

# Choral Cues

The official publication of the  
New York Chapter of the  
American Choral Directors Association

Winter, 2013



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## President's Message

Penelope Cruz

### Break the isolation

I was recently filling out an online form for my school to request permission to take days to attend the Eastern Division ACDA Conference coming up in February in Baltimore. Near the end of the form, I was asked to provide a rationale, and I found myself writing 'to break the isolation.' Indeed, I am isolated: the only choral director in my school. I am not the only choral conductor in my district nor the only music teacher in my building, but I am indeed the only person who teaches the kind of classes I teach. Maybe the same goes for you.

Visit the NY-ACDA website at  
[www.nyacda.org](http://www.nyacda.org)

# NY-ACDA

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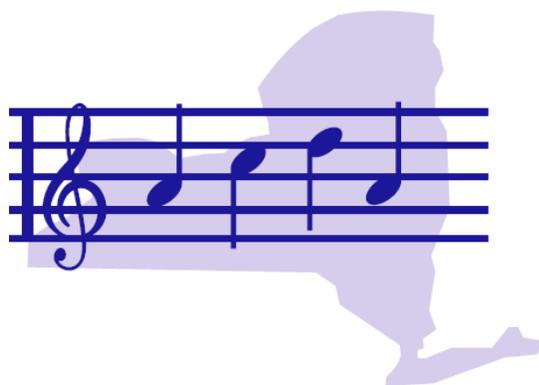
Yes, there are plusses to isolation: no one is noisy in your office except you, your work spaces can be as neat/messy as you want, you are autonomous—there's no one to tell you what to do. But that's the problem, too—there's no one to tell you what to do on those days you can't figure out why the soprano tone is so shrill, or why the tenors can't learn a certain passage, or what piece to do as an 'opener' for that March concert.

When working in isolation, perspective can be hard to keep and the resource well that is just YOU is not always replenishing. Maybe our isolation is intentional because we feel our work is not good enough or is SO MUCH better than what's going on somewhere else, or that no situation is just like the one you face. Those premises may be true, but premises that are based on isolation.

I hope that you have trusted colleagues—perhaps mentors from earlier days, teachers that you used to work with, kindred choral spirits you've found along the way in a class or at a conference or somewhere. People who can help break your isolation, who can provide another ear—both to what you have to say and to what your choir sounds like. When I meet other choral people and we talk about our work, I find that there are aspects to our work that we really take pride in, that we struggle with many of the same issues and can share strategies, that we have much to offer each other. There is a sigh of relief, a flash of recognition, an expansion of spirit that comes from breaking out of the isolation.

I have had so many opportunities to find these exchanges through my involvement in ACDA, whether in attending session, conferences, getting involved more directly, and, now, providing leadership.

This all goes to say that it is my personal hope as President of NY-ACDA that this organization can provide opportunities to break the isolation so that we call can find succor, inspiration, and community in meeting each other, getting to know the work each of us does, and in being part of the larger music-making choir that is ACDA.



# NY/ACDA

*"New York Sings"*

# NY-ACDA

## Repertoire & Standards Chairs

Elizabeth  
Woodhouse  
Children's Choirs  
Brooklyn Youth  
Chorus

Christine Howlett  
College &  
University Choirs  
Vassar College

John Warren  
Community Choirs  
Syracuse University

Derrick Fox  
Ethnic & Multicul-  
tural Perspectives  
Ithaca College

Norman Zogaib  
High School Choirs  
Hamburg High School

*vacant*  
Jazz Choirs

Don Schuessler  
Middle School Choirs  
Camillus MS

Jared Berry  
Male Choirs  
St. John the Baptist  
Diocesan High School

Malcolm  
Merriweather  
Music & Worship  
Concordia College

Rollo Fisher  
2-Year College Choirs  
Villa Maria College

Philip Silvey  
Women's Choirs  
Eastman School of  
Music. URochester



## NY-ACDA SUMMER CONFERENCE

The 2013 Summer and Fall Conferences were great successes! These conferences are a wonderful time to come together to hear and make music and get to know colleagues from different parts of the state who work with all different kinds of choirs.

