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LEADING THE WAY

INSIDE: A NEW STATE CONFERENCE DEBUTS IN FEBRUARY
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AND THE ARTS
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We welcome and encourage California ACDA members to contribute articles, announcements, music and book reviews, job vacancy listings, photographs, and other items of interest to Cantate!

Please send queries and article ideas to CANTATE.EDITOR@GMAIL.COM. You are also welcome to submit completed articles, but please note that not all articles received will be published.

Deadlines for publication are as follows: August 15 (Fall issue); November 1 (Winter issue); March 1 (Spring issue).

The editor reserves the right to edit all submissions.

ADVERTISING IN CANTATE

Please visit our website (WWW.ACDACAL.ORG) or e-mail us at CANTATE.EDITOR@GMAIL.COM for complete information on advertising in Cantate, including rates, deadlines, and graphics specifications. Advertisements are subject to editorial approval.


WHEREAS, THE HUMAN SPIRIT IS ELEVATED TO A BROADER UNDERSTANDING OF ITSELF THROUGH STUDY AND PERFORMANCE IN THE AESTHETIC ARTS, AND

WHEREAS, SERIOUS CUTBACKS IN FUNDING AND SUPPORT HAVE STEADILY ERODED STATE INSTITUTIONS AND THEIR PROGRAMS THROUGHOUT OUR COUNTRY,

BE IT RESOLVED THAT ALL CITIZENS OF THE UNITED STATES ACTIVELY VOICE THEIR AFFIRMATIVE AND COLLECTIVE SUPPORT FOR NECESSARY FUNDING AT THE LOCAL, STATE, AND NATIONAL LEVELS OF EDUCATION AND GOVERNMENT, TO ENSURE THE SURVIVAL OF ARTS PROGRAMS FOR THIS AND FUTURE GENERATIONS.

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

2016 EVENTS CALENDAR

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

ALL-STATE HONOR CHOIRS
February 11-14, San Jose

ACDA WESTERN-DIVISION CONFERENCE
February 24-27, Pasadena

Summer Conference at ECCO
July 24-27, Oakhurst
It is my honor to serve the members of California ACDA as president for the next two years. As Yogi Berra once said, “You can observe a lot by watching,” and I have had the opportunity to watch and learn from some of the best: Presidents Lori Marie Rios, Jonathan Talberg, and Travis Rogers. Thank you all for your guidance and wisdom, which I will continue to seek from time to time.

When I became president-elect, I wrote that one of the goals of my presidency would be to significantly increase learning opportunities for California ACDA membership through professional development conferences and workshops. Apparently, something magical happened when I wrote that down two years ago, because that goal will come to fruition in less than six months when we will all be able to attend the first California ACDA State Conference at CASMEC in San Jose, February 11-14, 2016. This is in addition to the fantastic ACDA Western Division Conference in Pasadena, February 24-27.

The All-State Honor Choirs will perform in two concerts at the California All-State Music Education Conference (CASMEC) and will feature a brand new All-State Junior High School Mixed Choir (grades 6-9). In addition, twelve auditioned choirs from across the state will perform in four concert sessions; the Choral Leadership Academy will provide high school, community college, and university students with the opportunity to explore a career in choral music; and fifteen choral interest sessions will be offered. Please see pages 22 and 23 for more information.

Over the past year, California ACDA has welcomed 258 new members. With an overall retention rate of about 86%, we totaled 1,432 members as of June 30. Student members, tomorrow’s leaders in our profession, numbered 306, thanks in part to the Student Initiative. For the next year, choral music education students may join or renew for just $5.00 by going to http://bit.ly/SMI-FORSTUDENTS. California ACDA & National combined sponsor $30 for each student membership. College and university professors, you owe it to your students to require them to join ACDA. At just $5.00, you’ll be doing them a favor. This offer is limited to choral music ed majors.

Given the large number of choirs in California, we should have more active members than we do. I ask you to invite non-ACDA colleagues to become members during the Sing Up Membership Drive which runs September 21 to November 18. Being a member of ACDA has given me the opportunity to work with wonderful conductors, many of whom have become close friends. I am a better conductor, a more effective teacher, and a more thoughtful artist because I am an ACDA member. Tell your friends what you get out of ACDA! Visit www.acda.org/singup or contact Sundra Flansburg at singup@acda.org to learn more about the Colleague Referral Program.

I want to thank each of the state board members for agreeing to serve. Not only are they incredibly talented and eager to be a resource for you, they are all worker bees who have great, outside-the-box ideas. I’m pleased to add a new R&S position to the Board for Choral Composition. We are one of a handful of states that has such a position. David Montoya, who made the suggestion, will set the standard for what this position can be. He is already assisting me in organizing an interactive event for composers and conductors at the Western Division Conference in Pasadena.

Speaking of which, be sure to make plans to attend the ACDA Western Division Conference on February 24-27. It is just two weeks after CASMEC, but you do not want to miss this lineup, with Conspirare and Craig Hella Johnson, Pacific Chorale, Roomful of Teeth, Voces8 with Ola Gjeilo, and M-Pact, not to mention a host of auditioned choirs and fascinating interest sessions. I look forward to seeing you there. Visit http://acdawestern.org/conference.html!

Finally, please let us know how we might better serve you and your choir. We all are here for love of the choral art, and like the phone company, we’re here to help…except we can’t reverse charges.
As an association, we are resilient. As musicians and educators, we are resilient. In the twelve years I’ve served on this board, each of us has had to be resilient.

During that time, we’ve seen lots of changes. We went through a recession, elected the first African-American President of the United States, lost people we loved, fell in love ourselves, and watched our students fall in love and get married. The Supreme Court even voted in support of marriage equality, a momentous event in all of our lifetimes.

Nationally, ACDA has made numerous changes since I came on the board twelve years ago. Tim Sharp took over as Executive Director after the death of Gene Brooks and positively changed our direction. California leadership moved through a number of presidential personalities who each provided a unique voice. These men and women each provided invaluable guidance and leadership to colleagues who make decisions for the constituents of the California ACDA.

I was humbled then, as I am now, by what they accomplished. Each president before me possessed a style, mood, character, and internal stability all of their own. I came on the board when Hanan Yaqub was transitioning to the role of past president, and I was amazed at the way she handled leadership. It was as if she had a secret that she was waiting for us to figure out. Kathryn Smith, ever organized and ready for other people’s perspectives, was always recognizing and giving opportunities to others. Julie Dana graced her leadership with confidence, not only in her own ability and ideas, but in the capability and power of the board itself. Ken Abrams had the ability to seize opportunities and navigate the unknown. Travis Rogers was admired for his ability to make informed tactical and strategic decisions, and Jonathan Talberg knew how to shape change in order to prosper and thrive in the most challenging environments.

During my time as your president, and in considering the legacy of these great men and women, I think our biggest challenge has been weathering budget cuts that make it a struggle for many of our music programs to hang on. I’m proud to say that in the past two years of my presidency, our membership has grown by 16% or so, which has a positive effect on our ability to adapt and thrive. Even with the loss of many of our beloved mentors, colleagues, and friends, we remain resilient.

Today I can tell you that resilience is not just about bouncing back from mishaps, but also about recognizing opportunities, defying limits, grasping possibilities, taking control of the present, and directing our future—which is ever-changing.

Demonstrating resilience means setting goals for ourselves. I believed in our ability to achieve higher aspirations, our ability to harness our expertise as a board, and our ability to turn experience into direct action. My objective for the California ACDA was to start the Vision for the Future Scholarship fund that would be earmarked for constituents who needed funds to support their continuing education.

Did you know that California has 1,432 members in ACDA? If every member gave $100, we would have $143,200. If half gave $100, we would have $71,600. If half of our members gave $50, we would have $35,800. But if every member gave just $30, we would have $42,960 to put toward the professional development of the next generation of music educators.

California ACDA taught me to ask how we show resilience, both as individuals and as part of something larger. How do we shape change? What do we leave for our choirs? What do we all leave when we close the rehearsal door room and turn off the lights?

