WHEREAS, THE HUMAN SPIRIT IS ELEVATED TO A BROADER UNDERSTANDING OF ITSELF THROUGH 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 FOR THIS AND FUTURE GENERATIONS.

CALIFORNIA ACDA MEMBERS ARE ENCOURAGED TO PRINT THIS ACDA RESOLUTION IN ALL PROGRAMS.

2016 EVENTS CALENDAR

CASMEC (CALIFORNIA ALL-STATE MUSIC EDUCATION CONFERENCE)
February 11-14, San Jose

All-State Honor Choirs
February 11-13, San Jose

ACDA WESTERN-DIVISION CONFERENCE
February 24-27, Pasadena

Summer Conference at ECCO
July 24-27, Oakhurst
Things are getting real. It’s 2016, and within just a few weeks, we will have the opportunity to attend two exciting conferences here in California. I want to give you a glimpse into some of the exciting plans for each.

**The First ACDA State Conference at CASMEC**

As I have been touting for over a year, this year’s choral track at CASMEC will be different from any past CMEA State Conference you may have attended. California ACDA was solely responsible for choosing the content and the concert venue for this conference. The performing choirs represent some of the finest choirs in the state; the interest sessions have a strong music-literacy theme, and three of them were chosen for inclusion in the curriculum of the Choral Leadership Academy.

If you have a student participating in one of the five honor choirs, I encourage you not only to attend the All-State Honor Choir performances on Friday and Saturday, but to attend the conference starting on Thursday. While your students are rehearsing, you can take advantage of the opportunity to attend interest sessions and concerts, as well as to observe All-State rehearsals.

It all begins at the Fairmont Hotel at 11:00 Thursday morning with our first interest session. The exhibits open at noon, and our first concert starts at 1:45 p.m. in the Cathedral Basilica of St. Joseph. Thursday night we’ll enjoy a “hometown” concert featuring the San José State University Choirs and The Choral Project, followed by an After-Hours Jazz Concert in the Fairmont Club Regent.

With most of the choral interest sessions housed in the Fairmont alongside those of band, orchestra, jazz, technology, general music, and music advocacy, we’ll be able to network with our colleagues across genres while we celebrate the excellence of choral music in California.

**Western Division ACDA in Pasadena**

President Anna Hamre asked me to oversee a project we’re calling Chat with a Composer, which will bring together composers and conductors. I am doing so with the assistance of David Montoya, the State R&S Chair for Choral Composition. Many thanks to Magen Solomon, Eliza Rubenstein, and Anna Hamre for their suggestions.

There will be seven sessions when various Western-Division composers will be in the Chat area near the Exhibits. Unlike the Buttonhole sessions of past conferences, we will have no sign-up list; all conference attendees are welcome to drop by. There will be 2-4 composers in the Chat area, including Conference Honorees Emma Lou Diemer and Kirke Mechem. Be sure to check it out!

**A note about NCCO**

This past November I attended my first National Collegiate Choral Organization conference in the beautiful city of Portland, and I was proud that 40% of the performing ensembles were from California. Congratulations to Azusa Pacific University Chamber Singers, Michelle Jensen, conductor; Riverside City College Chamber Singers, John Byun, conductor; University of Redlands Chapel Singers, Nicholle Andrews, conductor; and University of Southern California Thornton Concert Choir, Cristian Grases, conductor.

Congratulations also to Dr. Charlene Archibeque, professor emeritus of San José State University, who was honored for her contributions to the choral art, and for her trailblazing role as the first woman to earn a doctorate in choral conducting.

**Postscript**

Over Thanksgiving weekend, a good number of my Facebook friends posted that well-known status asking for a one-word response to the question, “How did we meet?” I found myself answering so many with a single acronym: ACDA. An extraordinary number of ACDA colleagues have become close, personal friends. It is a unique professional association that affords one the opportunity to make close friends. I encourage you to keep strengthening those ties at CASMEC and at the Western Division ACDA Conference. Happy 2016!
As I approach my 25th year of teaching, I’m often reminded of how lucky I was to be mentored by some wonderful, experienced choral conductors. I met my first true mentor at Pasadena City College when I was 24. Twenty-nine years later he is still my mentor; our relationship has changed, but it continues to be dynamic, collaborative, and reciprocal.

Mentoring is a symbiotic relationship aimed at career satisfaction for both the mentor and the mentee. Being a mentor or a mentee can be a rewarding experience both personally and professionally. You can improve your leadership and communication skills, learn new perspectives and ways of thinking, advance your career, and gain a great sense of personal satisfaction.

ACDA is focusing on mentoring as a way to assist our membership in finding allies in the never-ending task of learning and growing professionally. Our national leadership has determined that a mentoring program is one of the best uses of our resources, human and financial, as we seek to inspire excellence in choral music education, performance, composition, and advocacy.

Is mentoring right for you? Ask yourself a few questions: Do you want to share your knowledge and experience with others, and do you enjoy encouraging and motivating others? Are you comfortable asking challenging questions and prepared to invest your time in mentoring on a regular basis? How will mentoring contribute toward your own personal goals and your sense of contribution and community?

To be involved in a mentoring relationship is a privilege for both participants, and as a result it is important to be gracious and thoughtful towards each other. It is a partnership between two individuals, the mentor and the mentee. In considering the roles of the mentor, he or she must wear many hats throughout the process.

The mentee is the student who needs to absorb the mentor’s knowledge and have the ambition and desire to know what to do with this knowledge. As a student, the mentee needs to practice and demonstrate what has been learned. A few tips for making the most of the mentee role:

- Allow your mentor to take the lead in the relationship, at least initially. Always act with courtesy and respect toward your mentor.
- Use active listening skills, and don’t fill in the information you think you are hearing.
- Be prepared to ask for specific guidance and advice on your goals, plans, and strategic ideas. The more specific you can be, the easier it will be for your mentor to help you.
- Ask for feedback. It’s difficult to hear at times, but it’s critical to your personal and professional growth. Demonstrate that you are open to new ideas and suggestions. Ask for specific details to ensure you understand specific behaviors.
- Tell your mentor how you prefer to receive feedback. Don’t be defensive. Appreciate your mentor for being honest with you.
- Always be considerate and respect your mentor’s time as you do your own.
- Return phone calls and e-mails promptly and be on time with commitments or meetings.
- Seriously consider all advice or suggestions you receive instead of explaining why the mentor’s advice would not work.
- Demonstrate that you have followed advice or commitments for action at every opportunity. Pointing out that you used your mentor’s help and sharing outcomes is important.
- If you disagree with your mentor’s values, behaviors, or attitudes, discuss it with him/her directly. Respect your mentor’s confidence and trust.
- Express gratitude for what your mentor offers to you.

As I write this, I see myself very clearly as a lifelong mentee, but now, as I move into the mentor role, I am reminded that it is my responsibility to be honest, truthful, and vulnerable. I am reminded that I must pass on the knowledge that I have acquired from my mentors.

California ACDA will soon have a mentoring application on our website (www.acda-cal.org). I hope you’ll think about how you can participate in this new initiative, either as a mentor or as a mentee.
Last spring, I adjudicated a choral festival in Bakersfield alongside Ron Kean. During a break in the action, we spoke about—among other topics—the Bach B minor Mass I would be conducting a few weeks later, and the indelible experiences Ron and I had had, fifteen years apart, with the great Robert Shaw.

“You know,” he said, “I have Mr. Shaw’s personal score of the B minor Mass in my living room. Why don’t you come over later this evening and see it?”

I wasn’t about to decline. Ron welcomed me into his home that night, pulled the score from his bookshelf, and sat back with a smile as I paged through it, silent and reverent, like a monk with a Gutenberg Bible or a Shakespeare scholar with the First Folio spread on the dining table before her. After fifteen minutes or so, I decided it was time to let awe take a back seat to manners, and I closed the book and thanked Ron for sharing it with me.

