

JANUARY 2021

CHORAL JOURNAL



ACDA 2021

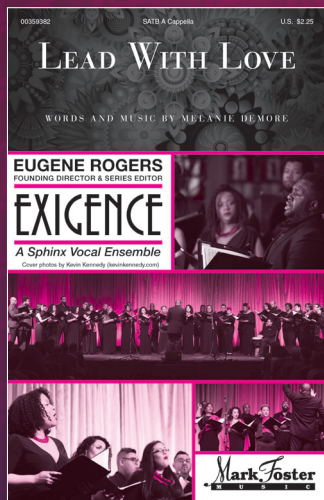
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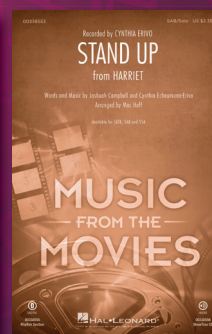
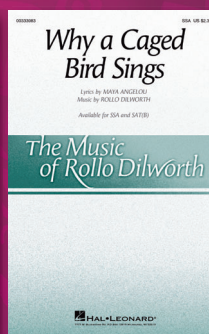
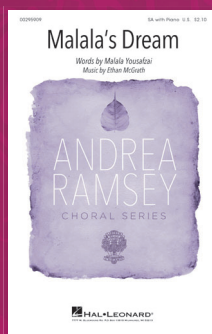
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Editor's note: Material for this issue was submitted by the participants or their representatives and was edited for length and clarity. The editors have made every effort to ensure factual accuracy; however, since conference events mentioned in this issue are subject to change, please consult your program book for up-to-date information.

From the INTERIM EXECUTIVE DIRECTOR



Hilary Apfelstadt

We have all experienced much change in the last year. With you, I have shared worries about the growing Covid-19 pandemic; had adult children lose work due to the economic downturn; grieved the divide in our society between the haves and the have-nots; agonized over rampant racism; and yearned for a return to civility. The year 2020 was unusually hard in multiple ways, not the least of which was in education and in the arts. With so many students trying to learn online and teachers challenged to find effective ways to interact with them, with concert halls shuttered and performance seasons cancelled, we are living in a new world, and not by choice. January 1, 2021, will allow us, at least on the calendar, to turn a page and look to the future with hope.

American composer and choral champion Alice Parker wrote the following in the Melodious Accord Fall E-Newsletter:

So how do we deal with the pandemic, and the resulting artistic malaise? By thinking small, by encouraging neighborly interactions, by strengthening family ties, particularly intergenerational ones. By finding satisfaction in small sounds from people we know singing at meals and bedtimes. We can still sing by ourselves and enlarge our own repertoires. We can still start our children (or ourselves?) on instrumental study, and perhaps find more time to work with them as they practice. We can certainly find great pleasure in the gorgeous performances available to us online, but let's balance those with small local performances where song can still feed us. This is our true and lasting refuge from the pandemic...the common ground of home. (maccordnews@gmail.com, received 11/6/2020)

Trust Alice Parker to remind us of our ability to make music personally and to keep singing alive, sharing "the common ground of home."

Choral music is at a crossroads. This choral generation is much more sensitive to issues of racial injustice

and social equity than mine was when we started in the profession. Those of us educated in conservatory-like systems were steeped in music of the western art music tradition, and we worked fervently to perform it with excellence, if not perfection. Seeing the current changes in broadened repertoire choices that honor people of colour and other marginalized populations is another encouragement, as is the will to share it in context, not simply as a performance vehicle but rather one for social change. Music's power and possibilities are truly profound. I think we are becoming acutely more aware of our mission as more than archivists of sorts.

ACDA is at its own crossroads. We have responded to current events by shifting our national conference to a virtual format, and the Steering Committee, supported by multiple volunteers, as well as the national office staff, have spent countless hours accomplishing this. In this *Choral Journal* issue, you will see what they have planned for you. While we will not be able to greet old friends in the hallways or meet over a meal, we will be able to view fine performances by a variety of groups ranging from children's choirs to the King's Singers; participate in a variety of interest sessions; explore new music; gather in forums of like-minded choral musicians; attend a wonderful worship event; and visit with exhibitors, among other things.

You may be able to Zoom into a university alumni reception if your alma mater is offering such an event. Because many of you are working during the original presentation of the conference, we have arranged for you to be able to access these sessions for months afterwards. The fact that you can stay in the comfort of your own home and have that leeway in time, as well as not having to spend money on housing or travel, should mean that we will have a large segment of our membership signing up for the conference. Please be part of that by registering at www.acda.org before January 27, 2021. After that point, the cost increases.

Looking to the future, we do not know how long the pandemic will last, but our region presidents are planning to meet face-to-face with you in 2022. We are hopeful about that.

Conferences have historically contributed to ACDA's financial stability. We are in new territory with virtual events but hopeful that they will attract at-

tendance as we try to meet the needs of as many of our members as possible. Although Zoom fatigue is real, the inspiration that will come from these events, and the fact that you can watch at your own leisure, is encouraging.

In the future, will we be able to count on conferences as a major part of our financial foundation? I am not sure when people will feel comfortable traveling again, or if they will have the means to fund attendance: professional development funds are less than they were or non-existent. At best, a maximum of 27% of our membership has attended national or regional conferences when they were live.

What are we doing for everyone else? That is where the state's offerings are vital to serve the membership. Personally, I think we need to consider non-conference events as a means of both meeting people's needs and also funding ACDA. Webinars, smaller seminars targeted at particular Repertoire and Resources areas such as we already have for children's and community youth choir leaders already have, choral festivals, residencies with composers and conductors are some possibilities. These could work in the regions as well with careful planning.

Another crossroads issue is that we are facing the reality of declining membership, which is concerning. In looking at trends, I see that we often peak around national conference time and then slip back in the off years, but the last few years have seen our numbers decline in general. What does this say? It might suggest that we are not meeting people's needs. If they cannot or do not go to conferences, perhaps they see only the *Choral Journal* as a benefit, when in fact we have many more than that. Kudos to our membership coordinator, Sundra Flansburg, whose Weekly Wednesday e-mails have been a source of wonderful resources since the pandemic began. Check out the website (www.acda.org) where you will find helpful information about dealing with the challenges of teaching during Covid times, or other purely musical resources such as ideas from our Repertoire and Resources areas. Look at archival issues of the *Choral Journal*. Read *Chor Teach*, which is geared to K-12 teachers. Our research journal, *The International Journal of Research in Choral Singing*, is completely online.

Membership in state music educators' organizations is essential for public school teachers wanting to participate in annual adjudicated events and honor choirs, for example. What does ACDA offer that your state music educator's organization does not? **We focus exclusively on choral music; we specialize in the area that serves you.** Over the years, mindful of the fact that professional dues can be expensive, we have tried to keep our membership fees reasonable, just as we have tried to make the national conference fees affordable. Student membership has grown, partly due to the introductory fee of only \$5, but we must find ways to keep our student members in ACDA as they enter the profession, albeit with increased dues. Those of you serving as

(continued on the next page)

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ADVOCACY STATEMENT

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 the country;

Be it resolved that all citizens of the United States of America actively voice 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.

From the INTERIM EXECUTIVE DIRECTOR

(continued from previous page)

mentors could emphasize the value of ACDA membership in your work with younger colleagues.

By building a strong network throughout the entire country, we can combine resources to shore up choral music especially in this challenging time. In the future, as we advocate to bring it back to prominence, **we need every voice** we can get to accomplish this goal. As you know, some school districts are now questioning the need for music teachers on the payroll. Joining forces through our professional organization allows us to be a voice for music education. ACDA has a strong Advocacy and Collaboration Standing Committee that can provide resources for us as we fight to keep music in the schools.

As you can imagine, declining membership means declining income, just as low attendance at a conference means less income. ACDA needs to be much more proactive about seeking grants, as many non-profits do, and about cultivating donors. We have been fortunate to have donations to the Fund for Tomorrow, but we need to develop additional income sources besides membership and conferences, and we need to do it strategically and soon. The ability to grow those elements of our existence will be an important quality in new leadership at the national office. As interim ED, I can help prepare for the future, but ultimately, the future of ACDA is not in my hands beyond my tenure. In the meantime, however, it is in yours as you champion the organization, especially with our K-12 teachers.

Digging deeper into the implications of relying on these two income streams reveals the truth that we need to make some hard decisions as we figure out how to turn membership around, and deal with ramifications of having to cancel hotel bookings in Dallas. That in itself is a costly action but we had no choice in the matter, given the pandemic situation in the US.

ACDA is facing a financial challenge, but we have a plan to help us for the moment and will be developing long-range plans to broaden our income streams in the future. We have listed the national office in Oklahoma City for sale, as it has more space than we need with many employees now working efficiently from home; due to previous good planning, we do not have a mortgage. A sale would enable us to stabilize our position for the time being. We do have endowments which we need to build for the future, but some are restricted so can-

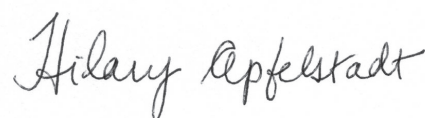
not be tapped for day-to-day expenses. If the building sells, we need to deal with the ACDA Archives, and we are already working on that with the advice of several members and past officers who are highly invested in this area. The Archives are a rich source of information about our past.

Each day “in the office” there are challenges to be met, problems to be solved, ideas to be considered, conversations to be shared, all in the interest of supporting the choral profession through ACDA. I am grateful for an excellent staff, for fine colleagues, for an Executive Committee that is dedicated and proactive, for a Past Presidents’ Council that remains involved by sharing their institutional memory and wisdom, for the ACDA members who uphold our mission wherever you live. And I am grateful to serve the organization that has supported my career in choral music for decades.

Now it is your turn. If you have thoughts to share, please do so. My email is hapfelstadt@acda.org and I assure you that if you use it, I will respond.

- Where do you want to see ACDA go in the next year or so, and beyond?
- What can we do to better serve the needs of the profession?
- How can you encourage other choral musicians who currently do not belong to ACDA to join? How can you contribute to the organization?

If you are more comfortable contacting your state leadership, please do that. Just let someone know what you think. ACDA has a history of sixty-one years as a prominent professional organization and we want to look forward to an equally bright future. **Everyone has a voice; let’s hear yours.**



From the PRESIDENT



Lynne Gackle

The new year is finally here! In this issue of the *Choral Journal*, you will find an illuminating and challenging article from ACDA Interim Executive Director, Hilary Apfelstadt. The year 2020 has been a year like no other, and its effects continue to travel with us into this new year. As choral musicians, we have faced the “charge” of being involved in a most “dangerous” endeavor—SINGING in groups! Everything

that we know and love as musicians and educators has been questioned and changed. The resilience, creativity, collegiality, and innovation demonstrated by the choral community has been truly awe-inspiring. We have done our best to meet these changes with positivity and have valiantly worked within the boundaries of our circumstances.

In writing today, I decided to look back at my comments from the January 2020 *Choral Journal*. I encouraged us to reflect on the WHY of what we do as choral musicians/conductors. In part, the article states:

“The Latin word ‘vocare’ means ‘to call,’ and is a term I believe epitomizes the vocation we all find through this ‘calling’—that is, to make music with people through song. There is no greater time than the present to remember the importance of this call... As we embark on this new decade, let us be mindful of our WHY and its significance in our lives and in the lives of others.”

Friends and colleagues, this statement has not changed, and in fact, has even more significance than ever. I mentioned in January 2020, the importance of both beauty and community provided by choral music in our lives. Never have these concepts been more challenged than in the past ten months! Through the isolation of this pandemic, the resulting lockdowns and quarantines, we have seen first hand the effects of loneliness and the need for community through music. During this time, many of us have reflected in silence, have longed to be together, and have used both technology as well as masked and distanced contact to maintain connection, both musically and personally.

Indeed, as Dr. Apfelstadt stated, we are at a crossroads in so many ways. I again encourage each of us to reflect on the importance of WHY this profession is so important to the fabric of our culture. To move forward into the new, into the unknown, requires a knowing of self and a “taking stock” of the important things that truly matter. Once this is accomplished, I truly believe we can move forward with renewed purpose, a renewed direction found in the present, and a resolve to move into the future with the desire to continue to positively impact our world within our individual and collective spheres through choral music.

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Amanda Bumgarner

The January issue of *Choral Journal* always marks an important beginning to the new year as we preview the upcoming ACDA National Conference. This issue contains dates and times for sessions, concerts, forums, exhibits, reading sessions, and special workshops. We all wish that we were able to meet in person, but I am excited for this new virtual format, and hopefully members who have not been able to travel for the conference in the past are able to attend. There are a number of fantastic sessions, keynote speakers, and other events that I know will be an encouragement and inspiration during this challenging time.

Last year, *Choral Journal* featured two guest editors sharing on specific topics. The September 2020 issue was a focus from ACDA's National Standing Committee for Education and Communication (Jamila McWhirter, guest editor), and the November and December 2020 issues highlighted choral contributions from Black conductors and arrangers (Brandon Boyd, guest editor). Following is a list of the faces included in the collage on the cover of the December issue:

1st Row, l-r: Robert Morris, André Thomas, Thomas Whitfield

2nd Row: Lena McLin, Linda Twine, Rosephanye Powell

3rd Row: Undine Smith Moore, R. Nathaniel Dett (top center), Moses Hogan, Margaret Bonds

Looking ahead to the 2021 editorial calendar, I am excited about the range of features and focus issues scheduled to appear in *Choral Journal*. This past year was extremely difficult for many different reasons, and as we flip the calendar page to a new year, we hope that you can always find something within these pages that will be useful or inspiring to your work. Please feel free to email me with ideas for articles or focus issues at abumgarner@acda.org.

The April 2021 issue will feature our annual free Summer Festival and Workshop Listing. Submissions should be emailed to abumgarner@acda.org by January 15 in the following format:

Event date

Event name

Event location (please note if virtual)

One-sentence description of the event

Contact information (name, phone, email, website)

Letters to the EDITOR



Editor,

THANK YOU for the October issue of *Choral Journal*. I was delighted that three articles were specifically devoted to problems and solutions for safely addressing choral recording and rehearsing

under the present COVID-19 conditions. To present such important and timely content on so many levels is so important for all of us. Janet Galvan and Matthew Clauhs offered a glimpse of the musical and technical aspects of producing a virtual recording. Such collaboration would be essential for many of us. “Acoustical... Considerations”—most helpful to me were the charts and discussion on reflection, the quality of sound transmitted not only to the audience but to the performers, and the actual acoustical properties of different materials from concrete to grass.