I leave the presidency with Lou De La Rosa, who believes in our ability to achieve greatness, and I look forward to accompanying him on the next phase of California ACDA’s mission. We’re not done yet!

It has been my true pleasure to serve you. Keep growing, learning, and challenging others and yourself. Be the change you want to see in the world, and thank you for believing in me and making me part of your own vibrant journey.
S
ome where in a scrapbook at my parents’ house is the debut issue of *Power!*, a magazine I founded and published at age seven or so. It included a couple of puzzles, some terrible drawings of horses, and a rather forward-looking recipe for strawberry-banana smoothies.

*Power!* went out of circulation after about a week, but my passion for arranging words on pages persisted: a friend and I ran a semi-subversive elementary-school newspaper called *Ellie’s Journal* for three years before our principal clamped down on independent media; I was fortunate to be the editor of the literary magazine at a high school where that sort of thing wasn’t an automatic social death sentence; and any task that gives me an excuse to download a new font is one I’m happy to volunteer for.

*Cantate* is a bigger publication with a bigger readership than any of my past projects, though, so I was equally excited, flattered, and terrified when Lou De La Rosa asked me to become the next editor of California ACDA’s official magazine. *Cantate* has long been a gem, thanks most recently to the outstanding leadership of David Scholz. His award-winning tenure is a difficult act to follow. Happily, David’s been every bit as helpful and generous as he is capable, and his guidance and kindness have made the transition a smooth one. Lou, Rob Istad, and Gavin Spencer have created a formidable new advertising team, and the entire Board has contributed cheerfully and punctually to the effort.

We hope you’ll want to be part of the *Cantate* team as well. There’s an enormous amount of wisdom, experience, wit, and talent among the members of California-ACDA, and we’re hoping to represent an ever-wider spectrum of people and topics in these pages in the months ahead. If you’re thinking “But I’m not a writer!” , don’t worry—there are lots of ways to contribute:

- **Write!** (I know, I just said you didn’t have to; we’ll get to that in a moment.) Do you have an area of interest or research that would make a great article? Have you, or has someone you know, done something that deserves to be publicized? Is there a choral luminary in your life whom you could interview?

- **Send us news items!** On pages 28 and 29 you’ll find a new feature highlighting accomplishments and milestones from around the state. Your regional representative would love to hear yours!

- **Share your photos!** If you’re photographically inclined, send your high-quality images of ACDA events and happenings. We’ll also consider outstanding images as cover artwork.

- **Encourage your colleagues and students to contribute!** A publication credit looks terrific on an aspiring conductor’s CV, and we’d love to feature the voices of more of our younger members in the magazine.

- **Advertise!** If your school, organization, or company isn’t already a *Cantate* advertiser, consider becoming one. Our prices are tough to beat, and there’s no more immediate way to reach California’s choral community.

- **You tell us!** We probably won’t be publishing any horse drawings or smoothie recipes, but we’re open to your choral-related suggestions and submissions. Send your ideas to CANTATE.EDITOR@GMAIL.COM!

I’m thrilled to be part of the CA-ACDA board and the *Cantate* team, and I hope you’ll enjoy the stories, news, and photos you’ll find in this issue and in the issues to come. Now, why not add your voice?

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**Letter from the Editor:**

**Horses Not Included**

**Eliza Rubenstein** is the Director of Choral and Vocal Activities at Orange Coast College, and the Artistic Director of the Orange County Women’s Chorus and the Long Beach Chorale & Chamber Orchestra. She holds degrees from Oberlin College and UC-Irvine, and she is a former Animal Shelter Supervisor and the co-author of a book about dog adoption. Eliza lives with a beagle mix named Frances, a black lab named Jackie, and a cat named Wilbur, and she’s passionate about grammar, photography, and the St. Louis Cardinals.
Matthew Martinez: What were the circumstances that led you to apply for the Eisteddfod fifty years ago?

Joseph Huszti: I was a fourth-year teacher at the time and Bakersfield College was my first job. I got a postcard in the mail from a tour company. There were not many tour companies at that time. It said something like “Wouldn’t you like to take your choir to Europe?” So I said, “Why not?” We were initially going to go to the Eisteddfod to observe, and Howard Swan said, “No, if you’re going, you should enter.” So on his suggestion I sent in an application, but for the wrong division! There was a youth choir division and an adult choir division, and the adult division looked like it fit us best because of the repertoire. I guess I didn’t read it carefully enough. We probably should have been in the youth division.

Melinda Huszti: It turned out to be an error that was a wonderful thing.

MM: How many kids did you take?

JH: We had 54 in the entire party, which included four chaperones, Melinda, and me.

MM: Had any of the kids been overseas before?

MH: Most had never been out of California and had never been on an airplane. And fifty years ago that’s how it was. People just didn’t travel as much. Conductors didn’t take their choirs to Europe. Now you get all kinds of offers to take your choir to Europe, but it was a very wild idea at the time. And it was six and a half weeks—nobody tours for that long! What were we thinking?

MM: What were the concerns you had?

MH: In order for the district to agree to let them travel out of the country, they asked the group to get together a code of ethics and sign it. It included a lot of things like no alcohol,
no independent travel, and agreeing to behave like ladies and gentlemen.

**JH:** The rules were not given to us. The choir officers came up with the rules and wrote them. Every singer agreed to sign them and that satisfied the district. But the last few weeks we were worried about money! There were three kids who were eligible, who we really wanted to go, who balanced the choir correctly, who knew their music, they had been in on all the fundraising activities for two years, and so the final push was to get funding for these last three kids to go.

**MH:** And the last week, one of the men who really helped us in the community was the manager of the local J.C. Penney store. He just couldn’t stand it that those three couldn’t go, so he arranged to have a telethon that was held out of our house. It was amazing that the community scraped together enough money to send those three students. They didn’t know until two or three days before.

**MM:** What was your most surprising experience on tour?

**JH:** Obviously the most surprising thing was the Eisteddfod. It was the first time an American choir had ever won that. I think singing for the Pope was something that was very special. And then, of course, with President Johnson sending a plane for us to New York. Somehow a plane appeared! We diverted our flight from Paris to New York. The plane met us in New York when we landed and flew us to Washington D.C. That was all pretty unusual and very exciting.

**MM:** How did the private audience with Pope Paul VI come to fruition?

**JH:** One of our kids’ relatives was in the church hierarchy in Fresno.

**MH:** The student, Cathy, was given the choice: she could have a private audience or the choir could sing for Pope Paul.

**JH:** She said she’d rather have the choir sing for the Pope than have a private audience. Which is really a fantastic gesture on her and her family’s part because they had arranged this private audience with the Pope for her.

I had an appointment with the American College of Cardinals the day before the audience to learn the protocol. He said, “You will not sing for the Pope,” and then dismissed us. But it turns out it had been arranged by the family and we were ushered up to the front of Castle Gandolfo after his Swiss Guard asked the people who were sitting in the front pews to move! Here we were at the back of this gigantic hall that seats 8,000 people, and we were dressed in concert dress. We were just waiting back there and suddenly we were led down the center aisle and marched up to the front. That was the first clue to us that we might be close to the Pope.

**MH:** And then someone came and asked the choir to sing! Once they sang, the Pope got up from of his chair and came down where Joe was. They escorted Joe up to meet the Pope. It was astonishing!

**JH:** It was really astonishing, and I didn’t know what to do! The Cardinal had dismissed me the day before and here I am standing before the Pope, and when he put out his hand, I shook it, which is the wrong thing to do.

**MH:** The Pope spoke to Joe in perfect English, kept the conversation going, did not act as if anything was amiss. He was gracious. He was a pro at this. He was wonderful, and then he asked them to sing some more. They continued to sing while he met with other people who were having an audience. It was amazing.

Fifty years later we talked about this experience with the choir and they almost all used the same words, that the Pope seemed to glow. He was in white; everything else was in darkness. His personality was so benign; you felt the presence of something better than yourself. It’s a difficult thing to explain. I know as we left there, we only had five Roman Catholics, [but] we were all shaken by this. It was this incredibly powerful experience. There are just no words for this kind of thing.