Our **Summer Conference** in Albany in August featured the Director's Chorus conducted by Sandra Snow, the Middle School Honor Choir conducted by Amanda Quist (pictured above), and the Elementary Children's Honor Choir conducted by Robyn Reeves Lana. In all cases, it was so valuable to see these conductors in action—each one a model of rehearsal technique, how to get the best out of the singers in front of them, and of how grace and calm generates a most productive music-making atmosphere. The guest conductors at our conferences are always a wonderful resource for all of us.

Speaking of resources, the summer conference for the last two years has been the site of repertoire-rich sessions. This kind of session, a hybrid of a reading session and content/pedagogical-specific session provides each attendee with both a folder full of terrific repertoire AND ways in which that repertoire can be taught or ways in which the repertoire can teach the skills and content choirs need. Philip Silvey provided great teaching ideas for a diverse list of repertoire geared to Middle School and Developing High School choirs. Janet Galvan's presentation of repertoire for all levels of Treble choir enhanced our understanding of how repertoire choices enhance the beauty of the choirs made up of upper voices. Penelope Cruz and Norman Zogaib drew on their experience as high school teachers to present repertoire that has worked for them 'in the field,'

The DIRECTORS' CHORUS was led by Sandra Snow (pictured above with NY-ACDA President Penelope Cruz and Conference Accompanist, Norman Zogaib) who was a particularly lovely vocal model, using her voice effortlessly and effectively to demonstrate in a variety of musical styles. Her emphasis on shaping phrases—whether in the angularity of the fugal passage of "Awake the Harp" or in the gentle lyricism of Eric Barnum's "After Rain" reminded of how real music-making is found in how a choir is required to shape the phrase. Her energy and joy in music making was boon to us all!

# NY-ACDA

## Regional Representatives

Vicky Furby  
Region 1  
(Western)  
SUNY-Buffalo

Jason Holmes  
Region 2  
(Central)  
Brighton City Schools

Jeff Francom  
Region 3  
(Northland)  
Crane School of Music  
SUNY-Potsdam

Michael Lister  
Region 4  
(Albany)  
College of St. Rose

Jason Thoms  
Region 5  
(South-Westchester)  
Concordia College

Mary Clementi  
Region 6  
(Metropolitan)  
Highbridge Voices

Craigg Knapp  
Region 7  
(Long Island)  
Joseph Edgar School

On Saturday, August 10th, a nervous energy filled the lobby of the Hilton Albany, as 100 middle school students walked in to their first rehearsal of the **NY-ACDA Middle School Honor Choir**. Under the direction of Dr. Amanda Quist of Westminster Choir College, the students had just thirty-six hours to transform from a room full of strangers into a performance-ready SATB choir. The youngsters, who just completed seventh or eighth grade, were full of anticipation for the weekend. For many, they hadn't sung in choir all summer, so they were eager to make music. Others had stayed active in their community and church choirs and were ready to go! All of them anxiously took their seats, and introduced themselves to their neighbors who hailed from eighteen different school districts across the state. Students applied in April and were notified of their acceptance in May. Then, they spent the summer working on their own and with their choir directors to learn the music in time for the Honor Choir event. They experienced a powerful and intense weekend of music making with Dr. Quist, and forged new friendships along the way.

Dr. Quist offered a dynamic program that appealed to the singers and the audience alike. From Orazio Vecchi's *Fa una canzona*, to Daniel Elder's *Lullaby*, which premiered at the concert, the singers were engaged and energized. Dr. Quist reinforced what the singers had learned in their home choirs about vowel shapes, tone, and breath. She gave them insight on performance practices for each of the pieces, which spanned from the late 16th century to today. And, she took time to connect with the students as individuals, making time for questions, thoughtful discussions about music, and sharing personal anecdotes about the power of singing. Through her presence at the podium and her willingness to talk with students during downtime, Dr. Quist turned these 100 students into a cohesive choral ensemble. It was clear from the students' performance that they had a meaningful and musically enriching experience. "I didn't know what to expect when I applied for the choir, but I am so glad I did it!" said Sadia P. of Bronx, NY.

