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Fresno State is located in the heart of the San Joaquin Valley. Our program provides undergraduate and graduate instruction in music for those planning professional careers as performers, composers, educators, and studio teachers, as well as those preparing for advanced degrees. We focus on broadening students’ intellectual horizons, fostering lifelong learning skills, developing the leaders of tomorrow, promoting community involvement, and instilling an appreciation of world cultures. We nurture cultural competence by celebrating the rich diversity of the campus community and welcoming the participation of all. The Fresno State Choral Program maintains an active performing profile. Our ensembles, composed of students of all majors, have been received enthusiastically by audiences at home and abroad.

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IT’S THE START OF ANOTHER SCHOOL YEAR,
SO LIFT A GLASS TO ALL THE TEACHERS!
MORE ECCO PHOTOS—AND PLENTY OF INSPIRATION FOR THE NEW YEAR—are inside.
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 Choral Directors Association empowers choral musicians to create transformative experiences for California’s diverse communities.

CCDA is a 501(c)3 non-profit, tax-exempt corporation and an affiliate of the American Choral Directors Association.

UPCOMING EVENTS

CA All-State Music Education Conference
February 20-22, 2020 (Fresno)

ACDA Western Region Conference
March 4-7, 2020 (Fresno)
Welcome back to the new academic year! As summer feels further away and the seasons slowly begin to change, I hope you’re still able to conjure up your summer filled with relaxation, reflection, and rejuvenation. I’ve recently completed a long season of transformation through a spring sabbatical and the start of my term as your CCDA president. I’m thrilled to continue the growth and transformation of this incredible organization, and I’m honored to follow in the path of the terrific leadership that came before me.

Under the recent presidency of Rob Istad, CCDA became its own non-profit organization. The Board of Directors of CCDA has spent the past two years creating our mission, vision, and strategic plan—a truly daunting and thrilling task! Thank you to Rob, Lou De La Rosa, and Kathleen Preston for their tremendous leadership in guiding us through this process. I’m quite proud of and grateful for the work of our Board and am thrilled to remind us all of our mission statement:

“California Choral Directors Association empowers choral musicians to create transformative experiences for California’s diverse communities.”

This statement speaks to our core values as conductors, teachers, and mentors. On a daily basis, we strive to create transformative experiences for our choir members. However, are we helping create these experiences for ourselves? Summer break cannot last all year, but we can stay engaged in our professional communities and continue to reflect and rejuvenate throughout the school year. CCDA provides many opportunities for all of us to transform ourselves and grow as musicians and humans!

I was able to connect with many of you at our Summer Conference at ECCO (thank you, Jeffe Huls, for creating a truly phenomenal conference once again!). If you haven’t already marked your calendars, February 20-22, 2020 will be an exciting weekend for you to connect with colleagues, bring your students to one of our All-State choirs, and attend fabulous performances or interest sessions at the California All-State Music Education Conference (CASMEC) in Fresno. Kristina Nakagawa and Molly Peters have been working tirelessly to plan a transformative conference for conductors and students, as we improve and change our joint conference with CMEA, CBDA, CAJ, and CODA. Please consider joining us in Fresno!

There are countless ways to transform and feed your soul. Perhaps you are attending our one-day region conferences in the north and south in September or you’ve already encouraged your singers to audition for our Regional Honor Choirs this fall. In March you can join us in Salt Lake City for ACDA’s Western Region Conference. No matter how you choose to participate this year, I promise that you will come back to your choirs with new perspective and energy that will help transform your ensemble!

The world is rapidly changing before our eyes, and CCDA is hard at work to adapt to the needs of our members. At our July board meeting, the organization adopted our first Diversity Statement. I am incredibly proud of the work of this board in finalizing an inclusive statement and policy for us as we move forward (special thanks to Josh Palkki, Eliza Rubenstein, and Rob Istad!):

“The California Choral Directors Association (CCDA) Board of Directors and staff members commit to championing policies and practices of equity that empower just, inclusive, and equitable communities.”

The full document will be available on the CCDA website. If you have any ideas throughout your year, please engage with us. California is truly leading the way, and we can only do that with your help. We continue to grow and adapt to the needs of all of California’s diverse communities!

**FROM THE PRESIDENT’S PEN: THE ONLY CONSTANT: CHANGE**

**JEFFREY BENSON**

**Director of Choral Activities at San Jose State University. The Washington Post hails his choirs for singing “with an exquisite blend, subtlety of phrasing, confident musicianship and fully supported tone…that would be the envy of some professional ensembles.”**

He is also the Artistic Director of Peninsula Cantare, a community chorus based in Palo Alto. He received his Masters degree and his Doctorate in Choral Conducting/Music Education from the Florida State University and his Bachelor’s degree in Music Education from New York University.

**Jeffrey Benson is Director of Choral Activities at San Jose State University. The Washington Post hails his choirs for singing “with an exquisite blend, subtlety of phrasing, confident musicianship and fully supported tone…” That would be the envy of some professional ensembles.”**

He is also the Artistic Director of Peninsula Cantare, a community chorus based in Palo Alto. He received his Masters degree and his Doctorate in Choral Conducting/Music Education from the Florida State University and his Bachelor’s degree in Music Education from New York University.
LETTER FROM THE EDITOR:
PLAY “GLORIA”!

[Content note: Fans of the San Jose Sharks may not enjoy this column.]

This past June, I conducted Haydn’s Mass in Time of War at Carnegie Hall. It was a fantastic experience and a top-10 musical highlight of my life.

And it was only the second best thing that happened to me that week.

I can explain. I don’t talk as much about my love of hockey as I do about my love of baseball, but I’ve followed the St. Louis Blues since I was a kid in Missouri. They’ve been frustrating as heck for most of that time, and for a while before I was born: As of a few months ago, the Blues had been in the National Hockey League for 52 years without ever bringing home its biggest prize, the Stanley Cup.

Their 2018-19 season, despite high expectations and a talented roster, was shaping up to be more of the same. In January, nearly halfway through the regular season, they had the worst record of the 31 teams in the league. Fans were crabby, players were squabbling, and the head coach was fired.

And then everything changed. Five months and an inconceivably wild ride later, the Blues lifted the Stanley Cup for the first time, and Blues fans everywhere shouted the two words that will forever invoke the magic of the team’s long journey to the top: “Play ‘Gloria’!”