I would say in some ways the same was true of meeting President Johnson. He was much more charismatic, personable, self-deprecating than you would expect. That guy really was a pro at this! He was a real communicator. Once again they had a choice: they could sing a song or have their hands shaken.

**JH:** So we chose to sing a song for him, and we did, and he came in to meet the choir anyway and everyone got a chance to shake his hand.

**MH:** The choir chose to sing for him and he chose to shake their hands! Joe picked up our daughter, Heather, who was five, and President Johnson went over to her and said, “Do you have a kiss for your President?” And she kissed him!

**JH:** President Johnson said he knew nothing about singing.

**MH:** He said he liked harmony; take that any way you want!
When I see tapes of that choir at the White House and they get off the bus in their uniforms, there's no twitching, they're not talking to each other, they're not wiggling, they're very respectful. We were so proud of those kids. We're still so proud of them.

**JH:** They were very adult and very professional. In retrospect, that film that we have shows the whole press conference that announced the National Endowment for the Arts. In September, just two months after we met the President, the NEA was passed by Congress.

**MM:** That's a pretty impressive thing to be a part of. I'm sure it was a whirlwind.

**JH:** I don’t want to say I was in a fog, but I was unaware of the impact it would have in future years.

**MH:** Well, for one thing, he was 28! That was pretty young. Although we knew it was unusual, we didn't really realize how unusual this was and how difficult it would be ever to replicate it. It was an amazing group of coincidences that came together to make this huge thing possible for some students who had never had this sort of opportunity.

**MM:** What set your choir apart musically at the Eisteddfod?

**JH:** We were a very, very close-knit group because of the activities we did, in order to make the group act completely as one unit, and the number of concerts we did together. There was a cohesiveness that was unbelievable. We just had the reunion fifty years later and that cohesiveness, believe it or not, was still there! I can’t explain it. 24/7 for two years makes a lot of cohesiveness. That showed on stage. They were such a musical unit, and I think the main thing that made it happen and made us really the outstanding group was taking the choir to Occidental College before we left and having Howard Swan hear our entire repertoire. We spent the whole day with him. We sang every piece of music for him and he made commentary on what needed to be done. The main thing that came out of this six-hour clinic from Howard was that this choir needed—and I think he was pointing the finger at the conductor mostly—the one thing this choir needed was joy. That's what was missing in our communication. And one of the judges, Felix de Nobel, said they sang with a sense of joy and you felt a human heart beat behind the music. I attribute that to Howard.

**MM:** What was the fifty-year reunion like?

**JH:** Very, very wonderful. I had some trepidation about how the kids would interact after fifty years. The first time we sang it was a little bit tentative. After ten minutes you could feel that cohesion. It was unbelievable. It was surreal actually. The voices wobbled a little bit, but we sang the same literature we learned for tour.

**MH:** The ones who’d continued to sing had pretty strong voices, but some of the others hadn’t sung for thirty years and they thought they weren’t going to sing—but as soon as the choir started, they all got up there to sing. They all sang in the end.

**JH:** And we had a memorial service. Six kids had passed away from the group; we had a remembrance for these kids and we had some relatives that came, even a mother of one of the kids who passed, and they were very grateful for that. The relatives said that the tour was all those kids talked about for those years. Everyone left very renewed in a way and nostalgic. We told a lot of funny stories and we learned some fifty-year-old secrets that they said, “Oh, I know we would’ve been sent home if you had known about that!”

**MH:** The main thing, I’m sure you’ve guessed already, was that not everyone kept to those rules they had agreed to! As for the reunion, people were interested in what had happened to each other in the past fifty years. People were telling their life stories to each other and in almost all of these life stories there was tragedy. There was the whole spectrum. But what I found walking between these groups and being part of these conversations was how supportive they were of each other, how empathetic and compassionate they were toward each other. And at least a couple of them really came in kind of broken conditions where something terrible had just happened to them, like their husband had just died, and they really left somewhat healed. It was like their childhood came back to give them hope. It was very lovely, very, very lovely.

**JH:** It was quite moving and there were a lot of laughs and a lot of tears.

**MH:** Everybody had a different experience on tour. They were each trying to express what happened to themselves on it, but I think it was pivotal in many of their lives. They all wrote bio sketches that they published into a book and gave to us. And many of them said that this was a pivotal experience: “I saw what the rest of the world was like. I saw that the way we did things was not the only way to do it.” They could see that even though they were from a small town, they had hope to do big things. Many of them cited Joe just doing the tour...
as pivotal for them. Why would you think you could even do this? But it was a pivotal age for them. This was a look at the outside world. And many of them started dating their spouses during the choir tour.

**JH:** I think the value persists today. I think every choir that tours, that has a special experience singing great music, is a value that lasts your entire lifetime. The qualities that we teach by singing great music, those are lasting values. I think those kids all reflected back on the fact that their experience on the tour, those lucky coincidences that happened on that tour were important, but in reflection the values are life-lasting. It’s not that we’re just reliving the past because we won a trophy. It’s just a trophy, it just sits on a shelf, but it’s the lasting values of those friendships, those kind of human commitments you make by being in a group like that, that are eternally lasting.

**MH:** I think they’ve all come to the same conclusion that we’ve come to: the worth of your choir and the worth of your experience and the worth of your work in that choir, from a conductor’s point of view, is not at all equated by the score you get in a festival. Whether it’s a good score or a bad score, what you’re trying to do, what you accomplish as a group, really, the winning or the not winning, is not what it’s about. It’s about the eternal growth and spirit and artistry.

**JH:** It’s quite an experience.

**MH:** And we’re still having it! We’re not done yet. Twenty-six choir tours and we’re still going!

**JH:** Yes, South Africa is on our agenda next summer. And I want to take one more shot at Debrecen in Hungary in 2017. I guess I’m just an addict! I still enjoy traveling and I think a lot of our kids said the same thing at the reunion. They have been abroad many times and they didn’t think they would have been had they not been exposed at an early age. A number of them wanted to take their children, to share that experience of traveling and seeing what’s happening around the world. I think that’s very valuable and healthy.

**MM:** This is such an incredible story. It’s such a testament to you and both of your resolves.

**JH:** Well, I wouldn’t have been able to do it without her. That’s really the honest truth. At least in my case I needed to have somebody who was smarter and able to see the big picture when I was concentrating on little details.

**MH:** I think in anything like this, where Joe had to be a specialist, he had to hone his specialty. I can’t do anything up to that level, but as a non-musician, I see other things. I really didn’t do much with the choirs prior to this, but once they started raising money, anybody with ten minutes to spare was going to be pulled in.

**JH:** She got sucked into it and she stayed with it for fifty-something years!

**MM:** Anyone who’s been around your choral program knows that it’s a two-person operation, and you both work incredibly hard to make things like this happen.

**MH:** We feel quite the opposite. Everyone fed into what we were doing. We don’t feel like we gave all that much compared to what we got out of it.

**JH:** That’s exactly right. I agree with that 100%. We actually do get more out of it than we put in. It’s a good thing.

**MM:** President Johnson said, when you visited the White House, “All great societies have been distinguished by a deep devotion to all the arts. Art is neither an indulgence nor a sanctuary. In more earthy terms, art that expresses the character and the aspirations of the people is never a luxury or a frill.” Looking back, half a century later, having recently retired from UC-Irvine, do you find this to be the case?

**JH:** The statement is true. President Johnson summed it up, I thought, very succinctly. I just wouldn’t have a thing to add to that because my mentors, the Howard Swans in one’s life, just go to prove that it’s a continuum. Those values that we learn through touring—those relationships that we build over a period of time—are lasting values, and they go beyond ourselves. Human beings really need this in their lives. I said a couple times at the reunion, “If the whole world sang, first of all we wouldn’t have any time for war, and secondly the world would be a better place.” We each do our small part of that. ☒

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**Matthew Martinez** received his Bachelor of Music and MFA degrees from UC-Irvine and currently lives in Costa Mesa. When he’s not conducting or listening to music, he can be found cheering for his hometown San Diego Padres.
HELP!
I'M DIRECTING A CHOIR!

