

Tactus

American Choral Directors Association
Western Division Newsletter
Spring 2016



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R&S Chairs: p. 3

What's Next?

Anna Hamre

President



While reading this brief essay, keep the number 43 million in mind.

It was a compelling *Choral Journal* article some 30 years ago in which Dr. Alan Luhring forwarded his thoughts defining historical eras that more effectively reflected the trajectory of choral music than the standard labels “Renaissance,” “Baroque,” etc. He pointed out that profound new directions happened about once every century, and, interestingly enough, they all happened about the same time in the century. So, for example, he pointed to 1430, when polyphony started to be written in large choir books, as a touchstone for the development of choral music.

The Protestant Reformation ushered in what he described as a Century of Textual Concern in 1530. The Century of the Sacred Concerto's Synthesis began about 1630; the Harmonic Century started in 1730; the Century of Historical Consciousness began with Mendelssohn's conducting the *Bach St. Matthew Passion* in 1829. A hundred years later history saw the influence of technology (recordings, films, amplification, electronic instruments) that profoundly changed music-making—and ultimately, the body of literature we call our canon.

Multi-cultural used to mean including a spiritual as a concert closer.

Luhring's article is lengthy, underscored with a great deal of supporting information. Assuming there is such a pattern and that it will continue, we are just a few years away from a new direction. While such an analysis is best done in the rear-view mirror, it is nonetheless interesting to think about in mid-stream. What's next?

Below are my top four suggestions of most likely developments that will change our choral history in the United States.

First of all, the research of brain scientists points out what choral musicians have always sensed: **singing and song are at the core of what it means to be human.** Music, intellectual capability, memory, and mood are inextricably linked. That may cause music education to return to its place as “essential” in the schools and communities.

Secondly, **choral music embraces the idea of using the art form to improve society** in the manner literature has (more consistently) done. (Think Charles Dickens or Harriett Beecher Stowe.) Works like Craig Hella Johnson's *Considering Matthew Shepard* actually transform attitudes, generate compassion, and therefore change the world.

We are just a few years away from a new direction.

Thirdly, **the breakdown of communication, compromise, collaboration, and polite discourse in the political arena leads singers to realize many boundaries are bridged in communal artistic endeavors.** Choirs, being the most egalitarian of ensembles, are enriched as choral musicians are not afraid to embrace the notion that choirs exist for more than music performance-only reasons. Multi-cultural used to mean including a spiritual as a concert closer.

Finally and probably most profoundly, **the globalization of our art form has completely changed our music-making.** Now, thanks to international travel and Internet communications, we are exploring music from continents and islands all over the world.

All of that brings me to the number 43 million, which is the

We are riding a wave of choral participation that is immense.

estimated number of Americans currently singing in choirs. We are riding a wave of choral

participation that is immense.

While the present is laden with challenges like climate change and terrorist attacks that often seem crushing, every time I imagine our art form, I am further convinced the future of choral music is very bright indeed. Not only that, choral music is changing our world.

What do you think? What is next? Before you answer, consider the articles in this TACTUS issue that discuss music in Cuba and Korea.



PHOTO Anna and Travis lead *How Can I Keep From Singing* at First United Methodist Church, Pasadena. Balcony-view photo by Nina Gilbert.

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Jason Raetz. Phoenix Boys Choir
jwraetz@gmail.com

Children

Herbert Washinton. Gilbert Christian HS
herbertwashington@pcchorus.org

College and University

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

Community Choirs

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

Ethnic and Multicultural

Cristian Grases

Thornton School of Music, USC
grases@usc.edu

High School

Ken Abrams

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

Junior High/Middle School

Laurel Farmer

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

Men

Zach Halop. Northwood HS
zhalop@iusd.org

Music in Worship

Nick Strimple

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

2-Year College Vacant

Show Choir Vacant

Men

Zach Halop. Northwood HS
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Vocal Jazz

Greg Amerind

Assistant Artistic Director, Phoenix Boys Choir
gwa@gregoryamerind.com

Women

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Director of Choirs, Damonte Ranch HS
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jennifertibben@gmail.com

Youth and Students

David Weiller, U. of Nevada-Las Vegas
Musical Director/Conductor.

College Light Opera Co., Falmouth, MA
David.weiller@unlv.edu

Executive Board: p. 2

Tips

learned while adjudicating and preparing for Choral Festivals

Travis Rogers
President-Elect



For more than thirty years, spring has been adjudication season. I am fortunate to have had the opportunity to be on adjudication panels for private festivals as well as for numerous CMEA events throughout the state of California for many different levels of choirs. Every festival I've judged has been a unique expression of the choral art. I've learned a lot along the way, both as an adjudicator and as a director of my own high school choral program.

1. No matter what level of expertise you hear/see in an individual choir, there are lessons to be learned in what to do and what not to do. **Do** have the singers walk onto the risers in a uniform manner, smiling, quickly and without going with their hands to their face and hair. **Do** figure out beforehand exactly where each singer is going to be placed on the risers to prevent time-consuming adjustments. **Don't** talk, laugh, pout, or do anything but look out with a pleasant smile at your audience—remember that the first impression a judge has is **SEEING** your group before **HEARING** your group. Many times, it is easy to predict a rating a choir is going to receive before they even perform their first note just by how organized they are taking the stage.

2. Have the first words out of your mouth as an adjudicator on a live recording, or first written comment on an adjudication sheet, or first words out your mouth in a clinic situation, be **positive!** The choir needs to be commended for something they did right, right off the bat. Even the poorest choirs do something right! Then, get into your critique. Provide for every criticism a positive solution or idea to improve or fix the issue. End positively as well, so that the experience has positive moments for the singers and their conductors.

3. When preparing your choir for festival, bring in a mentor who has adjudication experience. It is so easy to miss issues that can be readily fixed and improved **BEFORE** one takes their choir to festival. A respected outside ear is very valuable for you as a conductor (I've learned every time I've had a clinician in to work with my kids) and for the singers

(they listen better to the guest clinician and usually fix things faster because they want to impress the judge!). You can even run a mock festival in the classroom with your guest adjudicator/clinician. Take your singers through exactly the time frame, procedures, etc. that they will encounter at the festival. It is also good to have a public performance a week or so ahead of the festival appearance to see what holds up well in public and what still needs to be worked out before a festival evaluation by adjudicators a few days later.

4. Get your entrance fees, performance request times, and transportation arranged well before you attend the festival. As a conductor, I don't want my kids getting up super early on a Saturday morning to travel a long distance and sing for an 8:00 a.m. time slot because that was the only time left by the time I got my application and fees in. If I have multiple choirs attending the same festival, I try, as much as possible, to have my Chamber Choir go first. These students are the most experienced at being at festival and they put into the judge's ears the level of excellence we hope the rest of our school's choirs will aspire to in their performances. I try to have the large Concert Choir go last. This group is the largest collection of singers and they can build on the momentum of the smaller groups from our school that the judges have heard over the day or two of the festival.

5. Have your students come early to listen to other choirs to get a feel for the procedures, setting and working style of the judges in clinics. Train them to be a supportive and courteous audience so that they can get the same support back when they perform. I've seen several teachers set up their students with copies of the judging score sheets to focus the kids' attention on the items that the

My Chamber Choir students—the most experienced at being at festival—put into the judge's ears the level of excellence the rest of our school's choirs aspire to.