“Take it with you,” he said. “You can return it to me later.”

At first I protested, imagining his irreplaceable score accidentally trampled by my dogs or wrecked by my klutziness, but he held firm. “Eliza,” he said, “it’s been sitting on my shelf for five years, and that’s not where it belongs.”

I didn’t know until later that Ron’s gesture was an echo of something Robert Shaw himself had done for him 35 years earlier (you’ll read about it in the next few pages). But I did instantly recognize, and profoundly appreciate, the unique generosity of an act of mentorship—the wideness of heart and spirit that compels us to share the gifts we have ourselves received, and the leap of faith that compels us to entrust them to those who follow us in our journeys.

My own non-traditional choral-conducting journey began in 1993, when—after a lifetime of violin lessons and alto-section membership, and two years as a miserable English major at Oberlin College—I knocked on the office door of Edward Maclary, Oberlin’s then-director of choral studies, and said something like “This may sound strange, but I’ve been thinking that I might like to try choral conducting, and I wonder if you could tell me how someone gets started with that.”

He could. He did. And he took me on as his apprentice for no particular reason than (and you’ll have to forgive another small spoiler for Ron’s wonderful article) because I asked.

The web was only beginning, of course. Ed’s own mentors included Robert Shaw and Joseph Huszti, the first of whom I had the privilege of singing with twice, and the second of whom welcomed me into the graduate program at UC-Irvine and paved the way for the 20 years I’ve now spent and the hundreds of musical friends I’ve met in California. And I can’t wait to gather with dozens of you—in San Jose this February, when some of California’s finest young singers will have the opportunity to learn from Ed as he directs the 2016 All-State mixed choir.

You’ll find me in the audience, marveling at the ways my musical path has led me far from home and right back to where I began, and realizing once again that none of us in the choral family is more than six degrees of inspiration from another.

Now it’s my turn to keep the tree branching, to pass around the gifts and the grace others have extended to me, to welcome an ever-growing, ever-diversifying cast of new members into the community. Music alone can’t do that, but music-making motivated by generosity can.

This issue of Cantate celebrates that spirit of generosity, of mentorship, of inclusion. As a holiday season gives way to a new year, let’s share our gifts with a new generation of musicians, just “because they asked”—and if we’re listening, they’re always asking.
MY LIFE COMPLETELY CHANGED THE FIRST TIME I SANG FOR Robert Shaw—and not just my musical life.

He was conducting the first of three summer workshops at the University of Southern California in 1977, and I was about to embark on my second year of teaching as the choir director at Valencia High School in Placentia, California. These summer workshops at USC combined the talents of student singers and conductors from USC and southern California, conductors from all over the United States, and the Los Angeles Philharmonic, all performing at the Hollywood Bowl. The first week we learned and performed

BY RONALD KEAN
the Berlioz Requiem, and the second week we learned and performed the Verdi Requiem. The great Howard Swan—who I later learned was Mr. Shaw’s high-school history teacher—sat in on the first rehearsal, and bowed in homage to Mr. Shaw when he was introduced.

Before that summer, I had no idea that Mr. Shaw’s level of musicianship or his knowledge of the score, the voice, theology, and literature were possible. I had discovered a model for life-long learning.

The second summer we learned and performed music by J. S. Bach: the Magnificat and the St. Matthew Passion. Bach and Shaw were the perfect marriage of rhythm, soul, and spirituality, and the all-day rehearsals seemed to pass by in a matter of minutes. Each day at lunchtime, the singers walked off campus to the nearby food court and restaurants, but one day I found that I couldn’t eat and couldn’t talk to anyone following the morning rehearsal; it had transported me into another world. I sat alone outside of Booth Hall on the steps with my head in my hands for five or ten minutes, trying to process what I experienced.

“Are you all right?” said a voice next to me. Evidently he couldn’t eat either, and we started a conversation that lasted on and off for more than twenty years.

During the dress rehearsal of the St. Matthew Passion, I noticed a discrepancy in ornamentation between the violins and the sopranos and brought it to the attention of Mr. Shaw. He asked me to take his score to the copyist to make the change, and a day later, he suggested that I borrow his choral and orchestral scores of the St. Matthew Passion for a month so that I could study how he edited and studied his scores. I was stunned, and I mentioned on my way out of his dressing room that I didn’t know his address. “I am sure you’ll find a way to return them to me,” he replied. “If not, you’d better try another profession!”

I didn’t just study his scores; I copied every last detail into my choral score and spent money I couldn’t afford on a Bärenreiter full score so I could transcribe his edits into my copy. (I once heard a radio interviewer ask him: “Every time you conduct a choir the product is miraculous. How do you do this?” Mr. Shaw responded, “I just make the singers do what the composer indicated in the score. The composition is the miracle!”) I recalled the stories of J. S. Bach copying the scores of others to better understand the inner workings of their music. Robert Shaw, with one act of trust and generosity, validated my love of learning and created a lasting bond between us.

The third summer at USC, we learned and performed Beethoven’s Missa Solemnis, and by now I knew for sure that I was in the presence of greatness and that somehow I had to expand my studies with Mr. Shaw. I took out a loan and flew to Atlanta, not knowing if Mr. Shaw would meet with me, but certain that I didn’t want to look back at age 50 and see a missed opportunity. I planned a trip that would coincide with the Atlanta Symphony Orchestra and Chorus performance of the Brahms Requiem, and arranged to meet Mr. Shaw’s secretary, Nola Frink. She was protective of his time, but she finally agreed to ask Mr. Shaw if he would meet with me. He agreed—and invited me to sing in the chorus for the Friday night performance in place of a missing tenor.

The performance was powerful, but time was tight: I had an early-morning flight on Saturday, so Mr. Shaw set up a time to meet at 6:30 a.m. I showed him what I had learned from three summers of study with him and explained what I wanted to learn from him. Much to my surprise and delight, he invited me on the spot to become the copyist of the Atlanta Symphony Chorus and to sing in the chorus.

The meeting went longer than expected, so he drove me at breakneck speed to the airport, arriving in the nick of time. Once aboard my flight, I finally took in what had just happened. The plane soared through the clouds, and I was right there in the clouds with it. I resigned my teaching position at Villa Park High School at the end of that school year and moved to Atlanta in August of 1980.

Mr. Shaw put me to work right away. One day he called me to his home and showed me his music library, which was stuffed with more scores than it could hold. He asked if I would build him more shelving and organize all his scores while he was out of town for a week; I said yes, and with some help from the local hardware store, I went to work. I knew that Mr. Shaw was a stickler for detail, so I spent days constructing brick-and-board shelves and carefully centering them according to the spot where he sat at the piano.

When he came home, he sat on his piano bench, looked
around, and said to me, “You centered the library on the room, didn’t you?”

“Yes,” I said, pleased that he’d noticed.

“I would prefer that it be centered on the light fixture,” he replied.

I measured the difference, which amounted to about a quarter-inch on each end; Mr. Shaw saw the look of disbelief that I tried to hide. He went upstairs and returned in his traditional blue French farmer’s uniform. Together we took the library apart, moved it to where he wanted it, and put it back together. This took most of the day, and that quarter-inch turned out to be a blessing: It gave me the opportunity to ask him every musical question I could think of while we hauled shelves and scores together.

His sense of space was matched only by his sense of time. One day I went for a walk with his wife, Caroline, in the area where she and Robert lived. “When I take this walk with Robert,” she said, “we stop at this exact spot on the street. He picks up a rock and throws it about fifteen yards at that hole in the pavement. I’ve never seen him miss the hole... oh, and when he wakes up in the middle of the night, he can tell you exactly what time it is without looking at a watch.”