As a result of cuts in performing arts offerings in our area, two of my Modesto music (but non-choral) colleagues were recently given public school choirs to direct. In both cases the choirs were part of rich, stellar choral traditions, and their new directors wanted to maintain that standard while building their own skills. Their approach to this challenge deserves kudos—and it’s full of good advice for the rest of us as well.

Said Cherrie Llewellyn, longtime teacher of voice, opera, and musical theatre at Modesto Junior College: “I was terrified. I know enough to know I did not know enough. My fears were literature, rehearsal techniques, and choral conducting.”

Regarding choral literature, Cherrie said, “There are three major problems: the vast body of literature available, the quality of literature, and the unstable talent pool at a community college.” Her solutions:

1) “ACDA Western Division, ECCO, National ACDA Conferences and California workshops showed me lots of literature of varying difficulty levels.”
2) “I asked local ACDA mentors to help me, and they gave sage advice.”
3) “Know my strengths: [I’m a] voice teacher, show producer, and ‘people person.’ Since kids were singing ‘Let It Go’ like there was no tomorrow, I planned a Family Christmas Concert. I invited local children’s choirs to join us. For the first half of the concert my choir sang traditional choral works, followed by the children’s groups, and concluding with the Frozen theme. The 800-seat house was packed, and the kids in the audience (many in costume) joined us on stage for the finale.”

Regarding the choral rehearsal process, Cherrie once again called upon ACDA, saying:

1) “ACDA—what a group! I found so much information in the workshops. I took all the information and used what worked for me.”
2) “I had mentors come in and observe my rehearsals, soliciting their frank opinions. I told them to be honest; there was no time for me to be sensitive.”
3) “I videotaped every rehearsal, then watched myself to try to apply what my mentors had told me. I believe we cannot copy another director, but we can take information and apply it as it works for our own personality.”

And finally, for the choral conducting challenge:

1) “ACDA! Mentors! Video!”
2) “Honesty with students. I let them know I was learning.”
3) “My choir memorized their program; I think that worked in my favor.”

Almost thirty years ago I helped hire the new Band Director at Thomas Downey High School in Modesto, where I led the choral program. In June, Joanne Neuffer was assigned the two advanced choirs at Thomas Downey for this fall. Other choirs were dissolved, but she requested that the beginning women’s ensemble still meet in order to build the program. They now meet during the same period as the advanced women, the Knightengales.

Like Cherrie, Joanne was fearful of her new role, but also determined to help a long-standing choral program survive. Joanne immediately took the following steps:

1) Began voice study with a very fine local instructor.
2) Registered for and attended the Summer Conference at ECCO.
3) Met with several local high school choral directors for advice on everything from warm-ups to literature to festivals.
4) Met with choir officers (already elected) prior to the start of school.

The plan seems to be working. As Joanne recently wrote to me, “I like the choir people a lot! I’m a choir person now.”
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 in performance and composition. Our ensembles, composed of students of all majors, have been received enthusiastically by audiences at home and abroad.

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“What are you working on now?”

This is the default question that arises when two or more composers gather in the same place and, at least in my experience, I’ve found few—if any—composers willing to admit when we’re not writing anything. No one’s willing to answer “nothing.”

True, there’s rarely nothing happening for a working composer: maybe there was a spectacular premiere four months ago, or you finished writing a new piece a few weeks ago, or there’s a concert of your music coming up. It’s much easier to say, “Oh, I just finished a commission for [this ensemble]” or “I’m getting ready for a premiere” than to admit that we’re taking a break from creating. Universities perpetuate the need to constantly compose, or appear to be constantly composing, with weekly composition lessons and end-of-semester juries. For the rare subset of composers who have no shortage of inspiration and write daily, I imagine these arbitrary deadlines present no problem.

For me, though, when I’ve recently completed a set of pieces—because deadlines bunch together, and I’ll finish several new pieces in a row that are all due, say, September 1—I need a break. I don’t compose anything, usually for at least several months. I don’t feel an immediate need to keep composing, and so I don’t.

When asked what I’m working on, though, I become defensive, telling myself that no successful composer admits when they are not working. Instead of confessing that the last few weeks have been devoted to teaching, applying to contests, and watching the whole first season of The Unbreakable Kimmy Schmidt in two days, I’ll mention a project I just completed, or a trip I just took to a premiere of my work.

It has taken years to recognize that this period of rest is absolutely vital to my process as a composer, and that I don’t have a choice in the matter: this is how I work best. Before this realization, I was afraid every time I took a break from composing that it was because I’d forgotten how to compose, or lost the desire to do so. But the period of rest is necessary. At the end of a yoga practice, savasana (or Corpse Pose) allows the body to rest and incorporate what it has learned. It’s time to acknowledge that in a creative practice, a period of rest can be every bit as necessary.

I use this time to go back and make small but important edits on the pieces I’ve finished, or to make parts for an upcoming premiere. I take care of small tasks I’ve been putting off for months, professional and personal. I research new competitions, grant applications, and residencies to which I should apply. I read books that end up feeding and shaping my artistic practice: recently, that’s included Dominick Argento’s Catalogue Raisonne as Memoir, Greg McKeown’s Essentialism, and Liz Lerman’s Hiking the Horizontal. I get back in touch with conductors about my work. I update my website. I read and re-read texts I’m planning to set to music for months before I actually put a note to paper. I think about what I’m going to write next when the inevitable need to compose comes back. I finally trust in this process: it always comes back.

In re-reading poetry by a favorite collaborator of mine, Annie Finch, during this most recent span of not-composing, I was struck by her translation of Andrée Chedid’s “In Praise of Emptiness,” from Annie’s book Spells:

We need
The empty
To find
The full
So that the dream
Unfolds
So that the breath
Takes in

So that the fruit
Sprouts
We need
All the hollows
And the want.

The poem is on my list of poetry to set to music—but not right now, and I’m going to answer honestly the next time someone asks what I’m currently working on. I’m not composing anything, but I’m working on everything.

This article was originally published by NewMusicBox.org, an American music magazine offering in-depth interviews, industry analysis, and multimedia coverage of new work. It has been reprinted here with permission.

Dale Trumbore has received commissions, performances, and awards from organizations including ACDA, ACME, Center City Opera Theater, Chanticleer, Inscape Chamber Orchestra, the Kronos Quartet, and VocalEssence, and she has been hailed by the New York Times for her “Soaring Melodies and Beguiling Harmonies.” Dale is originally from New Jersey and now lives in Los Angeles. Hear her music at www.daletrumbore.com.
1. **Amazing Performances.** Twelve outstanding choirs from around the state will perform at CASMEC. See below for a complete list!

2. **Intriguing Interest Sessions.** With the choral interest sessions being held in the same area as those for band, orchestra, jazz, general music, and music advocacy, ACDA members will have the opportunity to attend a wide variety of sessions on repertoire, vocal and rehearsal technique, musicianship, and much more!

3. **Honor and Glory.** The All-State Honor Choirs will perform two concerts at CASMEC, including a brand new Junior High/Middle School All-State Mixed Choir.

4. **Stars of the Future.** The Choral Leadership Academy (CLA) will be held in a dedicated room at the Fairmont Hotel, providing high school, community-college, and university students with the opportunity to explore aspects of a career in choral music under the guidance of top professors. Dr. Betsy Schauer headlines this year’s CLA.

5. **CMEA Sponsorship.** This year, the California Music Educators’ Association is sponsoring ACDA members so that our members who do not teach or belong to CMEA will be able to attend the conference as members of ACDA. We’ll send out an email when CMEA opens online registration.