There’s a story here. Back in January, when the Blues were scuffling in the cellar, a few of the players went to a bar in Philadelphia during a road trip, heard Laura Branigan’s 1982 hit “Gloria” on the sound system, and liked it enough to play it in their locker room the next night. They won that game, and—sports superstitions being what they are—played it again for the next game, which they also won, and for the one after that. Two weeks and a lot of “Glorias” later, they’d racked up an eleven-game win streak, and they’d acquired a new cantus firmus—one that carried them all the way through four rounds of playoffs and a parade that drew half a million people to downtown St. Louis.

Blues fans nationwide wore “Play Gloria” T-shirts (I’ve got mine on now) and walked around singing “if everybody wants you / why isn’t anybody calling?” A St. Louis radio station celebrated each postseason series win by playing the song on repeat for 24 hours (that’s 224 times) the next day. Choral conductors in the region scrambled to program Vivaldi and Rutter for the fall.

It was all so, so silly. And it was all so, so much fun.

Watching our hometown team win a long-awaited Stanley Cup would have been a dream come true with or without a theme song, but nobody reading this magazine needs to be told what extra pleasure music brings to the table, or, in this case, the ice. There was no deeper meaning in the “Gloria” craze. That the song became associated with the Blues in the first place was dumb barroom luck. Yet the tune, with all its melodramatic lyrics and 1980s synthesizer sounds, came to signify hope and resilience and teamwork, brought a hockey club and a city together, and will ring in our ears for decades as a nostalgic souvenir of an enchanted moment in time.

My goal for the year ahead, besides to wear my lucky hat often enough to get the Blues another Cup, is to remember that side of the music-making experience: the silly side, the purely entertaining side, the side that makes people grin uncontrollably even when it’s not saving the world.

On the difficult days, may my choruses and I be open to finding inspiration in goofy places. And on the good days, may we never take ourselves so seriously that we can’t find just as much joy in Laura Branigan’s “Gloria” as we find in Haydn’s.
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BUILD YOUR PROGRAM WITH...
LIKE MANY CHORAL EDUCATORS, I TEACH IN A DISTRICT WHOSE INSTRUMENTAL MUSIC EDUCATION SYSTEM IS STRONGER AND BETTER SUPPORTED THAN ITS VOCAL MUSIC PROGRAMS. AFTER A FEW YEARS ON THE JOB, AND FRUSTRATED BY THE SLOW PROGRESS IN BUILDING MY HIGH SCHOOL CHOIR PROGRAM IN THIS ENVIRONMENT, I SOUGHT TO LEARN WHAT THE INSTRUMENTAL TEACHERS WERE DOING TO STRENGTHEN THEIR SEQUENTIAL PROGRAMS AT A SYSTEMIC LEVEL. I WAS GLAD TO DISCOVER THAT SOME OF THEIR PRACTICES COULD BE EMULATED AND IMPLEMENTED WITHIN THE SPHERE OF MY OWN PROGRAM.

SINCE THE 1970S, OUR BAND AND ORCHESTRA TEACHERS HAVE BEEN OFFERING WHAT THEY CALL “AREA FESTIVALS.” THESE ARES’ FESTIVALS PER SE, BUT RATHER SHOWCASE CONCERTS THAT INVOLVE ALL OF THE DIFFERENT INSTRUMENTAL PROGRAMS IN EACH HIGH SCHOOL FEEDER PATTERN. THESE ANNUAL CONCERTS ARE A PRIMARY VEHICLE FOR COLLABORATION AND ARTICULATION AMONG THE ELEMENTARY, MIDDLE, AND HIGH SCHOOL BAND AND ORCHESTRA TEACHERS.

THE BASIC FEEDER PATTERN SHOWCASE MODEL IS UTILIZED BY CHOIR DIRECTORS IN MANY DISTRICTS, AS WELL. EVENTS OF THIS NATURE CAN GO BY THE NAME OF CLUSTER CONCERT, ALL-CITY SHOWCASE, PYRAMID CONCERT, OR ARTICULATION CONCERT, AMONG OTHERS. SOMETIMES THESE CONCERTS ARE PRESENTED WITH AN HONOR CHOIR COMPONENT. IN SPEAKING TO CHOIR DIRECTORS WHO PRESENT THIS TYPE OF SHOWCASE, VIRTUALLY ALL REPORT THEM TO BE POWERFUL EVENTS WITH A BROAD RANGE OF BENEFITS.

FIVE YEARS AGO, I DECided TO ESTABLISH AN ANNUAL CHOIR SHOWCASE FOR THE LOCAL COMMUNITY. THE RESULTS HAVE BEEN TRANSFORMATIONAL, WITH BOTH IMMEDIATE AND LONG-TERM IMPACTS, AND I NOW BELIEVE THAT AN EVENT OF THIS SORT SHOULD FALL UNDER THE HEADING OF BEST PRACTICES FOR VIRTUALLY ANY SCHOOL CHORAL SETTING. I OFFER UP MY EXPERIENCES BRINGING THIS TRADITION TO FRUITION AS A MODEL FOR HOW (AND WHY) SUCH AN ANNUAL CONCERT CAN BE PRODUCED, WITH MINIMAL LOGISTICAL HURDLES AND “ADMINISTRIVIA,” AND MAXIMUM IMPACT.

THE PLANNING

WITH THE VISION OF A SMOOTHLY-ORGANIZED, SUCCESSFUL EVENT WITHOUT ADDITIONAL AFTER-SCHOOL REHEARSAL TIME, I WANT TO ENCOURAGE COLLABORATION, CAMARADERIE, AND COLLEGIALITY AMONGST THE ELEMENTARY AND MIDDLE SCHOOL TEACHERS. SO I CONTACT ALL OF THE MIDDLE SCHOOL AND ELEMENTARY GENERAL MUSIC TEACHERS
whose programs feed my high school in order to rally them around the vision for the event, and to share its potential benefits for their students. I ask them to select repertoire—two pieces for combined elementary, two for combined middle school—that they would teach their students to perform together in the showcase.

I prepare a “save-the-date” form for teachers to hand out in the fall. This form—along with all of the other forms, documents, and recordings associated with our showcase—are kept in a Google folder, for which I assign a memorable URL, using the tinyurl website. (All documents in our showcase folder are shareable, so you may adapt them freely to your own purposes: tinyurl.com/pleasanthillchoirshowcase.)

After winter break, the showcase repertoire is taught. Also at this time, the elementary teachers passed out the Parent Letter/Permission Form. For teachers who are new to our community, I prepared a “New Teacher: Read Me” letter to apprise them of these procedures.

