Alexandria Place
 Stockton, CA 95207
 W: (209) 953-8919 cmannah@comcast.net

CALIFORNIA HONOR CHOIRS

APPLICATION 2005-2006 (SCVA Members please use the SCVA application.)

Fee Pd. _____

Check# _____

NOTE: DO NOT audition if you have conflicts with any rehearsal or performance dates.

FEMALES: Please review the policy regarding placement of females under FORMAT in this mailing, and be aware of the commitment you are making.

All applications and the \$20 fee for each student must be sent together to your audition site host.

Please send ONE school or booster club check or money order for all student auditionees from one school to the audition site host.

NO personal/business checks, purchase orders, or credit cards are accepted.

Please print legibly or type. All information must be complete. Leave no blanks.

Audition Site: _____

Circle your voice part (only one): S A T B

Applicant's Name (as you want it to appear in the program) _____

Director's Name _____

Applicant's Home Address _____

Director's Address _____

City _____ ZIP Code _____

City _____ ZIP Code _____

(_____) _____

(_____) _____

Home Phone

Director's Home Phone

Was applicant in an honor choir last year? Yes No

(_____) _____

If yes, what choir? Mixed Women's

School Phone _____

School Name _____

Director's e-mail Address _____

School Address _____

Director's ACDA No. _____

City _____ ZIP Code _____

CMEA/MENC No. _____

WE, THE UNDERSIGNED, HEREBY RECOMMEND the applicant as a dedicated member of our school music program and as a deserving candidate for possible membership in the Regional and All-State Honor Choirs. In the event that the applicant is accepted for membership, we will use our influence to see that the student is thoroughly prepared on the music, behaves properly, and that financing and transportation are arranged. We understand that (1) carrying through on this commitment is a central education point of the honor choir experience; (2) our school may be subject to a one-year suspension from participation in honor choirs if any student from our school does not attend **any** or all required activities after being accepted, or is a discipline problem during honor choir functions; and (3) our school is financially responsible for all fees of students accepted, even if the student does not participate.

Parent/Guardian Print Name _____

Director's Signature _____

Parent/Guardian Signature _____

Principal's Signature _____

If I am chosen for the Regional and/or All-State Honor Choirs, I agree to (1) be fully prepared and have the music memorized by the rehearsal date; (2) read every piece of correspondence carefully and follow the directions therein; and (3) act politely, courteously, and responsibly toward **any** person involved in organizing this project.

I understand that failure to comply with the above guidelines will likely cause my dismissal from the choir. I also understand that if I am accepted into the choir and fail to fulfill my commitments, my school may be subject to a one-year suspension from the Honor Choirs.

Student Signature _____

Date _____



THE CHORAL PROJECT
Daniel Hughes, Artistic Director and Conductor

Anniversary Gala



To kick off our tenth season, we celebrate the past decade by singing repertoire chosen by our loyal fans. The program includes works by Eric Whitacre, René Clausen, Arvo Pärt and Maurice Duruflé along with folk songs and spirituals to round out this concert for everyone. Some favorites include Frank Ticheli's moving setting of "There Will Be Rest," and Sarah Hopkins's evocative "Past Life Melodies," a piece featuring haunting overtone singing. Singers of years past will be joining us for this gala event to launch our tenth year.

Friday, September 23

Saturday, September 24

Both performances at 8:00 p.m.
Christ the Good Shepherd Lutheran Church • San José, CA

Deadline for ordering season tickets is September 24.
For more information, visit us at www.choralproject.org.

CELEBRATING 10 YEARS OF MUSICAL EXCELLENCE!



**See Honor Choir
Information Pages
15-16-17**

or

**from our
Home Page**

Reading Sessions 2005

Julie Dana, President

What do you get when you put together four extremely talented and giving choral directors, mix in four amazing accompanists, season with a group of energetic and committed ACDA board members, garnish with college student members and top with JW Pepper staff and wonderful college catering companies??? Take this mixture and blend it with an inspiring and eager group of California choral directors and put it in the rehearsal halls of a couple of California State Universities and you get the California ACDA Fall Reading Sessions!!!

So much of what we get from ACDA has to do with nurturing each other, brainstorming together and sharing music with one another. This year's Reading Sessions fill the bill in every way.

There are so many folks to thank:

•Kathy Smith, David Stein and Jonathan Talberg – thank you for opening your choral homes to all of us to experience this event!