6. **One Epic Month.** This year, CASMEC is just two weeks before the ACDA Western Division conference in Pasadena. That will change in the future, but for 2016, plan to make February a life-changing month of choral opportunities. We’ll see you at the first California ACDA State Conference at CASMEC in San Jose, February 11-14!
2016 California All-State CASMEC

FEB. 11-14

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4 ALL-STATE HONOR CHOIRS

12 PERFORMING CHOIRS

15 CHORAL INTEREST SESSIONS

CHORAL LEADERSHIP ACADEMY

Headliner: Dr. Elizabeth Schauer
University of Arizona

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THANKS TO ECCO CHAIR GENEVIEVE TEP, EDITH COPLEY, THE CA-ACDA BOARD, J.W. PEPPER, AND ALL WHO ATTENDED!
2015 Howard Swan Award Recipient

William Dehning

Dr. William Dehning was presented the Howard Swan Award at ECCO 2015 in honor of his lifetime of service to the choral art form and to choral music in the state of California. Dr. Dehning retired as Chairman and Professor in the Choral Music Department at USC in May of 2007, following a thirty-seven-year collegiate career. California-ACDA congratulates Dr. Dehning on this honor and on the immeasurable effect his lifetime of work has had on choral music in our state.
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California ACDA’s 2015 Vision for the Future Scholarship Campaign successfully launched during the California Summer Conference at ECCO in July. I am pleased to report that we exceeded our goal and raised over $10,000 to fund the scholarship effort. Thanks to all who contributed! Lori Marie Rios led a passionate and exciting fundraising effort during the conference, and many of our members rose to meet her challenge.

Most donors dedicated their contributions to their mentors, and we could feel the electricity of inspiration as the honor roll of contributors grew throughout the conference. In an incredible show of support, 115 people contributed to establish the fund, and 64 members contributed at or above the $100 level to become part of the Founders’ Circle. Eleven people rose to match Lori Marie Rios’ $300 challenge, including every member of the executive committee of the California ACDA board of directors. In fact, in a unanimous show of support for the program, every member of the board contributed to the scholarship fund.

The Vision for the Future Scholarship Fund will provide our constituency with increased opportunity for professional development and will directly promote lifelong learning. Scholarship funds will be distributed via democratic application and review process within the Scholarship Committee. Funds will be awarded (as available) to members in good standing who provide substantial rationale of need regardless of current career status. The Vision for the Future Scholarship Fund will be built over time by the goodwill and generosity of the members of California ACDA, and is established as a separate scholarship savings fund, rolling over from year to year.

The kick-off campaign for Vision for the Future offers donors the opportunity to honor their musical mentors with their contribution. Members who give will be recognized as follows:

- A list of names and designated honorees will be printed in Cantate.
- Donors who give $100 or more will be recognized as members of the Founder’s Circle, and will receive a CA-ACDA lapel pin to wear during conferences and other ACDA Events.
- During the Fall Regional Conferences, the Western Division Conference, and CASMEC, a list of donor names will be prominently displayed.

If you did not attend the Summer Conference at ECCO, you can still contribute to the Vision for the Future Scholarship Fund. Consider contributing in person during our fall regional conferences, or contact me (ROBERT.ISTAD@GMAIL.COM) for more information about contributing online. Thank you for your support!

BY ROBERT ISTAD, CA-ACDA PRESIDENT-ELECT
VISION FOR THE FUTURE
SCHOLARSHIP FUND DONORS

WE REGRET ANY ERRORS OR OMISSIONS, AND APPRECIATE YOUR E-MAIL TO US AT CALIFORNIAACDA@AOL.COM TO ADVISE US OF CORRECTIONS. THANK YOU FOR YOUR SUPPORT!

FOUNDERS’ CIRCLE
(GIFTS OF $100 OR MORE)

Daniel R. Afonso, Jr., in honor of Dr. Eph Ehly
Tammi Alderman
Jeffrey Benson, in honor of Andre Thomas
Cindy Beitmen & Kate Sibley, in honor of Edie Copley
Don Brinegar, in memory of Charles Hirt & Howard Swan
John Byun, in honor of Joseph Huszti
Julie L. Carter, in honor of William Dehning and in memory of Douglas McEwen & Donald Bailey
Edith Copley, in memory of Charles Hirt & Paul Salamunovich
Mike and Julie Dana
Lou De La Rosa, in honor of Charlene Archibeque and in memory of Kenneth Hannaford
Andrew Del Monte, in memory of Curtis Sprenger
Janine Dextar, in honor of Dr. William Dehning, Donald Brinegar, & Dr. William Belan
Kathryn Donovan Campbell, in memory of Joaquina Collo Johnson
Roger Emerson, in honor of Kirby Shaw
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Christopher G. Gravis, in honor of John Alexander
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Robert Istad, in honor of William Dehning & John Alexander
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Musicnotes.com
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Bret Peppo, in honor of Audrey Kamprath
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Mary and Wally Purdy, in honor of John Alexander & Richard Knox
Paul Raheb, in honor of Larry Warden, Robert & Barbara Hasty, & William Hall
Shawn Reischneider in honor of Dr. David Stein
Lori Marie Rios, in honor of Don Brinegar and Bruce Mayhall
Antone Rodich, in honor of Dennis Smith, Rob Istad, & Chris Peterson
Eliza Rubenstein, in honor of Joseph & Melinda Huszti
John Russell
Sabrina Schick, in honor of Gary Gilroy
David Scholz
John Sorber, in honor of Clark Skogberg
Peggy Spool, in honor of Signe Boyer
Shawna Stewart, in honor of Paul B. Smith & William Dehning
Nick Strimple, in memory of Charles C. Hirt
Jonathan Talberg, in honor of William Hall & in memory of Roger Wagner
Genevieve Tep, in honor of David Stein
Carolyn Teraoka-Brady
Burt and Polly Vasché, in memory of our musical and encouraging parents
Angel M. Vázquez-Ramos
William A. Zinn

GIFTS OF UP TO $100

Dana Alexander, in honor of Charlene Archibeque
Anonymous, in honor of James Coday
Carol Aspling
Alissa Aune
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Gail Bowers, in honor of Gary Walth
Ian Brekke
Kelly Caswell
Jessica Cosley, in honor of Dr. Chris Peterson & Dr. Rob Istad
Dan Doctor
Eric Dyer, in memory of Lynne Dyer
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Eric Graham, in honor of Jon Talberg, Rob Istad, & Chris Peterson
Scot & Mary Hanna-Weir, in honor of Edward Maclary & Beverly Taylor
Beatriz Herrera, in honor of Julie Dana
Mark Hulse
Amanda Isaac, in honor of Dr. Royce & Susan Tevis & in memory of Forrest Madewell
Michele Izor
Stacey Kikkawa
Alex Koppel, in honor of Cheryl Anderson
Mark T. Lanford, in honor of Frank Pooler
Bruce Lengacher, in honor of Byron McGilvary
Christopher & Jilana Luthi
Eric Medeiros, in honor of Eddie “Bo” Buhisan
Jonathan Miller, in memory of my father, Ephraim Miller
Charles Miller
Molly Peters, in honor of Lori Marie Rios
Valerie Poon
Valerie Quiring, in honor of Dr. Roy Klassen
Michael Reilly, in honor of Donald Brinegar & William Belan
Kate Roseman, in honor of Jeffrey H. Rickard
Cynthia Salomonson, in honor of Dr. Gary Unruh
Jeff Seaward, in honor of Art Huff
Gavin Spencer
Mary Stocker, in honor of Paul Setziol
Iva Svitak, in honor of Don Brinegar
John Tebay, in honor of Loren Wiebe
Jesse Tebay, in honor of Dr. Katharin Rundus
Kevin Tison
Carlin Truong, in honor of Jeffrey Benson
Jeremy Wiggins, in honor of Robert Istad & Christopher Peterson
Justin Witt
The California ACDA board is pleased to announce a brand-new Junior High (grade 6-9) All-State Honor Choir! The honor choir will be part of CASMEC and the High School Honor Choir concerts. We are using an online audition format, similar to Western Division and National Honor Choir. Please see below for information on this exciting opportunity for your singers. If you have any questions, please e-mail Molly Peters at MEPETERS79@GMAIL.COM. We're excited for this opportunity for your younger singers!