More than 110 young singers from across New York came together on August 12 and 13 to participate in the 11th annual **Elementary Children's Honor Choir** in

Robyn Lana, Cincinnati Children's Choir Artistic Director, was this year's guest conductor. The selection of music ranged from a contemporary arrangement of a Gregorian Chant ("Rorate caeli desuper", arranged by Paul Caldwell and Sean Ivory) to Mary Goetze's lively setting of the e.e. cummings poem "If" to "Children of the Rainbow" by Rosephayne Powell, an upbeat song with a beautiful message. This year's ensemble was extremely prepared when they arrived which meant they could jump right into the music making.

The concert held at the conference hotel on Tuesday afternoon was a wonderful reflection of Mrs. Lana's guidance and effectiveness, the children's preparedness and the ensembles' hard work over the course of their two days together. It was truly magical.

NY-ACDA would like to thank the teachers who nominated and prepared their students for both of these ensembles.



## FALL CONFERENCE at ITHACA

Oct. 11-12,  
2013

During a beautiful autumn weekend, conductors, college students, and choirs from Ithaca, Buffalo, Syracuse, and New York City areas joined together in our annual Fall Conference. They were graciously hosted by Ithaca College's Director of Choral Activities, Janet Galván, and the Ithaca ACDA student chapter.

The headlining clinician and speaker was Francisco Núñez, 2012 MacArthur Fellow, who had recently returned from speaking in Greece on "Music and the Environment" at the Rhodes Forum, shared with those in attendance his thoughts on music and the brain, the societal changes in terms of diversity and how that will affect music-making in the future, and what we have to offer the world through the work we do as choral conductors.

Conducting students from Ithaca, SUNY-Potsdam, Houghton, and Queens College participated in a conducting master class with Francisco Núñez. Conducting the Ithaca College Choir singing Brahms' "How Lovely is Thy Dwelling Place" or Núñez's "Kulingtang," each conductor was put through their paces by Núñez, who challenged each conductor to find a higher sense of musicality and communicate that sense to those singing. It was a reminder to all participants that each conductor must know the music so well that they are able to find the goal of each phrase, literally embody the music, and truly listen to how the ensemble is performing. Congratulations to these students and their conducting teachers!

Núñez also impulsively brought together two of the performing choirs at the conference, the Camillus Middle School Select chorus, conducted by Don Schuessler and Cantare of the Young People's Chorus of NYC, conducted by Elizabeth Núñez to sing "Give Us Hope," providing a heart-stirring moment during the conference (pictured above). To see these youngsters from the NYC Metro area and suburban Syracuse finding a way to make music together on the spur of the moment reminded everyone of the power of singing together.





## FALL CONFERENCE at ITHACA

(from r-l, Christine Howlett, Francisco Núñez, Janet Galván, Penelope Cruz and Sandra Babb)

In addition to the presentations by Francisco Núñez, NY-ACDA College and Student Activities chair, Sandra Babb, helped bring together the student participants at the conference from Houghton College, Queens College, Ithaca College, SUNY-Potsdam, and Syracuse University. It was wonderful to see such robust attendance and participation from our newest ACDA members.

There were incredibly rich and helpful sessions presented by Christine Howlett on the continual challenges and discoveries of choosing repertoire, by Derrick Fox (pictured to the left) on student evaluation that is integrated into the classroom rehearsal, and by Penelope Cruz on how to find that first job. In the midst of all the great concerts and music making of the conference, these sessions attending to the 'nuts and bolts' of what choral teachers have to do were just what many in attendance needed as well.



Most importantly, the conference was filled with the music of all the choirs participating. In addition to the aforementioned youth choruses, Vox Lumina, conducted by Brandon Johnson, the Queens College Women's Choir, conducted by Sandra Babb and the Ithaca College Choir, conducted by Janet Galván, provided inspiring performances of a large range of repertoire: Duruflé, Verdi, Moses Hogan-arranged spirituals, and contemporary American composers, among others. Only at an ACDA conference can you hear such breadth, depth, quality, and quantity of music in 24 hours.