You can run a mock festival in the classroom with a guest adjudicator.

adjudicators will be scoring and to write down their own evaluation of a group's performance.

6. Copy and Post the scoring sheets in your classroom before the next day that your class meets after the festival. Students want to know what expert judges thought of their performance, and it is a great starting point for your classroom discussion to close out the festival experience.

7. If you are continuing to rehearse and sing songs that you have performed at festival, take the adjudicators' spoken and written comments seriously to improve your choirs' performance. This spring, as in most seasons past, I have heard choirs sing the same

literature weeks apart at different festivals. Some obviously did not pay attention to the judge's suggestions. Their second performance was not any better than their first on the same literature. Others showed a decided improvement by taking to heart what the adjudicators offered, and working out the issues that allowed them to get higher scores and a much more

fulfilling experience for both the singers and the second audience. For example, one local Bay Area high school Chamber Choir attended and performed at the Napa Valley Choral Classic Festival I host each spring and received scores

in the low 90s. A month later, on the same literature they earned a 100, 98, 97 as they had noticeably improved and fixed issues brought to their attention by the first set of judges.

Have your students come early to listen to other choirs to get a feel for the procedures, setting and working style of the judges in clinics.

Space prevents more tips, but these seven are a good start—things I've learned through the experience of conducting my own choirs and taking them to festival. Maybe there will be a tips sequel for the next TACTUS!

2016
Sharkova – Ireland June

2017
Kennedy – Greece
New Year 2016/17

Loepky – Austria
May, Uniquely for college choirs

Peter – Austria
June, Young men's/women's/mixed choirs

Stroope – Spain
June, Perform with the composer

Dickson – Italy
June, Faure Requiem

Leck – Ireland
June, Children's choirs

Dilworth – UK/France
July, Spiritual's/Gospel

2018
Hella Johnson – Sydney Opera House July

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Hardester Award Winners

Jane Skinner Hardester (1922-2006), a founding member of ACDA, had a long and distinguished career as a choral educator in Western Division. After earning her B.A. from the College of the Pacific (1944), Hardester taught in the El Monte School District, earned her M.M. in Music Education from USC (1959), and taught at El Camino College (1962-1990), completing her D.M.A. in Choral Music from USC in 1976. She founded the Jane Hardester Singers (1978-1992) and the Lyric Singers (1991-1999), co-founded the South Bay Children's Choir (1996), served as the second president of Western Division ACDA (1971-73), was named an Honorary Life Member of the Southern California Vocal Association in 1973, and won the Howard Swan Award from California ACDA in 1993.

The Jane Skinner Hardester Memorial Award has been presented each year since 2006 to two ACDA members in their first seven years of full-time pre-collegiate choral teaching, to support their attendance at a workshop or conference that will assist them in their professional development as a choral musician.

Rose Loth

Windemere Ranch MS
San Ramon, CA
Director of Music,
Concord (CA) United
Methodist Church



How Can I Keep From Singing? The musical offerings and interest sessions at WDACDA were varied and inspirational from beginning to end. I came to the convention both as a long time church choir director and as a middle school chorus director in my second year. Not quite knowing what to expect, I came looking for inspiration for both my groups. I was able to bookend my visit with church services by attending the Evensong service at All Saints Church on Wednesday evening as well as the Sunday morning service at First United Methodist Church of Pasadena. After a long drive from the Bay Area, I was able to center myself with the Evensong service upon my arrival Wednesday evening.

At the conference, I was inspired by the perfection of the children's choirs, both those in concert as well as those in the interest sessions. This perfection came in different forms ranging from perfectly synchronized fan work to beautifully formed vowels and arching phrases to young choristers eagerly showing conference attendees their daily rehearsal routine. Observation of these fine groups and their directors showed me what is possible, particularly in the realm of tone and articulation, for my school level group.

All of the groups (professional and amateur) performed at such a high level, **at one point, I said to myself, "I'm not sure I can listen to any more beautiful music!"** It was truly overwhelming and I was completely saturated by the beautiful sound washing over me. The heart-wrenching performance of Craig Hella Johnson's *Considering Matthew Shepard* by Conspirare, the tuning perfection and entertaining banter of Voces8, and the power of the Pacific Chorale with John Alexander were highlights for me.

In the end, the music I experienced at the conference has continued to resonate with me as well as Craig Hella Johnson's Keynote address comment, "Find your way

back to simple—get back to the music." Indeed. How Can I Keep From Singing?

Antone Rodich

West Torrance HS
Director of Choirs



I am immensely honored to be a recipient of the Jane Skinner Hardester Memorial Award. There were so many wonderful moments that happened in Pasadena, from the inspiring and uplifting concerts to the very informative and useful interest sessions, and most of all, seeing my wonderful colleagues and meeting new ones.

I have been teaching in the choir classroom for five years now, and I recently started a new high school position in Torrance. This year at my new school I have definitely felt that "first year" struggle again, where I had to get used to all the new school policies, a new staff, and most of all, teaching a brand new group of students.

Coming to this conference really inspired me to look at my profession not as a job, but as a passion, a lifestyle.

On my first day back from the conference, I had my choirs listen to Voces8 singing Edward Elgar's *Lux Aeterna* (CD that I bought in Pasadena), asking them to write in their choir journals what they heard in tone quality, musicianship, and expression. While listening to Voces8, my students were in awe, as I was when I heard them live in Pasadena. I also read to them the translation of the text, meaning "eternal light." After the recording was over, we had an open discussion on what they heard. One student said, "I can hear their heart and soul when they sing." Towards the end of the discussion, one said passionately, "this song lightened my day." Moments like these keep me inspired to teach eternally, and none of this would have been possible if I had not gone to the convention.

Again, thank you so much for the honor of receiving this prestigious award. After leaving the conference, I wasn't just excited to come back to work, I was also excited to see all of my friends and colleagues again at the next ACDA event. See you all at ECCO!

The UNLV CHORAL ENSEMBLES enjoy an outstanding reputation for vibrant performances throughout the southwest and beyond. From Las Vegas to New York, from Mexico to Montreal, the university choirs are ambassadors of art and goodwill through their voices united in song. The choirs perform a wide variety of a *cappella* repertoire as well as major choral-orchestral masterworks. Membership is open by audition to undergraduate and graduate students, music majors and non-majors. Some choirs are also open to faculty, staff, alumni and community members.

CONCERT SEASON 2015-2016

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

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

31ST ANNUAL MADRIGAL-CHAMBER CHOIR FESTIVAL

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

"WHAT SWEETER MUSIC"

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

"THE SNOWMAN: HOLIDAY CONCERT"

with the LAS VEGAS PHILHARMONIC

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

Sunday, December 6, 2:00 pm

(The Smith Center for the Performing Arts)

"SOMETHING FOR EVERYONE"

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

"ALZHEIMER'S STORIES"

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

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

"AN EVENING WITH THE UNLV CHOIRS"

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

CHAMBER CHORALE HOME CONCERT

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

WOMEN'S CHORUS & VARSITY MEN'S GLEE CLUB

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

MASTERWORKS CONCERT: BRUCKNER & BERNSTEIN

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

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

The UNLV CHORAL ENSEMBLES . . .

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

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A Brief Introduction to Korean Choral Traditions



MAP CREDIT: israj.net



Joungmin Sur
Collaborative Pianist
Cal State Fresno

Location

Korea is located on the Korean Peninsula in Northeast Asia. To the north, the peninsula is bordered by China; to the south, the Korean Strait between South Korea and Japan. Those three countries have fought each other, but also have had a great deal of influence on each other's cultures, economies, religions, and music.