As his copyist, my job was to copy the edits from his choral score to twelve master copies so that the 240-voice chorus could have these edits in their score by the first or second rehearsal. I copied three scores per section. On the first one, I double-checked every measure as I went. The second score was easier, and by the third one I understood why he edited the parts the way that he did and I no longer needed to double-check my work. It was a fantastic education and a true apprenticeship. That year I worked on scores ranging from Bach’s Mass in B minor to Schoenberg’s Gurrelieder, from Beethoven’s Ninth Symphony to Britten’s War Requiem.

Every choral rehearsal was a master class from one of the greatest musicians of our time. I could have stayed forever, but the time had come for me to put into practice what I had learned. I returned to USC to complete my M.M. and D.M.A. in Choral Music.

I turned 40 in the middle of my fourth year as Director of Choral Activities at Porterville College, and though I didn’t have a full-blown mid-life crisis, I did sense that I needed to “recharge my batteries.” I phoned Robert Shaw’s secretary, who suggested that I come to Atlanta; the choir needed more men to record Mahler’s Symphony No. 8. (Mr. Shaw’s supernatural sense of time played a part in this recording: Bob Woods, then-president of Telarc and the producer for the CD, reminded him of the importance of keeping the recording under 79 minutes and 42 seconds so that it would fit onto a single disc; Mr. Shaw’s rendering clocked in at 79 minutes and 39 seconds.) My college president allowed me to miss class for a week and a half to make the trip, and it was this opportunity that helped me to finally become comfortable in my own skin. I was in the midst of developing a repertoire of multicultural music that would represent my student population, the majority of whom came from non-western traditions. Rekindling my relationship with Robert Shaw reminded me that non-Western music demanded the same level of musicianship, score study, and performance practice as Western art music.

Back home in Porterville, our program and our abilities grew. And me? For the first time, I was content to know that although I was not going to be exactly the same as Robert Shaw, I could take what he’d taught me and grow where I was planted.

This year marks the centennial of Robert Shaw’s birth. His legacy as a teacher remains as strong as his legacy as a conductor. He shared everything he knew, and I have spent my entire adult life as a conductor using what I learned from him. When I asked Mr. Shaw why he accepted me as a student (when thousands in our profession would line up for such a chance), he said, “Because you asked!”

Robert Shaw was a self-taught man who spent a lifetime learning his craft. When I returned his orchestra score of Bach’s Mass in B minor to his home after studying it for a month and copying the edits into my score, he gave me a funny look and said, “Well, what did you learn?”

I talked about balance, articulation, form, phrasing, tempi, and bowings, and said, “...but I don’t really understand all of this.”

He replied, “What makes you think I do?”

If Robert Shaw was still learning and growing, I figured there was hope for me too.

**ABOVE: RON KEAN IN THE EARLY 1980s**

**DR. RONALD KEAN,** Emeritus Professor of Music at Bakersfield College, recently retired after completing his 30th year of teaching in California. He is a past President of ACDA Western Division and the Music Association of California Community Colleges, and a prolific arranger and composer.
"Well, what did you learn?"

Mr. Shaw’s rehearsal techniques have been documented by many other conductors and in Carnegie Hall videos. Below are some of my notes from my first-hand experience in rehearsal, performance, and workshops, and as his copyist and a member of the chorus who received his weekly “Dear People” letters. — Ron Kean

On blend
- Don’t ever sing more loudly than you can sing beautifully.
- Try for a little less singing and a little more listening.
- After four seconds of singing, gravity and lack of blood flow will cause the pitch to sag and the tone to be thin. Constantly refresh the air supply by staggering your breathing.

On phrasing
- Energize weak beats to maintain tempo and to generate forward motion. This is especially important in triple meter.
- Short notes should lead to their next longest “brethren.” Therefore, slightly separate a dotted note from the next shorter note so that the shorter note has an exact place in time. Then energize the shorter note with same energy as the dotted note.
- Invite the tone, sing through each note, and “blossom” the sound.
- Each phrase should have a sense of urgency and mission.
- Repeated notes may need a slight crescendo to keep the line moving and to keep the pitch from sagging.
- Energize the lower note of a melodic leap and arrive elegantly at the higher note.
- Make the phrase sound inevitable by understanding its shape and color.

On rhythm
- Begin the learning process by “count-singing.” This technique accomplishes extraordinary things for intonation because it requires the singers to initiate the pitch of each note multiple times. It does even more for rhythms: it makes it impossible for a singer to sing through a rest, and lines up every measure vertically in terms of the smallest unit. When the appropriate dynamics are added, the singer is forced to consider where, how much, and how rapidly a change in dynamics is to be accomplished.

On tempo
- Rehearsal tempi should be calculated to prohibit the singer from making a mistake. Errors should not be allowed to happen, or they will accumulate and require un-learning.
- There are three tempos in every choral-orchestral piece: One in your inner hearing during score study, one when rehearsing the choir, and one that best suits the ensemble in the acoustics of your performance hall, which becomes the “real tempo” of the piece.

On text
- “Stay away from text until notes and phrasing are right and ineradicable!”
- Enjoy every sound of every word.
- Delight in the physiological sound of the text and explore text as color.

On warm-ups
- Yawn before vocalizing and rub the sides of your jaw to create a relaxed atmosphere for the air to resonate.
- Learn music at a piano dynamic to hear the tonality.
- Sing quietly enough to maintain a good unison.
- In warm-ups, focus on pitch first and sonority second.
- Unifying the vowels will unify the pitch.
- The experience of singing unison is more instructive than warming up the voice, and warming up the brain is more important than warming up the voice.

On conducting
- Mr. Shaw’s gestural language indicated proper breathing and phrasing. The ictus of the beat was clear and comparatively small; the energy of the inner pulse of the music generated by the “weak” beats was fuller and conducted horizontally with the elbows. This conducting style is related to the chironomy of Gregorian Chant. The vocal line is always in motion; there is always ebb and flow. As a result, there was never a rehearsal or performance that didn’t leave me feeling vocally stronger afterwards.
- And finally, when asked to name the most important skill for a beginning conductor, Mr. Shaw replied: “You must like people. And if you don’t, then pay a professional to find out why you don’t!”

SAVE THE DATE: April 24, 2016 marks the premiere of Robert Shaw, Man of Many Voices. This feature-length documentary takes an in-depth look at Robert Shaw’s life and legacy as one of the world’s most beloved classical music icons, from his serendipitous introduction into the world of music through the many challenges and remarkable successes in his 60-year career. Interviews with collaborators, students, choristers, music critics, and friends, along with Shaw’s biographer, Keith Burriss, provide insights into Shaw’s complex character and distinctive approach to music-making. The photos in this article are from the film’s website (www.robertshawfilm.com) and have been used with the generous permission of the producers.
Fifteen years ago, Jan Michael, an alto in my chorus, approached me to share that s/he identified as transgender and was beginning his physical transition by taking testosterone. I was clueless about the process but suggested that we check in every few months for a range check. Within the next year, to my amazement, Jan’s voice moved seamlessly from alto through tenor and eventually settled at a solid bass 2. Aside from learning to read a new clef, he experienced relatively few vocal issues in the process.

A year later, another singer in my chorus transitioned; this time, however, the process was much more complicated and included vocal fatigue, hoarseness, and serious difficulty singing. I was fascinated by the experiences of these two singers, and I felt helpless to address their vocal issues. I began reading and talking to vocal experts, and finally found one who had worked with transitioning singers. As a result of these conversations, my chorus, One Voice Mixed Chorus (Minnesota’s lesbian, gay, bisexual, transgender and allies chorus), hosted the world’s first Transgender Voices Festival held in St. Paul, Minnesota, in April 2004.

The day-long event included vocal workshops for transitioning voices, individual voice coaching, workshops exploring identity and voice, and training for voice teachers and conductors. A few trans* singers flew in from both the west and east coasts for our festival, and out of the event we birthed TransVoices, a new Twin Cities chorus for transgender singers.