•Mark Teeters, Lori Marie Rios and Sheridan Ball – Many thanks for your time spent and getting registration materials taken care of.

•Ed Chillington, Dave Buckeyne, and Dave DiMarino of J.W. Pepper – thank you for putting together our packets.

•Miraglia Catering and CSULB 49er shops – for the snacks and lunches

•Our "rising stars," the ACDA student members from CSULB & CSUEB – thank you for pitching in and making sure the events run smoothly.

•Steve, Grant, Travis and Heather – thank you for your fine accompanist skills.

•ACDA State Board Members – excellent work on your site preparation and duties!

Gail Barbour, Don Kendrick, Iris Lamanna – Our three interest session clinicians...thank you for your time spent in perusing stacks of literature to come up with just the right combination in your special areas. Your insight into this literature is appreciated by all.

Don Brinegar-Always a great clinician and colleague. Don continues to give back to ACDA, making time in his busy teaching and conducting schedule to share his thoughts and literature with us. Thank you for the variety of literature you brought to us this year!

What a terrific recipe for the start of our school year! Many thanks to you all! Best wishes for a musically rewarding year of music!!!

California ACDA Board

EXECUTIVE BOARD

President

Julie Dana
610 East Pine Avenue
Fresno CA 93728
H: 559-233-3887
W: 559-442-4600 x8465
jreydana@comcast.net

President-Elect

Ken Abrams
41 Picardy Court
Walnut Creek CA 94597
H: 925-939-7562
W: 925-552-3041
Kena@pacbell.net

Vice President

Kathryn Smith
2796 Dos Rios Drive
San Ramon CA 94583
H: 925-831-8860
W: 510-885-3858
kathrynsca@earthlink.net

Northern

Mark Teeters
2148 South Terrace Drive
Napa CA 94559
H: 707-290-6036
W: 707-253-3601 x188
mfteeters@yahoo.com

Bay Area

Cheryl Anderson
270 Sundance Lane
Watsonville CA 95076
H: 831-786-0565
W: 831-479-6155
cranders@cabrillo.edu

Central Coast

Charles Young
4435 San Jacinto Avenue
Atascadero CA 93422
H: 805-464-0449
W: 805-237-3350
youngtrio@mac.com

Central

Daniel Afonso
563 Garden Gate Way
Turlock CA 95382
H: 209-632-7763
W: 209-667-3530
dafonso@csustan.edu

Southern

Lori Marie Rios
2850 Montrose Ave. No. 22
La Crescenta CA 91214
H: 818-248-2803
W: 828-952-4261
lmrdiva@sbcglobal.net
lmrios@lucsd.net

Far South

William Hatcher
3095 Colley Lane
Escondido CA 92025
H: 760-747-1471
wdhatcher@sbcglobal.net

Executive Secretary

Jan Lanterman
2348 Clay Street
Napa CA 94559
H: 707-255-4662
CA-ACDA Office:
707-255-8012
CaliforniaACDA@aol.com

Financial Advisor

Art Huff
5536 North Seventh Street
Fresno CA 93710
H: 559-449-8827
arthur_e_huff@
csufresno.edu

REPERTOIRE & STANDARDS CHAIRS

Boys Choirs

Vacant

Childrens Choirs

Jo Anne Stoddard
2295 Alice Place
Paso Robles CA 93446
H: 805-237-8042
H: 805-434-5888
thestoddards@tcsn.net
www.cachildrenschoir.com

College & University Choirs

Jonathan Talberg
4546 E. Broadway
Long Beach CA 90803
H: 562-673-9600
W: 562-985-5112
jtalberg@csulb.edu

Community Choirs

Donald Kendrick
8188 Plumeria Ave
Fair Oaks CA 95628
H: 916-966-4917
kendrick@saclink.csus.edu

Ethnic & Multicultural

Elena Sharkova
845 Calero Ave.
San Jose CA 95123
H: 408-363-1992
W: 408-924-4645
sharkova@email.sjsu.edu

Jazz

John Hamilton
825 N. Alfred Street #2
Los Angeles CA 90069
H: 323-445-7183
W: 310-836-1602
m32flvrs@aol.com

Mens Choirs

Travis Rogers
112 Moss Lane
Napa CA 94558
H: 707-256-3488
W: 707-253-3705
trogers777@comcast.net

Middle School/Jr. High

Peg Hutson
2500 West Sweet
Visalia CA 93291
H: 559-739-1587
W: 559-730-7681
phutson4@comcast.net
www.mschoralforum.org