THE SHOWCASE

The scheduling of the concert is important. In our case, the articulation from 5th grade general music into 6th grade choir is one of the most critical objectives. So I time the feeder concert for the end of February, which is usually right when the 5th grade families receive their elective request forms for middle school. In the interest of consistency, we have settled on the last Wednesday of February as our showcase date, in perpetuity.

For lack of a sufficient concert hall or civic auditorium in our community, we hold our showcase in the high school gymnasium. It’s not Carnegie Hall, but it is free, and it accommodates the combined performers and a large audience. The day of the concert, the high school and middle school sound check schedule is brisk. The elementary students and their teachers meet in our multi-use room concurrently, an hour before the concert start time, to warm up, run through their repertoire with the accompanist, and organize a standing order for the risers.

Just before the concert start time, the elementary students are led into the gym (with time for bathroom breaks along the way) to take their places on the risers. After a brief message of welcome from me, the elementary students perform their two songs together, after which they sit down on the floor in front of the stage area to watch the rest of the concert. The combined middle schools then take to the risers and perform their repertoire, followed by the high school choirs. We keep a fast pace, with the goal that the concert is completed in under an hour and fifteen minutes.

Our showcase always concludes with a combined finale that all students and teachers sing together. Many details of a feeder pattern showcase can vary depending on the programs, the venue, the ensembles, scheduling, and other considerations. But the combined finale should be considered de rigueur. The moment is always magical; the experience of an entire choral community gathering to lift their voices together advocates more powerfully for choral music education than practically anything else we might do.

THE REPERTOIRE

The elementary teachers and middle school directors decide on their combined pieces at the beginning of the year, and I keep out of that collaboration. After the repertoire is chosen, my school’s boosters purchase all of the octavos, and I provide any part recordings or accompaniment tracks as needed, sharing everything out on the Google folder.

Special attention should be given to the choice of the combined closer. The arrangements should sound good irrespective of balance issues, should have an accessible melody for young students to learn and sing, and should
be powerful and uplifting—perhaps on a theme of unity, or the value of music. Since rehearsal time is short, I choose repertoire with a minimum of conducting issues—tempo changes, rubato, fermatas, etc. The elementary students will typically take the melody line, and the middle school directors might choose how to distribute the vocal parts if a 2-part or SAB arrangement isn’t available. Sure-fire repertoire includes titles such as “Stand Together” and “When I Close My Eyes” by Jim Papoulis, “Why We Sing” and “Let Music Live” by Greg Gilpin, and “Sisi Ni Moja” by Jacob Narverud.

THE PROMOTION

The bulk of audience attendance is driven by the students’ families. However, I do try to raise the profile of the showcase in the community with strategic promotional efforts. I prepare a press release and an annual flyer (usually using the postermywall.com website), which are forwarded digitally to all of the parent/teacher association newsletters, the local press, and all the teachers involved. I contact each of the school principals to extend a personal invitation, as well as our mayor and city council members. I also promote the showcase as a Facebook event, and on our Twitter feed.

THE OUTCOMES

Our feeder showcase quickly became one of my absolute favorite events to present every year. The participation of the younger singers, with their excited faces, aching sincerity, and unbridled joy in singing, is always refreshing and inspiring. The showcase provides the perfect opportunity to advocate directly to the parents, and to any administrators in attendance, for more choral music in our schools, and to promote the value to the students of continuing their choral education. The elementary and middle school teachers appreciate the opportunity to involve their students in a musical experience with a high level of artistry, and it affords me the opportunity to focus and direct the community’s appreciation for their hard work and dedication.

Since implementing this annual event, the middle schools with choir programs have seen a marked increase in student interest levels and enrollments, and I have seen evidence of a significantly greater level of parent engagement in our advocacy efforts to get choirs in more schools. The students in my program who performed in past showcases while in elementary school now routinely report to me about the positive impact it had on them at the time.

The presence of choirs in the elementary schools is a hit-or-miss prospect at my district, so holding this annual choir showcase has provided an impetus towards our strategic goal of adding curricular choirs in 4th and 5th grades. Last year, for the first time, all the elementary school principals attended our showcase. They have become powerful allies in our advocacy efforts to offer curricular choirs in the elementary schools, which will in turn build capacity in the secondary schools.

IN CONCLUSION

Through the years I have noted the frustration of many in our profession who work hard to advocate for more music education opportunities in schools or districts that don’t prioritize it. Their approach seems logical enough: use the available data and information about best practices to convince administrators of the value of music education, so that they will make the decisions and devote the resources necessary for us to build stronger programs. And once we are able to offer our students an expanded range of opportunities, we can then build strong, popular music programs that involve a large portion of our student populations—which will in turn transform the culture of our schools and our communities at large.

A compelling vision, to be sure. And a reasonable enough approach, on the surface. The problem with this advocacy model, however, is that it is almost exactly backwards from how it usually works in the real world. As music educators, it falls upon us to build strong, popular, high-quality music programs that are highly engaged and visible in our local communities. Somewhat paradoxically, perhaps, it is usually only then that we are able to make a compelling advocacy case, and engender the full support of our administrators. For some, this process might feel like a chicken-and-the-egg pursuit, a positive feedback loop that is difficult to initiate. But I will vigorously submit that an annual feeder pattern showcase event is a powerful tool to accomplish a multitude of objectives around the topics of advocacy, articulation, recruitment, community engagement, and building strength and capacity in a choral education system.

BRUCE ROCKWELL RECEIVED A B.A. IN MUSIC FROM UC SANTA CRUZ AND AN M.M. IN COMPOSITION FROM THE SAN FRANCISCO CONSERVATORY OF MUSIC, WHERE HE STUDIED WITH CONRAD SUSA AND DAVID CONTE. HE CURRENTLY TEACHES CHOIR AND GUITAR AT COLLEGE PARK HIGH SCHOOL IN PLEASANT HILL, AND HIS MUSIC HAS BEEN PUBLISHED BY WALTON MUSIC, E.C. SCHIRMER, AND SWIRLY MUSIC. HE LIVES WITH HIS FAMILY IN BENICIA.
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ALZHEIMER’S STORIES

CARNegie HALL
NEW YORK CITY - JUNE 13TH, 2020
CRAIG HELLA JOHNSON (GUEST CONDUCTOR)
DALE TRUMBORE (COMposer-IN-RESIDENCE)

JEFFREY BENSON (GUEST CONDUCTOR)
MELISSA DUNPHY/ANTHONY SILVESTRI (COMposer-ALyRICIST-IN-RESIDENCE)

CARNegie HALL
NEW YORK CITY - APRIL 19TH, 2020

STRATHMORE CONCERT HALL
WASHINGTON DC - APRIL 5TH, 2020
I am a female composer. As such, my compositions have been programmed on a concert about motherhood, though I do not have children; neither did most of the other women programmed on that concert. I’ve been asked mid-composition to change the theme of a piece, so the commission would relate to womanhood. (I did, but I didn’t rewrite the minute and a half of music I’d composed back when the commission’s theme was “outer space.”) I’ve been asked to sum up what it means to be a woman in a one-minute piece; I tried, but that piece ended up being about exactly how impossible the task is.