Through these experiences, and through years of reading and conversations with trans* singers, I have come to understand that there are both similarities and differences between transitioning voices and the voices of cisgender boys in puberty (see sidebar: The physiology of trans* voices). But perhaps more importantly, I began to understand that voice is incredibly important to transgender people. The pitch of someone’s voice can determine whether or not they “pass” as their identified gender. Because transgender voices do not always “match” outward gender expression, trans* people may be silenced from speaking or singing out of fear or embarrassment.

The situation is particularly sensitive for those transitioning from male to female (M2F). While synthetic estrogen creates some physical changes for a trans woman, it does not affect voice range. We may audition a singer who has wanted to live as a woman for perhaps her entire life, and has finally transitioned—but she may not be able to sing in a treble range. You can support her by listening to her voice and helping her to sing in a range that is healthy for her.

In One Voice Mixed Chorus today, around 10% of my singers identify as trans* or gender-queer. Our bass section leader is a trans woman with a rich low-bass range. I have several cisgender women who sing in the tenor section because that is their most comfortable range. I have a variety of genders in every voice part, so as a conductor I simply refer to my singers by voice (soprano, alto, tenor, bass) rather than by gender (men, woman, boys, girls, ladies, gentlemen). I also ask any guest conductor or clinician working with my chorus to also refer to voice parts rather than genders when working with our singers.

I asked several trans* singers to help me create a list of twelve tips for making a chorus more welcoming of trans* people. There are many ways that we as conductors can make simple changes to ensure that, as we create beautiful music, we are also creating choruses where people of all gender identities feel safe and welcome.

**Creating Choirs that Welcome Trans* Singers**

**BY JANE RAMSEYER MILLER**

**Gender 101**

**What Does “Transgender” Mean?** Broadly speaking, transgender people are individuals whose gender expression and/or gender identity differs from conventional expectations based on their physical sex. The word “transgender” or “trans*” is an umbrella term that is often used to describe a wide range of identities and experiences, including transsexuals, Female-to-Male, Male-to-Female, cross-dressers, drag queens or kings, two-spirit, gender-queer, and many more expressions of gender.

**Why the Asterisk?** The use of the asterisk (“trans*”) stems from common computing usage, where it represents a wildcard used to search multiple derived words from a prefix.

**Is Being Transgender the Same as Being Gay or Lesbian?** Transgender people can be gay, straight, lesbian, bisexual, or anything in between, just like all other people. Sexual orientation is different from gender identity and cannot be assumed about anyone.

**What is “Cisgender”?** “Cisgender” is a term for a person whose self-identity matches the gender they were assigned at birth; not transgender.
12 WAYS TO MAKE YOUR CHOIR MORE WELCOMING

1. When posting for singer auditions, keep language about voice parts gender-neutral.

2. In the audition setting, ask new singers their preferred pronouns, especially if a singer presents with an ambiguous gender.

3. If a singer shares that they are transitioning via testosterone, ask when they started and how the transition has affected their vocal range, etc. It will typically take 8-12 months for an adult singer’s voice to settle to a consistent range and it can take up to two years for the voice to stabilize.

4. Assign voice sections for each singer dependent on their voice range and color rather than gender. If a singer is transitioning, check their range every 3-4 months and assist them in moving to a new part as needed.

5. You may encounter a trans* woman who wants to sing alto or soprano. However, unless she’s lucky enough to be a countertenor or has the finances to undergo vocal adjustment surgery, singing in a treble range is likely an unrealistic goal. You can support her by listening to her voice and helping her sing in a healthy range and part.

6. Post signs for gender-neutral bathrooms in rehearsal and concert spaces. Educate your chorus and audience regarding the protocol and importance of gender-neutral restroom space.

7. Use gender-neutral language in rehearsal and ask that section leaders and singers also follow these guidelines.

8. Update your guest artist and musician contracts to ask that guests use gender-neutral language when working with your chorus.

9. Adopt a gender-neutral language statement for your organization.

10. Invite all singers to audition for any solo that fits their vocal range.

11. Include trans* and gender-non-conforming individuals, artists, speakers, composers and songwriters as guest artists in your concerts.

12. Examine requirements mandating gender-specific concert attire. Requiring singers to wear gender-specific clothing may be seen as a devaluing of identities and communicates indifference to the spectrum of gender identity and expression.

BELOW: ONE VOICE MIXED CHORUS, ST. PAUL, MINNESOTA

THE PHYSIOLOGY OF TRANS' VOICES: Singers who take testosterone as they transition from female to male (F2M) will experience a voice-range transition much like the one that occurs for boys during puberty. In puberty, the vocal folds lengthen and thicken, producing a lower voice. An F2M adult who takes testosterone experiences a thickening of the vocal folds, which lowers the pitch of the voice, but the vocal cords will not lengthen. As in puberty, it is helpful if F2M singers sing gently and consistently through the transition process. For singers transitioning from male to female (M2F), professionals disagree on whether taking estrogen can reverse the thickening of vocal folds, but the younger a singer is when she begins taking estrogen, the more likely that her range will move upward through a thinning of the vocal folds. Many M2F individuals are able to train their voice to speak at a higher pitch and some singers are able to train their voices to sing in falsetto, although this is more challenging and requires a skilled singer and voice teacher. For more information about trans* voices, search “transgender voices” on the GALA Chorus Resource Center (www.galachoruses.org).

JANE RAMSEYER MILLER LIVES IN MINNEAPOLIS AND HAS SERVED AS THE ARTISTIC DIRECTOR OF ONE VOICE MIXED CHORUS, MINNESOTA'S LGTABA CHORUS, FOR 20 YEARS. SHE ALSO SERVES AS ARTISTIC DIRECTOR FOR GALA CHORUSES, A NETWORK OF 180 LGBT CHORUSES ACROSS NORTH AMERICA. SHE HAS A BA IN PSYCHOLOGY FROM THE UNIVERSITY OF WATERLOO (ONTARIO) AND A MASTERS IN CHORAL CONDUCTING FROM THE UNIVERSITY OF MINNESOTA, BUT ATTRIBUTES MUCH OF HER MUSICAL TRAINING TO GROWING UP AS MENNONITE, SURROUNDED BY FOUR-PART HARMONY.
TALE OF THE TAPE:
WHAT WE LEARN FROM RECORDING OUR REHEARSALS

What our singers hear in rehearsal is directly related to the manner in which we choose to communicate.

When I video- or audio-record my rehearsals, focusing on myself rather than the choir, I discover a great deal about communication. Some of my recurring themes—and my solutions to them—are as follows:

**EYE CONTACT**
The most effective communication occurs when we make direct eye contact with those to whom we are speaking. We may find that we look at the score as we are talking (time to know the score better!), or that we look off into the distance. Effective eye contact can soften a criticism or hammer home a point. Most teachers quickly perfect the disciplinary “sinister glare,” yet we can all do better with also perfecting our encouraging look.

**BREATH**
The conductor’s breath is a valuable tool for encouraging good tone and our first and last line of defense for vocal health. Some questions I ask myself are:
1. Am I breathing with my singers?
2. Am I breathing while they sing, or do I hold my breath?
3. Do I release my own breath as they release their tone?

Improvement in each of these areas will improve the sound of my choir and what I am able to hear from and communicate with them.

**POSTURE**
A choir will likely take on the posture of the conductor, so our ensembles may improve simply by implementing a strong conductor’s posture from the first rehearsal. Some good post-video viewing questions to ask are:
1. Is my posture tall when I am seated behind the piano?
2. Is my head position conducive to healthy singing? Would I want my singers to sing with my head position?
3. Are my shoulders down and relaxed?
4. Is my conducting low and centered?