Music & Worship

Douglas Lynn
3517 Simsbury Court
Carlsbad CA 92010
H: 760-434-5915
W: 760-758-4100 x140
douglasl@stmoside.org
dlsegno@sbcglobal.net

Show Choir

Ken Rawdon
12 Trestle Drive
Hayward CA 94544
H: 510-303-4197
W: 510-8539x5307
ken94117@aol.com

Sr. High School Choirs

Gene Peterson
1812 Trinity Ave. #221
Walnut Creek CA 94596
H: 925-930-2349
gpeterson@
acalanes.k12.ca.us
genoptrsn@yahoo.com

Two-Year Colleges

Jennifer Kelly
3006 Colorado Ave #207
Santa Monica CA 90404
W: 818-947-2348
jenkelly30@yahoo.com

Womens Choirs

Karen Garrett
2350 Bloomfield Lane
Corona CA 92882
H: 951-272-3432
W: 951-739-5600 x2109
kgarrett@cnusd.k12.ca.us

Youth & Student Activities

Anna Hamre
34279 Old Mill Road
Auberry CA 93602
H: 559-855-8747
W: 559-278-2539
ahamre@csufresno.edu

EVENT CHAIRS

CMEA Liaison

Vacant

Honor Choir Chair

Curtis Mannah
9344 Pioneer Circle
Stockton CA 95212
H: 209-473-3402
W: 209-953-8918
cmannah@comcast.net

Summer Conference Chair

Travis Rogers
(See Mens Choirs R&S)

COMMUNICATIONS

Cantate Newsletter Editor

Kevin Schieberl
442-E Costa Mesa Terrace
Sunnyvale CA 94085
H: 408-245-9276
W: 408-394-0440
cantate@schieberl.net

Website Coordinator

Joel Pressman
6528 Olympic Place
Los Angeles CA 90035
H: 323-933-0117
W: 323-551-5100
jpressm@pacbell.net

ACDA Advocacy Resolution

Whereas, the Human spirit is elevated to a broader understanding of itself through the study and performance in the aesthetic arts, and

Whereas, serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout our country,

Be it resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government, to ensure the survival of arts programs.

ACDA members are encouraged to print the ACDA Advocacy Resolution on all programs

Sing at the Beach

THE OPERA INSTITUTE at CALIFORNIA STATE UNIVERSITY,
LONG BEACH announces openings for the Bachelor's and Master's in Music with an
Emphasis in Opera Performance.

Outstanding scholarship and fellowship opportunities.

World-Class Faculty:

David Anglin, DMA,
Director of Opera Programs (Sydney Conservatory)
Henri Venanzi, Principal Coach and Artistic Advisor
(Opera Pacific, Cincinnati Opera)
Nicola Bowie, Stage Director
(Glimmerglass Opera, Chicago Lyric Opera, Scottish Opera)
Jonathan Talberg, DMA, Director of Choral, Vocal, and Opera Studies
(Long Beach Bach Festival, Amadeus Festival of Italy)

CALIFORNIA STATE UNIVERSITY, LONG BEACH

Music Department

One of the most exceptional voice faculties
in the Western United States:

Marian Bodnar	Shigemi Matsumoto
Marvellee Cariaga	Betty Olsson
Brian Farrell	Elisabeth Pehlivanian
Christine Helderich	Katharin Rundus
Marjorie McMillin	Kevin St. Claire

Recent operatic repertoire includes
fully staged productions of:

La Fille du Régiment
Marriage of Figaro
Die Fledermaus
Dido and Aeneas
Signor Deluso

Worldwide choral tours,
including:

<i>China</i>	<i>Slovenia</i>
<i>Italy</i>	<i>Hungary</i>
<i>France</i>	<i>Austria</i>
<i>Germany</i>	



For more information, contact:

Dr. Jonathan Talberg
jtalberg@csulb.edu
562.985.4781

MUSIC DEPARTMENT
CALIFORNIA STATE UNIVERSITY, LONG BEACH
1250 BELLFLOWER BLVD.
LONG BEACH, CA 90840-7101

MUSIC
CSULB

Visit us online at: WWW.CSULB.EDU/MUSIC

Cantate
c/o Kevin Schieberl, editor
442-E Costa Mesa Terrace
Sunnyvale, CA 94085

TIME DATED MATERIAL