Then there was Joy Hirokawa’s column “Lessons from Summer Camp. This was a wonderful “nuts and bolts” article on suggestions for using Zoom as a rehearsal medium. I loved the ideas of “playing to the camera,” how to have fun, and how to be creative in the breakout rooms. She offered many examples that we might use to warm up and connect with the kids. How important that is! BRAVA! BRAVISSIMO!

Sue Fay Allen
Executive Director
ABC Bel Canto Choirs

It’s nice that you are including articles that are relevant to choral retirees in the *Choral Journal*. I refer to Frank Lloyd’s “Retirement and the Professional Choral Director: Transition Journey—From Employee to Retiree” in October 2020. In my opinion it spoke only to retirement in general. There are several different phases of retirement that deserve articles. I will name one with which I am familiar.

Some retired choral conductors are disabled. Disabled choral conductors usually can’t travel. Many are homebound and can no longer drive. Often the only times they can travel are to nearby medical appointments. But they are still creative musicians with a wealth of experience. I can name two worthwhile activities with which I am personally familiar and which I highly recommend to retired choral conductors who fit the above description:

- **COMPOSITION:** Learn Finale or any other good music notation system. If necessary, take lessons. Get texts to set wherever you can find them. (I was able to seek out a resident here who is a poet; she provides me with poems to set. It so happens that she self-publishes children’s books. She is planning on putting out one that includes her own illustrations, poems, watercolors, and some of my compositions. It is a nice collaboration.) Share your completed scores with colleagues to get another choral director’s input and perspective. This has been one of the greatest joys and most rewarding experiences of my life, besides being a great learning experience.

- **GENEALOGY:** While this is a non-musical activity, it is closely related to music in that all of us are detail creatures. We have families. Family history can be started at any stage of life. (A personal note: I started as a young boy and have nearly 2,000 entries on ancestry.com. There are many other good online genealogy sites out there.)

I am currently widowed and living alone in a retired senior citizens facility. (Of course, I have many interactions with other residents!) These two solitary activities provide me with immense enjoyment and help keep my brain active, which is important for all of us in the autumn of our years. I would wager that there are many like me.

George Berglund
Burnsville, MN



**AN INTERVIEW
WITH **BOB CHILCOTT**
2021 RAYMOND
BROCK MEMORIAL
COMMISSIONED
COMPOSER**

TIM SHARP



AN INTERVIEW WITH BOB CHILCOTT

As a composer, conductor, and singer, Bob Chilcott has enjoyed a lifelong association with choral music, first as a chorister and choral scholar in the choir of King's College, Cambridge, and for twelve years as a member of the King's Singers. He became a full-time composer in 1997 and has produced a large catalogue of music for all types of choirs, which is published by Oxford University Press. His most often performed pieces include *Can you hear me?*, *A Little Jazz Mass*, *Requiem*, and the *St John Passion*.

Bob has conducted choirs in more than thirty countries worldwide and has worked with many thousands of amateur singers across the UK in a continuing series of Singing Days. For seven years he was conductor of the Chorus of The Royal College of Music in London, and since 2002 he has been principal guest conductor of the BBC Singers. In 2017, Bob was awarded an Honorary Fellowship by The Royal School of Church Music and in 2019 took up the role of principal conductor with Birmingham University Singers.

His music has been widely recorded by leading British choirs and groups including The King's Singers, King's College, Cambridge, Wells Cathedral, Westminster Abbey, The Sixteen, Tenebrae, The BBC Singers, The Bach Choir, Commotio, and Ora. In 2016 he enjoyed a collaboration with the celebrated singer Katie Melua on the album *In Winter*. In 2017 two new discs were released by Commotio and Choralis: *All Good Things* on Naxos, and *In Winter's Arms* on Signum, his first recording collaboration with an American choir. Newer recording projects are with the BBC Singers, Houston Chamber Choir, and Wrocław Philharmonic Choir.

It is my joy and honor to interview Bob Chilcott on the occasion of his composition of the 2021 American Choral Directors Association Raymond Brock Memorial Commission.

Sharp: Please tell us about the last couple of years in the life of Bob Chilcott. What projects and pursuits have been at the top of your personal agenda?

Chilcott: I've had a wonderful last couple of years, and even though we are now compromised by the effect of the pandemic, there is still, thankfully, an energy at large

to plan ahead and to be positive. Compositionally, the past two years have seen a couple of big projects come into being for me. In 2019 the Three Choirs Festival premiered my *Christmas Oratorio* in Gloucester Cathedral (on August 1!), and the performance was subsequently broadcast at Christmas on the BBC. The second project was the completion of my children's opera, *Birdland*, which was due to be premiered in June 2020 at the Oxford Festival of Music with over 1,000 performers. There was also a joint premiere due to take place in the Theatre Royal in Norwich with several hundred young performers, which of course was postponed as well. *Birdland* will take flight again, that I know!

From a conducting point of view, a real highlight for me in 2019 was conducting the Verdi *Requiem* in the Royal Albert Hall in London with the 1,400 hundred voices of the Really Big Chorus. In 2020, I was due to conduct in Kyoto in Japan at a festival celebrating the Olympic year in Tokyo. I would have also conducted a choir of delegates at the World Choir Symposium in Auckland, New Zealand, as well as premiering of a new work of mine at PicFest in Eugene, Oregon. All these events, sadly, were not able to happen. Just before lockdown, however, we did manage to complete a recording for a CD of my music featuring my work *Circlesong* with Robert Simpson and his wonderful Houston Chamber Choir, along with the equally wonderful Treble Choir of Houston conducted by Robert's wife, Marianna Parnas Simpson.

Sharp: As one of the world premiere choral composers and arrangers, all of us are familiar with your wonderful composition, but we may not be as familiar with what led you to a career in composition. Can you tell us about your evolution as a composer?

Chilcott: I started composing around the age of thirteen. By the time I got to university at the age of eighteen, I had written a lot of mainly instrumental music; but at that time, in the mid 1970s, the compositional landscape in classical music was not one in which my kind of music could flourish. I found I had a flair for arranging and orchestrating, particularly in the lighter end of the music world, and this led me to becoming an

2021 RAYMOND BROCK MEMORIAL COMMISSIONED COMPOSER

arranger and orchestrator for the BBC.

I wrote a number of instrumental charts for singers or I reworked other peoples' work for the instruments we had. It was mainly for a studio orchestra of strings, rhythm section with the addition of a trumpet player who doubled on flugelhorn, and a sax player who dou-

bled on everything. Occasionally we could add the big band too, so it was like a full Hollywood-style orchestra. I was on a big learning curve and I loved it! When I joined the King's Singers, one of the first arrangements I did for them was a set of three carols for the group and the Minnesota Orchestra. It was a thrill for me to hear

Come and Sing with Bob Chilcott!

Be a part of this year's ACDA Raymond W. Brock Memorial Composition premiere through virtual informative chats, dialogue (Q&A), and rehearsals led by 2021 Brock composer, Bob Chilcott!

The acclaimed composer, conductor, and former King's Singer is joined by poet Delphine Chalmers to introduce and rehearse movements from this year's Brock commission, *Songs my heart has taught me*, in three interactive workshops in February. On Saturday, March 20, 2021, Bob conducts the BBC Singers in the premiere performance, given as part of the ACDA Virtual National Conference. Workshop participants may simply enjoy listening or may participate in the privacy of their home. ACDA is delighted to offer these workshops free of charge.

Online hour-long workshops will take place on the following dates:

SA/Treble voices: Sunday, February 7, 2021; 2:00 p.m. CST

TB/Lower voices: Sunday, February 21, 2021; 2:00 p.m. CST

SATB/All voices: Sunday, February 28, 2021; 2:00 p.m. CST

To participate in a workshop, please visit acda.org/bob-chilcott-workshops/ and click next to the workshop in which you want to participate. We anticipate each registrant will want to participate in EITHER the SA or TB workshop PLUS the final SATB workshop. You will need to register for EACH workshop separately.

The workshop music to *Songs my heart has taught me* will include only the first and last movements titled "Unison" and "Resolution." They will be available to view only in a digital format through J.W. Pepper's ePrintGO app. As we get closer to the workshop dates, a link to access the digital file will be sent to those who have registered.

The complete score to *Songs my heart has taught me* (Oxford University Press) will be available for sale beginning February 1, 2021, through all of Oxford's digital dealers including J.W. Pepper, Sheet Music Plus, Stanton's, and Pender's Music.

AN INTERVIEW WITH BOB CHILCOTT

my pieces not only brilliantly sung but brilliantly played.

Other opportunities for me with the group and other orchestras arose, including Detroit, Pittsburgh, Toronto, Salt Lake City, Atlanta, and Boston Pops. I did a lot of arrangements for just the King's Singers too. Actually I think one of the group recently told me there were over 100 of my arrangements in the library, which took me a bit by surprise. Quite a number of them were published, first by Hinshaw Music and then Hal Leonard. Don Hinshaw was hugely encouraging to me and published a few original pieces of mine. At the beginning of the 1990s I wrote a set of pieces for Gustavus Adolphus Choir, and these pieces, through the kindness of John Rutter, found their way to an editor at Oxford University Press. In 1995 I had my first piece, a carol called "Mid-Winter," published by Oxford, and this led to requests for commissions from a number of choirs in the UK and the US. So, aged forty-two, in 1997, I left the King's Singers and followed the path that I am still on now.

Sharp: What are your primary influences and inspirations for your choral compositions?

Chilcott: I have very broad musical tastes, and I think most of them are reflected in the music I write. As someone who has been a singer, I find the influence of music I have sung, particularly English Church Music, never goes away. Jazz has also played a big part in my musical life. I love the voice. I love singers, predominantly singers of songs—Dmitri Hvorostovsky, Fritz Wunderlich, Joni Mitchell, Rosa Passos, Alison Kraus, Paul Simon, James Taylor, Randy Newman, and if you're my age (or any age, for that matter!) The Beatles and early Elton John. I also love words. The power that songs and words have is their ability to conjure up whole worlds or stories, or glimpses of shared experiences, feelings, and senses in a brief moment of time. To try and distil these thoughts into a musical shape is something that really motivates my composing energy. I am also by nature a melody writer. I like to shape phrases that I think people might enjoy singing. The connection a composer has with the singing voice is a very complex one, because singers are not only motivated by shapes that allow the voice and the breath to flow, but also by the visceral sound and

meaning of words, and also the drama and the gesture of the piece that allows the singer the freedom to become the advocate of the song.

Sharp: How much time do you dedicate to composition? Tell us a little about "a day in the life of Bob Chilcott" and your way of working.

Chilcott: I have always been quite a disciplined composer. You have to be when you are working from home. I think it's important to commit to deadlines and have a strong writing regime. The teapot, the telephone, and the television are never far away, and they all have to be resisted! I work office hours, normally between 9am and 6pm. An hour a day longer than Dolly Parton. I never work in the evenings or late at night.

Sharp: What does receiving the ACDA Raymond Brock Memorial Commission mean to you?

Chilcott: It is an enormous honour for me, particularly as a non-American composer, to receive this commission. When I see the list of distinguished composers who have received it in the past years, I feel very humbled. I have heard a lot of the premieres at various past conventions, and these pieces have been given their wings through their association with the Brock Memorial Commission. One piece that I remember particularly is *I Thank You God* by Gwyneth Walker, sung in Chicago in 1999 by the Women's Honor Choir conducted by Morna Edmundson. This powerful setting is one of the strongest pieces in the upper voice repertoire, and I have performed it many times all over the world.

Sharp: Tell us about the piece you wrote on this occasion. What inspired you and how did you choose the text?

Chilcott: With the theme of the ACDA 2021 National Conference being Diversity in Music, I was asked to write a piece to be sung by a choir specially formed for the occasion: the Diversity Choir. This was a very exciting prospect for me, as not only was I asked to write the piece but was also asked to conduct the choir. I knew

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that I had a lot of thinking to do; it was clear to me that a work like this needed a new text. A few years ago I was asked to write a piece for a girls school in Reading in England, a school with wonderful music and an excellent choir. The director of music asked if I would consider the possibility of setting words written by a young woman who sang in the choir and was a final-year student at the school.

I met with this young woman, one Delphine Chalmers—a quiet, thoughtful, and clearly deeply intelligent person—and we talked through the idea of writing something together. A few weeks later she sent me a wonderful poem, and the piece *Dancing in memories stream* came to life. When Delphine left the school she became an English scholar at Oxford University, and we would meet from time to time at a café just opposite Oxford University Press to discuss other projects. Delphine has now just recently graduated from Oxford University. Up to now, as well as writing the piece for her school, we have written a piece in honour of the Japanese conductor Keiichi Asai called *Because it was you*, a book of eight songs for upper voices titled *Times and Seasons*, and a work *Our Roots*, written in lockdown, to celebrate the fortieth anniversary of the Santa Fe Women's Ensemble.

I knew that for the Brock commission, I needed Delphine's perceptiveness, empathy, sensitivity, and her warm and thoughtful intelligence. In my quite long life I have been lucky to live through a lot of change,



Delphine Chambers

most of it for the better, and the one thing that I realise more and more as I get older is that I have learned almost all that is good and positive in my life, such as relationships and friendships, people, community, and things that unify and bring joy, through music. Delphine and I decided to try to reflect how musical concepts can sit side by side with aspects of the human story in a piece called *Songs my heart has taught me*, a cycle of four songs with the titles, "Unison," "Harmony," "Rhythm," and "Resolution." The pieces, written in a broadly accessible style, are for mixed voices and piano.

Sharp: Due to COVID-19, ACDA's National Conference will be virtual for the first time in our sixty-two-year history as an association. Can you describe what we have been able to do to premiere your Brock Commission this year?

Chilcott: When we heard that the 2021 National Conference was going to be virtual, we had to put our thinking caps on. As everyone in choral music, or in performance music in general, is aware, different countries in the world are moving at different speeds with regard to live music performance, and performance with a social-

I have learned almost all that is good and positive in my life, such as relationships and friendships, people, community, and things that unify and bring joy, through music.

ly distanced audience. At the time of writing, in the UK we have a number of classical music concerts taking place with small audiences. These are largely recitals, including a large series coming from London's Wigmore Hall, but there are also orchestral concerts taking place with small, socially distanced orchestras in different venues across the country. Choral concerts are not yet back on the agenda.