I often get as much, if not more, out of audio-recording my rehearsals with no visuals because I can focus on my voice and words. These are some of my challenges:

**TONE**
I was mortified by the sharp and angry-sounding tone I recently used that was in no way a reflection of the warm and lovely feelings I had toward my choir. When my tone is calmer, more nuanced, and softer, rather than hard and edgy, my choir produces a completely different sound and we achieve better rehearsal results.

**CLARITY**
Simply put, “Am I saying what I really mean, in the fewest amount of words possible?” Our rehearsals should be filled with singers singing rather than us talking. If we offer more than three things to correct each time we stop, something will be lost. Stop them, offer them a maximum of three things to fix, AND be sure to offer solutions, and then try it again. Repeat. Simple and effective.

**NO**
I often fall into the trap of stopping my choirs with “No, that’s not correct. Fix it and do it again.” Let us challenge ourselves to have more rehearsals without “no” and “don’t.” If our aim is to change a behavior that is not yielding a desired result into a behavior that does yield desired results, we can do that in a positive and productive manner that elevates the spirit in the room, or in a negative one that depresses the room and makes singers fearful of making the next mistake. Which would you choose?

Give it a try. Record yourself this year.
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A premiere at each ACDA performance. Five new publications out each season. A hit piece that every choir in the country programs, seemingly all at once.

This is the kind of fame that defines having “made it” as a choral composer: our name on every conductor’s mind, our music on every concert. Ever since I started pursuing a career in composition over a decade ago, I’ve been pushing for this kind of success to happen as quickly as possible. I’ve been e-mailing perusal scores to every conductor whose e-mail address I could find; I’ve been applying to every call for scores for which my music was even remotely eligible.

Though my career grew slowly, but steadily—a few more commissions and performances and score sales each season—I constantly berated myself for not having “made it” yet as a composer. I wasn’t supporting myself full-time, and my music wasn’t being programmed at every—or, for a long time, at any—ACDA convention. I had yet to have any one score sell more than 200 copies. Constantly pushing, pushing, pushing for success was proving to be completely exhausting and endlessly frustrating.

A little over a year ago, though, a discussion about choral fame and success with composer-conductor Eric Banks changed my entire approach to my career. Eric’s perspective on fame? “Climb that ladder as slowly as possible.”

I’ve mulled over these words this past year, and they continue to resonate. These words call for a career grown deliberately and sustainably: a career approached not as a rapidly ascending line, no shooting star, but as something built steadily over time. Something tangible; something substantial. Something with really deep roots.

Lately, rather than gunning as fast as I can for success in all things, I’ve been consciously nudging the areas of my career that matter most. I’m still actively promoting pieces, yes, but the process is more specific, less scatter-shot. Before I accept a commission, I’m asking myself whether it feels like a gut-reaction yes, whether the timing is right, and whether I’m the best composer to write this piece for this ensemble. Instead of trying to compose the perfect “opener” or “closer,” I’m aiming instead for a catalogue of strong work behind me. It’s not up to me to decide which pieces make for a great opening to a concert, anyway; it’s the job of each conductor who decides to program my work.

The kind of success I now aspire to hinges on relationships rather than score sales, on cultivating connections with conductors whose musical mission aligns with my own. In striving to cultivate relationships rather than pushing, pushing, pushing for quick success, I’m asking myself before I promote a piece: Why should anyone care about that piece in the first place? Does it match that conductor’s aesthetic? Is it a good fit for an upcoming program?

I’m not saying composers shouldn’t push to get our music into the world; we should. But maybe the way most of us go about it is wrong. Maybe it’s wrong to view the flash-in-the-pan accomplishment of having a “hit piece” as the best measure of success. Maybe the business of being a musician isn’t a race to the top as quickly as possible, but a longer quest to find the people who are our people, the ones with whom we’ll collaborate to bring gorgeous new music into the world.

In building a life-long, lasting career, there is no rush. This is the beauty of climbing the ladder slowly: suddenly, whether or not I have a “hit piece” this year doesn’t matter. My goal is no longer to get to the top as fast as I can. If I’m focusing on building a sustainable career in composition—and I am—then my job is simply to compose the best music I can while cultivating relationships with those I respect and admire. If I continue to make choices with that in mind, the rest of my career will evolve organically. The roots are already there.
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Counterclockwise: California ACDA members enjoy the Fall Northern Regional Conference at San José State University (photo courtesy of Jennifer Perier); Dr. Charlene Archibeque is honored for her lifetime of service at the National Collegiate Choral Conference in Portland, Oregon, in November (photo by Chase Gilley); Dr. Nicholle Andrews leads the University of Redlands Chapel Singers in performance at the NCCO conference (photo by Chase Gilley); and CA-ACDA members pose with guest clinician Dr. André Thomas at the Fall Southern Regional Conference at CSU-Fullerton.
2016 California All-State CASMEC

FEB. 11-14

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San Jose

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13 PERFORMING CHOIRS

15 CHORAL INTEREST SESSIONS

CHORAL LEADERSHIP ACADEMY
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University of Arizona

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CATHEDRAL BASILICA OF ST. JOSEPH CONCERT VENUE

THE FAIRMONT HOTEL SAN JOSE CONFERENCE SITE

California Music Educators Association
California American Choral Directors Association
California Band Directors Association
California Alliance for Jazz
California Orchestra Directors Association

California ACDA
THURSDAY, FEBRUARY 11

11:00-11:50 a.m.: INTEREST SESSION 1
• Tune Up Your Diction Toolkit (William Sauerland)

12:00 p.m.: EXHIBITS OPEN

12:30-1:20 p.m.: INTEREST SESSION 2
• Working with Developmental Choirs (Angel Vázquez-Ramos)
• Developing a Comprehensive Curriculum for Music Fundamentals and Ear Training Using Sonic Fit (Jeff Morton)

1:45-2:45 p.m.: CONCERT SESSION A, CATHEDRAL BASILICA OF ST JOSEPH
• RJ Fisher MS Women’s Choir (Lauren Schlueter Diez, director)
• Serra HS Men’s Chorus (Jay Jordan, director)

3:00-4:20 p.m.: CMEA GENERAL SESSION

4:30-6:00 p.m.: CONCERT SESSION B, CATHEDRAL BASILICA OF ST JOSEPH
• Santa Susana HS Abbe Road A Cappella (Bevin Abbe, director)
• Clovis East HS Women’s Chorale (Dan Bishop, director)
• Riverside City College Chamber Singers (John Byun, director)

8:30-10:00 p.m.: INTEREST SESSION 3
• Singing the Same Language: Choral Director as Voice Teacher (Jeffrey Benson and Layna Chianakas)
• Middle School Madness (Roger Emerson)

10:30-11:30 p.m.: AFTER-HOURS JAZZ CONCERT, FAIRMONT HOTEL CLUB REGENT
• American River College Vocal Jazz Ensemble (Art Lapierre, director)
• San José State University Jazz Orchestra (Aaron Lington, director)

FRIDAY, FEBRUARY 12

11:00-11:50 a.m.: INTEREST SESSION 4
• Diversifying Your Pedagogy Toolbox: Using the Wheel of Pedagogy to Build Effective Rehearsals (Joshua Franklin)
• Sight-Singing Success for Every Ensemble in the Statewide System of Rated, Tiered Choral Festivals (Karen Garrett)

11:30-12:20 p.m.: ACDA GENERAL SESSION, FAIRMONT HOTEL

12:30-1:30 p.m.: LUNCH—PIZZA WITH THE PRESIDENTS (CA-ACDA, CMEA, CBDA, CODA, CAJ)

1:45-3:15 p.m.: CONCERT SESSION D, CATHEDRAL BASILICA OF ST JOSEPH
• Clark Intermediate School Sotto Voce (Tami Spurgeon, director)
• University of Redlands Chapel Singers (Nicholle Andrews, director)
• Fountain Valley HS Troubadours (Kevin Tison, director)