The hundredth anniversary of the passage of the 19th Amendment is in 2020. That and the #MeToo movement seem to have created a perfect storm of what I think of as Lady Composer Commissions: pieces that ask the composer to reflect the experience of being a woman in her work. Equally popular these days is the Lady Composer Concert, which 1) features works by composers who identify as women, and 2) connects the music of these composers for no reason other than that they all share a gender identity.

Promotion of these concerts on social media often goes like this: “We’re so excited to feature the work of Lady Composer 1, Lady Composer 2, Lady Composer 3, Lady Composer 4 [etc.]!” The general tone of these posts seems to be: “Look at all of the women we rounded up! We found so many of them!” When I am tagged in these posts, I never know whether to share a gender identity.

Now, I know these concerts mean well, and I would certainly never tell anyone to stop programming the works of underrepresented composers. As someone who relies on commissions and royalties to pay the rent, I’m also grateful to have my music programmed on any concert at all. But every time I’m tagged in a post for a concert like this—with no theme other than “Here’s A Bunch of Lady Composers”—I feel as though someone has drawn a sharp-edged square around my identity. I am positive that these concerts are programmed with earnest and kind intentions; nevertheless, they make me wonder whether any conductor thinks I want to be programmed like this, like I am some exotic and fragile butterfly to be pinned down, labeled appropriately, and locked away in a glass box.

One of my two cats, Cotton, is obsessed with catching and eating flies. He’ll stalk one around our small house for hours before he finally catches and eats the thing, and he’s nearly always more preoccupied with the stalking than the meal itself. But immediately after he’s finally caught one, he comes over to my husband or me and meows, wanting recognition for his work: a gentle pat on the head, maybe, or a “Good job!” In our house, we call this routine “congrats,” as in: “Cotton just swallowed his second fly of the day, then came over for more congrats.”

This is exactly how the Lady Composer Concerts and their inevitable social media promotion have started to feel to me: like they are an elaborate exercise in seeking congrats. They are not programmed with the audience in mind; if anything, they come off as self-congratulatory. (“Look how woke we are!”) If these concerts were serving the audience, they would have a theme beyond “a bunch of women wrote this music.”

All you need to do to find this concept ridiculous, of course, is flip the gender: Imagine a conductor saying that any random collection of pieces clearly belong together on the same program, because they all were written by men. I am certainly not the first person to talk about this; I give this example of gender-flipping whenever I talk about Lady Composer Concerts, and I’ve heard other friends do the same. Still, every time I bring this up, I hope it will be for the last time: “Music by Women” is not a theme. Collecting a bunch of pieces written by female composers does not in and of itself constitute an inspired concert program. It certainly doesn’t deserve congrats.

If you’re called to promote the work of composers who identify as women, consider—the same as you would with any other program—what the music and/or texts have in common. What’s the through-line of this music or collection of texts, regardless of the gender of who wrote it? Is the experience of hearing these particular compositions enhanced by virtue of their sharing a program? Does the order of the
program present a narrative? Are there any other pieces, including pieces by composers who identify as men, that would better round out this particular program?

Whenever I discuss “Women in Music”—something else I’m often asked to do—I’m struck once again by the fact that we’re somehow still having the conversation about the lack of Lady Composers. I feel conflicted whenever I’m asked to talk about the role of women in music; I wish we didn’t need to have that discussion, and I resent being asked to talk about it over and over again. At the same time, if I’d like to hear more conversations in the classical music world about systemic inequality—and I would—I have to be willing to talk about this myself.

But a single Lady Composer Concert is unlikely to single-handedly resolve the fact that for centuries, classical music has revered the music of white, mostly dead, usually European men as the highest quality music of all time. In Music History classes, most of us are taught that this is the worthiest music to study. In Music Theory classes, we analyze these scores. Whenever we sing in a chorus, we are at the mercy of what our conductor presents as the worthiest music, and if that is exclusively the work of white and dead European and male composers, who can blame us for subconsciously thinking that this is the music most worthy of programming?

We don’t (just) have a lack of Lady Composers or a dearth of Lady Composer Concerts. We have an entire educational system designed to teach us to esteem the music of dead white men above the music of all other composers.

So I’m more than happy to congratulate anyone championing the work of historically underrepresented composers. Yes, please! Let’s talk about systemic oppression and racism and the discrimination that composers who are not white and/or male have faced for centuries. Let’s talk about implicit bias and financial privilege and how all of it affects which voices we perceive as most worthy of our attention.

And yet it’s equally important to acknowledge that no single concert will fix that systemic imbalance. If it was going to, the Lady Composer Concert would have already done this, because the Lady Composer Concert has been around for decades. The Lady Composer Concert is a stale concept; we’ve tried it already, and we’re still having this conversation.

I want to propose an idea, though. If you truly want to champion the works of historically underrepresented composers, what if you did the loudest work behind the scenes?

What if you had bold conversations about why you feel compelled to program more historically underrepresented groups of composers, but for the concert itself, you presented your program the same way you would any other program—highlighting the specific compositions, thematic material, and the reasons that your audience should come hear this music?

What if you championed compositions written by these composers without needing to mention their race or gender as part of the promotion of your concert? What if you identified instead what you find most meaningful, exceptional, and unique about their compositions?

And what if you told your peers about these works that you love? Over time, maybe that specificity—naming the pieces you love, not just a string of composers’ names—would eliminate another common problem I’ve heard conductors discuss: trouble finding quality repertoire written by underrepresented composers.

If you’re having trouble finding such repertoire, let your peers and friend-colleagues know that you’re searching for this work. Ask for recommendations. You can always reach out to composers directly with requests for perusal scores, too. I’m always more than happy to send along perusals when conductors are looking for new works, and I’m even happier if I’m asked for works that fit a specific theme. Getting to know a new composer’s work can be as simple as sending them a quick email through their website’s contact form. Ask if they have any pieces that might be a good fit for your upcoming concert season’s themes. You might even name some of the other works you already have in mind for that program and see if that composer can recommend compatible works from their catalogue.