Historical Landmarks

Folk, religious, and ritual music has been an important part of Korean people's lives since the legendary founding of the ancient *Gojoseon* kingdom in 2333 B.C.

According to the oldest records about Korean music—in *Records of the Three Kingdoms*, a Chinese historical text written by Chen Shou (233-297 A.D.)—Korean people drank, sang, and danced in their harvest festivals for a few days and worshiped to the heaven habitually.

While classical music flourished in Europe in the 18th century, a musical storytelling genre called Pansori—a non-ritualistic public entertainment—became popular in Korea. Pansori calls for two performers, a singer and a drummer. The audience may interact. A living tradition, Pansori is recognized by UNESCO as an example of Intangible Cultural Heritage. Korean choral composers still incorporate techniques from traditional music, including Pansori, into their works.

In the late 19th century, Protestant missionaries came to Korea and introduced Western music: hymns at first, followed by art songs, orchestral music, and more diverse genres.

Joining a professional choir has been a great opportunity for musicians to be semi-government workers, because many professional choirs are under their city organization.

established their own choirs and orchestras, and started writing and making music incorporating Western musical styles into traditional Korean music. Critics said that their music was either imitating Western music or losing its identity, being neither Korean nor Western.

In 1954, Handel's *Messiah* was performed for the first time in Korea.

After the Korean War, the missionaries tried to rebuild church choirs and offer choral music concerts. In 1954, Handel's *Messiah* was performed for the first time in Korea, at the Wesley Church in Jemulpo, Incheon.

Missionaries opened opportunities for Korean musicians, especially singers and composers, to study abroad, mostly in the US, Germany, and Japan. When those musical pioneers came back to Korea, some became music teachers,

The second generation, who learned from the first generation but also studied abroad, tried to be free from being categorized as Korean or Western style. They were more focused on finding their own compositional styles and techniques. Some of the second-generation composers were fascinated by atonal music and they composed serious atonal choral music, which was not well accepted by the audience at that time.

In 1973, the National Theatre of Korea formed the first professional choir in Korea—the National Chorus of Korea. They held auditions and hired graduates with a required degree in voice. Within five years, most of Korea's nine provinces and seven cities had formed their own choirs. Today a thousand students graduate each year with music degrees from over 100 music colleges within Korean universities. Joining a professional choir has been a great opportunity for

By 1978, most of Korea's nine provinces and seven cities had formed their own choirs.

them to stay in their field while working as semi-government workers, because many professional choirs are under their city organization. Currently there are over 80 professional adult choirs and 110 children's choirs in Korea.

The Chorus Center

Dr. Hak-Won Yoon has served as the artistic director of the Incheon City Chorale for 18 years and has made a big impact in Korean choral music. The Incheon City Chorale has been invited to ACDA conferences many times and has participated in international music festivals and conventions.

Dr. Yoon has established the Chorus Center to provide a tailored music education and experience for choral conductors and composers.

The Chorus Center is a multi-complex institution, which is focused on two parts, the Choral Academy and the Chorus Center Publisher. The choral Academy has five departments:

- 1) choral conductors
- 2) choral composers
- 3) choral singers
- 4) orchestral conductors
- 5) orchestrations

Dr. Yoon's goal is to develop and to promote choral music of Korea. The Chorus Center certainly has been the right vehicle for his goals. Graduates from the Choral Academy have been actively working as choir directors and composers and have been spreading the joy and importance of choral music in Korea.

Links to Music of Korean Composers

Hyo-Won Woo is planning workshops at UC Irvine and USC on October 27 and 28 respectively. Please check those university websites later this summer for details. For her biography and music samples, see giamusic.com/bios/hyowon-woo and soundcloud.com/hyowonwoo. hyowonwoo@gmail.com.

Cool-Jae Huh

Missa Arirang, University Chorus, Directed by Imgyu Kang youtu.be/b8U1IvGuGrk?list=PLB6FF8A7EEBE01214
Publications: www.pavanepublishing.com, then type **Cool-Jae Huh** in the search box to find an octavo called *Never Forget*.
Perusal score for *Missa Arirang* at www.carus-verlag.com/en/choir/sacred-choral-music/cool-jae-huh-missa-arirang.html

Hyo-Young Ahn

O Magnum Mysterium, Hansei University Prayer's Chorale, Directed by Eui-Joong Yoon youtu.be/vDWjydxOToY
composerahn@naver.com

Joungmin Sur

Be Merciful to Me, Fresno State Concert Choir, Directed by Anna Hamre www.dropbox.com/s/xi5buj46dmhdb31/Prayer.wav?dl=0
Contact for perusal scores: sjmin@csufresno.edu
Editor's note: Author Joungmin Sur is also a composer, and we think her music is valuable and interesting, so we've asked her to include this example of her own work here. NG

Byung-Hee Oh

Composer-in-Residence, Yoon Hak Won Chorale *Credo*
Incheon City Chorale, Directed by Hak-Won Yoon youtu.be/iUPnH98Aj2k

Ji-Hoon Park

Director of Gunsan Civic Choir and a member of the 2016 ACDA ICEP in Boston
Gloria
Yoon Hak-Won Chorale, Directed by Hak-Won Yoon youtu.be/TWkXGbPdd_M

Hyun-Chul Lee

composer-in-residence, World Vision Korea Children's Choir *Agnus Dei*, World Vision Children's Choir,
Directed by Hyun-Chul Lee youtu.be/IQFva9nBSRQ

The Chorus Center (Publisher and Academy)
choruscenter.co.kr/eng/index.php

Current Active Composers

Today the younger generations are even freer to broaden their musical boundaries. They also try to get closer to the audience by composing choral music that is more accessible to the public. However, many Korean choral music composers still incorporate traditional Korean singing techniques into their music. Traditional Korean singing techniques include throat singing, shouting, and various kinds of ornamentations. Those singing elements have been great resources for choral music composers and still are well used.

Here are three Korean choral composers who incorporate traditional singing techniques into their works. See box on page 10 for links, and following pages for examples.

Cool-Jae Huh is attracted by the distinct sounds from the different regions in Korea and has traveled across the country to study regional folk music in Korea. He also studied Jazz Composition at Berklee College of Music. See box on page 10 for link to full perusal score for *Missa Arirang* (example below).

The image displays a musical score for a choral piece. It features four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass), and a drum staff labeled 'Drum (Changgo or Buk)'. The music is in 3/4 time with a tempo marking of quarter note = 72. The lyrics are 'Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e'. The score shows the vocal lines and the drum accompaniment.

Cool-Jae Huh, *Missa Arirang* (©Carus)

Hyo-won Woo served as the full-time composer for the Incheon City Chorale from 1999 to 2015. Her partnership with Dr. Hak-won Yoon, then director of the Incheon Chorale, has spurred a remarkable growth in Korean choral music. Here (p. 12) is the opening to the Sanctus from her *Missa Brevis*, composed in 1997 for the Seoul Ladies Singers (copyright ©2006 Chorus Center).