3:30-4:20 p.m.: INTEREST SESSION 5
• No Longer Breathless (Katharin Rundus)
• To Read Or Not To Read...There Is No Question! (Anne-Marie Katemopoulos)

4:30-5:20 p.m.: INTEREST SESSION 6
• Safe and Beautiful Belting Technique (Lisa Popeil)
• Developing the Audiation Skills of Choral Musicians as a Means for Improving Musicianship (Joseph Schubert)

5:30-7:30 p.m.: CMEA COCKTAILS AND AWARDS BANQUET, FLAMES RESTAURANT

8:00-8:35 p.m.: HONOR JAZZ CONCERT, SAN JOSE CENTER FOR THE PERFORMING ARTS
• All-State Jazz Choir (Kate Reid, director), followed by performances of the All-State Jazz Bands

9:00-10:00 p.m.: CONCERT SESSION E, CATHEDRAL BASILICA OF ST. JOSEPH
• Young Women’s Chorus of San Francisco (Susan McMane, director)
• Fullerton College Concert Choir (John Tebay, director)

SATURDAY, FEBRUARY 13

8:30-10:00 a.m.: INTEREST SESSION 7
• From the Court to the Concert Hall: What conductors can learn from great coaches and sports psychology (Buddy James)
• Songs for Classroom and Stage (Gemma Arguelles)

9:45-11:15 a.m.: HONOR CHOIR CONCERT, CATHEDRAL BASILICA OF ST. JOSEPH
• Junior High Mixed All-State Choir (Judy Bowers, director)
• Women’s All-State Choir (Deanna Joseph, director)

11:30-12:20 p.m.: INTEREST SESSION 8
• Solfege and Sonority: Teaching Music Reading in the Choral Classroom (David Xiques)
• Sing, Shout, Stomp: Early American Music (Honey Whiskey Trio)

2:00-3:30 p.m.: HONOR CHOIR CONCERT, CATHEDRAL BASILICA OF ST. JOSEPH
• Men’s All-State Choir (Eugene Rogers, director)
• Mixed All-State Choir (Edward MacLary, director)

8:00 P.M.: TAPING OF NATIONAL PUBLIC RADIO’S PROGRAM FROM THE TOP, HAMMER THEATRE (featuring KDFC Classical Radio’s “Local Vocals High School Choir Sing-Off”)

FRIDAY, FEBRUARY 11

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9:30-10:20 a.m.: INTEREST SESSION 4
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Honor Choir Central: All-State Choirs are Around the Corner!

Exciting news for music educators and students in 2016: each of the five All-State Honor Ensembles will be rehearsing and performing during CASMEC this February in San Jose. Of the 1500 students who auditioned for regional high-school honor choirs in the fall, 340 have been selected for an All-State ensemble, and 133 different schools state-wide will be represented. This year, we’re also introducing a Junior High All-State choir. These four choirs will join the California Alliance for Jazz All-State High School Jazz Choir. Many thanks to all the conductors and teachers who have made this opportunity possible!

We’re thrilled to welcome five amazing guest conductors who have chosen an incredible variety of repertoire designed to challenge and excite our students, and we hope you’ll be there to hear the results!

Friday, February 12, 2016 • 8:00 p.m.
San Jose Center for the Performing Arts
255 S. Almaden Blvd., San Jose, CA 95113

CAJ All-State Jazz Choir (partially sponsored by California ACDA and SCVA)
Kate Reid (University of Miami), director
Peter Eldridge and Lauren Kinhan: The World Keeps You Waiting
Arr. Michele Weir: Sophisticated Lady
Arr. Sherrine Mostin: Crooked Creek
Arr. Rosanna Eckert: Mad Heaven
Arr. Tim Brent: In a Mellow Tone

Saturday, February 13, 2016 • 2:15 p.m.
Cathedral Basilica of St. Joseph
80 S. Market Street, San Jose, CA 95113
Tickets: $10 at the door

ACDA All-State Mixed Choir
Dr. Edward Maclary (University of Maryland), director
Hans Leo Hassler/ed. Capozza: Hallelujah, Laudem Dicite
Henry Purcell: Hear My Prayer, O Lord
Eriks Ešenvalds: Stars
Franz Joseph Haydn/ed. Rutter: Die Himmel erzählen die Ehre Gottes
Claude Debussy: Dieu! qu’il la fait bon regarder
Norman Dello Joio: Come to Me, My Love
Traditional Spiritual/arr. Burleigh: My Soul’s Been Anchored in the Lord

ACDA Junior High All-State Choir
Dr. Judy Bowers (Florida State University), Director
William Boyce, arr. Proulx: Alleluia Round
Trad. American Folk Song/arr. Silvey: 900 Miles
Trad. Spiritual, arr. Schram: Somebody Got Lost
Acadian Folk Song, arr. Brumfield: La Violette
Giulio Caccini, arr. Moore: Dona Nobis Pacem
Ben Allaway: Sahayta

Saturday, February 13, 2016 • 9:50 a.m.
Cathedral Basilica of St. Joseph
80 S. Market Street, San Jose, CA 95113
Tickets: $10 at the door

ACDA All-State Men’s Choir
Dr. Eugene Rogers (University of Michigan), director
Greg Simon: Spirit
Juan Perez Bocanegra/arr. Rogers: Hanacpachap Cussicuinin
Juan García de Zéspedes/adapt. Rogers: Convidando
Daniel Elder: Ballade to the Moon
Franz Schubert/ed. Shaw: Widerspruch
English Sea Shanty/arr. Parker & Shaw: Haul Away Joe
Cuban Folk Song/arr. Hatfield: Son de Camaguey
Traditional Spiritual/arr. Waddles: Come and Go to That Land

ACDA All-State Women’s Choir
Dr. Deana Joseph (Georgia State University), Director
C. Hubert H. Parry/arr. Andrews: I Was Glad When They Said Unto Me
Tomás Luis de Victoria/ed. McMane: Duo Seraphim Clamabant
Giovanni Pergolesi/ed. Rao: Pergolesi Suite
Gwyneth Walker: I Thank You God
Trad. American Folk Song/arr. Silvey: 900 Miles
Rosephanye Powell: Still I Rise
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SJSU COLLEGE OF HUMANITIES AND THE ARTS
NEWS AND NOTES
FROM AROUND THE STATE

NORTHERN REGION

Ron Slabbinck, formerly of Christian Brothers High School in Sacramento, succeeded Elaine Schaefer at College of the Siskiyous and is building a terrific program of concert, chamber and jazz ensembles.

With the demise of CMEA-sponsored festivals in Siskiyou County, Greg Eastman at Mount Shasta High School is making a concerted effort to bring in clinicians from out of the area. The students miss “going” to the festivals, but it is a tremendous bang for the buck when it comes to enriching the singers’ musical experiences.

Roger Emerson is planning a workshop with Lynne Secrist’s middle-school students in Willows during the month of April, and he’s volunteered to offer hour-long workshops at no charge to other under-served schools in the Northern Region. Contact Roger at rogeremerson@me.com.

BAY AREA

Dr. Charlene Archibeque presented a session at the National Collegiate Choral Organization’s conference in Portland, Oregon, in November, and was honored with a lifetime achievement award from NCCO.

The Bay Area has been full of festivals and honor choirs! Lou De La Rosa recently hosted his 14th Annual West Valley College Choral Invitational with Lori Marie Rios as guest clinician. Lou was also the director for the inaugural Marin Music Educator’s Association Junior High Honor Choir, hosted by White Hill Middle School (Susie Martone, director). At Santa Clara University, Dr. Scot Hanna-Weir hosted the inaugural California Catholic Collegiate Choral Festival in October.

SOUTHERN REGION

Congratulations to Keith Hancock of Tesoro High School in Rancho Santa Margarita for being selected as one of five finalists for the 2016 Grammy Foundation Music Educator Awards! The teachers were chosen from a pool of over 4,500 nominations nationwide.