Truth be told, I don’t want to write another piece about “being a woman.” I want to write pieces about emotions that are hard to capture in words but easy to express in music, because music has room to hold a staggering amount of complexity and nuance. I want to be given commissions with specific concert themes, even oddly specific one. Especially oddly-specific one; please, give me your commissions for works with texts about weddings that must also include percussion, or pieces that to pair with Taiwanese music about the sea.

I will rise to each challenge; this is what I do for a living, and I’m good at my job. I’ll find a text that adheres to each theme and write the best music I can write at this moment in time. I do this best when I don’t also have to wonder whether I am single-handedly summing up the entirety of what it means to “be a woman.” If the texts I choose or the music I write happens to capture some aspect of the female experience—of a female experience—great. Still, that will have been my decision to make.

When you program the works of underrepresented composers, don’t act like my cat does with a freshly-caught fly. Don’t proudly rattle off the names of women in a Facebook post like you’ve hunted down their music and are laying it at the feet of your audience. Your audience deserves better; they deserve a concert with an actual theme.

When it comes time to promote the work of historically underrepresented composers, present their compositions—these works you’ve come to love—as you would any other excellent repertoire. Shout from the rooftops why you love each composition. Tell your colleagues and friends. Tell your board members. Tell your audience. And once you have, don’t expect congratulations for doing so. You don’t need or deserve praise simply for doing your job as a conductor. After all, programming music that you admire and respect—sharing that music, teaching that music, advocating for that music—is reward enough. Isn’t it?
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- “The Sacred Veil,” written and conducted by Eric Whitacre
- High School Honor Choir (Dr. Steve Zielke)
- Middle School Honor Choir (Laura Farnell)
- Youth/Treble Honor Choir (Kellie Walsh)

Accommodations at the Grand America and Little America hotels provide a wide range of rates with free parking and Wi-Fi, and transportation to the venues is free on light rail. Venues include Assembly Hall and The Tabernacle at Temple Square. Registration opens October 1 at acdawestern.org
And the CCDA Summer Conference at ECCO was the right place to find one, because choral heroes were everywhere you looked: Headliner Charlene Archibeque, Howard Swan Award Winner Rodney Eichenberger, event chair Jeffe Huls, and all the teachers and conductors whose hard work brings music to the lives of students and singers throughout California. Thanks to all who organized, all who helped, and all who attended!
Rodney Eichenberger was presented the Howard Swan Award at the 2019 CCDA Summer Conference at ECCO in honor of his lifetime of service to the choral art form and to choral music in the state of California. Professor Eichenberger taught at the University of Washington, the University of Southern California, and Florida State University, and his instructional videos on choral conducting have educated conductors around the world. CCDA congratulates him on this honor and on his lifetime of achievement.
**SEEN & HEARD**

*Top: The Kelly Clarkson Show surprised a group of music teachers—including several CCDA members!—with a special day on September 9 (photo courtesy of Molly Peters); center: members of the Northern California Children’s Chorus attend a performance at the Oregon Bach Festival as part of their summer tour (photo by director Judy Britts); bottom: Joseph Huszti conducts Men in Blaque in the crypt of the Serbian Orthodox Cathedral of St. Sava in Belgrade, Serbia, during a June tour (photo by Kelly Wood). Send your best photos of your choir’s activities—musical or extra-musical—to cantate.editor@gmail.com if you’d like them to be considered for publication in a future issue!*
Happy fall, everyone! I’m not sure about you, but every year I get so nervous for the start of the school year…and it always ends up being so amazing. As choir directors, we are so lucky to get to do what we do—make music with kids for a living! Whether we are stumbling through solfege or Takadimi, or having a breakthrough on pure vowels, or finally nailing that difficult section of a piece, it’s truly magical to be able to do what we do.

A huge congratulations to all of our singers who auditioned for Regional Honor Choirs (including our SCVA friends, too!). Whether a student was accepted or not, I do hope that they learned at least one thing from the audition process, and that every student will find one or two areas to focus on for improvement this year. If they’re feeling down about their audition results, remind them that failure is not a permanent state—it’s an opportunity for growth!

The honor choirs are rejoining CASMEC in Fresno in 2020! This means we will have a unified state conference, with all our state student honor groups performing in the same place at the same time. It will also benefit the music teacher who does everything—band, choir, strings—because they will only have to attend one conference instead of two.

What does this mean for my Honor Choir singers?

The audition process will be the same, and there will be no changes to Regional Honor Choir. For students and directors participating in All-State, however, we will be changing to the model of the CBDA and CODA honor groups, which means all students—even local students—will be required to stay, in quads, in our block of hotel rooms. We will have chaperones with them at all times, with each chaperone assigned to a group of 10-15 students. We will also provide all meals for students.

We are in need of teacher volunteers to chaperone—please check your e-mail and the CCDA Facebook page for the volunteer sign-up form. Chaperones will have their rooms (doubles), meals, and conference registration covered as a thank you for their assistance. I look forward to these changes and what they mean for our organization and our students.

The cost for a singer for the 2020 All State Honor Choirs is $360. While that is an increase in participation fee, it will actually be less expensive than past years overall, since hotel, meals, transportation, and all honor choir materials (music, shirt, folder, pencil, water bottle, etc) are included in that cost.

If you have any questions about CASMEC and Honor Choir in 2020, please e-mail us at HONORCHOIR.CA.ALLSTATE@GMAIL.COM.
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* FOUNDER’S CIRCLE
CCDA Membership by the Numbers

1,274: current active CCDA members

479: lapsed members in last 12 months.
Please renew your membership or remind a friend or colleague!

33.36: percent of current or recently lapsed members who have attended a CCDA conference or sent singers to CCDA Regional Honor Choirs in the past year.
One-third participation is excellent, but now let’s aim for 50%!

1: number of membership fees you have to pay to be a member of CCDA and National ACDA. One fee, one membership number!

$0: cost of CCDA/ACDA membership for new members through the National ACDA Sing Up Campaign through November 15, 2019! Invite a friend who has never been a member to receive a free one-year membership. Refer names to any CCDA board member and we’ll make it happen!

Thanks to CCDA Membership Chair Polly Vasché for the statistics!

CCDA’s George Heussenstamm Choral Composition Contest at ECCO is in its fifth year! Last year’s winner was Townsend Losey’s Hosanna: Psalm 118 for eight-part choir and baritone solo. We add his name to the growing list of previous winners—Mark Growden, Jasper Randall, and Nancy Reeves—who all attended ECCO for free! Could you be next? Find that piece you’ve been developing, or start fresh, and get ready to submit your composition with the chance to have it distributed to and read by 175 choral directors next summer. Visit www.GeorgeHeussenstamm.com to learn more about the talented and generous composer who funds this competition!