As you may know, we have a national broadcasting service in the UK, the BBC. The BBC has five full-time professional orchestras and one full-time professional chamber choir, the BBC Singers, of which I am principal guest conductor. The BBC Singers are back working together, and in early October I did a recording with them. It was deeply moving and at the same time strange to be once more engaging with real singers, singing live, something that in normal life we would have always taken so much for granted. The Singers, who were restricted to twelve for this recording, were two metres apart in a large studio. It was wonderful to hear them adjust to being far apart and working to

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create a cohesive sound. We are delighted that the full group of eighteen BBC Singers and a pianist, with me conducting, will film and sound record *Songs my heart has taught me* for the 2021 Conference, and this film will be shown toward the end of the Conference. It will also be broadcast on BBC Radio 3, our classical music channel.

Sharp: You have been such a wonderful colleague to ACDA over the years. Can you describe what you think is the importance of an association such as ACDA?

Chilcott: The first time I attended a National ACDA Conference was in 1995, in Washington DC, and I came along for one day. I could not believe that so many people would come together to share their love of choral music. Two years later I decided to come to San Diego for the whole conference and I loved it. It was a marvellous experience. I remember on one of the days, Bruce Johnston from the Beach Boys, with whom we had worked quite closely on an album when I sang with the King's Singers, called me and asked if we would like to go with him and his wife to Tijuana to have lunch. They drove down from Montecito, and I took Bruce into the ACDA exhibition hall and introduced him to my slightly bemused colleagues at the Oxford stand. Actually, no one was more bemused than Bruce, who could not believe that choral music could attract so many people.

That conference had me hooked for so many reasons—great concerts, loads of new repertoire, but most importantly I got to know and meet a lot of new American choral friends. I have attended every conference since, with the exception of Los Angeles in 2007, and have always returned with loads of new energy, new ideas, and new friends. I have been especially fortunate to have conducted two National Honour Choirs at the Conference. The first was in New York City in 2003, where I conducted the Men and Boys Honor Choir, who gave of their hearts in two performances in Riverside Church. This day and these two concerts, I will never forget, as this choir and occasion resonated for me in a way that I have rarely felt in my life.

The second National Honor Choir I conducted was in Salt Lake City in 2015, again young men and boys,

but this time, middle school. This was also a wonderful experience, and not only did we get to perform in the Abravanel Hall, but also in the Tabernacle. And both these performances I could not have done without my friend who played piano for both, a great musical colleague, Kevin Caparotta. I met Kevin through another long-standing friend, Cheryl Dupont, and it was Cheryl who asked me if I would take part in two ACDA retreats for Children's Choirs conductors that happen in the early part of the year. I have done two of these wonderful events, one in Morristown, New Jersey, and one in Houston, Texas.

It occurred to me, when I looked out into the room in Houston, that I knew almost everyone who was there. It was a timely reminder of one of the many things that ACDA does so brilliantly—it connects people. I am one of a number of people from the UK who attend ACDA Conferences, and we all go back pretty much with the same impressions. Whether on a regional or national level, ACDA manages to galvanise choral musicians. You have strong university and college programmes and strong church programmes run by professional musicians. People come forward to serve, to organise, and to inspire. The systems you have in place, such as Honor Choirs and All-States, are tried and tested and help to support structures that feed into the choral life of the country.

It seems to me that ACDA operates as a very effective hub that helps to make all these different cogs function in a very collective and positive spirit. And like similar organisations all over the world, it will continue. Of this I am sure: ACDA will work in the future to move forward and react to the complex and vital discourses of the day in order to share and celebrate the broad palette of singers, conductors, cultures, repertoire, and style that helps to paint the big and beautiful picture of choral music worldwide.

Sharp: Thank you, Bob, for your wonderful contribution to our Brock Memorial Series, and for your dedication to our shared choral mission. □



2021 ACDA National Conference Schedule of Events

(All times are subject to change. Consult the program book for changes.)

	Thursday, March 18	Friday, March 19	Saturday, March 20
10:00 am - 10:30 am CST	Welcome/Introductions Keynote Address	Award Presentations Keynote Address	Robert Shaw Award Presentation Keynote Address
10:30 am - 11:20 am CST	Interest Sessions Green Session Group Student Leadership Academy	Interest Sessions Brown Session Group Student Leadership Academy	Interest Sessions Light Blue Session Group Student Leadership Academy
	Break 11:30 am - 11:45 am CST	Break 11:30 am - 11:45 am CST	Break 11:30 am - 11:45 am CST
11:45 am - 12:45 pm CST	Concert Session 1	Concert Session 3	Concert Session 5
12:45 pm - 1:30 pm CST	Visit the Exhibits	Visit the Exhibits Research Poster Session Demorest Award Presentation (12:45 pm - 2:30 pm CST)	Visit the Exhibits
1:30 pm - 3:15 pm CST	Various Reading Sessions/Forums Music in Worship Concert Book Author Exhibit Student Leadership Academy	Various Reading Sessions/Forums Interest Session Student Leadership Academy	Various Reading Sessions/Forums Music in Worship Concert (repeat performance) Student Leadership Academy
3:15 pm - 4:15 pm CST	Concert Session 2 Break 4:15 pm - 4:30 pm CST	Concert Session 4 Break 4:15 pm - 4:30 pm CST	Concert Session 6 Break 4:00 pm - 4:15 pm CST
4:30 pm - 5:30 pm CST Sat. 4:15 pm - 5:15 pm CST	Interest Sessions Orange Session Group Student Leadership Academy	Interest Sessions Blue Session Group Undergraduate Master Classes Student Leadership Academy	Interest Sessions Purple Session Group Graduate Master Classes Student Leadership Academy
5:30 pm - 6:15 pm CST Sat. 5:15 pm - 6:15 pm CST	Visit the Exhibits	Visit the Exhibits	Visit the Exhibits
6:15 pm CST	Welcome to Dallas Concert 6:15 pm - 7:00 pm CST Break 7:00 pm - 7:15 pm CST Jazz Night 7:15 pm - 8:30 pm CST	GALA Collaboration Concert 6:15 pm - 7:15 pm CST Break 7:15 pm - 7:30 pm CST Receptions 7:30 pm - 9:30 pm CST	President's Concert 6:15 pm - 8:15 pm CST Break 8:15 pm - 8:30 pm CST The King's Singers Concert 8:30 pm - 9:00 pm CST



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Alphabetical List of Performers

Austin Gay Men's Chorus	Daniel Arredondo II	GALA Collaboration Concert Friday 6:15 pm - 6:30 pm CST
BBC Singers	Bob Chilcott	President's Concert Saturday 6:30 pm - 7:00 pm CST
California State University—Long Beach Bob Cole Chamber Choir	Jonathan Talberg	Concert Session 6 Saturday 3:45 pm - 4:00 pm CST
California State University—Long Beach Pacific Standard Time	Christine Helferich Guter	Jazz Night Concert Thursday 7:45 pm - 8:00 pm CST
Casper Children's Chorale	Marcia Patton	Concert Session 1 Thursday 11:45 am - 12:00 pm CST
Cedar Park High School Varsity Mixed Choir	Lisa Sunset Holt	Concert Session 1 Thursday 12:00 pm - 12:15 pm CST
Coro Entrevoceos	Digna Guerra	President's Concert Saturday 7:45 pm - 8:15 pm CST
Dallas Chamber Choir	Jon L. Culpepper	Welcome to Dallas Concert Thursday 6:00 pm - 6:15 pm CST
Duncanville High School A Cappella Men's Choir	Jesse Cannon II	Concert Session 3 Friday 12:15 pm - 12:30 pm CST
East High School Headliners	Thomas Hales	Jazz Night Concert Thursday 7:30 pm - 7:45 pm CST
First United Methodist Church of Dallas	Dana Effler	Music in Worship Concert Thursday 1:30 pm - 3:00 pm CST and Saturday 1:30 pm - 3:00 pm CST
Formosa Singers	Julian Ching-Chun Su	President's Concert Saturday 7:15 pm - 7:45 pm CST

Formosa Singers	Julian Ching-Chun Su	Demonstration Choir for "Enrich and Expand Your Repertoire with Beautiful Music from Taiwan" Blue Session Group Friday 4:30 pm - 5:30 pm CST
Fort Worth Academy of Fine Arts Children's Choir of Texas	Jackson Hill	Concert Session 6 Saturday 3:15 pm - 3:30 pm CST
Georgia State University University Singers	Deanna Joseph	Concert Session 1 Thursday 12:30 pm - 12:45 pm CST
Hour of Power Choir	Irene Messoloras	Concert Session 4 Friday 3:45 pm - 4:00 pm CST
Indiana University Singing Hoosiers	Chris Albanese	Jazz Night Concert Thursday 7:15 pm - 7:30 pm CST
Kinder High School for the Performing and Visual Arts Chorale	Shannon Carter	Concert Session 4 Friday 3:30 pm - 3:45 pm CST
The King's Singers		The King's Singers' Concert Saturday 8:30 pm - 9:00 pm CST
La Cañada High School Chamber Singers	Jeff Brookey	Concert Session 5 Saturday 11:45 am - 12:00 pm CST
Montgomery High School Chorale Women	Heather Orr	Concert Session 3 Friday 12:00 pm - 12:15 pm CST
Mount San Antonio College Chamber Singers	Bruce Rogers	Concert Session 3 Friday 12:30 pm - 12:45 pm CST
Nimitz Middle School Varsity Treble Choir	Anne Sieloff	Concert Session 4 Friday 3:15 pm - 3:30 pm CST
Olympia High School Bella Voce	J. Christine Le	Concert Session 2 Thursday 4:00 pm - 4:15 pm CST



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Oregon State University Bella Voce	Sandra Babb	Concert Session 6 Saturday 3:30 pm - 3:45 pm CST
Our Song: The Atlanta Gay and Lesbian Chorus	Robert Glor	GALA Colloboaration Concert Friday 6:30 pm - 6:45 pm CST
Portland State University Chamber Choir	Ethan Sperry	Concert Session 1 Thursday 12:15 pm - 12:30 pm CST Demonstration Choir for "Sacred Music for All in an Age of Anxiety" Light Blue Session Group Friday 10:30 am - 11:30 am CST
Preston Hollow Presbyterian Church	Steven (Steve) Jobman	Music in Worship Concert Thursday 1:30 pm - 3:00 pm CST and Saturday 1:30 pm - 3:00 pm CST
Riverside City College Chamber Singers	John Byun	Concert Session 5 Saturday 12:00 pm - 12:15 pm CST
Rutgers University Glee Club	Patrick Gardner	Concert Session 5 Saturday 12:30 pm - 12:45 pm CST
St. John Church Music Ministry	Clark W. Joseph	Welcome to Dallas Concert Thursday 6:15 pm - 6:30 pm CST
San Diego Women's Chorus	Kathleen Hansen	GALA Colloboaration Concert Friday 6:45 pm - 7:00 pm CST
Smithfield Middle School Raider Chorale	Jennie Crawford	Concert Session 2 Thursday 3:30 pm - 3:45 pm CST
Sound of Ages	Kameron Kavanaugh	Concert Session 2 Thursday 3:15 pm - 3:30 pm CST
Toronto Children's Chamber Choir	Elise Bradley	Concert Session 2 Thursday 3:45 pm - 4:00 pm CST

Trinity Springs Middle School Varsity Tenor-Bass Choir	Clinton Hardy	Concert Session 3 Friday 11:45 am - 12:00 pm CST
Turtle Creek Chorale	Sean Mikel Baugh	Welcome to Dallas Concert Thursday 6:30 pm - 6:45 pm CST
University of Hawaii-Mānoa Nā Wai Chamber Choir	Jace Saplan	Concert Session 5 Saturday 12:15 pm - 12:30 pm CST
University of North Texas Baroque Orchestra	Paul Leenhouts	Demonstration Ensemble for "Baroque Choral with Period Instruments..." Green Session Group Thursday 10:30 am - 11:20 am CST
University of North Texas A Cappella Choir	Allen Hightower	Concert Session 4 Friday 4:00 pm - 4:15 pm CST
University of North Texas University Singers	Kristina Caswell MacMullen	Demonstration Choir for "Intentional In-Between: The Art of Seamless Performance Transitions" Light Blue Session Group Saturday 10:30 am - 11:20 am CST
University of North Texas Vox Aquilae	Allen Hightower	Demonstration Choir for "Baroque Choral Works with Period Instruments..." Green Session Group Thursday 10:30 am - 11:30 am CST
Vocal Majority	Greg Clancy Jim Clancy	Jazz Night Concert Thursday 8:00 pm - 8:30 pm CST
West Chester University Concert Choir	David P. DeVenney	Demonstration Choir for "The Sea Hath its Pearls: Romantic American Choral Music" Brown Session Group Friday 10:30 am - 11:30 am CST



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Alphabetical List of Interest Sessions

Accessing Diverse Tuning Possibilities	Andrew Withington	Green Session Group Thursday 10:30 am - 11:20 am CST
The Accompanist's Perspective	Kurt Knecht	Orange Session Group Thursday 4:30 pm - 5:20 pm CST
Applying Dalcroze Eurhythmics to Choral Literature	Marla Butke and David Frego	Blue Session Group Friday 4:30 pm - 5:20 pm CST
Baroque Choral Works with Period Instruments from the Archives of Prince Carl Liechtenstein of Kroměříž	Allen Hightower and Paul Leenhouts	Green Session Group Thursday 10:30 am - 11:20 am CST
Beyond Elijah Rock: The Non-Idiomatic Choral Music of Black Composers	Marques L. A. Garrett	Brown Session Group Friday 10:30 am - 11:20 am CST
Beyond "Special Music": The Church Choir's Role in Worship	Zebulon M. Highben	Purple Session Group Saturday 4:15 pm - 5:05 pm CST
Blurring the Binary: Transgender Students in the Choral Ensemble	Melanie Stapleton	Green Session Group Thursday 10:30 am - 11:20 am CST
Building Resilient Organizations	Catherine Dehoney, Liza W. Beth, and Christie McKinney	Green Session Group Thursday 10:30 am - 11:20 am CST
Choral and Contemporary A Cappella: Bridging the Gap	Rob Dietz	Orange Session Group Thursday 4:30 pm - 5:20 pm CST
The Choral Rehearsal in a Post-COVID-19 World	Matt Caine	Green Session Group Thursday 10:30 am - 11:20 am CST
Choral Teaching for Community Transformation: Purpose, Exploration, and Agency	Elizabeth Cassidy Parker and Rollo Dilworth	Purple Session Group Saturday 4:15 pm - 5:05 pm CST
Conducting Men's Choirs from Leading Authorities	Donald Trott, Jerry Blackstone, Allen Crowell Mary Hopper, Jefferson Johnson, David Morrow, and Dennis Shrock	Light Blue Session Group Saturday 10:30 am - 11:20 am CST