The Long Beach Camerata Singers celebrated their 50th anniversary with the premiere of a choral-orchestral piano concerto by Jenni Brandon. The chorus performed the work in October with pianist Timothy Durkovic and conductor Robert Istad.

CENTRAL COAST REGION

The Arab Music Ensemble of Cal Poly-San Luis Obispo (Ken Habib, director) presented a concert on November 21 in collaboration with the award-winning Chookasian Armenian Folk Music Ensemble and by renowned Arabic violinist Adel Eskander.

CENTRAL REGION

Mike Dana, Director of Jazz Studies at Fresno City College and husband of CA-ACDA Past President Julie Dana, was selected as one of 25 semi-finalists for the 2016 Grammy Foundation Music Educator Awards.

Mentoring is in full swing in the Sonora-Modesto-Turlock area, with Candy Chamberlain, John Carter, Linda Lovaaas and Polly Vasché among those observing and advising various programs both new and established. Please let Polly (pollyvasche@pacbell.net) know of mentoring work going on in your part of the Central Region.

The 8th annual Messiah Singalong took place on Sunday, November 22, at Trinity United Presbyterian Church in Modesto. Dr. Ginger Covert Colla, a former Swan Award recipient, was the conductor.

The documentary Big Voice, featuring the Santa Monica High School choirs and director Jeffe Huls, won Best U.S. Premiere Documentary Feature at the 2015 Heartland Film Festival in Indianapolis, and Best Family Feature Film at the South Dakota Film Festival.

The Los Angeles Master Chorale is a grant recipient of Bloomberg Philanthropies’ Arts Innovation and Management (AIM) program. LAMC will use the grant to help expand and diversify its audience base, and to connect with new audiences in exciting, innovative ways.

Pacific Chorale released its new recording, The Radio Hour, on Delos, and available on iTunes and Amazon. The release features the world premiere recording of the choral opera The Radio Hour, created by American composer Jake Heggie and librettist Gene Scheer.
performed by members of the Pacific Symphony, with John Alexander conducting. The recording includes four additional works by Heggie. The Radio Hour was co-commissioned by Pacific Chorale, VocalEssence, Conspirare, and The Philadelphia Singers.

**FAR SOUTH REGION**

In March 2015, Brad Nelson’s “How Can I Keep From Singing?” received its world premiere by 1000 voices under the direction of Patrick Walders as part of the the Choral Consortium of San Diego for “San Diego Sings! Festival 2015,” celebrating the Centennial year of Balboa Park.

The USC Thornton Chamber Singers, conducted by Dr. Jo-Michael Scheibe and the USC Thornton Concert Choir, conducted by Dr. Cristian Grases, performed at the First United Methodist Church of San Diego. Their program, titled “Hope, Life, Love,” included music by Jeffery Van and Mario Castelnuovo-Tedesco, among others.

On Sunday, January 24 the renowned Nordic Choir of Luther College, conducted by Allen Hightower III, will perform at the First United Church of San Diego as part of their concert series. The performance begins at 7:00 p.m. and is free to any student age 25 and under.

Point Loma Nazarene University hosted the 5th annual ACDA High School and Community College Choral Festival on Friday, November 6 on the PLNU campus. The festival included performances by several notable San Diego choirs, each of which received an on stage clinic with Dr. Tim Sharp, Executive Director of ACDA.

As part of ongoing community outreach, the choral ensembles at the Bishop’s School are focusing their attention on the homeless population in San Diego. The project will culminate in a concert titled “Images of Home.” The students are being encouraged the to help choose music that answers what “home” means to them, along with their director, Dr. Christine Micu. This project also includes a commissioned work focusing on the meaning of “home.”

Sacra/Profana, under the direction of Juan Carlos Acosta, will present a School Choral Invitational Concert on January 23rd in collaboration with the Chula Vista High School for the Performing Arts.

*Thanks to our Regional Representatives (Roger Emerson, Jeffrey Benson, Polly Vasché, Carolyn Teraoka-Brady, Stacy Kikkawa, and John Russell) for collecting and sharing news from their areas! Send your news and notes to your regional representative or CANTATE.EDITOR@GMAIL.COM*

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**Pacific Chorale**

John Alexander, Artistic Director

**BACH’S B MINOR MASS**

journey into the sublime

Saturday, March 12, 2016 • 8:00 p.m.
OUR LADY QUEEN OF ANGELS CATHOLIC CHURCH, NEWPORT BEACH

Forty singers from Pacific Chorale join forces with acclaimed Baroque orchestra Musica Angelica to present the crowning achievement of Bach’s life’s work, the majestic Mass in B Minor, in a magnificent journey of beauty and transcendent artistry.

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ROGER EMERSON is a professional composer and arranger with over 900 choral titles in print and over 30 million copies in circulation. He is the most widely performed composer/arranger of popular choral music in the world today. Mr. Emerson has been the recipient of ASCAP’s Standard Award for 20 years running and his works have been performed at the White House, Carnegie Hall, and the Kennedy Center. He is in constant demand as a lecturer on pop music and the changing voice and has appeared at numerous MENC and ACDA conferences. His contribution to the Teen Series Musicals was recognized by inclusion in the Grammy balloting for 1987. In that same year Quincy Jones applauded him for his work on Hot Summer, a tribute to Donna Summer. Joe Preposo of Sesame Street fame gave Roger the supreme compliment on his arrangement of the hit, Sing when he said, “Finally, someone has done something creative with my song!” He received his degree in choral music education from Southern Oregon University.

JENNY BENT, DMA, is the Director of Choral Activities at Sonoma State University, where she serves as conductor of the University Chorus and Chamber Singers. She is a graduate of Boston University (BM in Voice Performance, MM in Choral Conducting, MM in Voice Performance) and the University of Illinois at Urbana-Champaign (DMA in Choral Conducting and Choral Literature). She has ten years of experience as a high school music educator, most recently having served as the Director of Vocal Music at the Marin School of the Arts. From 2002-2007 she was the artistic director and conductor of the award-winning teen treble choir, Chantons. Dr. Bent also served on the voice faculty of the Boston University Tanglewood Institute. She serves as an adjudicator for CMEA and ACDA, and a clinician for choirs throughout the Bay Area and beyond. Due to her love of research, Dr. Bent enjoys shedding light on various aspects of choral music history, and she hosts the radio show The Choir Loft on KRCB, the Sonoma County National Public Radio affiliate.

CENTRAL COAST REGION CANDIDATES

CAROLYN TERAOKA-BRADY is enjoying her fourteenth year as Director of Vocal Music at San Marcos High School and her thirty-second year as an educator in the Santa Barbara Unified Schools District. She directs the Madrigal Singers, A Cappella Choir, Advanced Women’s Ensemble, Men’s Ensemble, Girls Chorus and is also the vocal director for the spring musical. The San Marcos Madrigal Singers have consistently received superior ratings at festivals, and last year were selected as a showcase choir for the Western Division ACDA Conference in Santa Barbara, California. Prior to teaching choral music she enjoyed 18 years working with junior high marching band, percussion, guitar and choir. Carolyn was named the Santa Barbara County Teacher of the Year in 1999, and in 2014 she received the Crystal Apple Award for her work in secondary education in the Santa Barbara County.