Current CCDA members who are able to attend the 2020 Summer Conference at ECCO are invited to submit a single score. (Previous winners are not eligible to apply.) Submissions will be accepted from Feb. 15, 2020 through Mar. 15, 2020, 11:59 p.m. PST. The winning composition will be chosen by a committee of three CCDA members and will be announced on the CCDA website on April 15, 2020. The winning composer will receive a scholarship for tuition, room, and board at ECCO 2020 and will have their composition read at the conference. The winning score may also receive consideration for inclusion in the CCDA Choral Series.

For complete submission guidelines and more information, visit www.calcda.org/repertoire-resources/choral-composition.
The USC Thornton School of Music is located in the heart of Los Angeles, one of the world’s most vibrant music centers.

In April 2019, over 120 musicians from the USC Thornton Symphony, Wind Ensemble, and Choral Artists took over Walt Disney Concert Hall for a fantastic rendition of USC Thornton’s Distinguished Professor Emeritus of Composition Morten Lauridsen’s iconic *Lux Aeterna*.

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**CENTRAL REGION**

The Stanislaus County Real Men Sing event was held on September 26th at Johansen High School in Modesto and was organized by Jennifer Perier, with Bill Zinn of Sacramento serving as guest clinician.

Jennifer Grover, choir director at Tracy High School, is the newly appointed conductor of the Modesto Symphony Orchestra Youth Chorus, now in its third season.

Lance Underwood retired in June after 42 years teaching choir, band, and orchestra at Roosevelt Junior High School, Modesto, and serving in many leadership roles with the Stanislaus County Music Educators Association. Lance also coordinated the city’s K-8 music program.

Gail Barbour retired from Alta Sierra Intermediate in the Clovis Unified School District. She taught for 36 years in the Valley—33 for Clovis Unified and three for Kingsburg Elementary.

This fall we welcomed teachers Marc McGhee (Lemoore High School); Tyler Hays (Central Valley Christian High School, Visalia); Christine Morell (Porterville High School); Rachel Watson (Alta Sierra Intermediate, Clovis); Jacob Bailey (Selma High School); Dorie Hibanada (Hanford West High School); Mike Ogden (Central High School, Fresno); and Matthew Wheeler (Reedley College).

Fresno State SOUND OFF!— a festival for tenor/bass voices organized by Cari Earnhart—was held on Sept. 12-13, 2019. She is also hosting the Fresno State Invitational Choral Festival on Oct. 23-25, 2019.

Jack Bertrand and the teachers from Kern High School District organized two wonderful events. First was Kern Sings: Tenor/Bass Day on Friday, September 13, with Gavin Spencer from Shasta High School as the guest conductor. Second was Kern Sings: Treble Day on Friday, September 20 with Dr. Zanaida Robles from Harvard-Westlake Upper School as the guest conductor.

**SOUTHERN REGION**

Two of our Southern region CCDA colleagues will be featured at CASMEC in Fresno in February 2020: Mashaun Hymon, Director of YearUp Los Angeles, will present an interest session called “I Sing Because I’m Happy: Engaging Black Men in Choral Music,” and the Ayala High School Vocal Ensemble (Chino Hills), directed by Robbie Davis, will perform.

Interest session presenters at the Western Region ACDA Conference in Salt Lake City in March include Joshua Falkki (“Culturally Responsive Pedagogy in Choral Music Education”) and Donald Brinegar (“Pitch Perfect: A theory and practice of chorale intonation”). Performing ensembles include the Biola University Chorale (Shawna Stewart), Valencia High School Two n’ Four Vocal Jazz (Christine Tavares-Mocha), Riverside City College Chamber Singers (John Byun), Orange County Women’s Chorus (Eliza Rubenstein), Fountain Valley High School Troubadors (Kevin Tison), and CSU Long Beach (Jonathan Talberg).

**FAR SOUTH REGION**

Point Loma Nazarene University will once again host their High School Invitational Festival on November 1.

The guest clinician is Dr. Cameron LaBarr from Missouri State University.

Matt Falkner at MiraCosta College hosted Vocal Jazz Academies, which continue to grow in size and scope. This year they had over two hundred teachers and students involved. Participants ranged from middle school to adult and community learners.

La Jolla Presbyterian Church’s Chancel Choir (Dr. Keith Pedersen, director) combined with San Diego First Presbyterian’s Westminster Choir (Dr. Ed Basilio) in two performances with professional orchestra of Brahms’ A German Requiem on May 19. The collaboration provided a choir large enough to balance the orchestra, shared the cost of the instrumentalists, and allowed everyone the opportunity to perform this masterwork twice in front of a combined audience of almost 800 people. The conductors agreed to split the movements for consistency; this was accomplished with relatively little arm-wrestling!

**NORTHERN REGION**

William Zinn and Tina Harris hosted the annual Sacramento Show Choir Festival in late April. Hundreds of students from junior high and high schools from throughout Northern California came together for a day of performance, with adjudication by Alissa Aune at St. Francis High School.

Choral music is alive and well in Sacramento, and if there is any doubt about that, check out SacChoral CALENDAR.COM. In addition to listing concerts by a wide variety of community, school, church, and professional choirs throughout the year, the site has links to the websites of over 80 choirs.
who perform in and around the region, reviews of select concerts of these groups throughout the year, copies of concert programs of most concerts, and audition information for the groups listed. It’s a one-stop hub for all things choral in the region. Check it out!

**Ron Slabbinck** hosted the annual College of the Siskiyous Vocal Jazz and Show Choir Camp in June. Students at the week-long camp immersed themselves in vocal jazz and show choir with clinicians **John Jacobson, Damon Brown, and Roger Emerson**.

The Sacramento Choral Society (pictured at right) made a concert tour to Salzburg, Slovenia, and Croatia, where conductor **Donald Kendrick** directed the Mozart *Requiem* to standing-room-only audiences. Special guests in the audience included the U.S. Ambassador for Croatia, W. Robert Kohorst, at their performance in Zagreb Cathedral celebrating Croatia’s 28th Anniversary of Statehood. The tour was a powerful example of international cross-cultural engagement with professional orchestras and soloists in these three countries.