Conducting/Non-Conducting: Expressiveness Re-interpreted	Wei Cheng	Brown Session Group Friday 10:30 am - 11:20 am CST
Creating Preparatory Sheets to Maximize Sequential Teaching	Carolyn Cruse and Denise Eaton	Blue Session Group Friday 4:30 pm - 5:20 pm CST
Culturally Responsive Pedagogy in the Choral Classroom	Jason Bowers	Brown Session Group Friday 10:30 am - 11:20 am CST
The Diversity of Sisterhood: Exploring and Advocating for Choral Music by Women of Color	Edryn Coleman and Vinroy D. Brown, Jr.	Green Session Group Thursday 10:30 am - 11:20 am CST
Embrace the Crack	Erin Plisco and Daniel Gutierrez	Green Session Group Thursday 10:30 am - 11:20 am CST
Enrich and Expand Your Repertoire with Beautiful Music from Taiwan	Thomas Holm	Blue Session Group Friday 4:30 pm - 5:20 pm CST
From Classroom to Chorus: Building on the K-5 Foundation	Susan Brumfield	Light Blue Session Group Saturday 10:30 am - 11:20 am CST
Increasing Access and Engagement: Musical Creativity as a Culturally Responsive Approach to Choral Music Education	Aimee D. Pearsall	Orange Session Group Thursday 4:30 pm - 5:20 pm CST
Inherent Biases Found in the Choral Music Education Curriculum	Felicia Barber	Light Blue Session Group Saturday 10:30 am - 11:20 am CST
Intentional In-Between: The Art of Seamless Performance Transitions	Kristina Caswell MacMullen	Light Blue Session Group Saturday 10:30 am - 11:20 am CST
Intergenerational Music Repertoire for Adult and Children/Youth Choir	Joy Hirokawa	Brown Session Group Friday 10:30 am - 11:20 am CST
I Sing Because I'm Happy: Engaging and Retaining Black Men in Choral Music	Marshaun Hymon	Blue Session Group Friday 4:30 pm - 5:20 pm CST
Kirby Shaw's Instant Soul Clinic	Kirby Shaw	Light Blue Session Group Saturday 10:30 am - 11:20 am CST



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Alphabetical List of Interest Sessions

The Lyricist's Guide to Performing Choral Music	Charles Anthony Silvestri	Orange Session Group Thursday 4:30 pm - 5:20 pm CST
Middle School Choral Students: How Do You Motivate Them?	Lynn Brinkmeyer	Brown Session Group Friday 10:30 am - 11:20 am CST
Musica Femina: Reclaiming Our Time	Elizabeth Schauer	Purple Session Group Saturday 4:15 pm - 5:05 pm CST
An Opera Star, a Belter, and a Guitarist Walk into a Choir...	Chris Albanese and Walter Huff	Purple Session Group Saturday 4:15 pm - 5:05 pm CST
Our Shared Song: Creating a Choral Collective through Introspection, Depiction, and Reflection	Kevin Fenton, Kari Adams, and Michael Hanawalt	Orange Session Group Thursday 4:30 pm - 5:20 pm CST
Programming in the Twenty-First Century: Tools and Trends to Improve Gender Balance on Today's Choral Programs	Helena von Rueden, Elaine Bennington, and Rob Deemer	Purple Session Group Saturday 4:15 pm - 5:05 pm CST
The Quiet Conductor: Best Practices for Leading Diverse Personalities	Hilary Apfelstadt and Marcy Major	Blue Session Group Friday 4:30 pm - 5:20 pm CST
(re)Consider the Canon: Bringing the Past into the Present	Liza Calisesi Maidens and Katy Lushman	Blue Session Group Friday 4:30 pm - 5:20 pm CST
The Relevance of the Contemporary African-American Spiritual in the Twenty-First Century	Uzee Brown Jr., Brandon Waddles, Rosephayne Powell, Stacey V. Gibbs, and Marques L. A. Garrett	Orange Session Group Thursday 4:30 pm - 5:20 pm CST
Rethinking Concert Programming: Extended Works for SA Chorus	Christopher Boveroux	Orange Session Group Thursday 4:30 pm - 5:20 pm CST
Sacred Music for All in an Age of Anxiety	Joan Szymko	Light Blue Session Group Saturday 10:30 am - 11:20 am CST

The Sea Hath Its Pearls: Romantic American Choral Music	David P. DeVenney	Brown Session Group Friday 10:30 am - 11:20 am CST
Sight-Reading REMIX: Music Literacy in the Title 1/Urban Classroom	Coty Raven Morris and Maria A. Ellis	Purple Session Group Saturday 4:15 pm - 5:05 pm CST
Strong Body, Strong Mind, Strong Music	Steven Hankle and Jaclyn Normandie	Purple Session Group Saturday 4:15 pm - 5:05 pm CST
Teachers Don't Get Sued for Copyright Infringement, Do They?	Kirsten Foyles and Terri Sinclair	Brown Session Group Friday 10:30 am - 11:20 am CST
Teaching Traditional South African Music	Michael Joseph Barrett and Mpumelelo Manyathi	Light Blue Session Group Saturday 10:30 am - 11:20 am CST
Training the Chorus for the Great Orchestral Conductors	Simon Halsey	Individual Session Friday 1:30 pm - 2:20 pm CST
Valuing Girls' Voices: Guiding and Empowering Adolescent Girls Through the Vocal Change	Ashley Leland	Blue Session Group Friday 4:30 pm - 5:20 pm CST

RESEARCH POSTER SESSIONS

ACDA's Standing Committee on Research and Publications will present its biennial Research Poster Session on Friday, March 19, 2021. Presiding will be Elisa Dekaney and Wendy Moy, both professors at Syracuse University. The applications were blind peer-reviewed by a national panel of scholars and covered a variety of research methodologies such as quantitative, historical, philosophical, qualitative, among others. Presenters selected for the virtual session will engage with participants after their short presentations when they will be able to ask questions and interact with each other. A special feature of this year's session will be the inaugural awarding of the Steven M. Demorest Award for Choral Research. His voluminous research record, revival of the *International Journal of Research in Choral Singing*, initiation and hosting of ACDA's First National Symposium on Research in Choral Singing, and service on the Research and Publications Committee represent a model to which all choral researchers might aspire.

Wartburg

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Choral Faculty



Dr. Lee Nelson
Director of Choral Activities,
Conductor of Wartburg Choir
and Ritterchor



Dr. Nicki Bakko Toliver
Conductor of Castle Singers,
St. Elizabeth Chorale,
music education



Dr. Karen Black
Conductor of Kantorei,
college organist,
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18

VOCAL AND
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Keynote Speakers

Thursday



Eric Whitacre is a Grammy Award-winning composer and conductor. His works are programmed worldwide. His ground-breaking Virtual Choirs have united singers from more than 145 countries over the last decade. A graduate of Juilliard School of Music, Whitacre completed his second term as artist in residence with the Los Angeles Master Chorale in 2020. He also served five years as composer in residence at the University of Cambridge. His long-form work *The Sacred Veil*, a profound meditation on love, life, and loss, was premiered by the Los Angeles Master Chorale and released on Signum Records in 2020.

and workshops in the United States and Canada, and introduced thousands of students to communicative singing. The SINGS, which gather people together for spontaneous improvisation, are perhaps her most distinctive contribution to group music making. In 1985 she founded Melodious Accord, Inc., which sponsors workshops where individuals curious about the nature of song gather. Her books include essays on Melody, Counterpoint, Church Music, and a hymnal celebrating poets and composers. She continues to write and teach at her home in western Massachusetts.

Friday



Anton Armstrong is the Tosdal Professor of Music at St. Olaf College. He became the fourth conductor of the St. Olaf Choir in 1990 after ten years in Grand Rapids, Michigan, where he served on the faculty of Calvin College and led the Calvin College Alumni Choir, the Calvin College Campus Choir, the Grand Rapids Symphony Chorus, and the St. Cecilia Youth Chorale. He is a graduate of St. Olaf College and earned advanced degrees at the University of Illinois (MM) and Michigan State University (DMA). He is editor of a multicultural choral series for earthsongs Publications and co-editor (with John Ferguson) of the revised St. Olaf Choral Series for Augsburg Fortress Publishers.



Alice Parker is a composer, conductor, and teacher. She has devoted her life to vocal music. Her more than 500 published compositions include operas, cantatas, song cycles, choral suites, anthems, and children's songs. She has conducted performances

Saturday



Francisco J. Núñez, a MacArthur Fellow and Musical America's 2018 Educator of the Year, is a composer, conductor, visionary, leading figure in music education, and the artistic director/founder of the Young People's Chorus of New York City. He also leads the University Glee Club of New York City, its fifth conductor since the all-male chorus was established in 1894. Núñez is a frequent speaker as a leading authority on the role of music in achieving access and diversity among children in today's society. He holds honorary DMA degrees from Ithaca College and Gettysburg College, and most recently received The ASCAP Foundation's "Life in Music" award.



WEST CHESTER UNIVERSITY
Wells School of Music

CHORAL MUSIC

DEPARTMENT OF ENSEMBLES AND CONDUCTING



David P. DeVenney
Director of Choral Activities

Concert Choir, Men's Chorus,
Women's Chorus, Graduate
Studies in Choral Conducting

Ryan Kelly
Associate Director of Choral Activities

Mastersingers, Cantari Donne, Chamber Choir

Marci Major
Chair, Department of Music Education and Music Therapy

Choral Methods, Kennett Children's Choir

Interest Session, 2021 ACDA National Conference

THE SEA HATH ITS PEARLS:

ROMANTIC AMERICAN CHORAL MUSIC

WCU CONCERT CHOIR (demo choir)
Friday, March 19, 11:30 a.m. (EST)

THE QUIET CONDUCTOR: BEST PRACTICES FOR LEADING DIVERSE PERSONALITIES

Friday, March 19, 5:00 p.m. (EST)
co-presentation by Marci Major and Hilary Apfelstadt

2021 SUMMER CHORAL CONDUCTING SYMPOSIUM

July 14-17, 2021
David Rayl, guest artist
Michigan State University

The WCU Choral Conducting Symposium is intended to sharpen podium gestures and communication skills, enhance knowledge of repertoire, and deepend score study skills and analysis techniques. It is designed for working conductors in public schools, churches, and community choirs.

For further information, contact Dr. DeVenney (ddevenney@wcupa.edu) or visit the website (wcupa.edu/choral) and click on "Symposium."

Welcome to Dallas Concert

Thursday Night
6:15 pm - 7:00 pm Central Standard Time

Dallas Chamber Choir



The Dallas Chamber Choir, founded in 2014 and co-winner of the 2019-2020 American Prize in Choral Performance, Professional Division, delivers programs of stylistic, linguistic, and cultural significance with interest in works of contemporary composers whose music and texts explore a decidedly humanistic perspective. DCC released their first professional recording of the Mozart *Requiem* with a chamber orchestra, mastered by Soundmirror. The choir performed at the 2019 TCDA convention and, later that year, Brahms' piano four-hand transcription of his *Ein deutsches Requiem*. For their 2021 ACDA performance, DCC commissioned Thomas LaVoy to set Euan Tait's *Your name falls like rain* to mixed chorus, piano, and English Horn. Regrettably, its world premiere will be delayed due to the pandemic.



Jon L. Culpepper, first generation Vietnamese-American, is founding artistic director and conductor of The Dallas Chamber Choir. Prior to DCC, Culpepper served as music director at churches in Houston and Dallas-Fort Worth since the age of sixteen, leading chamber choral and orchestral ensembles. He has also

performed with the Dallas Bach Society and Orpheus Chamber Singers. He has twenty years of experience in information technology in progressive leadership roles and holds various industry certifications from distinguished organizations.

St. John Church
Music Ministry



St. John Church Music Ministry, under the musical leadership of Clark W. Joseph, comprises Celebration Mass Choir, Hallelujah Chorus, Southlake Choir, and the Male Chorus. The choir ministers in multiple locations for four weekly services. The St. John Church Music Ministry released two recordings including Integrity Records, *Mega-Church Gospel* and was the featured choir on Flow Records, *Bishop Richard White, I'm Glad*. The choir has sung the National Anthem for the Dallas Mavericks, Dallas Wings, and the Harlem Globetrotters. The St. John Church Music Ministry was the "How Sweet The Sound" Choir Competition/Dallas Regional Winner.



Clark W. Joseph is minister of music at St. John Church in Grand Prairie/Southlake, TX. He earned a BM and MM in Piano Performance (University of Louisiana @ Lafayette), MS in Education (Fordham University), and MTS in Theology and Worship (Per-



2021 ACDA National Conference

Concert Events and Performers

kins/SMU). He was awarded the honorary DMIN from Bell Grove Theological Seminary and is presently completing the DWS from Liberty University. Joseph has traveled the United States, Africa, and Europe teaching gospel music. His awards include the AMR Foundation Life Time Achievement Award, KHVN Choir Director of the Year, and Irma P. Hall Black Theatre Award Best Musical Director.

School of the Arts at Southern Methodist University, where he was named outstanding graduate conductor. At the Meadows School, Baugh served as assistant conductor of the Meadows Wind Ensemble. He is praised for his programming and expressive technique. He also serves as associate director of music and worship for Dallas-based Cathedral of Hope United Church of Christ.

Turtle Creek Chorale



Now in its forty-first season, the 200+ member Turtle Creek Chorale is one of the most widely known, largest, and most recorded TTBB choruses in the world. While primarily a gay men's chorus, the Turtle Creek Chorale welcomes all men, and those that identify as male, regardless of sexual orientation. Performances have included two state, three regional, and three national conferences of ACDA. Recently the chorus has launched a new initiative, the "You Are Light Program" focusing on suicide prevention for area youth, as well as a new podcast, "OffStage: Concerts and Conversations," keeping our performances alive during the COVID pandemic.



Sean Mikel Baugh is the artistic director of the Turtle Creek Chorale. Originally from Tulsa, Oklahoma, Baugh studied music at Oklahoma Baptist University and the University of Central Oklahoma and was awarded an MM in conducting from the Meadows

GALA Collaboration Concert

Friday Night

6:15 pm - 7:15 pm Central Standard Time

Austin Gay Men's Chorus



The Austin Gay Men's Chorus was inspired by a 1989 visit to Austin by The Names Project. Since then, the chorus has grown from sixteen members to more than 150 gay men and their allies raising their voices in song to change minds, transform lives, and build community. The chorus has performed at Carnegie Hall as well as in Houston, Fort Worth, Denver, and Montreal. Guest artists include Tony-nominated composer Andrew Lippa, Broadway star Nick Rodriguez, Grammy-nominated mezzo-soprano Rose Taylor, and Austin's cabaret legend Karen Kuykendall. The chorus has released three CDs, performed several times on television, and has provided music for an array of diverse events.