Andante rubato
mp

Soprano
Mezzo-soprano
Alto

Sanc - tu - s, Sanc - tu - s,
Sanc - tu - s, Sanc - tus,
Sanc - tus,
Sanc - tus,

4

S
M
A

Sanc - tu - s, p Sanc - tus, mf Sanc - tu - s, Sanc - tus
Sanc - tus, p Sanc - tus, mf Sanc - tus
Sanc - tus, p Sanc - tus, mf Sanc - tus

Hyo-wong Woo, *Missa Brevis*, 1997 (Engr. N. Gilbert)

Hyo-Young Ahn has served as a guest composer for many orchestras and choirs, including the Incheon City Chorale and the Korean Brass Choir. She currently serves as the full-time composer for the Seoul Ladies Singers, directed by Dr. Hak-won Yoon's son, Dr. Eui-Joong Yoon. Here is the opening to her *O Magnum Mysterium*.

Andante ♩ = 68

I
II

O mag - num mys - te - ri - um,
O, mag - num,
O,

6

I
II

O mag - num my - ste - ri - um, O
O, O mag - num
mag - num, O, my - ste - ri - um,

11

I
II

mag - num mys - te - ri - um, O mag - num
O mag - num,
O mag - num, O mag - num, O

16

I
 mys - te - ri - um, et ad - mi - ra - bi - le

II
 mag - num, O mys - te - ri - um et ad - mi - ra - bi - le
 mys - te -, mys - te - ri - um, et ad - mi - ra - bi - le

Hyo-young Ahn, *O Magnum Mysterium*

Byung-Hee Oh, Ji-Hoon Park, and Hyun-Chul Lee (box, p. 10) are also actively working choral music composers and conductors in Korea.

Looking Forward

Korean choral music is growing strongly and rapidly; however, it hasn't been fully accessible to Western countries. One reason is the language barrier. Korean sound systems are very different from Western sound systems. Even with IPA, it is difficult to describe the exact sound. It is hard to keep authenticity while being translated to another language. When there are traditional Korean singing techniques and symbols on the score, it is difficult to interpret in the authentic way without Korean-speaking helpers. Therefore, Korean musicians need to work on finding a more efficient way of translating Korean language and singing styles and need to provide more accessible resources such as musical recordings and scores to Western countries.

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An Introduction to the Choral Music of Cuba



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Historical Landmarks

In 1492, Christopher Columbus landed on Cuba on October 28 and claimed the island for Spain.

In 1511, Diego Velázquez de Cuéllar founded the first Spanish settlement at Baracoa. Other towns followed including Bayamo, Sancti Spiritus, and Trinidad.

Santiago de Cuba was founded in 1514, and the future capital, San Cristobal de la Habana, was founded in **1515**¹.

In 1549, Gonzalo Pérez de Angulo built Havana's first church and allowed natives to become involved by declaring them free from slavery.²

Up until 1789, the only cathedral in the island was in Santiago de Cuba. But that year the Cathedral in Havana was built.³

During the 1820s, while the rest of the Spanish colonies were rebelling and forming independent states, Cuba remained a colony because of their economic dependence to Spain and also seeking protection from the United States.

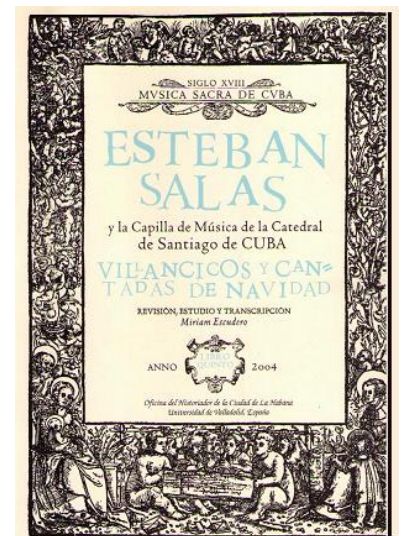
Cuba remained a territory of Spain until the Spanish-American War ended in **1898**, and gained formal independence from the U.S. in **1902**⁴.

Culturally, the colonial period in Latin America saw the interaction of Native Americans, European settlers, and African slaves. Cuba was no exception, and its cultural heritage is the product of the interaction between Spanish settlers, African slaves, and the aboriginal Taíno and Ciboney peoples that were present in the island upon Columbus's arrival.⁵

Cuban modern music history starts in 1764 with the arrival of Esteban Salas y Castro (1725-1803) in Santiago de Cuba, and it first develops within the Cathedral of Santiago de Cuba.

The music of the first half of the 19th century had a clear presence of Salas' style. However, starting in the **1830s**, there was also a strong influence of Italian opera that gave way to masses with a strong opera feel.⁶ **In the 20th century, Cuba's development of musical studies was intimately tied to choral ensembles as a consequence of the importance choral music had acquired in Europe.** The first half of the century saw the creation of choirs in schools and the development of children's, youth, and adult choirs nationwide. This was

enhanced even more with the revolution that started in 1959 because this political movement recognized the cultural and educational value of choral music. In this period the most important Cuban ensembles were either founded (*Coro Nacional* and *Coro del ICR*) or fully established (*Orfeón Santiago* and *Coro Madrigalista*). The types of choral compositions that were developed in this time were a cappella song cycles and folk and traditional songs. Later, cantatas, choral suites, and some operas and oratorios were written. Motets and masses were seldom



composed during this period.

Esteban Salas y Castro composed for continuo and a small chamber orchestra according to the availability in the Cathedral. In his works, vocal and instrumental parts are treated with equal importance. He wrote *villancicos*, cantatas, and *pastorelas*, and even though his style was heavily influenced by French and Italian works of the period, he incorporated Latin American components of a very new folk music. His catalog contains more than 140 works, and some of his better-known titles are *Gloria, laus et honor*; *Misa de Difuntos*; *Unos Pastores*, and *Vayan unas Especies*.⁷

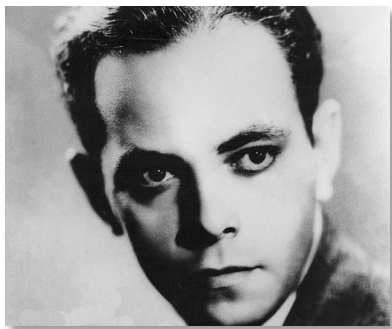
Antonio Raffelin (1796-1882) was born in Spain. He studied cello and violin, and started composing when he was 9 years old. In 1836 he moved to Paris and finished his musical studies, after which he returned to Cuba in 1847. He lived in Italy and the United States between 1862 and 1865. In Cuba, Raffelin taught music for free in order to prepare future musicians for his orchestra. He also founded the *Academia Filarmónica Cristina*. Some of his important works are *Misa para Coro Mixto*; *La Boca*; *La Fantasma*; and *Ave Maria*.⁸

The first Cuban opera, *La hija de Jefe* (“Jephthah’s daughter”), was written by **Laureano Fuentes Matons** (1825-1898) and was later lengthened and staged under the title *Seila*.

Fuentes Matons was born in Santiago de Cuba and became the music director of Havana’s cathedral. His compositional style leans towards European romanticism. Other composers of this early period are Spanish-born **Jorge Anckermann** (1829-1909), who has a large catalog of sacred music; and **Guillermo M. Tomás** (1868-1933), who was born in Cienfuegos, Cuba, and founded the Havana Symphony Orchestra.⁹ Other important composers of the late colonial period are **Cayetano Pagueras** (1830-?) and **Juan Paris** (1805-1845).