NY-ACDA thanks Dr. Galván and her Ithaca College students for all their work in putting this conference together. Thank you to all the presenters and especially to the choirs who prepared so diligently so early in the year and traveled to share the music with all the attendees. We were the richer for it.

**COMING HALLOWEEN WEEKEND, 2014: NY-ACDA FALL CONFERENCE @ VASSAR!**  
We'll be seeking performing choirs, presenters, and attendees. Stay tuned for more details and put it on your calendar now!

## ACDA Honor Choirs: We do it and so can you!

**Wilma Messenger, ACDA Member-at-large**

Note from Penelope Cruz: *Over the past few years or so in my involvement with the honor choirs at both the Division and State level, I've noticed that the Briarcliff Schools, a smaller district just up the road from my own district has had a remarkable number of students participate in the honor choir. In large part, that is due to Wilma Messenger's commitment to her students and to ACDA, so I asked her to write about her experiences.*

The annual ACDA Conference is the highlight of my school year. The concerts are outstanding and the workshops are truly helpful. But best of all is the Honor Choir program!

Every year dozens of my students audition for a coveted spot in one of the Honor Choirs. The recording process is exceedingly time-consuming for me but it is worth every minute. Students come to me individually after school eager to show me how well they can sing. When I ask each student to sing *My Country 'tis of Thee* without piano accompaniment, the child suddenly realizes that a pretty voice is only a small part of what is expected.

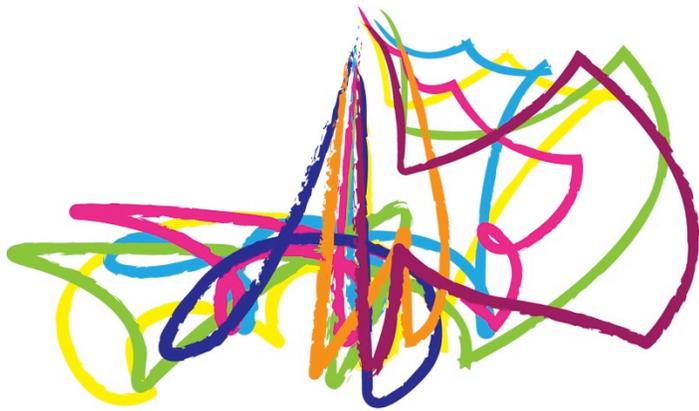
"You must sing with a light, pure sound. Sing in your head voice. Think about every pitch *before* you sing it. Sing *metacognitively!* In other words, think about your singing *while* you are singing. Close your eyes as you sing and imagine the tune as you sing it." These are some of the suggestions I give my boys and girls as they attempt to sing with perfect intonation. Next we work on the scale passages. We use *solfege* syllables in music class at school so the children can sing from *do* to *do*. But at their ACDA session they quickly discover just how challenging it really is to sing a perfect scale. "Sing the 7<sup>th</sup> tone a bit higher. Wide steps here; small steps here." Sometimes I draw a ladder or staircase for them and instruct the child to point to each step as he sings up or down. *Seeing* the width of each step often helps the child sing the intervals accurately.

After all the effort and concentration required to sing the *a cappella* components of the audition, singing one minute of a familiar folk song or chorus song seems easy!

The benefits of the audition for me and for each child are immeasurable! I have the opportunity to work with each child individually. But helping the student develop better vocal technique is only the beginning. Establishing rapport and building confidence are even more important. The lessons learned in the ACDA recording session carry over into chorus class. Students who have auditioned for ACDA become the conscientious singers in chorus. They are eager to demonstrate to me and to their classmates the importance of good breathing, good posture, round, open vowels, good diction, careful listening, and accurate intonation.