Conductor
Dr. Judy Bowers, Professor of Choral Music Education, Florida State University

Timeline
August 2015: Online auditions open
October 15, 2015: Auditions close at midnight
November 15, 2015: Sponsors notified of audition results
November 30, 2015: US Mail postmark date for participation forms and fee; fee may also be paid online via Sponsor
December 2015: Music sent to singers upon receipt of required materials and payment
February 11, 2016: Honor Choir Registration, San Jose
February 11-13, 2016: Honor Choir rehearsals
February 13, 2016: Middle School and Women’s Honor Choir Concert (10:10-11:30 a.m.), Cathedral Basilica of St. Joseph, San Jose

Eligibility
All applicants must sing under the direction of and be recommended by a current member of the American Choral Directors Association, California Music Educators Association, or Southern California Vocal Association, who is herein referred to as Sponsor.

Financial commitment
$15 audition fee (non-refundable); $200 participation fee (non-refundable), which includes expenses for Honor Choir conductor, accompanist, rehearsal, and performance facilities, music packet and rehearsal voice files, concert program, office materials, and miscellaneous costs. This fee does not include housing, meals, or travel.

Housing
The designated Honor Choir hotels will be listed in the acceptance packet. Students are required to provide and pay for their own housing.

Chaperones
Each Honor Choir participant must be accompanied to San Jose by a parent or other designated chaperone, age 21 or older. It is permissible for one chaperone to be responsible for more than one singer.

Meals
Singers and chaperones are responsible for all meal costs in San Jose. A list of local eateries from markets to fast food to restaurants of all types will be issued.

Travel
Honor Choir participants and chaperones will arrange and pay for their own travel.

Rehearsals (subject to change)
Thursday, February 11, 2016
2:00-5:00 p.m.: First Rehearsal (SJSU campus)
7:00-9:00 p.m.: Rehearsal (SJSU campus)
Friday, February 12, 2016
8:30-11:30 a.m.: Rehearsal (SJSU campus)
1:00-3:30 p.m.: Rehearsal (SJSU campus)
4:30-6:15 p.m.: Honor Choir Exchange Concert (Cathedral Basilica of St. Joseph)
6:30-7:15 p.m.: Sound check at Cathedral Basilica
Saturday, February 13, 2016
8:30-9:30 a.m.: Warm-up and final prep (SJSU campus)
9:30 a.m.: Walk to Cathedral Basilica
10:10 a.m.: All-State Concert at Cathedral Basilica (Middle School & Women)

Performance
The Honor Choirs Concert will be presented in the beautiful Cathedral Basilica of St. Joseph at 10:10 a.m. on Saturday, February 13th. The Cathedral is located at 80 S. Market Street, San Jose, CA 95113.

Online application information
Up to 200 singers will be selected by audition for each Honor Choir. All applicants must be sponsored by a current member of ACDA or CMEA, and may be members of school, church, and/or community choral organizations. The Sponsor will need his/her ACDA username and password to access and complete the online application. This is the same username and password used to log into the ACDA national website. It is usually FirstName_LastName and then your member number, which is on your Choral Journal address label. If you need help in retrieving your username and password, please call National ACDA at 1-405-232-8161 for assistance.

In addition to contact information for both sponsor and applicant, the online audition requires submission of mp3 voice
files, details for which follow. Sponsoring ACDA members must assist singers with the online audition process. To begin, click on the “Apply Online Here” button on the top right of the Honor Choirs page. The link will take you to an external site, OpusEvent. Enter your ACDA username and password (see above for help with this and register your singers. Note: multiple applicants may be registered at once. Each applicant is given an audition number for the screening process, so that applicant names and other information are not seen by the adjudicators. Complete all elements as requested and submit audition fee(s) online using your debit or credit card.

MP3 file submission suggestions
Use high quality recording equipment. You may either record a CD and convert it to an mp3 file format (iTunes is recommended for mp3 file conversion), or record directly to your computer. There must be four separate audio files for each applicant. Garageband (Mac) and Audacity (Mac and PC) are recommended software. Audio-enhanced or edited recordings will be disqualified. Do not give the name of the applicant on the recording.

Required vocal audition elements
Element 1: Upper Range Vocalization. Sing an a cappella ascending major scale from the middle of your range to your highest accurate pitch. You may sing on solfege or a neutral syllable. Please state the name of the starting pitch, which may be played on the piano.

Element 2: Lower Range Vocalization. Sing an a cappella descending major scale from the middle of your range to your lowest accurate pitch. You may sing on solfege or a neutral syllable. Please state that name of the starting pitch, which may be played on the piano.

Element 3: “My Country, ’Tis of Thee” (America). Sing the first verse unaccompanied, beginning on the pitch designated according to your chosen voice part (Soprano and Tenor: F; Alto and Bass: D flat).

We are looking forward to having your singers audition!

Ms. Molly Peters
California ACDA Junior High R & S Representative
Junior High Honor Choir

Dr. Jeffrey Benson
California ACDA Bay Area Representative
Honor Choir rehearsals are open to the public, and all CA-ACDA members are encouraged to attend! Thanks for supporting our state’s talented young singers.

Central Region High School Honor Choirs

Rehearsals: November 19-21 at Clovis North High School
Concert: Saturday, November 21, 3:00 p.m.
Clovis North High School PAC
2770 East International Avenue, Fresno, CA 93730
Conductors:
Dr. Cristian Grases, USC (Mixed)
Dr. Iris Levine, Cal Poly-Pomona (Women)
Tickets: $10 at the door

Coastal Region High School Honor Choirs

Rehearsals: November 19-21 at First United Methodist Church, Palo Alto
Concert: Saturday, November 21, 2:00 p.m.
First United Methodist Church
625 Hamilton Avenue, Palo Alto, CA 94301
Conductors:
Ms. Desiree LaVertu, Occidental College (Women)
Ms. Lori Marie Rios, College of the Canyons (Mixed)
Tickets: $10 at the door

SCVA/Southern Region High School Honor Choirs

Rehearsals: Saturday, October 24 at Fullerton College; November 21-22, University of Redlands
Concert: Saturday, November 21, 7:00 p.m.
Memorial Chapel
University of Redlands, Redlands, CA 92374
Conductors:
Dr. Lynne Gackle, Baylor University (Mixed)
Dr. Christopher Peterson, CSU-Fullerton (Men)
Dr. Angel Vázquez-Ramos, CSU-Bakersfield (Women)
Tickets: $10 at the door

California All-State High School Honor Choirs

Rehearsals: February 11-13, 2016 at San Jose State University
Concert: Saturday, February 13, 2016, 10:10 a.m. (Junior High and Women’s) and 2:30 p.m. (Mixed and Men’s)
Cathedral Basilica of St. Joseph
80 Market Street, San Jose, CA 95113
Conductors:
Dr. Deanna Joseph, Georgia State University (Women)
Dr. Edward MacIver, University of Maryland (Mixed)
Dr. Eugene Rogers, University of Michigan (Men)
Tickets: $10 at the door

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

Honor Choir chairpersons: If you have any further questions about California’s Regional and All-State Honor Choirs, please contact the chairs listed below.

Central Region Chairperson
Aaron Snell, Porterville High School
465 W. Olive Ave., Porterville, CA 93257
HONORCHOIR.CENTERAL.CA@GMAIL.COM

Coastal Region Chairperson
Alice Hughes, Pacific Collegiate School
255 Swift Street, Santa Cruz, CA 95060
COASTALHONORCHOIRCHAIR@GMAIL.COM

SCVA VP of High School Honor Choirs
Karen Garrett, c/o Santiago High School
1395 Foothill Parkway, Corona, CA 92881
KGarrett@CNUSD.K12.CA.US

All-State Honor Choirs Chairperson
Tammi Alderman, San Marino High School
2701 Huntington Drive, San Marino, CA 91108
HONORCHOIR.ALLSTATE.CA@GMAIL.COM
choral & sacred music

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Ladd Thomas
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Mary Mattei
Alvin Brightbill
Suzi Digby
William Dehning, professor emeritus
James Vail, professor emeritus

CHORAL LEADERSHIP WORKSHOP
Saturday, October 17, 2015, 9:00 am – 3:30 pm
Alfred Newman Recital Hall, USC campus

Guest clinician Maria Guinand, internationally renowned conductor from Venezuela, leads this annual workshop for Southern California high school singers. The daylong clinic culminates in an afternoon concert of choral works and features a performance by the USC Thornton Chamber Singers.