Among the most recognized musicians of the time was **Amadeo Roldán** (1900-1939). He was born in Paris and came to Cuba in 1919 after finishing his music studies in Madrid in 1916. He became the concertmaster of the newly established Havana Symphony Orchestra in 1922, and in 1924 he was appointed concertmaster of the Havana Philharmonic Orchestra. As a composer, Roldán wrote the first symphonic pieces to incorporate Afro-Cuban percussion instruments and became well known as a nationalistic composer.

Compared to his instrumental catalog, Roldán’s choral output is much smaller. *Motivos del Son* stands out as one of his most recognized choral tunes.¹⁰



Cuban-born **Alejandro García Caturla** (1906-1940) was a contemporary of Amadeo Roldán. They both played in the Havana Symphony Orchestra, and he was equally fascinated by creolized Afro-Cuban rhythms which became characteristic of his compositions. In 1928 he traveled to Paris and studied



with Nadia Boulanger. Upon his return to Cuba, he founded the *Caibarién* Concert Society in 1932. Musicologist Hilario González writes: “He was one of the composers vital to the national

essence and expression during the 20th century, given that he left symphonic scores that track and enrich the language of the black, Spanish, popular, and folk roots in Cuba.” In his catalog of works there are compositions for piano, violin, organ, cello, saxophone, chamber ensembles, vocal ensembles, band, musical theater, and some films. His most iconic choral piece is *Canto de los Cafetales*. Other important works are *Curujey* and *Yamba-ó*.¹¹

Serafín Pro (1906-1978) founded and conducted several choral ensembles including the *Coro Nacional de Cuba* in 1961, with which he was able to develop excellent artistic results with a wide variety of repertoire. One of his important works are *Las Siete Doncellas*; *Canción*; *Serie de Fugas*; *Madrigal*; and *En Cuba nació el niño Dios*, which was awarded first prize in a composition competition in 1960.¹² A contemporary of Pro, **José Ardévol** (1911-1981) founded the movement called *Grupo de Renovación Musical* in 1942 devoted to his aesthetic ideals. Ardévol’s early compositions fall generally into the style of neoclassicism, but later in his life he began to explore the techniques of aleatoric music and serialism. Some examples of his vocal works are *Burla de Don Pedro a Caballo*; *Forma-Ballet*; *Tres romances antiguos*; and *Cantos de la Revolución*.¹³

Argeliers León (1918-1988) studied composition with José Ardévol in Havana (1943-1949) and Nadia Boulanger in Paris (1957). He founded and directed the Department of Folklore of the National Cuban Theatre (1959-1961) and worked for the *Departamento de Música de la Casa de las Américas*, where he published many editions of Cuban music, continued to publish the *Boletín Música* (music journal), and created the International Award for Musicology. He is considered the father of musicology in Cuba, and as a composer he has three periods. In the first one he used tonal techniques and nationalism, where he employs folk elements, especially rhythmic and structural. In his second period (1957-1963) he employed twelve-tone and serialism techniques, and from 1970 on he writes aleatoric and electroacoustic music. His catalog of works is extensive and contains works for orchestra,

chamber orchestra, vocal ensembles, and choral symphonic works. He was awarded 4 composition prizes. Some of his best-known titles are *Creador del hombre nuevo* (cantata); *Nuestra América*; and *Nuestra Meta*.¹⁴

Contemporary with León, **Julián Orbón** (1925-1991) was a disciple of José Ardévol who also studied with Aaron Copland in Tanglewood in 1946. He lived in Cuba from 1940 to 1960. He then moved to Mexico. Afterwards he became a lecturer at the University of Washington, the University of Miami, and Princeton University. Some of his most important works are *Crucifixus*; *Liturgia de tres días*; and his cantata *Monte Gelboé*.¹⁵

The choral catalog of **Electo Silva** (b. 1928) is one of the largest in the nation, and is comprised of arrangements and original compositions that are equal in importance. Born in Santiago de Cuba, he studied first in Haiti, where he started as an amateur artist, playing flute in a band and violin in a string quartet, and working as a singer and conductor. In 1960 he became the conductor of *Orfeón Santiago*, one of the most iconic Cuban ensembles. His works have earned him national and international recognition and several awards, and have been published in Sweden, Denmark, United States, and France. Specialists have critically acclaimed his book *30 Canciones Cubanas*. Some representative works are *Para Ti*; *Juramento*; *La Rosa Roja*; and his song cycles for treble voices (songs from Guadalupe, Haiti, and Guyana).¹⁶

Roberto Valera (b. 1938) is one of Cuba's prolific living composers. He studied in Havana and was the recipient of a grant to continue his studies in Poland. Upon his return to Cuba, Valera was appointed as director of the Alejandro García Caturla Conservatory in Havana.



Later on, he was appointed Dean of the Instituto Superior de Arte (ISA), where he

founded the school's Electroacoustic Music Studio. Some of his most important choral works are *Cuatro Poemas de Nicolás Guillén*; *Iré a Santiago*; and *Quisiera*.¹⁷ A contemporary of Varela, **Juan Leovigildo (Leo) Brouwer** (b. 1939) has mostly written for guitar and film scores. Cuban folk music has been an important influence, especially in his early works. Some of his most important choral works are *Canciones Amatorias*; *Son Mercedes*; *Cuando Tuve, Yo Te Tuve*; and *Cántico De Celebración*.¹⁸

Tania León (b. 1943) was born in Cuba. She is a multiple-award-winning composer and conductor and was named Distinguished Professor of the City University of New York in 2006. In March 2008 León served as U.S. Artistic Ambassador of American Culture in Madrid, Spain. In April, she held a Composer/Conductor residency at the Beijing Central Conservatory, China. The National

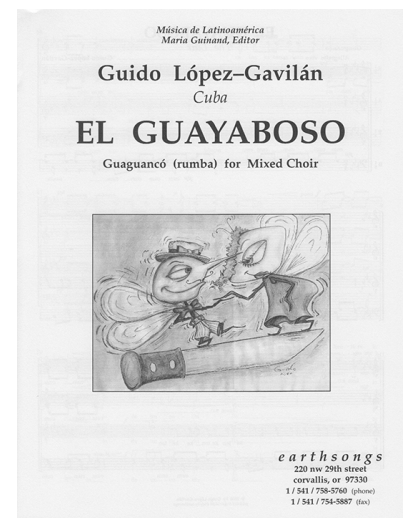


Symphony of China offered the Chinese Premiere of *Horizons* at the opening concert of the Beijing International Congress of Women in Music. Some of her works for choir are *De-Orishas*; *Heart of Ours – A Piece*; and her ballet *Inura*.¹⁹



Born in the same decade, **Guido López-Gavilán** (b. 1944) is better known as an

orchestral conductor. He studied at the Amadeo Roldán conservatory in Havana, and also at the Tchaikovsky Conservatory in Moscow. His compositions have a happy and humorous character, and showcase rhythms from Cuban popular music, polytonality, and extended compositional techniques. Some of his most iconic titles are *El Guayaboso*; *Aporrumbeosis*; *Que Rico E'*; *Paisaje*; and *Conga*, premiered at the 6th World Symposium of Choral Music in Minneapolis.²⁰



Conrado Monier (b. 1955) was born in Guantánamo, Cuba, and studied piano, violin, viola, and saxophone. He graduated from the *Escuela Nacional de Arte* in 1979 as a Saxophone major and started to arrange and orchestrate music for chamber orchestras and other musical groups, including the *Coro de Cámara de la ENA*. His arrangements and compositions are very popular and are an integral part of the Cuban repertoire. Some important works are *Este Son Homenaje*; *El Almuercero*; *Dame un Traguito*; and *Me 'bendo' caro*.²¹

From this generation, **Beatriz Corona** (pictured, b. 1962) is one of the most prolific women composers from the island. Her catalog consists of about 200 choral works, some of which are *Corazón, Coraza*; *Entre el Espanto y la Ternura*; *Penas*; *Tengo*; and *Señor de la alborada*.²²

Among the younger generations **Wilma Alba Cal** (b. 1988) stands out as an up-and-coming choral composer. Her *5 Canciones Para Coro Mixto A Cappella* represents a wonderful example of her rapidly growing and excellent catalog.