For those selected by ACDA to sing in the Honor Choir, the transformation continues. Rehearsal with those chosen students after school, before school and even on weekends gives me the opportunity to *really* teach music. Reading music, interpreting the vocal score, exploring historical context, developing technique, making life connections, getting to know the children and their parents, building community, sharing my passion for singing . . . transforming lives! This is what the ACDA Honor Choir experience is truly about.



ACDA  
baltimore

A Preview of New York's  
participation in the upcoming ACDA  
Eastern Division Conference

Baltimore, Maryland  
February 5-8, 2014

Hope to see you there!

**PERFORMING CHOIRS from NY**

Syracuse University Singers,  
*John Warren, conductor*

Vassar College Women's Chorus  
*Christine Howlett, conductor*

**SESSION PRESENTERS from NY**

Janet Galván, Ithaca College  
Philip Silvey, Eastman School of  
Music  
Dianne Berkun-Menaker  
and the Brooklyn Youth Chorus

**HONOR CHOIR LEADERSHIP from NY**

Penelope Cruz  
Conference Honor Choir Chair  
Philip Silvey  
commissioned composer  
Jared Berry  
High School Honor Choir Chair  
Edward Reisert  
Chinese Repertoire Honor Choir Chair  
Elizabeth Woodhouse  
Junior High Honor Choir Chair  
Craig Knapp  
Elementary Honor Choir Chair

**HONOR CHOIR PARTICIPANT SPONSORS**

*Briarcliff Middle and High Schools, John Banks*  
*Todd School & Briarcliff Middle School, Wilma Messenger*  
*Dutchess Day School, Susan Bialek*  
*Excel Charter School, Moana Dherlin*  
*Hochstein School of Music and Dance, Maryellen Giese*  
*Ithaca City School District, Nathan Parker*  
*Joseph A. Edgar Intermediate School, Craig Knapp*  
*Lansing Middle and Central High Schools, Lucas Hibbard*  
*Metropolitan Youth Orchestra of NY Children's Treble Choir, Craig Knapp*  
*NEST+m Youth Chorale, David Salyers*  
*North Shore Middle School, Brian Messemer*  
*Oneida High School, Heather O'Connell*  
*Pine Grove Middle School, Aimee deBerjeois*  
*Terryville Elementary, Charlotte Johnson*  
*Todd School, Wilma Messenger*  
*Trumansburg Central School District, Michael Wade*  
*Tuxedo Park School, Nina Allbert*  
*Wayne Central High School, Kathy Perconti*  
*Arlington High School, Amy Kilroy*  
*Canandaigua Academy, Amy Story*  
*Comsewogue High School, Charlotte Johnson*  
*Hendrick Hudson High School, Erica Denler*  
*Ithaca Children and Youth Choir, Janet Galvan*  
*James I. O'Neill High School, Christopher Sheehan*  
*Malverne High School, Kenneth Zagare*  
*Oneida High School, Heather O'Connell*  
*Shenendehowa High School,*  
Elizabeth Mars and Heather Baird  
*South Side High School, Doreen Fryling*  
*Wayne Central High School, Kathy Perconti*  
*Webster Schroeder High School, Carrie Zugelder*  
*Westfield Academy and Central School,*  
Kent Knappenberger  
*White Plains High School, Penelope Cruz*  
*Young Men's Chorus of Ithaca, Michael Wade*



## VASSAR COLLEGE WOMEN'S CHORUS

Christine Howlett, conductor, is Associate Professor of Music at Vassar College where she has been teaching since 2003. She received her Master's in Early Music Voice Performance and Doctorate in Choral Conducting from Indiana University, and she earned a Bachelor's in Voice Performance at the University of Toronto. Professor Howlett is the NY ACDA Repertoire and Standards Chair for College and University Choirs.