Daniel Arredondo II earned a BME from Westminster Choir College of Rider University. He also holds an MA in choral conducting from Texas State University and DMA in choral conducting from the University of Texas at Austin, where he served as the director and choreographer of the official show choir, The Longhorn Singers. He was one of twelve international scholars to study at the Kodály Institute in Kecskemét, Hungary. As an adjudicator, Arredondo serves as a TMAA member for UIL contests around the state of Texas. He has published choral music for tenor-bass and treble choruses and was commissioned by Ohio MEA to compose their sight-reading repertoire for region and state level contests.



Robert Glor is the founding artistic director of OurSong. Prior to working with OurSong, he was the artistic director of the Atlanta Feminist Women's Chorus and developed choral programs for three Metropolitan Community Churches. Glor's teaching career includes serving as coordinator of K-12 choral music for the DeKalb County School district and almost twenty years as choral director at Chamblee Charter High School. A native of Missouri, he received his BME from Missouri State University, an MA in voice performance from Webster University, and his DMA in music education from Shenandoah Conservatory of Music.

**Our Song:
The Atlanta Gay and Lesbian Chorus**



OurSong: The Atlanta Gay and Lesbian Chorus comprises musicians from all walks of life with varying levels of musical experience. Some hold degrees in music, some grew up singing in church, some have performed with famous artists, and some have joined OurSong as their first foray into choral music. OurSong has been active for over fifteen years. Our community has not grown into the vibrant oasis in the South only on the shoulders of gay men and lesbians in isolation. It takes all of us, coming together, to make progress and facilitate change.

San Diego Women's Chorus



The San Diego Women's Chorus is a lesbian-identified, feminist sisterhood of musicians that welcomes members from the vastly diverse LGBTQ and straight-ally communities. Founded in 1987 by community activist Cynthia Lawrence-Wallace, SDWC has grown from a group of fourteen lesbians gathered around a piano in a private home to a thriving community with over 150 members who believe in the power of music and the power of women. For over thirty years, SDWC has provided a safe space that encourages women's creativity, celebrates diversity, and inspires social action.



Kathleen Hansen has been working in the field of music education and performance since 1998. She has a BME degree, a single subject teaching credential, and an MM in

Concert Events and Performers

conducting. Hansen is the artistic director of the San Diego Women's Chorus, master director of the San Diego Chorus of Sweet Adelines, and musical director of the Sun Harbor Barbershop Chorus. She currently serves as the Artistic 411 Advisor for GALA Choruses. Additionally, Hansen serves on the International Faculty of Sweet Adelines International.



the choir of King's College, Cambridge, and for twelve years as a member of the King's Singers. He became a full-time composer in 1997 and has produced a large catalogue of music for all types of choirs, published by Oxford University Press. Chilcott has conducted choirs in more than thirty countries and has worked with thousands of amateur singers across the UK in a continuing series of Singing Days. For seven years he was conductor of the Chorus of The Royal College of Music in London, and since 2002 he has been principal guest conductor of the BBC Singers.

President's Concert

Saturday Night

6:15 pm - 8:15 pm Central Standard Time

BBC Singers



The BBC Singers bring an exceptional range of choral music to the widest audiences, all performed at the very highest standard. Recent concerts have featured music by composers ranging from Victoria and Handel to Michael Finnissy, Anders Hillborg, Erollyn Wallen and Judith Weir. The group makes appearances at the BBC Proms each year. The choir has a long history of free concerts and makes regular appearances at major festivals across the UK and beyond, with the majority of its performances broadcast on BBC Radio 3. It also makes regular commercial recordings.

Bob Chilcott has enjoyed a lifelong association with choral music, first as a chorister and choral scholar in

Formosa Singers



Founded in 1994 by Ching-Chun Su, Formosa Singers is one of the most active and internationally recognized choirs in Taiwan. Committed to fine choral artistry and the promotion of Taiwanese choral music, the choir has recorded over twenty award-winning albums and commissioned over 100 works. Composers including Japanese composer Ko Matsushita, Australian composer Stephen Leek, and Philippino composer Francisco F. Feliciano have set Taiwanese folk songs for Formosa Singers. The choir frequently performs abroad, including appearances at the 2015 IFCM World Choral Expo in Macao, Cantus 2017 in Singapore, and a 2018 tour to Canada and the United States.



Julian Ching-Chun Su studied choral conducting at Westminster Choir College and now directs the choral program at Fu-Jen Catholic University. He has devoted his career to promoting Taiwan choral music, founding and working with numerous choirs, including Formosa Singers (1994-present). He founded the annual Taiwan Youth Chorus Music camp in 2006 and founded the Formosa Youth Singers in 2008. He was awarded the Taiwan Cultural Devotion Prize in 1998 and the Fu-Tien Cheng Prize in 2011. His contributions to the development and promotion of contemporary Taiwan choral music are second to none.



Digna Guerra graduated from piano and choral conducting at Hochschule für Musik “Hanns Eisler” Germany. Since 1975 she has directed the Cuban National Choir, and in 1981 she founded the Entrevoques Choir. Guerra is founder of the University of the Arts of Cuba of which she is Doctor Honoris Causa in Music. Guerra serves as president of the International Festival Corhabana. With Entrevoques Choir she has obtained more than twenty awards in competitions in Europe. She has recorded twelve albums, obtaining various awards, including the Echo Klassik Award. Guerra has taught master classes and choral workshops internationally.

Coro Entrevoques



Coro Entrevoques was founded by Master Digna Guerra in 1981. They are characterized by the interpretation of music from all periods and styles, from Spanish, English, and Italian Renaissance polyphony, to contemporary music, black spirituals, Latin American folklore, and Cuban music. They have been presented with resounding success from the public and specialized critics around the world. They have a varied discography with which they have obtained numerous awards. They have obtained more than twenty awards in international competitions. The Entrevoques Choir was specially invited by the Rolling Stones to accompany them in the memorable concert held in Havana.

The King's Singers Concert

Saturday 8:30 pm - 9:00 pm
Central Standard Time



The King's Singers were founded on May 1, 1968 by six choral scholars who had recently graduated from King's College Cambridge. Their vocal line-up was (by chance) two countertenors, a tenor, two baritones and a bass, and the group has never wavered from this formation since. The group has consistently been welcomed on the world's great stages—from London's Royal Albert Hall to the Opera House in Sydney or New York's Carnegie Hall—as well as being ambassadors for musical excellence across the globe. Two Grammy Awards, an Emmy Award, and a place in Gramophone magazine's inaugural Hall of Fame sit among the numerous accolades bestowed upon the group.



2021 ACDA National Conference

Concert Events and Performers

Music in Worship Concert

Thursday 1:30 pm - 3:15 pm
Central Standard Time

Repeated Saturday 1:30 pm - 3:15 pm
Central Standard Time

De Profundis: from darkness to morning

The 2021 Music in Worship Event addresses the pandemic's spiritual impact through the deep anguish of Psalm 130 and looks toward the promised hope of daybreak. Two church choirs will anchor the service: Dallas First United Methodist (Dana Effler, Director of Music and Arts) and Preston Hollow Presbyterian (Steve Jobman, Director of Music). Thanks to the virtual conference platform, these choirs and others from across the nation will collaborate in a richly diverse expression of faith that comforts and sustains the soul. Martha Moore-Keish of Columbia Theological Seminary will guide the service and offer a homily on the themes of Psalm 130.



Martha Moore-Keish is the J.B. Green Professor of Theology at Columbia Theological Seminary. She earned the Ph.D. in theology from Emory University, worked in the PC(USA) Office of Theology and

Worship, and taught liturgical studies at Yale Divinity School, before becoming a professor of theology at Columbia. She has published books on eucharistic theology and prayer, as well as a commentary on James and a co-edited volume on Karl Barth and comparative theology. In addition to research on liturgical and sacramental theologies, she has long-standing interest in interreligious issues, particularly Christian-Jewish relations and the religions of India.

First United Methodist Church of Dallas, Texas Chancel Choir



The Chancel Choir sings each Sunday for the 11:00 worship service at the First United Methodist Church in Dallas, Texas, and performs major works with orchestra annually. All of the singers are volunteer. They have toured to England, Canada, Austria, the Czech Republic, Italy, and France giving concerts in such hallowed spaces as St. Paul's Cathedral in London, Notre-Dame Basilica in Montreal, St. Stephen's Cathedral in Vienna, St. Nicholas Church in Old Town Prague, and Notre-Dame Cathedral in Paris. The Chancel Choir was honored to sing for the 2013 ACDA National Conference. The singers you will hear today are representative of the more than 100 voices in the Chancel Choir.



Dana Effler is the director of music and arts ministries at First United Methodist Church of Dallas. She oversees a program of fine arts inclusive of visual art, theatre, and a fully graded choir and handbell program. Effler directs the Chancel Choir, First Men's Chorus, First Women's Chorus, and the Variations Youth Choir. She earned a BME from Furman University and master's degrees in choral conducting and vocal performance from Southern Methodist University. Other professional interests include her work as a singer, guest conductor, and workshop clinician for the Texas Choral Directors Association, Choristers Guild, and others.

**Preston Hollow Presbyterian Church
Sanctuary Choir**



Nearly 200 adults participate in the Sanctuary Choir at Preston Hollow Presbyterian Church of Dallas, Texas. The choir leads two worship services each Sunday, singing in a variety of styles, and offers several special concerts throughout the year.

Bradley Hunter Welch accompanies the choir in his position as the church's Organist/Artist-in-Residence. Preston Hollow regularly commissions anthems and major works to be written for the Sanctuary Choir.



Steven (Steve) Jobman was called to be the Director of Music of Preston Hollow Presbyterian Church in July of 2015. Jobman previously served First Presbyterian Church of Galesburg, Illinois (8 years) and First Presbyterian Church of Davenport, Iowa (25 years.) He has been an innovator and driving force in sacred music at every stop in his career. He was the executive producer of two PBS tapings of First Presbyterian Davenport's Christmas concerts, which were then aired nationally in all 50 states and the U.S. Virgin Islands. Under his direction the PHPC music ministry produced an hour-long Christmas music telecast for Dallas PBS. Jobman holds degrees from the University of Nebraska (BME, MM in organ performance and choral conducting/voice).

Jazz Night Concert

Thursday Night

7:15 pm - 8:30 pm Central Standard Time

**Indiana University
Singing Hoosiers**



Indiana University's Grammy-nominated Singing Hoosiers have enjoyed a seventy-year tradition of excellence. The ensemble lends its voice to the telling of the American story through immersion into her varied musical traditions, both past and present. The Singing Hoosiers have entertained audiences across the United States along with over twenty-five countries. This ninety-member ensemble comprises students from within the Jacobs School of Music, along with those representing over twenty different majors from across campus.



Chris Albanese serves as assistant professor of choral conducting at the Indiana University Jacobs School of Music, where he conducts the Grammy-nominated Singing Hoosiers. He concurrently serves as music director of the Akron Symphony Chorus. Albanese collaborated with artists including: Sylvia McNair, Sandi Patty, Peter Volpe, Marietta Simpson, the Akron Symphony Orchestra, the Carmel Symphony, and the Ft. Wayne Philharmonic. Before coming to the Jacobs School, he sang tenor with Chanticleer. Albanese has presented master classes, clinics, and lectures across the United States and abroad.

Concert Events and Performers

East High School Headliners



The Headliners is the varsity show choir and one of eight choral offerings at East High School in Sioux City, IA. In thirty-one years of competition, they have earned more than fifty Grand Champion awards and innumerable awards for Best Vocals, Best Choreography, and Best Band. In the last three seasons they garnered ten Grand Champion awards, along with ten for Best Vocals, ten for Best Choreography, and eleven for Best Band. Outside show choir, “Headliners” are involved in a multitude of academic, athletic, and artistic organizations throughout the Sioux City and East High communities.



Thomas Hales is director of choral activities at East High School in Sioux City, IA, where he conducts the Bass Chorale and Chamber Choir, teaches AP Music Theory, and is the director of the nationally recognized varsity show choir, The Headliners. A native of Ohio, Hales holds degrees from Iowa State University (BME) and Michigan State University (MM), and has been both a semifinalist (2009) and a finalist (2011) in ACDA’s National Conducting Competition. Show choirs under his direction have garnered Grand Champion or First Runner-Up awards in Illinois, Iowa, Minnesota, Nebraska, Ohio, South Dakota, and Wisconsin.

California State University, Long Beach Pacific Standard Time



Pacific Standard Time is the top vocal jazz ensemble at California State University, Long Beach. The group has been honored with *DownBeat Magazine* Student Music Awards for the past eleven years in a row (2010-2020) and has performed at the most prestigious state, national, and international music conferences and festivals, including Jazz Education Network, ACDA, and California MEA. They have also performed on the stage of the Hollywood Bowl and had the honor of performing with internationally renowned artists. Pacific Standard Time has competed at the Monterey Next Generation Jazz Festival and took first place in the Collegiate Vocal Jazz Ensemble division four times.



Christine Helferich Guter is the director of vocal jazz at the Bob Cole Conservatory of Music at California State University, Long Beach, and directs the university’s award-winning vocal jazz ensemble, Pacific Standard Time. Guter is a jazz vocalist and studio singer, and has sung on dozens of Hollywood soundtracks including *Disney’s Mulan*, *Star Wars Rogue One*, *Sing!*, *Ready Player One*, *Star Trek Beyond*, *Jurassic World*, *Despicable Me 2*, and *Spiderman 3*. She is active internationally as a lecturer, adjudicator, and clinician, and has conducted numerous All-State Jazz and Honor Choirs. In 2018, she received the prestigious “Jazz Education Achievement Award” from *DownBeat Magazine*.

Vocal Majority



Founded in 1972, Vocal Majority has released more than two dozen recordings that feature their diverse musical repertoire that spans from sacred and inspirational, patriotic, timehonored barbershop, jazz, Broadway, pops, and Christmas. The chorus has performed across the United States and abroad in England, Scotland, Wales, and Canada. In addition, the VM has sung in front of U.S. Presidents Ronald Reagan and George H. W. Bush and have shared the stage with The Four Freshmen, The Lettermen, The Oak Ridge Boys, The Suntones, the Texas Boys Choir, The Mormon Tabernacle Choir, Glen Campbell, Jimmy Dean, Bob Flanagan, John Gary, Lee Greenwood, Jack Jones, and Johnny Mann.