Notes

¹Alejo Carpentier, *Music in Cuba* (Minneapolis: University of Minnesota Press, 2001), 67.

²Ramiro Guerra, *Historia Elemental de Cuba. Selecciones* (Barcelona: Red Ediciones S. L., 2016), 46.

³Pablo Hernández Balaguer, "Panorama de la Musica Colonial Cubana." in *Revista Musical Chilena* 16, no. 81-82 (1962): 201.

⁴Luis E. Aguilar, "Cuba, c. 1860 – c. 1930" in, *Cuba. A Short History* (Cambridge: Cambridge University Press, 1993), 33-40.

⁵Alejo Carpentier, *Music in Cuba* (Minneapolis: University of Minnesota Press, 2001), 71-74.

⁶*Ibid.*, 106-118.

⁷*Ibid.*, 113-114.

⁸*Ibid.*, 177-181.

⁹*Ibid.*, 235-239.

¹⁰*Ibid.*, 269-276.

¹¹*Ibid.*, 276-280.

¹²Radamés Giro. "Serafín Pro" in *Diccionario Enciclopédico de la Música en Cuba* (La Habana: Editorial Letras Cubanas, 2009).

¹³*Ibid.*, "José Ardévol."

¹⁴*Ibid.*, "Argeliers León."

¹⁵Aurelio de la Vega. "Julián Orbón, a Biographical and Critical Essay by Velia Yedra" in *Latin American Music Review* 13, no. 2 (Autumn-Winter 1992), www.jstor.org/stable/948089 (accessed Apr. 10, 2016).

¹⁶Beth Gibbs, "Exploring Cuban Music through the Choral Arrangements of Electo Silva." DMA diss., University of Miami, 2010.

¹⁷Radamés Giro. "Roberto Varela" in *Diccionario Enciclopédico de la Música en Cuba* (La Habana: Editorial Letras Cubanas, 2009).

¹⁸Leo Brouwer, Artist Profile.

http://www.guitaralive.org/playlist_06_12_12.html (accessed Apr. 2, 2016)

¹⁹Tania León, Biography.

www.tanialeon.com (accessed Apr. 2, 2016)

²⁰Radamés Giro. "Guido López Gavilán" in *Diccionario Enciclopédico de la Música en Cuba* (La Habana: Editorial Letras Cubanas, 2009).

²¹Conrado Monier, http://www.ecured.cu/Conrado_Monier (accessed April 1, 2016)

²²Radamés Giro. "Beatriz Corona" in *Diccionario Enciclopédico de la Música en Cuba* (La Habana: Editorial Letras Cubanas, 2009).

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_____. "Latin American Composers in the United States." *Latin American Music Review* 1, no. 2 (Winter 1980), <http://www.jstor.org/stable/780307> (accessed Apr. 1, 2016).

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What are you working on? Another stellar chart from the Gershwin, Rogers, Porter or Kern catalogues? Transcribing a classic Hi-Lo tune or something by Lambert, Hendricks, and Ross? How about an inventive rendition of a beloved Beatles tune? Maybe reimagining some Peter Gabriel, Coldplay, Panic! at the Disco, or Adele? From the beginning up to the present, arrangements of music for vocal jazz groups have fallen most often into the category of covering existing material, albeit with a flavorful jazz twist. It's the backbone of the form and the kind of music that initially captured and still maintains our excitement to perform and listen to it.

Now, the Vocal Jazz Ensemble genre stands at the threshold of a golden age. At least it appears that way to those of us in the thick of a movement that has been gradually gathering steam for almost a half-century in the collegiate ranks, and in the professional world since the 1950s. In recent years, Vocal Jazz has been further bolstered by the Contemporary A Cappella phenomenon, causing many in the field to rejoice and embrace a swell addition to the club, as well as others to lament what they consider a dilution in the pure stream of Vocal Jazz.

Regardless of where one stands in this ongoing evolution, the fact is that this uniquely American choral form is thriving. At high schools, colleges, and universities, more and more programs are integrating Vocal Jazz into their curriculum, finally recognizing its value to our culture, as a recruitment and PR tool. Some schools are making it the centerpiece of their choral program with the understanding of the invaluable training it affords young vocalists who are interested in a commercial music education and its highly pragmatic implications in pursuit of a sustained career as a professional musician. Several of these collegiate programs have become nationally and internationally recognized, winning awards, hearts and

minds the world over. There are also dozens of quality professional Vocal Jazz groups, many of them outgrowths of successful collegiate programs.

This is good news of course, but as Vocal Jazz

continues to grow in interest and prestige within the choral community, one could argue so too does the need

What continues to set Vocal Jazz apart from its more traditional choral cousins is that its creators have always relied heavily on secondary source material.

for an ever-expanding approach to the repertoire it features. Vocal Jazz professionals, directors and educators have always understood the bread and butter of Vocal Jazz repertoire to be what is commonly known as the "Great American Songbook"—that is, the songs we all know and love from a century of classic popular music which collectively make up the soundtrack of our Anglo-African-Latin culture. Early Vocal Jazz narrowly focused on swing, bebop, and blues. However, over the decades, compositions from Folk, Rock and Roll, Motown, and Brazil were added to the mix. What continues to set Vocal Jazz apart from its more traditional choral cousins is that its creators have always relied heavily on secondary source material, choosing to reimagine familiar songs through self-identified jazz harmonies and rhythms more often than creating new music that fits the accepted parameters of jazz.

Thanks to recent changes in copyright law in favor of the copyright holders, many of the great songs from the thirties and

forties which, under previous law would by now be public domain, instead remain in control of a handful of publishers. Arrangers who wish to legally profit from their work on these songs must still pass through the gateway of securing rights and licenses. After clearing all



Pacific Jazz & Electric, founded by Greg Amerind, live at KPFK in 1981.

the legal hoops, they see minimal financial returns from their efforts with the lion's share of sales going to the publisher who holds those rights. Some arrangers have simply ignored the hoops and done the arrangements anyway, accepting that there would be no financial reward, while others have collected money for their arrangements without clearing the legalities and just hoped they could stay under the radar. (Sooner or later, this approach inevitably ends with a "cease and desist" letter often followed by severe fines.) Even with these restrictions, arrangements for Vocal Jazz groups will likely maintain their spot as the staple of the form, especially as the songs from the 1930s will gradually make their way into the public domain over the next ten to fifteen years, making it more attractive for unestablished writers to bring us their take on the tried and true.