The Vassar College Women's Chorus is honored to perform at this year's ACDA Eastern Division conference in Baltimore. The program will feature Jocelyn Hagen's *Salve, Regina*, Arvo Pärt's *Peace upon you, Jerusalem*, David Lang's *I live in pain*, and a newly published work by Canadian composer, Eleanor Daley entitled *Three Songs from the Parlour*. Daley's work was commissioned by the Vassar College Department of Music for the Jane Austen Society of North America's conference held in Brooklyn NY, in 2012. Vassar Associate Professor of Music, Dr. Kathryn Libin writes: "These three poems derive from a group of four, known as "Verses to rhyme with 'Rose,'" composed by Jane and Cassandra Austen, their mother Mrs. George Austen, and their sister-in-law Elizabeth Bridges Austen. First published in the Brabourne edition of Austen's correspondence (1884), they originally survived as an enclosure, in Jane's hand, to a letter of 1807. They are the product of a parlor game where the ladies had to apply their imaginations to devising poems in which every line ended in a rhyme with "rose." Jane's shows a predictably sophisticated use of language, Cassandra's is strikingly subtle, and Mrs. Austen's demonstrates a robust sense of humor as well as a gift for versifying."

The Vassar College Women's Chorus has fallen in love with these songs, and we are excited to share this diverse program with our Eastern Division friends!

## SYRACUSE UNIVERSITY SINGERS

John Warren, conductor

For nearly 50 years, the Syracuse University Singers have upheld a rich tradition of excellence in choral singing characteristic of the most select vocal musicians of the Setnor School of Music at Syracuse University. The University Singers have been invited to sing for multiple conferences of the American Choral Directors Association including its recent appearance at the 2010 Eastern Division Conference in Philadelphia. Additionally, the ensemble has toured throughout the east coast of the U.S. and Canada. The ensemble is comprised of 36 undergraduate and graduate students from a variety of disciplines and regularly performs with professional orchestras in Syracuse, New York. The University Singers are conducted by Dr. John F. Warren, associate professor of music and director of choral activities at Syracuse University.



We are very excited about the wonderful opportunity to perform at the Conference. Our program will include the Bach motet, *Lobet den Herrn*; works by Wolfram Buchenberg, Dan Forrest, and René Clausen; a composition by Paul Winchester, a member of this choir the last two years who completed his MM in Composition last spring; and a Norwegian folk dance tune. Selecting repertoire is always a great challenge – especially when considering an ACDA audience. I believe an outstanding choir should be versatile – able to change style and tone to fit a diversity of music. Moreover, I hope the program is aesthetically moving, not just technically impressive. Perhaps the key to any successful performance is finding repertoire which engages the singers technically, mentally, and emotionally, then giving the singers the tools and freedom to communicate with the audience. We look forward to sharing music in Baltimore.

# NY-ACDA 2014

*6<sup>th</sup> Annual Middle School Honor Choir*

*12<sup>th</sup> Annual Elementary Children's Honor Choir*

**New York State Summer Music Conference Hotel Albany, NY**  
**August 9-10 (Middle School) and August 11-12 (Elementary), 2014**



Middle School Honor Choir

Featuring Guest Conductor

*Dr. Lynne Gackle*

*Baylor University*



Elementary Children's Honor Choir

Guest Conductor

*Dr. Susan Brumfield*

*Texas Tech University*

*West Text Childrens' Chorus*

*ACDA and NYSSMA members may nominate students currently in 7<sup>th</sup> or 8<sup>th</sup> grade.*

*Each ensemble includes over 100 students from across New York State!*

*Nomination Deadline, April 20, 2014*

*For more information visit [www.nyacda.org](http://www.nyacda.org) or contact*

*Mary Clementi, NY/ACDA Middle School Honor Choir Chair – [nymiddleschoolhonorchoir@gmail.com](mailto:nymiddleschoolhonorchoir@gmail.com)*

*Elizabeth Woodhouse, Elementary Children's Honor Choir Chair- [ewoodhouseACDA@gmail.com](mailto:ewoodhouseACDA@gmail.com)*

## Women's Choir Repertoire

This is for those of you that have, or may be planning to start a new women's choral ensemble. Knowing that each of us has groups of varying ability levels, I chose pieces that are not too difficult, yet they are effective additions to your concert programming. Each of these pieces has varying amounts of unison singing, which allows you, the conductor, to work on achieving the best sound from your women.