**BAY AREA**

“Gay Chorus Deep South,” a documentary directed by David Charles Rodrigues that chronicled the San Francisco Gay Men’s Chorus’ 2017 Lavender Pen Tour through five southern states led by **Tim Seelig**, made its San Francisco premiere at the Frameline Film Festival in June. The film won the Audience Award at the Tribeca Film Festival in the spring and continues to be featured at festivals around the world, including in Taiwan, Istanbul, Florence, and Honolulu.

The 2019 Northern California Vocal Jazz Academy, held in August at Las Positas College and hosted by **Ian Brekke**, was extremely successful and featured **Matt Falker, Christine Guter, Michelle Hawkins, and Gaw Vang Williams**.

Many Bay Area choirs used the summer to travel. The Corpus Christi Church Choir from Piedmont, led by **Joseph Hebert**, toured to Prague, Vienna, Salzburg, and Munich in July and the San Francisco Youth Choir, led by **Ken Abrams**, undertook a ten-day tour in June to Argentina and Uruguay. **Scot Hanna-Weir** took the Santa Clara Chorale to the Baltics and the Laulupudu Festival in Estonia. **JAZZ-ology** from Contra Costa College, led by **Dr. Stephanie Austin**, won a DownBeat Student Music Award in the Small Vocal Jazz Group category this summer and also toured France performing in jazz clubs in Grenoble, Chambry, Lyon, Mont du Chat, and Paris.

**WomenSing**, led by **Ofer dal Lal**, toured Greece in July, including a visit to Eleonas Refugee Camp, where they sang with a children’s chorus that has formed in the camp. The choir will premiere a concert-length commission from Shawn Kirchner, titled “The Light of Hope Returning” in December. The San Francisco Bay Area Chamber Choir, also led by Ofer, will host Madrigalchor Kiel (Germany) in a joint performance in Berkeley on October 5th.

Chromatica, a chamber choir led by **David Huff**, commissioned a world premiere by Stacy Garrop for their spring program, and their fall concerts will include music by Northern European Composers. Choral Audacity, a QPoC safe-space project based ensemble under the direction of **Darita Seth**, offered its third choral project in July titled WILDFIRE, featuring music in light of the recent California wildfires.

Finally, the Bay Area welcomes **Dr. Corie Brown** to California as Assistant Professor of Choral Music Education at San Jose State University.

**CENTRAL COAST REGION**

Congratulations to **Dr. Nichole Dechaine** who was appointed Assistant Professor in music and fine arts at Alan Hancock College, Santa Maria. Nichole previously taught at Santa Barbara City College and Santa Ynez High School and was a voice coach at Westmont College. Nichole also directs the recently formed North County Chorus. Last April, in a community partnership with the Santa Barbara Symphony under the direction of Maestro Nir Kabaretti, Santa Barbara City College, and Santa Barbara Choral Society, the combined forces presented Verdi’s *Requiem* at the Granada Theatre in April.

A special thank you goes to Director **Margaret Nelson** for her many years guiding and directing the Coastal Voices Choir in Santa Maria. Artistic Director **Juliann Hemphill** is excited to direct this season with the 50-voice choir.

**Thanks to our Regional Representatives** (Alissa Aune, Julie Ford, Polly Vasché, Carolyn Teraoka-Brady, Stacey Kikkawa, and John Russell) for collecting and sharing news from their areas! Send your news to your regional representative if you’d like to be included in a future issue.
Fauré Requiem
L. Brett Scott, conductor
Carnegie Hall | March 23

M. Haydn Requiem in C Minor
David Edmonds, conductor
Carnegie Hall | March 30

Mozart Requiem
Jeffrey Douma, conductor
Carnegie Hall | June 14

Verdi Requiem
Craig Arnold, conductor
Carnegie Hall | June 29

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**NEIL GINSBERG (b. 1969)**
**How Can I Keep From Singing?**
SSA with piano
Santa Barbara Music Publishing 223
This is the first setting of the traditional hymn tune that I sang back in high school, and it remains my favorite. The melody is woven into all three voice parts and glides over a weightless, flowing piano accompaniment. Gorgeous a cappella “oo” sections bookend the piece to set an atmosphere of reverence and peace.

**Josu Elberdin (b. 1976)**
**Cantate Domino**
SSAA divisi a cappella
Walton Music WJMS1176
Basque composer Josu Elberdin was commissioned to write “Cantate Domino” in SATB voicing for the 2011 IX World Choral Symposium in Puerto Madryn, Argentina. The SSAA arrangement is wonderful! The traditional Psalm text is sung in a combination of English, Basque, and Latin. A calm opening section prepares an exuberant, dancelike melody that gains momentum until the end.

**JOAN SZYMKO (b. 1957)**
**The Singing Place**
SSAA with piano
Earthsongs S-305
Lily Long’s stunning poetry is set perfectly here. The “singing place” refers to a state of bliss between conscious and subconscious awareness. Ethereal piano accompaniment evokes a dreamlike setting, over which the voices swell to paint the euphoric experience of being swept up by joyous music making. As Szymko describes it, “This sensation is that of being both in time and out of time, both rhythmic and floating.”

**FELIX MENDELSSOHN (1809-1847)**
**Jauchzet Gott, Alle Lande**
SSA with keyboard
Hal Leonard 35030026
What were you doing at age thirteen? I was obsessed with glitter and making friendship bracelets; Felix Mendelssohn was obsessed with Bach and composing Psalms like “Jauchzet Gott, Alle Lande.” The text from Psalm 66 translates to “Shout for joy to God, all the earth!” A blind listening may have you fooled into thinking this piece was conceived in the Baroque era; the accompaniment is light and melismas abound. A lovely challenge!

**SARAH QUARTEL (b. 1982)**
**Sing, My Child**
SSAA with hand drum
Oxford University Press 9780193517912
This catchy and uplifting tune in 7/8 meter sings of hope and joy in the midst of life’s struggles. The soulful melody, duet features, and close harmonies are reminiscent of a folk song, and hand drum accompaniment adds to the rhythmic excitement. The opening line, “Sing for the promise in each new morning,” is a hopeful reminder of all the beauty life has to offer and the many reasons we have to sing about it. ♪
The following selections are among my favorite charts for beginning to advanced vocal jazz ensembles. They feature a wide variety of styles and musical concepts to explore with your choir including wordless vocals, accessible chord changes for improvisation, swing and funk rhythms, and an impressive scat soli section.