But how many arrangements of "Blue Skies," "Route 66," "All the Things You Are," or "My Funny Valentine" do we really need? Are we approaching a saturation point of this type of chart? I've counted at least eight high-quality arrangements of Paul McCartney's "Blackbird." Is that enough? Sure there are plenty of Irving Berlin and Beatles songs waiting to be "vocal-jazzified," but why not build a catalogue of original compositions created specifically for Vocal Jazz ensembles? With more and more arrangers and composers drawn to the world of Vocal Jazz it only seems logical that we would see a surge in original compositions. This could include settings of poetry much like we find in traditional choral music. Why not a Shakespeare sonnet in 12-bar blues form? Anyone for a Latin chart set to Keats? What about a truly jazz setting of American poetry by Maya Angelou, Langston Hughes, or Dorothy Parker? And of course there's always the composer who is also a gifted lyricist who can give us completely new words and music written exclusively for vocal jazz ensemble.

I am aware that this is not a completely new idea. We've already been given a glimpse of this possibility through the efforts of The Manhattan Transfer, New York Voices, The Real Group, and The Bobs who all feature new works along with their arrangements of classics. Other arrangers like Rosanna Eckert, Ginny Carr, Jeremy Fox, Greg Jasperse, Kirby Shaw, and yours truly, to name just a few, have created entirely new, non-derivative works. But even with a growing amount of original Vocal Jazz music already available, programming still appears to skew towards the traditional. In a recent survey (2014) of twelve collegiate vocal jazz programs, I found that their recent

programming consisted of 60% music originally copyrighted before 1970, and almost 80% before 1990. While the survey sample is relatively small, it suggests that either Vocal Jazz directors are gun shy to program less familiar pieces, or they simply are not aware they exist. Perhaps it is a combination of both or, even more likely, there simply isn't enough there to go head-to-head with the vast array of available cover material.



Heatwave (Arizona State U.) sings Steve Zegree's arrangement of "I Wish You Love," 2011.

So permit me to throw down the gauntlet. At ACDA conferences and professional choral concerts, we are regularly treated to world premieres of major, multi-movement choral compositions. Why not a world-premiere of a

Jazz Cantata, Suite, or even Oratorio? The idea for a multi-movement vocal jazz composition first occurred to me by accident a few years ago when I realized a number of original pieces I had created for two of the professional ensembles I co-founded, had a common theme. I can imagine it has occurred to others as well. Perhaps we can persuade ACDA or JEN to initiate a commission like the Brock that is specifically for Vocal Jazz. Maybe one of the afore-mentioned professional groups would pick up the gauntlet and create a long-form piece of their own for recording and/or concert presentation. A top collegiate Vocal Jazz program might even have someone in their midst who could be the Vocal Jazz version of Handel, Barber, Lauridsen, or Fauré. If we poke the bushes with a little incentive, who knows what will fly out?

I've counted at least eight high-quality arrangements of Paul McCartney's "Blackbird."

I do not advocate an abandonment of our legacy. Vocal Jazz will and should always feature renditions of the best American popular songs past and present as its

foundation. I merely suggest that we begin laying the bricks of new ideas on that foundation. From what I have seen, the creative forces are in place along with the interest in moving into uncharted territory. This is not abandonment. It is the belief that it is time to build a new legacy. The golden age awaits.

So, my fellow vocal jazz arrangers and composers, what are you working on?

For a partial list of original vocal jazz choral pieces, follow this link: www.gregoryamerind.com/Non-derivativeVocalJazzlist.pdf

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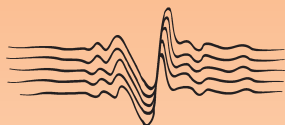
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Babette Lightner



Axel Theimer



Leon Thurman

State Report Hawai'i

Miguel Felipe
President, Hawai'i ACDA



Aloha Mai Kākou! Hello to All!

The last time I reported to the Western Division here in *Tactus*, the Hawai'i chapter of our Association was actively re-visioning, re-vamping, re-newing our work. We were guided by our mission—"to inspire excellence in choral music through education, performance, composition, and advocacy"—and had work ahead! The good news then, as now, was that we had a strong state board representing the broad range of choral activity in Hawai'i as well as our important music history in the islands. Here's what's new in 2016.

Education

I'm proud to report that our first-ever Professional Development Day was a wonderful success exceeding everyone's expectations in terms of content, participation, membership development, and budget. On the heels of that success, we're just a few months from our second annual event in which we'll focus on **music literacy in the choral rehearsal**. All are welcome to attend; check us out online to register.

Aside from this particular day, we're crafting a new program called the Choral Cattle Call, a day for directors and singers to meet for unified auditions. Co-presented by the University of Hawai'i, this day is designed both to create an audition experience for young singers as well as a chance for those hiring to find the best young talent.

Performance

Our main performance efforts are in our high school and collegiate festivals, *Nā Leo Hou* and *E Hīmeni Kākou*, respectively. *E Hīmeni*, preparing for its 42nd anniversary edition, continues to run strong and attract over 200 collegiate singers from O'ahu. Our high school festival, however, just celebrated its first year in the new, expanded plan. Once called *Ho'olōkahi*, the new festival, *Nā Leo*

Hou, was a resounding success: much higher attendance numbers, the addition of adjudicated performance, our first-ever assessed sight-singing event, and extremely high performance level for the final concert. Sharing the clinician for both festivals, Mr. Tesfa Wondemagegnehu was a wonderful success and students across the islands will not soon forget the 2016 festivals. Plans for the 2017 festivals are underway as the board seeks to deepen our leadership structures for more administrative sustainability beyond 2017.



Tesfa Wondemagegnehu leads the *E Hīmeni Kākou* Mass Choir, February 20, at Central Union Church in Honolulu.
PHOTO: Aaron A. Gould.

Composition

The Hawaiian choral tradition, originally connected to the English tradition and New England sacred music, continues healthfully here in the islands. While HI-ACDA isn't directly connected to current efforts, we've support the ongoing Kapōlei Choral Festival (where Hawaiian music is the focus) and created a new policy in which we "endeavor to promote existing Hawaiian choral repertoire and foster

the growth of new repertoire from our islands." Through the policy, and all events we sponsor, we encourage "guest conductors, clinicians, and speakers ... to include appropriate repertoire and topics from the islands whenever possible."

Advocacy

Advocacy continues as a central activity of the chapter. Efforts in 2015–16 led to **a resolution from the Hawai'i state House of Representatives in which they congratulated the "Hawai'i chapter of the American Choral Directors Association, their board, and their membership for over 40 years of creative leadership on behalf of the people of the great state of Hawai'i."**

For our membership, we continue to help link visiting conductors with local directors and, now almost two years old, ArtsHawaii.org continues to grow as the state's best online calendar for arts-specific events. This HI-ACDA-sponsored, free site is a first for the state and a major form of service to the wider arts community.

Sustainability

After a successful first year for our board in 2014–15, a major goal of this year was to reflect on what worked

well and build support to keep our momentum going into the future. As I write, we are preparing to go into the new year with our first-ever chapter-wide budget, our first-ever state-specific bylaws, a board with balanced and staggering terms, and a clear line of succession in leadership. I can say with confidence that the Hawai'i chapter has never been stronger!

The Future

As we look forward into the coming years for our choral community, major endeavors will be supporting our educators in the schools and community, connecting to leaders and legislators to advocate for the choral arts in our state, and deepening our communication and service to the furthest reaches of our community. And, last but not least, we hope to bring a robust and aloha-filled contingency to Minneapolis March 8-11, 2017, to celebrate with our wider 'ohana, or, family.

A hui hou! Until we meet again!