DEGREES OFFERED
Choral Music BA, MM, DMA
Sacred Music MM, DMA

Application deadline
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Extensive financial aid available.

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NORTHERN REGION

Fred Wichmann retired after 15 years at Mt. Shasta Elementary School and was succeeded by Elizabeth Churchill, who has carried on his tradition of excellence!

Thanks to a grant from the California Arts Council in conjunction with Siskiyou County’s “Music By The Mountain” Foundation, which brought two years of musical theater to Dunsmuir Elementary and Weed Elementary under Mari Emerson, both schools have now hired credentialed music educators—Mari Emerson and Mark Russell, respectively—to teach choral and instrumental programs for the coming year.

Alissa Aune succeeded the legendary Deborah Devine at Enterprise High School in Redding, and has carried on the tradition of more than 30 years of excellence set by Deb.

BAY AREA

Two San Jose schools have new choir directors: Hoover Middle School in San Jose appointed Victoria Arribere, and The Harker School hired Maryloie Rivera Espinoza as its middle-school director.

Ian Brekke was recently appointed director of choral and vocal studies at Las Positas College in Livermore. He’s also joined the CA-ACDA board as Vocal Jazz R&S chair!

Vivace Youth Chorus, under the direction of Peggy Spool, just returned from a tour of Oregon where they performed with choirs from Pennsylvania and the Philippines in a treble choral festival with Dr. Sandra Snow.

The Gilroy High School Chamber Singers, under the direction of Jon Souza, made a successful concert tour through Ireland in June.

CENTRAL REGION

John Carter retired last spring after 30 years of teaching day and evening choirs, orchestra, music history, and many related subjects at Columbia College in Sonora.

Modesto’s third annual “Real Men Sing” involving grade 7-12 guys will take place at Johansen High School on October 1, organized by Jennifer Champa- peaux. The event has had a strong start these first two years—bravo!

CENTRAL COAST REGION

New hires along the Central Coast include Courtney Anderson at Dos Pueblos High School in Santa Barbara and Colleen Chester at San Luis Obispo High School and Laguna Middle School. Courtney is a graduate of CSU-Sacramento as well as an alum of Dos Pueblos High, while Colleen is a graduate of CSU-Fullerton.

Santa Barbara’s Quire of Voyces, directed by Nathan Kreitzer, has been invited to participate in the 2016 International Musical Eisteddfod in Llangollen, Wales.

In June, Pioneer Valley High School in Santa Maria broke ground for a new $9.6 million performing arts center, which will provide three new classrooms and a new theater.

SOUTHERN REGION

The Mt. San Antonio College Chamber Singers and Singcopation (Bruce Rog- ers, conductor) brought home four gold medals, and first place in the Chamber Category at the Grand Prix of Nations 2015 in Magdeburg, Germany.

At the Llangollen International Musical Eisteddfod competition in Wales this summer, the Azusa Pacific University Singers (Michelle Jensen, conductor) placed in six categories—first in the Mixed, Adult Folk, and Open categories, and second in Cultural Showcase, Youth, and Vocal Ensemble categories. The Orange County Women’s Chorus (Eliza Rubenstein, conductor) placed third in the Adult Folk Song Category, and the Palmdale High School Chamber Singers (Michael McCullough, conductor) placed third in the Senior Children’s Choir category.

The Riverside City College Chamber Singers (John Byun, conductor) took first place in the Folksong category and second place in the Art Song category at the Internationale Chorwettbewerbe in Spittal, Austria.


The Azusa Pacific University Chamber Singers, Riverside City College Chamber Singers, University of Redlands Chapel Singers (Nicholle Andrews, conductor), and University of Southern California Concert Choir (Cristian Grases, conductor) have been selected to perform at the National Collegiate Choral Organization conference in Portland, Oregon, in November.
Two important and legendary choral directors retired from the far south this past school year. Congratulations to Nancy Gray (Poway High School) and Louise Carmon (the Bishop’s School, La Jolla) on their many years of wonderful music-making in the Far South region! Christine Micu has been hired as the new choral director at the Bishop’s School, while Jessica Schemmel will assume the choral duties at Poway High.

In April, the choirs of San Diego State University, Palomar College and MiraCosta College, along with the orchestra of San Diego State University, all under the direction of Dr. Patrick Walders, gave the California premiere of Stephen Paulus’s powerful Holocaust-themed oratorio To Be Certain of the Dawn. The performance featured imagery and projections, and was attended by librettist Michael Dennis Browne and family members of the composer.

Also in April, the San Diego Master Chorale and the San Diego Symphony gave the San Diego premiere of The Defiant Requiem: Verdi at Terezin, conducted by Maestro Murry Sidlin. The production, which features a full-length performance of Verdi’s Messa da Requiem, also included narration and film clips telling the story of the prisoners of Terezin, who performed the Requiem sixteen times.

The third annual San Diego Summer Choral Festival concluded in August and was a resounding success. The festival, sponsored by the San Diego Pro Arte Voices, included a large festival choir and multiple performances, featuring the music of Arvo Pärt, W.A. Mozart, and Bob Chilcott. The fourth annual SDSCF will take place August 4-7, 2016.

In February 2016, the chamber choirs of San Diego State University (Patrick Walders, director) and CSU San Bernardino (John Russell, director) will combine forces with the San Diego Master Chorale to present a program of Duruflé and Lauridsen at the First United Methodist Church in Mission Valley. The concert will include Lauridsen’s Lux Aeterna and Duruflé’s Requiem.

Thanks to our Regional Representatives (Roger Emerson, Jeffrey Benson, Polly Vasché, Carolyn Teraoka-Brady, Stacy Kikkawa, and John Russell) for collecting and sharing news from their areas!

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30 • CANTATE • Vol. 27, No. 3 • Fall 2015
CALIFORNIA ACDA
This is a wonderful piece that women of all ages will love. It is a fantastic opportunity to introduce Debussy to your choir (he wrote so few choral pieces!). Originally scored for orchestra and later reduced for piano, it is uplifting, fresh, and a jubilant welcoming of spring. Full chorus (oscillating between 2 and 3 part writing) in the opening and ending with much repetition, and a soloist in the B section which could be performed tutti or divided among soloists. This piece will require a talented accompanist as well.

Don’t let the 7/16 time signature scare you—it sets up a rollicking repetitive rhythm that will be intoxicating for your singers and your audience. The melody begins simply, then slowly adds part by part with accelerando and opportunities for a solo or duet sandwiched in the middle. This is a great feature piece for letting your women experiment with the Baltic choral sound as well.

If you are looking to give your singers something relatively modern to work on, this is the piece. It is composed for a soloist and 10 voice parts, but don’t let the numbers scare you. An advanced women’s chorus can perform this with as few as 2-3 on a part. The soloist begins with the Magnificat text in chant style. As the soloist repeats the chant, different voice parts enter and match the vowels of the soloist and sustain their note until they run out of breath. This creates an ethereal and beautiful tone cluster that quietly emanates throughout. There is also a whispered aleatoric section that will help develop independence in your singers.

This is a great choral chestnut that anyone can return to time and time again. Its beautiful, soaring and sustained melodic material, composed in an imitative style, is perfectly suited for an intermediate women’s ensemble. The piece is perfect for teaching solfege with a few chromatic alterations and long sustained phrases. This is a great way to work some of the traditional oeuvre into your repertoire. I have even heard this performed beautifully with a men’s ensemble.