BRANDON ELLIOTT is a conductor, tenor, and music educator. He has led ensembles of all backgrounds ranging from children to adults. He is the Founder and Artistic Director of the Choral Arts Initiative, which has quickly garnered regional and national attention. Under his leadership, Choral Arts Initiative has been ranked as one of Orange County’s “Best Choirs” (CBS Los Angeles), and was named the 2014 Winner for the American Prize in Choral Performance (American Prize Foundation). While experienced in a wide body of repertoire, Mr. Elliott has a strong passion for 20th and particularly 21st-century literature. He has conducted and premiered dozens of choral compositions by emerging composers throughout the globe. He has been named a Finalist for the 2014 American Prize in Choral Conducting, and is also a proud recipient of Pacific Chorale’s Elliot and Kathleen Alexander Memorial Scholarship for “outstanding choral conducting.”
Dr. John Russell is the Director of Choral Activities at California State University, San Bernardino and the Music Director of the San Diego Master Chorale. At CSUSB he conducts the Chamber Singers and Concert Choir, teaches applied voice, choral methods, choral conducting, and choral literature, and conducts the opera. As Music Director of the SDMC, Dr. Russell conducts and coordinates all artistic activities of the chorale, which include preparing the chorus for multiple performances with Maestro Jahja Ling and the San Diego Symphony. In addition, he is the Music Director for the newly formed San Diego Pro Arte Voices. During the summer he serves on the conducting faculty at Westminster Choir College in Princeton, New Jersey, and the San Diego Summer Choral Festival. Dr. Russell was previously the Director of Choral Activities at Albion College in Albion, Michigan, and has held similar positions at Los Angeles City College, Long Beach City College, Cypress College, and the San Diego Children’s Choir.

Keith Sattely is a pianist, conductor, organist, vocalist and choral music educator. After earning his B.M. at Mason Gross School of the Arts at Rutgers University, he taught AP music theory and vocal music (grades 7-12) in the New Jersey Public Schools for 11 years before moving to the west coast to earn his M.M. in Choral Conducting at San Diego State University. He currently serves as Organist and Music Director at St. Peter’s Episcopal Church in Del Mar, Director of Choral Activities at Del Norte High School in the Poway Unified School district, and adjunct professor at the University of San Diego, where he is co-director of the Concert Choir. He sings with the San Diego Pro Arte Voices and is an active member of the Association of Anglican Musicians, California Music Education Association, Southern California Vocal Association, and National Association for Music Education.
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Guest clinician Maria Guinand, internationally renowned conductor from Venezuela, leads this annual workshop for Southern California high school singers. The daylong clinic culminates in an afternoon concert of choral works and features a performance by the USC Thornton Chamber Singers.
One of my greatest resources for repertoire is one that few directors know much about, but it is published by ACDA and has been truly influential in my choice of “standard” choral repertoire for my choirs over the past 15 years. It’s ACDA Monograph No. 2, An Annotated Inventory of Distinctive Choral Literature for Performance at the High School Level, by Margaret B. Hawkins, published in 1976. In it, you’ll find descriptions of each piece as well as the voicing, publisher number, language, and duration. Thanks to CPDL, many of these titles are also available for free. You can purchase the monograph by visiting http://acda.org/Editor/assets/AD_FOR_Monographs_2015-2.pdf.

Here are a few gems that I found in the Monograph (and have performed with my choirs):

**Hugo Wolf**

*Einklang* (“Harmony”)

CPDL 18520 & 27264

SATB

From a set of “Six Sacred Songs,” this primarily homophonic piece presents its challenges in frequent modulations and nuance of phrase. Ideal for a chamber ensemble, it explores a variety of textual and harmonic pleasures that give the high school mind (and voice!) many new ideas to explore.

**Claudio Monteverdi**

*Ecco Mormorar L’Onde*

VARIOUS PUBLISHERS

SSATB

I remember the first time I heard a very exciting recording of this piece, which caused an “I have to do that!” moment. My students loved digging into the text, the word-painting, relating the beauty of the sunrise to curing a sick heart....this is the kind of repertoire that every high school choral student should have the opportunity to sing.

**William Byrd**

*Terra Tremuit*

CPDL 05691 & 03946

SSATB

While I haven’t (yet) performed this piece, it’s one to couple with another song about the earth (perhaps of a completely different style, such as Frank Ticheli’s “Earth Song” or Gwyneth Walker’s “I Will Be Earth,” among others) as it’s quite short. However, your students will love the musical representation of an earthquake, and what song about an earthquake isn’t appropriate in California? Thankfully, Byrd constructed it beautifully as well!
I teach a beginning men’s choir at Shasta High School. The men’s choir pieces I’m sharing are great for young singers—but they would also be outstanding selections for any men’s choir!

**Trad. Jewish Song, arr. Henry Leck and Martin Ellis**

*Mir Zeinen Alle*

HAL LEONARD 08745748; Two-Part

This piece is a great TB arrangement that your guys will love to sing. It’s a song that celebrates brothers sticking together. I add clapping and some simple movement to help tell the story of my choir of brothers. The Yiddish text is easy to learn, given the clear pronunciation guide.

**J.S. Bach**

*Der Herr Segne Euch*

C.F. PETERS NO. 6079; TB

This is one of the most beautiful TB duets in my library. The German text is not hard to learn, and it’s very repetitive. The text—“May God smile upon you more and more, you and your children”—comes from Bach’s Wedding Cantata (“Der Herr denket an uns,” BWV 196). This is a wonderful introduction to Baroque music.

**Ken Berg**

*Galop*

*Pavane P1307; 2-Part*

Warning: This is a “novelty” piece, but it’s a great teaching tool. The entire song is done using solfege, and the music is entirely in unison. I’ve done it with men’s and women’s choirs and they all love it. There are many opportunities to move the audience through fun musical ideas. If your choir doesn’t take itself too seriously, I highly recommend this to you!

**Pan-African National Anthem, arr. Gabriel Larentz-Jones**

*Nkosi Sikelel’i Africa*

SHAWNEE PRESS C0309; TTBB A Cappella

If you’re looking for a more intermediate a cappella piece for your men’s chorus, your guys will love this piece and its powerful text and history. Although it’s TTBB, the simple rhythms and chord progressions make it fairly easy to teach. I wouldn’t hesitate to introduce a piece like this with a good beginning men’s choir in the second semester of the school year; it’s great for teaching kids to sing a cappella.

**Traditional American Song, arr. James Rodde**

Johnny Schmoker

*Santa Barbara SMBP 344 TTBB A Cappella*

This piece is an absolute winner and an incredibly funny closing piece. Trust me on this one: despite the fact that the piece is voiced for TTBB, it will be learned very quickly. For the best effect, you must add movement and gestures with this one, which will help teach your students how to connect with an audience.

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**Gavin Spencer** is the Director of Choirs at Shasta High School in Redding, California, and the CA-ACDA Repertoire and Standards Chair for Male Choirs. Gavin has taught at the high-school level for more than 15 years, and his experience includes directing musicals, planning madrigal dinners, and organizing tours within and outside the U.S.

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COMMUNICATIONS

Cantate Editor
Eliza Rubenstein
(714) 432-0202 x21072
ERUBENSTEIN@OCC.CCCD.EDU
CANTATE.EDITOR@GMAIL.COM

Webmaster
Anthony M. Lien
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There will be over 30 performing choral groups, including divisional choirs of all ages, honor choirs, professional choirs, and even two traveling international ensembles.

Kicking off the headliner ensembles will be Grammy-winning Conspirare, with artistic director Craig Hella Johnson also delivering the keynote address. Friday will feature the choral-singing sensation Roomful of Teeth, recently propelled to international acclaim, and the incomparable vocal jazz group M-PACT.

Closing the conference will be noted composer Ola Gjeilo with the renowned Voces8, and the Pacific Chorale.

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Photos: Ragazzi Boys Chorus with the Tandi Sibeko School Choir in the Duduza township near Johannesburg, South Africa; Berkeley First Presbyterian Church Chancel Choir performs in Sveta Sofija Cathedral in Ohrid, Macedonia; Members of the Young Men’s Ensemble of the Los Angeles Children’s Chorus with members of the Cantorias Coralillo and Solfa of the Schola Canotrum Coralina in Havana, Cuba