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Lou De La Rosa
President, California ACDA

The California All-State Music Education Conference (CASMEC) and Western Division ACDA (WDACDA) conferences are now behind us. Many thanks to site host Jeffrey Benson for helping me organize the first-ever California ACDA State Conference, John Russell for organizing the dispersal of jobs, Carolyn Teraoka-Brady for serving as liaison at the concert sessions, and Arlie Langager for serving as interest session liaison. I am so proud of how the entire Board stepped up both in San Jose and in Pasadena to do what needed to be done to insure successful conferences, living up to our motto, “Leading the Way.”

I think that we can safely declare that **not only were both conferences tremendous successes, but that we now know they are not mutually destructive.** The fact that both succeeded with just two weeks between them points to a previously untapped need for both conferences. WDACDA President-Elect Travis Rogers and I are seeking ways to maintain unique aspects for both conferences in order to ensure the success and relevance of each, keeping in mind that the State Conference focuses on music education.

At the California ACDA General Session at CASMEC, President-Elect Rob Istad and I gave what amounted to a State of the Chapter presentation. It was exciting to have music educators come up afterward to tell me that they would join ACDA for the first time as a result of hearing our plans for the future! Those plans involve a significant change to the structure of the organization, which, if approved, will allow us to better support the needs of all choral directors throughout the Golden State.

About twenty years ago, California ACDA was actually two entities: Northern California ACDA, and Southern California ACDA. After years of operating separately, it was determined that re-uniting the two organizations into one statewide chapter would be in the best interest of California choral directors. And so it has been.

Today we are at a similar crossroads. Twenty years ago, California ACDA ran two All-State Honor Choirs, four Regional Honor Choirs, the Summer Workshop at ECCO and two Fall Reading Sessions, at CSU Hayward (now CSUEB) and CSU Long Beach. That is quite a bit for a chapter.

This year we ran four All-State Honor Choirs, four Regional Honor Choirs, the Summer Workshop at ECCO, two Fall Regional Conferences (one in the North, one in the South), and created a new State Conference in San Jose. Next year we will add two more Regional Honor Choirs, and will take over registration and all

expenses for the State Conference at CASMEC which up to now have been borne by CMEA.

In addition, we are subsidizing student memberships through the Sing Up Membership Drive, which will significantly increase our future membership but is costing us \$15 per student member, and have embarked on the Vision For The Future Scholarship program to assist professionals to participate in life-changing choral experiences.

Times have changed. Therefore, **the California ACDA Board of Directors recommended at the January meeting that the Executive Committee pursue the creation of a nonprofit corporation which would be known as the California Choral Directors Association**, a 501(c)3 nonprofit, tax-exempt corporation. This directive was made following numerous discussions between the California ACDA Executive Committee (Rob Istad, Vice President Lori Marie Rios, and me), Past National President Jo-Michael Scheibe, Tim Sharp, ACDA Controller Marvin Meyer, and others over the past year. The California Choral Directors Association would supplant the California ACDA chapter and become an affiliate organization of ACDA National rather than a chapter, just as Minnesota, Iowa, Ohio, Indiana, Nebraska, and Montana already are. Of course, the voting members of California ACDA will have the opportunity to approve this recommended plan in an election to be held in the fall.

What are the benefits of becoming our own nonprofit corporation? First, we would be fully in control of our destiny, including our financial future; we would have the ability to adjust dues if needed, which we cannot do as a chapter. At present, the National Office has the final say with regard to financial commitments; we require approval of the National Office for all our endeavors, such as managing Vision for the Future, setting up PayPal operations for credit card payments for All-State and ECCO, and the forthcoming financial commitments of hosting the annual conference in

conjunction with the All-State Honor Choirs and CASMEC.

Moreover, everything that we do in California is subject to the laws of Oklahoma, since that's where the ACDA national office is located. This is no way to run a business, which is what California ACDA has become. We presently have an annual budget just over \$250,000, but that will likely be surpassed in the not-too-distant future. It is untenable for us as a chapter to meet the needs of our burgeoning membership with the increased level of service we have planned, confined by the laws of a state so completely different from ours and with only one-tenth the population of ours.

One of the advantages of becoming our own corporation is the freedom to reconfigure our bylaws and Articles of Incorporation in a way that reflects our needs. It is possible that we may choose to structure our organization differently from other states, which affiliate status would give us the flexibility to do. We are currently investigating ways to cut costs while maintaining the voices of our constituents. The national office fully endorses this course of action, and every state leader I've consulted in Iowa and Ohio has said that the move to affiliation status was the best thing their chapter did.

The full board will meet with Tim Sharp prior to the Summer Conference at ECCO to begin to determine what the new ACDA national Constitution and Bylaws mean for California. There is a high level of excitement for the possibilities that lie before us with the creation of the California Choral Directors Association.

We plan to hold a fall election, and pending approval, **the newly established CCDA will charter on July 1, 2017**, with the start of Rob Istad's presidency,



Dr. Kathleen Preston will become our new Executive Administrator effective July 1. She has been shadowing Jan beginning in April in order to become familiar with the organization. Jan has been so very gracious in offering to create a smooth transition, and we thank her for her kindness and

professionalism.

Besides being the administrative director of the Long Beach Camerata Singers, Kathleen Preston is an Associate Professor of Psychology at CSU Fullerton where she teaches Advanced Computer Applications and multiple classes in Statistics, and is Adjunct Faculty at Claremont Graduate University where she teaches Meta-analysis. She writes computer code and has developed and maintained databases for two non-profit community choruses, has chaired fundraising efforts for the CSUF School of Music, has served on committees at her church, published numerous articles in professional journals, and presented at numerous symposia. Equally as important, Kathleen is herself a dedicated choral singer, and is a very nice person with a ready smile and a dry sense of humor. We are excited to welcome her.

making me the last president of the California ACDA chapter.



Thursday evening Concert Session with San Jose State University Choirs and Choral Project in Cathedral Basilica of St. Joseph at First California ACDA State Conference at 2016 CASMEC in San Jose. PHOTO: Lou De La Rosa.

One of the changes that we have already made is in the way that our administrator operates. When the post of Executive Secretary was created, California ACDA had board members who served as treasurer and as separate conference and reading-session registrars. Jan Lanterman was the first executive secretary and was contracted to carry out the directives of the board. Jan immediately assumed the role of treasurer as part of her duties and soon took on the duties of registrar for the Summer Conference at ECCO and the reading sessions, along with many other responsibilities. Beginning July 1, we are creating the position of Executive Administrator with the directive and authority to keep the organizational trains running on time, and are moving toward a more streamlined online presence. We're thrilled to have contracted Dr. Kathleen Preston to fill this role; you can read more about her in the box above.

For the past 15 years, Jan has served California ACDA as executive secretary

with a devotion to meeting the needs of every member. She has been the face of California ACDA to the public, and the soft voice of wisdom and experience to the board and the executive committee in particular—so it is with abundant admiration and thanks that we bid her a fond adieu at the end of June. We will formally thank her for her tireless service to California ACDA at ECCO. We'll record and post this event to the California ACDA website so everyone may witness and give honor to Jan;

I'm sure each of you will want to thank her for her many kindnesses over the years.

As you can see, the first nine months of my presidency have been rather eventful, but I hope my efforts will provide a less stressful experience for my successors. I cannot imagine going through it without the support of the Board, and in particular the wise counsel of Vice President Lori Marie Rios and President-Elect Rob Istad. We make a pretty good team.

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