**Kerry Marsh**  
**We’ve Got a World That Swings**  
Kerry Marsh Vocal Jazz and Beyond  
SAB, level II  
www.kerrymarsh.com  
“We’ve Got a World That Swings” is the perfect introduction to vocal jazz and swing rhythms. Part of Kerry Marsh’s Starter Series, this arrangement offers accessible harmonies and rhythms for beginning jazz singers as well as fully notated rhythm section parts. It is based on Mel Torme’s interpretation of the song and provides a great opportunity to listen to his classic recordings.

**Jeremy Fox**  
**A-Tisket A-Tasket**  
SSA, level III  
www.jeremyfox.net  
The song made famous by Ella Fitzgerald is given a new spin by Dr. Jeremy Fox (The School for Music Vocations) and arranged for SSA ensemble with an updated funky-shuffle groove. It features a soloist or multiple soloists throughout. It even includes spoken and sung parts by the band! Be sure to listen to or watch Ella’s performance of this tune.

**Anders Edenroth (The Real Group)**  
**Nostalgia World**  
SATBB a cappella, level IV  
www.therealgroup.se  
www.MusicanEO.com  
“Nostalgia World” is an original song composed and arranged by Anders Edenroth, a founding member of The Real Group. With a relaxed, Brazilian groove, this delightful song features a soprano and tenor duet, light vocal percussion and a soprano descant. The solo section is over simple, accessible chord changes that are perfect for beginning improvisors.

**Kate Reid**  
**Hara Angelina**  
SSATB, level IV  
Matfal Music (www.matfalmusic.com)  
“Hara Angelina” is a gorgeous, original tune by trumpeter John Daversa, arranged by Kate Reid (University of Miami Frost School of Music). This soaring, wordless arrangement offers many opportunities for experimenting with tone colors and is a great addition to a set for any experienced to advanced vocal jazz ensemble.

**Kelly Kunz**  
**Teach Me Tonight**  
Kerry Marsh Vocal Jazz and Beyond  
SSATTBB, level V  
www.kerrymarsh.com  
This is a timeless standard that gets a super-funky and incredibly fun treatment by Kelly Kunz of Groove For Thought fame. This impressive, Latin-funk arrangement features a very challenging (optional) scat soli section and is an exciting closer for your concert. It also has an optional big band accompaniment for collaboration with your instrumental ensemble.
Recent performances and recordings include:

Recent repertoire highlights: Mahler Eighth Symphony, Lang The Little Match Girl Passion, Mendelssohn Elijah, Bernstein Chichester Psalms, Howells Requiem, Bach St. John Passion, Händel Israel in Egypt, Stravinsky Symphony of Psalms, Lauridsen Lux Aeterna.

Annual performances: the Los Angeles Philharmonic Orchestra, Pacific Symphony Orchestra, Musica Angelica Baroque Orchestra, and Andrea Bocelli at Walt Disney Concert Hall, the Hollywood Bowl, and major arenas.

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Dr. Pearl Shangkuan
Mr. Kim André Arnesen
July 6-11, 2021
TOP FIVE FOR YOUR CHOIR:  
MIDDLE SCHOOL/JUNIOR HIGH

Choosing music is definitely the hardest part of teaching middle school choir. It can take hours of poring over scores to find “just the right thing” for your group. Here are five pieces that I’ve always had success with, and my students (and our audiences) have enjoyed. I hope you’ll enjoy them as well!

**Al Shlosha D’Varim**  
SATB or SA and piano  
Boosey & Hawkes ISMN 9790051479283

I’m certain that every middle school choir has sung the SA version of this song that was published in 1995, but I only learned of the SATB arrangement in 2018, nine years after it was published! The tenor line is well written and singable, and the bass line does hit an A2, but I’ve always just had my middle school basses sing it at the octave. Both the SA and the SATB versions are in the same key with the same piano part, so you can use it for a full combined number with all levels of your choir.

**Cockroach**  
SA and piano  
Santa Barbara Music Press 932

This is the second in a set of “bug songs” from Neil Ginsberg with poetry by Mary Ann Hoberman, and it’s my favorite of the three. It asks the question “is there nothing to be said about the cockroach which is kind?” Sung with melodramatic flair, it always gets a giggle from the audience, and I often use it in discussion with my youngest students about appreciating our differences.

**Hold Fast to Dreams**  
SATB or SSA and piano  
Santa Barbara Music Press 1136

This piece is an easy SATB number. The treble voices sing the theme first, then the bass voices join in at the octave. This is perfect for the changing voice because both octaves are already being sung, so all of your students will have a comfortable singing range. The bass does drop down to a B2, but even if it’s not there, the song works.

**I’m Goin’ up a Yonder**  
SSAA* and piano  
Boosey & Hawkes 48004224

This piece never fails to be a favorite of my treble choir. It is quick to learn but challenging to perfect. The opening can be sung by a soloist or a small ensemble; then the choir comes in on the melody in canon. *The chorus of the third verse is written as an SSAA, but the choir is singing the harmonies while a descant covers the melody.

**Sansa Kroma**  
SAB or SSAA with percussion  
E.C. Schirmer Music Co. 4948

My students always love this piece. I never give them the music; we learn it by rote and play some stone-passing games when we first learn it. If I’m using it with my beginners combined with the more advanced students, I often have the beginners stop singing through the key change, which helps in two ways: it makes a dramatic statement when the new key is established, and it keeps the key change from going south!

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**Angelina Fitzhugh**

Angelina Fitzhugh was raised in Anchorage, Alaska, where she traveled and performed with the Alaska Children’s Choir. She received degrees in Music Education and Education Administration from the University of the Pacific and Santa Clara University. Angelina began teaching at JLS Middle School in 2001. She has been recognized by the Palo Alto Education Association for her excellence in the classroom, and received the Honor of Outstanding Music Educator from the CMEA Bay Section in 2013. Angelina lives in Half Moon Bay with her children.
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MEPETERS79@GMAIL.COM

CCDA State Conference at CASMEC
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(408) 205-6050
ARTISTIC@RESOUNDINGACHORD.ORG

WEBMASTER & GRAPHIC DESIGN

Cantate Editor
Eliza Rubenstein
ERUBENSTEIN@OCC.CCCCD.EDU
CANTATE.EDITOR@GMAIL.COM

Webmaster & Graphic Design
Anthony M. Lien
(530) 204-8512
AMLien@LIENHOME.NET

Social Media Coordinator
Jason Pano
(408) 768-0733
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CONTACT US
Dr. Jeffrey Benson,
Director of Choral Activities
jeffrey.benson@sjsu.edu

Dr. Corie Brown,
Professor of Choral
Music Education
corie.brown@sjsu.edu

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