Greg Clancy has received eleven gold medals as a performing Vocal Majority singer, two as the musical director of Vocal Majority in 2014 and 2018, and as a champion quartet tenor. Clancy has served as Vocal Majority's tenor section leader, lead leader, assistant director, associate director, creative director, and now musical director. He has been a first-call studio vocalist, jingle singer, and composer of image music for twenty-five years. He is now GM/VP Creative for TM Studios, the world's most preeminent radio music production house.



Jim Clancy has built an international reputation as a composer, arranger, conductor, clinician, and vocalist in his tenure as director of Vocal Majority. Clancy has conducted the chorus in performances throughout the United States, Canada, Scotland, and England, and before three United States presidents, at national athletic events, with major symphony orchestras, and before hundreds of national conventions. As the record-setting, thirteen-time Gold Medal International Chorus Champions of the Barbershop Harmony Society, the reputation of Vocal Majority is a sharp reflection of the man who has served as its primary director for almost forty years.



REGISTRATION IS NOW OPEN AT WWW.ACDA.ORG

Concert Session 1

Thursday 11:45 am - 12:45 pm
Central Standard Time

Casper Children's Chorale



The Casper Children's Chorale was founded in 1979 to provide a positive and challenging choral experience for young singers. These children, ages 9-13, from Casper have performed at regional and national MENC and ACDA conferences and received nothing less than Superior Ratings and Adjudicator Awards at over a dozen Worldstrides Music Festivals. Rehearsing once weekly for ninety minutes, their goal is to prepare thoughtful and caring world citizens who love to sing!



Marcia Patton is in her forty-eighth year of teaching. Retired from Kelly Walsh High School, where multiple choirs performed for NW ACDA and MENC, she was honored as Wyoming Teacher of the Year, UW Arts & Sciences Distinguished Alumna, WMEA Service Award, NAFME "Chorus Exper," NCS#1 Medallion(s) of Excellence, Casper Rotary Service Award, and "Woman of Distinction." Past president of WY ACDA, she served three terms as NW Women's Choir chair and three terms as NW Children's Choir chair. She founded the WY ACDA Children's Honor Choir in 1995 and has presented sessions at regional and national ACDA.

Cedar Park High School
Varsity Mixed Choir



The Cedar Park High School Varsity Mixed Choir has always gone above what is expected of students in order to create culture, courage, and love. From UIL-Sweepstakes to National Awards, this collection of people has created a family bound to one another through their passion for arts. Everyone contributes beyond the notes and instead chooses to explore history in order to uncover the truth about oneself and why they have a duty to convey that passion. Their director, Lisa Holt, has always impressed upon these youths that they have discovered a responsibility to share peace. These students pour their souls into every performance to ensure a brighter future and a lasting legacy of music.



Lisa Sunset Holt is excited to have the opportunity to continue her career at Cedar Park High School (TX). Her choirs have consistently received sweepstakes ratings at UIL contests, and she sent over thirty-five students to the TMEA All-State Choir. Due to relocations from her husband's work, she went on a grand tour of Texas, where she taught as the assistant at CPHS, then at Churchill High in SA, Carver-Magnet High in Aldine, Klein-Oak High in Houston, and then back at CPHS in 2014. As a student at the University of Texas, Holt studied vocal performance, music education, and choral conducting. The CPHS Choir was also the National Mark-of-Excellence winners in 2018 and 2019.

**Portland State University
Chamber Choir**



Classics Today calls The Portland State Chamber Choir “amongst the finest choirs in the world.” Since its founding in 1975, the Chamber Choir has earned over thirty medals and awards in international choir competitions, including being the only American choir to have won the Seghizzi International Competition for Choral Singing in Italy in 2013, and the Bali International Choral Festival in Indonesia in 2017. The Chamber Choir has performed multiple times at national and regional conferences of ACDA, and in 2014 hosted the national conference of NCCO. The choir was accepted to perform at the cancelled 2020 World Symposium on Choral Music in New Zealand.



Ethan Sperry is the Barre Stoll Professor of Choral Music and director of choral activities at Portland State University, and artistic director and conductor of Oregon Repertory Singers. He earned a bachelor’s degree in philosophy from Harvard College and masters and doctoral degrees in choral conducting from the University of Southern California. Ensembles under his direction have toured over twenty foreign countries and performed at major venues in the United States, including The Hollywood Bowl and the United Nations. Sperry is the editor of the *Global Rhythms* series for earthsongs and is a frequent collaborator with Indian composer AR Rahman.

**Georgia State University
University Singers**



The international award-winning Georgia State University Singers is the School of Music’s premier vocal ensemble. Selected by competitive audition, the choir represents the diverse population of Georgia State University. In May of 2017, the University Singers won first place in the renowned Marktoberdorf International Chamber Choir Competition during a tour of Austria and Germany. The choir has two recordings on the Gothic Records Label: *Evening Hymn* (2016) and *Heavenly Display* (2019). The ensemble’s invited performances include appearances before ACDA, NCCO, and Georgia MEA.



Deanna Joseph is associate professor and director of choral activities at Georgia State University School of Music, where she conducts the University Singers and leads the master’s program in choral conducting. *The Choral Scholar* stated, “[t]he choir sings with great musicality, excellent intonation, clear diction, and a healthy and beautiful pallet of tone colors.” In May of 2017, the University Singers won first place in the Marktoberdorf International Chamber Choir Competition. Joseph holds conducting degrees from the Eastman School of Music. She is the founder and co-artistic director of the Atlanta Summer Conducting Institute.

Concert Session 2

Thursday 3:15 pm - 4:15 pm
Central Standard Time

Sound of Ages



Sound of Ages is an emerging chamber choir in Utah specializing in the performance of early music. The group's mission is to bring early music to life by illustrating musical and non-musical connections throughout the ages, making early

music relevant for the audience. The choir consists of Utah's finest professional and semi-professional singers. The group was selected to perform at the 2020 WACDA Conference in Salt Lake City, UT, and the Utah ACDA conference in 2018. As the resident choir of St. Mark's Cathedral in Salt Lake City, the choir performs service music regularly.



Kameron Kavanaugh is the founding artistic director and conductor of Sound of Ages and the director of choirs at Spanish Fork High School in Spanish Fork, UT. He also serves as the founding artistic director and conductor of the Nebo Holiday Chorus and Orchestra. Kavanaugh has received runner-up in the 2017 National Brock Student Composition Competition in Minneapolis, MN, and first prize in ACDA's Utah Composition Competition in 2018. He received his BME from Brigham Young University-Idaho and his MA in choral conducting from Brigham Young University.

Smithfield Middle School
Raider Chorale



Smithfield Middle School is one of seven middle schools in the Birdville Independent School District. Located in the DFW Metroplex, Smithfield is a 2C campus serving approximately 850 students. The Smithfield Raider Chorale comprises ninety-two singers who are chosen for their musical abilities, academics, citizenship, and leadership. Chorale consistently receives Sweepstakes at the Texas UIL Contest and Sightreading Evaluation. Members of this ensemble consistently place in the all-region choir and take private voice lessons. This marks the first time an SMS choir has performed at an ACDA national conference.



Jennie Crawford is in her nineteenth year as the head director at Smithfield Middle School in Birdville ISD. During her tenure at Smithfield, the SMS choirs have consistently received Sweepstakes awards for superior ratings at UIL Concert and Sightreading Contest and have been named "Best in class" and "Grand Champion" at various choral festivals. In 2007, Crawford was honored as the first recipient of the TCDA Distinguished Young Director Award. She has served in office as the Region 5 and Region 31 Middle School Vocal Coordinator. Under her direction, Smithfield has performed for Texas MEA on four occasions. Crawford earned a BME from Texas Woman's University.

Toronto Children's Chorus
Chamber Choir



The Toronto Children's Chorus, now marking its 43rd concert season, is a "family" of choirs offering programs to more than 400 singers aged 6 to 17, as well as Youth Choir and KinderNotes. Chamber Choir choristers perform in concerts and guest appearances and represent Canada on tour. Under the baton of artistic director Elise Bradley since 2007, the choir has traveled to Austria, the Czech Republic and Germany (2009), Brazil and Argentina (2011), Sweden (2012), South Africa (2013), Russia and the Baltics (2015), Boston and New York City (2016), Bahamas (2016), Spain (2017), and New Zealand and Australia (2019).



Elise Bradley is a passionate musician, award-winning conductor, and respected adjudicator and clinician. She has served for many years as head of department of music at Auckland's Westlake Girls High School. She founded the school's Key Cygnetures choir (1991-2007) and directed the New Zealand Secondary Students' Choir (2001-2007), both of which won numerous national and international awards. She was also a soloist and member of Voices New Zealand. In 2018, Bradley was named a member of the New Zealand Order of Merit (MNZM), a Royal Honour awarded in recognition of her services to music.

Olympia High School
Bella Voce



Bella Voce is an auditioned treble choir at Olympia High School, an Orange County Public School (OCPS) in Orlando, Florida. The choir performed at the 2020 Southern ACDA Region Conference, was named a 2019 Florida Vocal Association Choir of Distinction, and performed for Florida ACDA in 2018. Bella Voce consistently earns superior ratings at district and state music performance assessments. Its individual members have earned seats in the Florida ACDA Honor Choir, OCPS All-County Choir, FVA All-State, and NAFME All-National Honor Choir.



J. Christine Le has taught at Olympia High School in Orlando, FL, since 2015. She is a founding member and the assistant artistic director of the Orlando Choral Society. Le has served as conductor, clinician, and accompanist in Louisiana, Michigan, and Florida. She was the first middle school guest clinician for Jacksonville Sings! in 2019. She has presented interest sessions at the Louisiana ACDA and Florida MEA conferences. Le received her BME from Centenary College of Louisiana and her MM in choral conducting from Michigan State University.

Concert Events and Performers

Concert Session 3

Friday 11:45 am - 12:45 pm
Central Standard Time

Trinity Springs Middle School
Varsity Tenor-Bass Choir



Located in the Dallas-Ft. Worth Metroplex, Trinity Springs Middle School serves 900 students in the Keller Independent School District. Consisting of seventh and eighth graders, the Varsity Tenor-Bass Choir is a non-auditioned ensemble that consistently receives Sweepstakes awards at the annual U.I.L. Concert and Sight-Reading Evaluation. This ensemble comprises a diverse population of talented young men who have a passion for singing and are named to the TMEA All-Region Choirs, TCDA MS/JH Honor Choir, and SWACDA National Honor Choirs.



Clinton Hardy is the head choral director at Trinity Springs Middle School and is in his twelfth year of teaching. He received his BME from Texas Christian University and his MA from the University of North Texas. He directs seven choirs and serves as the head of the fine arts department. Most recently, his Varsity Treble Choir was invited to perform at the 2019 TMEA Convention. Hardy is frequently requested as a clinician/conductor for all-region choirs. He is an adjudicator for UIL Concert and Sight-Reading. He also serves as the MS/JH vice president of TCDA.

Montgomery High School
Chorale Women



The Montgomery High School Chorale Women's Choir is the select varsity women's choir in Montgomery ISD, Montgomery, TX. The Montgomery HS Chorale Women consists of thirty-nine young women in grades 10-12. This choir performs in a variety of concerts and combines with the Chorale Men to form the Varsity Mixed Choir. The Chorale Women's Choir has a long history of UIL Sweepstakes Awards and convention performances at TMEA, ACDA, and SWACDA. Chorale Women are members of TFME and Tri-M Music Honor society, and are active in Regional and State Solo and Ensemble UIL Contests and choirs.



Heather Orr is in her twentieth year as director of choral activities at Montgomery High School and twenty-sixth year teaching. She holds an MA in vocal pedagogy from the Ohio State University and a BM in voice performance from Heidelberg University. The Montgomery HS Chorale Women performed at TMEA (2005, 2010, 2018); Southwestern ACDA Region (2018); and National ACDA (2011). Orr has served as a TMEA all-state section leader, region conductor, and clinician, host, and adjudicator. She has been recognized with the UIL Sponsor Excellence Award and Fine Arts Teacher of the Year Award for Montgomery County.

**Duncanville High School
A Cappella Men's Choir**



Duncanville High School (Duncanville ISD) is located in a southwestern suburb of Dallas, TX, and has an enrollment of 4,600 with a diverse student population. The thirty members of the Duncanville HS A Cappella Men's Choir were selected by audition and represent grades nine through twelve. Members of A Cappella Men's Choir maintain a high academic standing while being active participants in other student organizations. The choral department consists of seven performing ensembles with a membership of 280 students. The A Cappella Men was honored to sing at the 2012 Southwestern ACDA Region Conference.



Jesse Cannon II is in his tenth year of teaching choral music, currently serving as director of choral activities at Duncanville High School. He holds a BME from Dallas Baptist University and is currently pursuing an MME with an emphasis in choral conducting from Mississippi State University. Cannon's choirs have consistently earned superior ratings at regional and state contests and have been named Overall Outstanding and Grand Champion in choral competitions throughout Texas. Cannon is currently serving as TMEA Region 20 President and has served as the Southwest ACDA Repertoire & Resources Chair for High School Mixed Choirs.

**Mt. San Antonio College
Chamber Singers**



During the past twenty-six years, the Mt. SAC Chamber Singers have won numerous awards and received special performance invitations, including ten ACDA National and Region Conferences, five California State Conventions; six European tours, headline performances at the Canadian Rocky Mountain Music Festival, at the Australian National Choral Association Convention, and at Carnegie Hall. They won two platinum medals at the Xinghai Prize International Choir Championships in Guangzhou, China; and three Gold Medals at the World Choir Games in Tshwane, South Africa.



Bruce Rogers is a professor and director of choral activities at Mt. San Antonio College. Choirs under his direction have achieved top ranking in national and international competitions throughout the world. His choirs have performed at eight California State Conventions, twelve ACDA region and national conferences, three IAJE National Conventions, and a 2017 performance at the JEN Conference. Rogers has presented lectures, adjudicated, or conducted all-state and collegiate honor choirs in twenty-eight states and abroad.



2021 ACDA National Conference

Concert Events and Performers

Concert Session 4

Friday 3:15 pm - 4:15 pm
Central Standard Time

Nimitz Middle School Varsity Treble Choir



Nimitz Middle School in Odessa, TX, comprises over 250 singers in seven performing ensembles. The Varsity Treble Choir is an auditioned ensemble that consists of fifty singers from grades seven and eight. Members of the Varsity Treble Choir have received consistent UIL Concert and Sightreading Evaluation Sweepstakes Awards, Superior ratings at Solo and Ensemble, and numerous positions in the Region 6 JH/MS All-Region Choir. The Varsity Treble Choir is committed to a message of finding female strength in unity.