Next newsletter will offer more difficult selections.

**Laudamus te** from *Mass in c minor* unison, piano & opt. flute  
W.A. Mozart, arr. Malvar-Keylock & Friedersdorf (Hal Leonard)

This is a simplified arrangement of a gem from oratorio literature. Originally written as a solo, this choral arrangement still offers opportunity for supporting long vocal lines and an excellent introduction for students who are unfamiliar with this masterwork.

**Inscription of Hope** SA, piano & opt. oboe or strings  
Z. Randall Stroope (Heritage Music Press/Lorenz Corporation)

The text of this octavo is taken from an inscription on a cellar wall during WWII. There is some unison in this work, and the harmonies are accessible.

**Water of Tyne** SSA, piano  
English, folk song, arr. by Michael Neaum (Robertson Publications)

While this selection is listed as SSA, much of it is actually in unison. The text is lovely, and the divisi sections are very accessible.

**J'entends le Moulin** SA, piano & opt. percussion  
Québécois folksong, arr. Mark Sirett (Boosey & Hawkes)

There is a great deal of French language in this work, yet this edition offers some opportunities for unison singing. There is a violin/fiddle part that adds to the texture of the work.

**Hotaru Koi** 3-part, a cappella  
Japanese, arr. Ro Ogura (Theodore Presser Company)

While this standard of the choral literature has no unison section, it is a three-part canon, except for a few divisi sections.

**Submitted by:**  
**Edward Reisert**  
**Past R&S Chair, Women's Choirs**

# *The American Choral Directors Association & Le Moyne College*

Syracuse, New York

## *Vocal Jazz Festival*

Saturday, January 25, 2014

*Openings for ensembles still available!*

The Le Moyne College Jazzuits and ACDA will be hosting a high school vocal jazz festival on Saturday, January 25, 2014 from 9AM to 9 PM on the Le Moyne College campus, Syracuse, NY.

Several ensembles from New York State (Solvay HS, Cicero-North Syracuse HS, Rome Free Academy, C. W. Baker HS, Homer HS, and Lyons HS) will have the opportunity to work under renowned vocal jazz educator and clinician, Vijay Singh from Central Washington University. Each ensemble will have a 45 minute session with Vijay and also have an opportunity to participate in the evening concert beginning at 7:30 PM in the Performing Arts Center on the Le Moyne campus. The concert finale will feature the combined ensembles performing Vijay's arrangement of the Benny Goodman tune, "A Smooth One."

Please feel free to come and observe the workshops which will run from 8:30 AM until 6:00 PM. Students as well as teachers are invited to attend at no cost. For more information please contact me at [cjacobe1@gmail.com](mailto:cjacobe1@gmail.com)

This is a wonderful opportunity to see one of the leading vocal jazz educators in the U.S. at work. It is also a great way to be introduced to vocal jazz. Watching other schools perform and observing the many techniques that Vijay will offer each ensemble is the best way to learn about vocal jazz if it is new to you. I hope you can stop in and enjoy the festival.

Carol Jacobe Prof. of Vocal Studies, Le Moyne College Director of the Jazzuits



**ACDA 2013**

**Refer a Friend  
Campaign**

**You can help ACDA Grow!**

Existing ACDA members like you are our best allies in member recruitment. When we add members, we all benefit-ACDA, new members, and the choral profession.

For a limited time (until January 1, 2014), when you refer a colleague or student to ACDA and they join us, ACDA will thank both of you. Each will receive a full-sized ACDA poster, a copy of our book *Images of America: American Choral Directors Association*, and we'll reach in our grab bag of archival goodies and send each of you two CDs - all while supplies last. Visit <http://www.acda.org/signup> or contact Sundra Flansburg at [singup@acda.org](mailto:singup@acda.org) to learn more and order your **Refer a Friend Kit**.

NY ACDA has signed on to encourage new student members to sign up for the low price of \$5.00 . This is first time members only. It is a great way to familiarize choral students with the many benefits of membership in ACDA.