There are a million and one a cappella spirituals for mixed chorus that are well written and that will inspire singers and knock the socks off an audience. However, that isn’t necessarily the case when it comes to women’s literature. This is a fantastic spiritual for women’s choir that will do all of that. It begins with a simple melody and steadily adds complexity, depth, and heightened energy. This is a definite singer- and crowd-pleaser!
The widely varying levels of vocal skill and literacy of singers in community-college chamber ensembles can make selecting repertoire challenging enough. Add to that the reality of fluctuating enrollment from semester to semester, and the scope of appropriate repertoire narrows. Below are five editions of a cappella Renaissance music that can be great for community-college chamber choirs.

The editions are either in original keys or transpositions that work for the average tessitura and timbre of young adult voices. Since these editions are not bound by strict adherence to performance practice, they provide accessible ways for our students to explore and perform this music.

These pieces are all available for free through the Choral Public Domain Library (www.cpdl.org). All scores are in modern notation, and accidentals are included.

All of these pieces have been recorded by excellent professional groups and are available for sale online. Encourage singers to purchase their own study recordings.

These works can be an excellent tool for singers to hear and work with tuning issues, and can foster discussion of just intonation and tempered tuning as well as polyphony and cross-relations. Studying sacred a cappella music from the Renaissance allows for a larger discussion of the significant historical aspects in the development of Western choral music.

**Thomas Tallis (1505-1585)**

**AUDIVI VOCEM DE CAELO**

CPDL #10850

SATB; 4:00

Translation: I heard a voice coming from heaven: come all wisest virgins; store up oil in your vessels, for the bridegroom is coming. In the middle of the night there was a cry: behold the bridegroom comes.

Although this edition is voiced for two alto parts with tenor and bass, all women will be able to sing the alto lines. Each voice enters polyphonically, and the vocal lines lead to yummy cross-relations that bring exciting tension to the music. There are two unison chants in the middle and at the end. The chants are not included in all of the editions on CPDL. The biggest differences in the editions is largely how the editors interpret the placement of the bar lines, and some of the editions further suggest tempo markings and time signatures. Presenting multiple examples to your singers will certainly stimulate discussion. This piece is a responsory at Matins sung in Latin from the Sarum Rite, the liturgical form used in the English Church before the 1549 Book of Common Prayer.

**Thomas Tallis (1505-1585)**

**SANCTE DEUS**

CPDL #3430

SATB; 5:30

TRANPOSED DOWN A WHOLE STEP FROM THE ORIGINAL

Text: Holy God, Holy Mighty One, Holy and Immortal One, have mercy upon us. Now, O Christ, we ask thee, we beseech thee, have mercy. Thou who came to redeem the lost, do not condemn the redeemed: For by thy cross thou hast redeemed the world. Amen.

This motet has all of the classic elements of English Renaissance polyphony, including having ranges best suited for a choir of young men and boys! The editions on CPDL each offer different solutions for modern SATB choirs. The edition suggested here is written a whole step lower, but the tenor and bass tessitura are still fairly high so some singers may prefer to mix...
falsetto. Although still largely polyphonic, there are frequent cadences at the ends of phrases that may be good opportunities to show the emergence of traditional harmony and to practice intonation.

**Christopher Tye (c. 1505-1573)**

**Kyrie “Orbis factor”**

CPDL #31324

ATTB

Transposed down a fourth from the original

Text: Lord, have mercy. Christ, have mercy. Lord, have mercy.

Uniquely, Tye composed this Kyrie as a completely separate movement of the mass. The “Orbis factor” reference is from the hymn “Orbis factor, rex aeternae eleison” (“Creator Of The World, Eternal King, Have Mercy”). This piece is challenging, but also interesting for the singers to study how Tye sets three iterations of the “Kyrie eleison.” The first “Kyrie eleison” is sung as a unison chant, then is followed by a polyphonic setting of the phrase, and then the opening unison chant is repeated. The most intricate part of this piece is the “Christe eleison.” It begins with tenors singing a polyphonic duet. This section is very florid so having one person for each part might work best to highlight the running triplets. The second statement of the “Christe eleison” is chanted in unison, and the third statement

is aalto, tenor, and bass trio of polyphonic lines. The final three statements of “Kyrie eleison” are similar to the opening—chant, polyphony, chant. Although this piece is more work to put together, it gives singers the chance to focus on the linear aspect of each line and challenges the developed voices to work the more florid phrases.

**William Byrd (ca. 1540-1623)**

**Ave Verum Corpus**

CPDL #32692

SATB; 4:00

Text: Hail the true body, born of the Virgin Mary: who truly suffered and were sacrificed on the cross for the sake of man. From whose pierced flank flowed water and blood: Be a foretaste for us in the trial of death. O sweet, O merciful, O Jesus, Son of Mary. Have mercy on me. Amen.

Byrd’s “Ave verum corpus” was first published in the early 1600s. A favorite among choral singers, published copies of this setting of the familiar text are already in many music libraries. This piece is the most homophonic of these suggestions, and the traditional part-writing will be more familiar for singers.

Thank you to the artistic director of Vox Peregrini, Dr. John Len Wiles (University of Northern Iowa), for his recommendations.
TOP FIVE FOR YOUR CHOIR: CHILDREN’S CHOIRS

FRENCH FOLK SONG, arr. EARLENE RENTZ AND SUZANNE RITA BYRNEs
ARLEQUIN DANS SA BOUTIQUE
CARL FISCHER CM9144
TWO-PART TREBLE WITH PIANO

This lovely, spirited French folk song has an engaging story and is a great introduction to part singing for a young choir. The shopkeeper, a clown, teaches music to his toy assistants and they sing his lines back to him as echoes. A stylish piano accompaniment completes the song. Your audience will leave humming this one!

AMERICAN FOLK SONG, arr. MARY GOETZE
SHENANDOAH
BOOSEY & HAWKES/HAL LEONARD
M-051-46257-5
THREE-PART TREBLE A CAPPELLA

This is an old chestnut, but still one of my favorite settings of a classic American folk song. The long lines of the melody are wonderful for a young choir to sing. After a unison verse, which could be a solo, the song opens to three and four parts. Goetze’s harmonies suggest the movement of the water, in beautiful descending lines. This is a nice opportunity to feature a smaller group such as a chamber ensemble, and it’s sure to be one of the choir’s favorite songs.

TRADITIONAL JAPANESE, arr. RO OGURA
HOTARU KOI
THEODORE PRESSER CO. 312-41520
SSA A CAPPELLA

A wonderful foray into Japanese folk music, this popular children’s folk song will really appeal to your singers. “Hotaru Koi,” or “ho, Firefly!” is set as a three-part canon with homophonic interludes. Entrances are one beat apart, so the voices often sing in seconds. It can be challenging, but it’s great for their ears! It’s helpful to have a native speaker to work on the language if possible.

JUDE ROLDAN
O LORD HEAR MY PRAYER
PAVANE P1505
SSAA A CAPPELLA

This beautiful piece is a favorite of my choir. We sang it as a festival piece and with a group of 30 this summer, and it works equally well in both settings. The composer has said he wrote it as an exercise to teach his choir to sing seconds well, and it is great for that, but it is also a stunning piece. The aleatory section at the end suggests bells ringing at various times and the choir repeats the opening part under them.

OTTO KELLAND, arr. DIANE LOOMER
LET ME FISH OFF CAPE ST. MARY’S
CYPRESS PUBLISHING CP1039
SSA A CAPPELLA

This beautiful, haunting melody is satisfying on its own (and makes a beautiful opening solo). Diane Loomer has added a canon and harmony line. Since there are three verses, it’s nice to layer them beginning with the solo verse, adding the canon and then the harmony for the final verse. Loomer suggests adding a triangle and foghorn. We used a singing bowl, which was very effective. The arranger’s notes give several good ideas for adding various instruments.

DAVID HAMILTON
AVE MARIA
SULASOL S427
SA WITH SOLO AND PIANO/ORGAN

This setting of the Ave Maria text by New Zealand composer David Hamilton is well suited to young voices. It has a contemporary sound, in the best sense of the word. The lines are long and flowing. Voices are in canon or imitative for the most part. If you don’t have a singer who can do the solo, it works nicely as an instrumental obbligato with the choir.
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