Anne Sieloff is in her sixth year as a music educator and currently serves as the head choir director at Nimitz Middle School. Sieloff earned her BME from Michigan State University in 2014. Choirs under her

direction have consistently earned sweepstakes superior ratings at UIL Concert and Sightreading Evaluations. Sieloff has presented at several professional conferences, including Texas MEA in 2018. In 2019 she served as the soprano section leader for the TCDA JH/MS All-State Choir.

Kinder High School for the Performing and Visual Arts Chorale



The Kinder High School for the Performing and Visual Arts Chorale comprises fifty eleventh- and twelfth-grade vocal music majors and one student accompanist from the Classical Piano Department. Ensemble members hail from thirty-three zip codes across the Greater Houston area. Notable performances include the 1986 and 1995 Texas MEA Conventions and the 2018 SWACDA Conference. Ensemble members have been selected to the Texas All-State Choir, have won numerous solo vocal competitions, and have been selected for the Houston Grand Opera Bauer Family High School Voice Studio.



Shannon Carter is the director of choral studies at Kinder High School for the Performing and Visual Arts in Houston, TX. Ensembles under his direction have won the American Classic San Antonio Madrigal and Chamber Choir Festival in 2016 and 2020, won the American Classic Celebration of Excellence in 2018, were named the Mark of Excellence National Choral Honors National Winner in 2016 and 2019, performed at the 2018 SWACDA Conference, and performed at the 2009 Texas MEA Convention. Carter earned a BM from Texas State University and has twenty-five years' experience teaching in Texas.

Hour of Power Choir



Comprising forty-two auditioned professional singers and volunteers in the Los Angeles/Orange County area, the Hour of Power Choir believes the universal language of music has the possibility to bring great joy, peace, and healing to its listeners. The Hour of Power Choir presents the gospel message through music to people all over the world. As part of Crystal Cathedral Ministries, the Hour of Power Choir can be heard in the weekly international Christian television program, Hour of Power with Bobby Schuller. Broadcast in over 150 countries, the HOP Choir leads millions of viewers each week in worship



Irene Messoloras maintains an active career as a conductor, clinician, and adjudicator. She is the minister of music for Crystal Cathedral Ministries and conducts the Hour of Power Choir in the weekly international Christian television program, “Hour of Power with Bobby Schuller.” Additionally, Messoloras is an award-winning professor at the University of La Verne, where she holds the position of director of choral activities. She conducts the premier vocal ensembles and teaches courses in conducting. Messoloras also oversees the choral program at the University of California, Irvine, and is the conductor for the Mountainside Master Chorale.

University of North Texas A Cappella Choir



The University of North Texas A Cappella Choir was founded by Wilfred Bain in 1938 and has been led by Frank McKinley, Hal Gibbons, Mel Ivey, and Jerry McCoy. In addition to a distinguished record of conference appearances before TMEA and the ACDA Southwestern Region, the A Cappella Choir has performed for national conferences of ACDA in 2013 (Dallas), 2005 (Los Angeles), and 1999 (Chicago), and for the NCCO Convention in 2008 (Cincinnati).



Allen Hightower is the director of choral studies at the University of North Texas, where he serves as conductor of the A Cappella Choir, Vox Aquilae, and Grand Chorus, and leads the graduate program in choral conducting. Hightower held the Weston Noble Endowed Chair at Luther College, where he served as director of choral activities and conductor of the renowned Nordic Choir, with whom he performed for the 2014 North Central ACDA Region. During his tenure at Sam Houston State University, the Chorale performed for the 2007 National ACDA Conference, the 2010 Southwestern ACDA Region, and the 2003, 2006, and 2010 Texas MEA conventions.



2021 ACDA National Conference

Concert Events and Performers

Concert Session 5

Saturday 11:45 am - 12:45 pm
Central Standard Time

La Cañada High School Chamber Singers



The La Cañada High School Chamber Singers is the premiere ensemble in the school's 300+ member program. The choir has performed at ACDA conferences, received superior ratings at California choral festivals, and earned gold awards at national competitions. In 2014 they became the first West Coast high school choir featured on NPR's "From the Top." The choir has toured throughout the Western United States, including Hawaii, and in eight European countries. The choir serves as a good-will ambassador for La Cañada High School by performing at community events throughout the school year.



Jeff Brookey has taught choral music in California schools for twenty-seven years and has been in his current position at La Cañada High School in California since 2008. Under his direction choral ensembles

have toured extensively throughout the United States and Europe. In addition, his choirs have performed concert sessions at California MEA State Conferences, and at ACDA conferences in 1997 and 2016. Brookey received a BM in vocal music education from Chapman

University, an MA in conducting from California State University Fresno, and a DMA in choral music from the University of Southern California.

Riverside City College Chamber Singers



The Riverside City College Chamber Singers have performed at the Western ACDA Region Conference in 2010 and 2014, ACDA National Conferences in 2011 and 2017, at NCCO National Conferences in 2011 and 2015, and at the 2016 CASMEC Conference. The Chamber Singers have competed nationally and internationally, taking first place at the California International Choral Competition (2011), the Eisteddfod Choral Competition (Wales 2009), the Yeosu International Choral Competition (Korea 2013), and the Choral Competition (Spittal, Austria, 2015).



John Byun received his BM in vocal performance from the University of California, Irvine, and his MA in choral conducting from California State University, Long Beach. He is the director of choral and vocal activities at Riverside City College, where he directs the Chamber Singers and the Vocal Jazz Ensemble. He has been the guest conductor for several district honor choirs, the SCVA Men's Honor Choir, the Central California Women's Honor Choir, Texas Honor Choir Re-

gion 9, the Clark County, NV Honor Choir, All-State Hono Choirs in 3 states, and the Southern Invitational Choral Conference in Mississippi.

**University of Hawai'i—Mānoa
Nā Wai Chamber Choir**



Nā Wai Chamber Choir is a treble ensemble dedicated to the preservation, propagation, and innovation of the Hawaiian choral arts. Now an ensemble in residence at the University of Hawai'i, Nā Wai has facilitated intercultural exchange with composers and choirs throughout the country, developed Hawaiian language choral festivals for remote or diasporic Native Hawaiian communities, and mentors emerging Native composers and choral artists. They have performed at the 2020 Western ACDA Region Conference and received a Global Music Award for their album, *Eō E Lili'ukalani*.



Jace Saplan (he/they) serves as the director of choral activities and assistant professor of music at the University of Hawai'i, where he oversees the graduate choral conducting program and conducts the UH Chamber Choir. A frequent clinician and guest conductor, he is also known for his work as a scholar of decolonial, Indigenous, and Native Hawaiian choral performance, most notably as the artistic director of Nā Wai Chamber Choir. He holds degrees from the University of Hawai'i (BA), Concordia UniversityPortland (MME),

the University of Oregon (MM), and the University of Miami Frost School of Music (DMA).

**Rutgers University
Glee Club**



The Rutgers University Glee Club, founded in 1872, is one of the oldest and most distinguished men's choruses in the United States. The Glee Club has performed at ACDA national conferences in 2001 and 2017, and ACDA region conferences 2006, 2010, 2014, and 2020. They have performed Shostakovich's *13th Symphony* (Babi Yar) with Valery Gergiev at Avery Fisher Hall, Stravinsky's *Oedipus Rex* under Patrick Gardner, and commissions by Pulitzer Prize winners William Bolcom, Jennifer Higdon, and Lewis Spratlan.



Patrick Gardner is distinguished professor of music at the Mason Gross School of the Arts. He has won the praise of notable composers such as William Bolcom, John Harbison, Lou Harrison, Jennifer Higdon, Tarik O'Regan, and Lukas Foss. He is the director of the Riverside Choral Society of NYC. Gardner has prepared that ensemble for performances with the London Symphony, at the Mostly Mozart Festival, and for the Mark Morris Dance Group. He has prepared and conducted over 100 major choral orchestral works and will conduct the *St. Matthew Passion* at Carnegie Hall in April 2021.

Concert Session 6

3:15 pm - 4:00 pm
Central Standard Time

Fort Worth Academy of Fine Arts
Children's Choir of Texas



The Children's Choir of Texas is an auditioned choir of fifth and sixth graders based out of the Fort Worth Academy of Fine Arts. The ensemble consistently receives top rankings at local music festivals and regularly collaborates with university and community choirs throughout North Texas. Previous conference performances include TMEA (2011, 2014) and Southwestern ACDA (2016, 2020). As a part of the school's curriculum, students receive daily training in music, dance, theater, and art.



Jackson Hill is a sixth-year music educator and is in his fifth year as director of elementary choirs at the Fort Worth Academy of Fine Arts. He received his BME from the University of Texas Arlington and is currently completing his masters of choral conducting at Texas State University.

Oregon State University
Bella Voce



Bella Voce, the premier treble choir at Oregon State University, consists of sixty-five undergraduate and graduate students studying a variety of degree programs. Primary goals of Bella Voce include providing space for treble sing-

ers to engage with a wide range of choral repertoire, generating opportunities for choral music education majors to lead and conduct, and championing composers from diverse backgrounds, including female composers and composers of color. Bella Voce has performed for conferences of the Oregon MEA, the Northwest Division of NAFME, the International Society for Music Education, and the Northwestern ACDA Region.



Sandra Babb is assistant professor of choral music education and Conductor of Bella Voce at Oregon State University, where she teaches graduate and undergraduate courses in vocal pedagogy, choral conducting, philosophy, and music education methods. Babb is an active conductor, clinician, and adjudicator, and she has presented at state, region, and national conferences of ACDA and NAFME. She has served on the Steering Committee for National ACDA as the HS/Collegiate Honor Choir Coordinator, and she is the Repertoire & Resources Chair for Women's Choirs for Oregon ACDA and the Youth and Student Activities Chair for Northwestern ACDA.

California State University Long Beach
Bob Cole Chamber Choir



The Bob Cole Chamber Choir from CSULB comprises an extraordinary collection of singers, educators, and composers from the Conservatory. The Chamber Choir tours yearly and has concertized throughout Europe, Australia, New Zealand, and China. The choir has performed at NCCO, ACDA, and the World Symposium of Choral Music. They won “Choir of the World”

at the Welsh Eisteddfod in 2016. Recently, the ensemble has performed with Eric Whitacre, the Mark Morris Dance Group, and the Rolling Stones. Alums of the chamber choir are teaching K-12 music, running collegiate choral programs, and leading worship in church and synagogue.



Jonathan Talberg was the recipient of the President’s Award from California MEA honoring “extraordinary accomplishments in music education.” He serves as director of choral activities at the Bob Cole Conservatory, where he is conductor of the international award-winning Bob Cole Conservatory Chamber Choir. Career highlights include first-place awards at the Spital International Choir Festival and the “Choir of the World” competition in Wales. Talberg has twice conducted the NAFME regional honor choir; at the 2008, 2012, 2016, and 2020 Western ACDA Region Conferences; and at the 2009 and 2011 NCCO Conferences.

ACDA BOOK AUTHORS DISPLAY

The ACDA Standing Committee on Research and Publications is sponsoring a first-time conference display focusing on books authored by ACDA members. Convention planners present two ways to recognize the importance of choral scholars’ work in furthering the mission of ACDA. First, books and author/publisher information will be on virtual display across the conference. Second, the inaugural interest session gives conference-goers the opportunity to “Meet the Author” of select choral literature, critical edition, and pedagogy books and arrange for longer conversations by interest. Purposes of the display and interest session are to highlight the role of ACDA members in furthering the choral arts through published books, to make these resources known and readily accessible to members, and to generate dialogue among musicians and publishers toward future publishing endeavors. Presiding at the session will be Research & Publications Standing Committee member Alan Gumm of Central Michigan University.

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Anton Armstrong



Kelly Miller



Tesfa Wondemagegnehu



Brandon Boyd

Session topics to include: Leadership in Choir, The Adolescent Voice, Careers in Music, Managing Performance Anxiety, Preparing College Auditions, Unity Group Sings & more!

Thursday, March 18th - Saturday, March 20th / 3 Daytime Sessions Per Day

Directors may register a maximum of 4 students as an add-on to their conference registration.
\$10 per student. Space is limited and filled on a first come, first served basis.

Questions? 2021NSLA@gmail.com

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STUDENT LEADERSHIP ACADEMY

A 2021 ACDA National Virtual Conference experience just for students in grades 8-12!

SCHEDULE AT-A-GLANCE: All times listed in Central Standard Time.

Thursday, March 18th, 2021

10:30-11:30am: Unity Sing with Brandon Boyd

1:30-2:30pm: Student Leadership in Choir Part 1 with Kelly Miller

4:30-5:30pm: S/A & T/B Workshops with Lynne Gackle & Anton Armstrong

Friday, March 19th, 2021

10:30-11:30am: An Hour with Eric Whitacre

1:30-2:30pm: Student Leadership in Choir Part 2 with Kelly Miller

4:30-5:30pm: Audition Preparation in High School, panel discussion
Preparing College Auditions, panel discussion

Saturday, March 20th, 2021

10:30-11:30am: Careers in Music, panel discussion

Managing Performance Anxiety with Ingela Onstad

1:30-2:30pm: Singing for Justice with Tesfa Wondemagegnehu

4:15-5:15pm: Inspiration Hour with The ACDA National Honor Choir Conductors



*Where two sessions are listed in one time slot, students will choose one session to attend.
Concerts will be presented daily between sessions and in the evening.*

More Featured Presenters:



Eric Whitacre



Pearl Shangkuan



Eugene Rogers



Andrea Ramsey



María Guinand



Fernando Malvar Ruiz

Student Leadership Academy is a separate conference track for pre-registered students only.
All sessions and concerts are presented through Pathable virtual event platform.
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- **Mark Burrows**
Composer
- **Dan Forrest**
Composer and Editor, Beckenhorst Press
- **Katie Houts**
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- **Victor C. Johnson**
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- **Mark Miller**
Composer
- **Mark Patterson**
Composer
- **Sandy Rosales**
Associate Director of Music,
Trinity United Presbyterian Church
- **André J. Thomas**
Conductor, Composer, and President,
American Choral Directors Association

PLATFORM: We will utilize the conference platform EventMobi to present this virtual event

Interest Sessions

Green Session Group

Thursday 10:30 am - 11:20 am
Central Standard Time

The green session group will have seven options.

1 Accessing Diverse Tuning Possibilities

Choral intonation can be somewhat mysterious, particularly for singers. By utilizing an appropriate tuning system for each piece of music (for example, Just Intonation or Equal Temperament), conductors can access different sound possibilities and significantly enhance the aural skills, intonation, and artistry of their singers. During this interactive session, participants will have the opportunity to tune in diverse ways and experience an innovative pedagogical approach (which includes warm-ups and vocal exercises) to develop “tuning awareness and adaptability” in their singers. Recent research has shown that this method achieves quick results and is accessible to choirs of all levels of ability.



Andrew Withington is visiting assistant professor of music and director of choral activities at Westminster College.

He has a PhD in music (choral pedagogy). In 2000 he completed a BM in conducting, orchestration, and analysis at the University of Canterbury. After three years as a school teacher,

Withington completed an MM in choral conducting at the University of Auckland. He is a former director of the New Zealand Secondary Students’ Choir (2008-18), University of Canterbury Chamber Choir (2013-16), Christchurch City Choir (2014-16), Christchurch Schools’ Music Festival (2011-12), and Christchurch Boys’ Choir (1997-2004). Withington has adjudicated and run choral clinics in New Zealand and internationally.

2 Baroque Choral Works with Period Instruments from the Archives of Prince Carl Liechtenstein of Kroměříž

In the Western canon, a wealth of musical riches exists in the lesser-known body of Baroque repertoire sometimes known as *Musica Transalpina*. This session will include insights on working with period instruments and discussions of Bohemian repertoire, instrumentation, proportional considerations, tempi, Baroque tuning, and the use of rubato. Influential composers such as Biber, Schmelzer, Vejvanovský, Tolar, and Rittler are associated with this repertoire. This clinic will feature the Early Music vocal ensemble Vox Aquilae and the UNT Baroque Orchestra.

Allen Hightower will be a clinician for this session. His photo and bio are on page 43.

University of North Texas
Vox Aquilae



The University of North Texas Vox Aquilae is a chamber choir that specializes in the performance of music from the sixteenth through the eighteenth centuries, and performs regularly with the UNT Baroque Orchestra. Led by Allen Hightower, the vocal ensemble consists of members of the other student choirs, as well as graduate students in voice or early music. Vox Aquilae, formerly known as the UNT Collegium Singers, along with the Baroque Orchestra, has been invited to perform at the Boston Early Music Festival on five occasions.

University of North Texas
Baroque Orchestra



The University of North Texas has one of the world’s largest early music programs with over ninety

Interest Sessions

students participating every semester. At the core of this program is the UNT Baroque Orchestra, which offers students the rare opportunity to study and perform at the highest level on period instruments. The early music faculty consists of specialists in voice, baroque violin and viola, baroque cello, viola da gamba and double bass, baroque oboe and recorder, baroque flute, baroque trumpet, sackbut, natural horn, lute, theorbo and baroque guitar, and harpsichord. Led by Paul Leenhouts, the Baroque Orchestra is the artistic partner of the UNT Vox Aquilae, and presents four concerts annually of choral-orchestral repertoire.

the University of North Texas. He earned a Soloist Diploma from the Sweelinck Conservatory in Amsterdam, where he later served as professor of recorder and historical development. Two of his L'Oiseau-Lyre recordings earned the prestigious Edison Award. In 1986 he initiated the Open Holland Recorder Festival Utrecht. From 1993 to 2017 he directed the International Baroque Institute at Longy in Cambridge, Massachusetts. His interest in renaissance consort repertoire led to the founding of The Royal Wind Music. In 2004, Leenhouts was elected president of the European Recorder Performers Society.

3 Blurring the Binary: Transgender Students in the Choral Ensemble

The number of choral members who publicly identify as transgender is on the rise. These individuals face countless hardships both inside and outside the choral ensemble. In this session, Melanie Stapleton will discuss what it is like being a transgender singer in a typical choral ensemble, and help directors navigate the complex issues that can often arise using strategies grounded in research methods. Directors can expect to leave this session with a better understanding of how to discuss transgender issues, create a welcoming rehearsal environment, and ensure that every trans person in their choral ensemble feels supported, seen, and respected.



Paul Leenhouts is the director of early music studies and the Baroque Orchestra at



Melanie Stapleton is a native of Plano, Texas, and has been an active member of Texas choirs throughout her life. She holds a BME from Louisiana State University, where she minored in English, and an MME from the University of North Texas. Stapleton began her career in Lamar CISD teaching elementary music before moving to La Porte ISD, where she was the head choral director at Lomax Junior High and Baker Sixth-Grade Campus. She now serves as the director of choral studies at Meyerland Performing and Visual Arts MS in Houston, Texas.

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4 Building Resilient Organizations

Chorus America partners with ACDA to develop research and data that help chorus leaders make informed decisions and position their organizations for success. Chorus America’s leadership team will share recent research on chorus economic indicators, social and civic impact, operations benchmarks, and, more importantly, what this data can tell us about how to build effective, resilient organizations. Participants will gain ideas for best practices in chorus management, marketing, and fundraising. Data sources will include The Chorus Impact Study (2019), Choral Conductors Today (2017), Chorus Economic Impact Surveys (COVID-19 impact, 2020), and the Chorus Operations Survey (2020).



Catherine Dehoney

brings a wealth of experience in arts management and fundraising, having served most recently as the executive director for development at the Castleton Festival. Before her work at the Castleton Festival, Dehoney served as the chief development officer at Chorus America for over ten years. Prior to that, she was senior director of development at Gallaudet University. During her nine-year tenure there, she served as a member of the president’s management team and the institutional advancement team. Her other experience includes capital campaign management, devel-

opment consulting for a variety of arts nonprofits, and multiple fundraising positions.



Liza W. Beth is a seasoned communications professional with a passion for working in the cultural sector.

She served as director of communications at Chorus America for four years before taking on her current role in the fall of 2016. She has worked in both the nonprofit arts and publishing worlds and, before relocating to Washington DC, held the position of director of marketing and communications at Children’s Theatre of Charlotte, one of the nation’s leading theatres for young audiences. Beth graduated from Tufts University with bachelor’s degrees in English and Art History.



Christie McKinney,

the associate director of member services and programs, has a background in arts education and management. Prior to joining Chorus America, McKinney taught middle school choral and general music and directed musicals in Mechanicsburg, Pennsylvania. She served on the PA-ACDA State board, the Eastern ACDA Region planning committee, and received the Outstanding Young Conductor Award (2010) from ACDA’s Pennsylvania Chapter. She holds a BME from the Pennsylvania State University and an MA in arts management from American University.

5 The Choral Rehearsal in a Post-COVID-19 World

The COVID-19 pandemic forced many choirs in houses of worship, community choruses, and symphonic choruses to suspend rehearsals, but inspired some directors to creatively sustain their ensembles’ work. Matt Caine analyzes and applies innovative practices that emerged during the pandemic to post-pandemic rehearsals, with specific focus on adult volunteer ensembles, in order to empower conductors with strategies to further educate and inspire growth within one’s self and one’s ensemble; increase rehearsal accessibility, recruitment possibilities, and retention; expand cultural connections; and enlarge the generational reach of these ensembles.



Matt Caine is minister

of music and worship at Myers Park Baptist Church, Charlotte, North Carolina, where he oversees a large music program. He has held positions conducting church, collegiate, community, professional, and symphonic choruses. Caine has presented at national, region, and state ACDA conferences on topics related to music in worship. His research in Bulgarian choral music led to a Fulbright Scholarship, the publication of an article on Todor Popov’s choral cycles in the *Choral Journal* (December 2010), and editing over thirty pieces of Bulgarian choral music. He holds a BM from Birmingham-Southern College, an MM from the Univer-

Interest Sessions

sity of South Florida, and a DMA in conducting from the University of South Carolina.

6 The Diversity of Sisterhood: Exploring and Advocating for Choral Music by Women of Color

This session will explore and advocate for choral music by women of color. The lanes of intersectionality between feminism and race provide the perfect superhighway to share choral music by women of color that is both accessible and multi-voiced. Session attendees will receive and sing through selected scores while being engaged in a conversation with the presenters on best practices and teaching ideas for each selection.



Edryn Coleman is choral director at Oakland Mills High School in Howard County, Maryland, where he directs three choirs and teaches piano. He has taught music at the elementary, middle, and high school levels and served as director of choral activities at two universities. He has numerous guest conducting, judging, and professional presentations. A native of Montgomery, Alabama, he holds a BA in voice from Stillman College, an MME from Florida State University, and a DMA from the Shenandoah Conservatory of Music at Shenandoah University.



Vinroy D. Brown, Jr. is choral director at Morristown High School in Morristown, New Jersey. He is also conductor of the Westminster Jubilee Singers, artistic director for the Capital Singers of Trenton, and director of music and worship arts at Elmwood United Presbyterian Church. He holds membership in NAfME, ACDA, NCCO, and the National Association of Negro Musicians, Inc., for which he serves as the Eastern Region Director. He holds an MA in practical theology from Regent University, and BM in sacred music and music education from Westminster Choir College.

7 Embrace the Crack

If you've ever thought "My basses can't sing in tune," or "My singers only have an octave range," you're not alone. As conductors, we're all challenged to negotiate our students' excess tension, which is detrimental to healthy singing. In this session Erin Plisco and Daniel Gutierrez will discuss effective strategies for working with the changing voice and building a sound that is free of tension. We will explore the "voice-crack" in depth and provide exercises that promote healthy, free, and artful singing. Session attendees will serve as the demonstration choir for these exercises and the application to selected repertoire.



Erin Plisco is the associate director of choral studies at Missouri State University, where she helps lead a comprehensive choral program of over 300 singers, conducts multiple choirs, and teaches undergraduate/graduate choral conducting and literature. She is a frequent guest clinician across the United States and abroad, and enjoys working with choirs of all ages. She also maintains a career as a professional ensemble soprano. Plisco completed her DMA in choral conducting from the University of Arizona. She also studied at Trinity College, University of Cambridge, where she was a recipient of the prestigious Gates Cambridge Scholarship.



Daniel Gutierrez is choir director at Nixa High/Nixa Junior High School, Nixa, Missouri. Gutierrez is an active conductor, clinician, and presenter throughout the country. He was named Teacher of the Year for Springfield Public Schools and Southwest Missouri, received the Springfield Rotary Award for Outstanding Community Service, was an honoree for *Springfield Business Journal's* 40 Under 40, quarterfinalist for the Grammy National Music Educator Award, and the recipient of the MCDA Association Podium Award. His choral ensembles have won music festivals and performed for MMEA, Southwestern ACDA, the National Conference for MS/

JH Choral Music, and National ACDA.

Orange Session Group

Thursday 4:30 pm - 5:20 pm
Central Standard Time

The orange session group will have seven options.

1 The Accompanist's Perspective

We often hear from everyone but the accompanist about choir directing. Being a collaborative

organist, pianist, and harpsichordist for many of the nation's leading conductors has given Kurt Knecht many insights into the conducting and rehearsal process. He is currently a collaborative keyboardist with Charles Bruffy and the Grammy award-winning Kansas City Chorale, and has performed concerts with Jo-Michael Scheibe, Doreen Rao, André Thomas, Jerry McCoy, Eph Ehly, and many others. Knecht will present insights he has learned about conducting from the accompanist bench and will also talk about how to interact with your keyboard player through humorous anecdotes.

Kurt Knecht is a composer, organist, and conductor currently living in



Kansas City, Missouri. His compositions have been described as "funky" and "joyous" in the *Washington Post*. As an eclectic performer, Knecht has been a featured soloist with groups ranging from Smokey Robinson to The Florida Orchestra, and he is the frequent collaborative organist/pianist for the multiple Grammy Award-winning KC Chorale. Knecht regularly appears as a concert organist and collaborative pianist and has performed at the national conventions of AGO and ACDA. He is the co-founder of MusicSpoke, a company creating the world's largest marketplace for artist-owned sheet music.

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Interest Sessions

2 Choral and Contemporary
A Cappella: Bridging the Gap

Looking to integrate contemporary a cappella into a traditional choral curriculum but struggling with the details? This session is for choir directors who want to learn more about how to direct a pop a cappella group and a cappella directors who want to learn how to utilize best practices of choral rehearsals for their groups. Topics covered include beatboxing/vocal percussion,

bass singing, pop vocal pedagogy, arranging, microphone technique, and more.



Rob Dietz is a leading arranger, performer, and teacher of contemporary a cappella music. Known for his work

on NBC's *The Sing-Off*, Dietz collaborated with platinum artist Pentatonix and other major acts to produce over 150 performances during the show's primetime run. He reaches a fan base of millions, defining/

expanding the art of contemporary vocal music. Dietz has arranged, appeared on, and worked for projects including *Glee*, *Pitch Perfect 3*, and *The Late Late Show*. He founded A Cappella Academy with Grammy winners Ben Bram and Avi Kaplan of Pentatonix. He is published by Alfred Music.

Advocating for the Choral Art

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AMERICAN CHORAL DIRECTORS ASSOCIATION

3 Increasing Access and Engagement: Musical Creativity as a Culturally Responsive Approach to Choral Music Education

How can choral educators continue to reach students from all backgrounds, regardless of musical preferences, social economic status, race, and gender? Incorporating student autonomy through musical creativity in ensemble classes could increase access and engagement in existing choral programs. Learn how teachers of all ages can infuse student-centered musical creativity into the choral rehearsal. After actively making music, participants will strategize how to engage their ensembles in musically creative activities using culturally responsive pedagogy and democratic decision making.



Aimee D. Pearsall is an instructor of music education on the University of Delaware music department faculty, where she teaches general music education courses and directs the UD Concert Choir and fourth-through ninth-grade division of the UD Children's Choir. Pearsall is pursuing her PhD in music education at Temple University. Previously, she taught K-8th general music, choir, musical theatre, and orchestra in Delaware and Pennsylvania. In addition to presenting her research internationally and nationally, Pearsall serves as an adjudicator and festival choir conductor of elementary, middle, and high school choirs.

4 The Lyricist's Guide to Performing Choral Music

Charles Anthony Silvestri has penned the inspiration for many of the most popular choral works in the contemporary repertoire. Come explore a unique perspective on the interpretation and performance of choral repertoire, as this noted poet and author invites you to join him behind the poet's pen. Learn about the ins and outs of commissions, the collaborative process between poet and composer, the deep connection between words and music they seek to create, and the powerful roles of the conductor and choir in the interpretation and transmission of the poet's heart and composer's spirit. There will be time for questions, discussion, and conversation.



Charles Anthony Silvestri is a poet, author, composer, and speaker. He has created custom choral texts, opera libretti, and other writing to inspire composers all over the world, including Eric Whitacre, Ola Gjeilo, Dan Forrest, and Kim Arnesen. As a clinician, Silvestri speaks about his works, the creative process, the marriage of words and music, and about his collaborative relationships with composers. He is the author of three books, including *A Silver Thread* (GIA 2019), a retrospective of almost twenty years of his lyric poetry. He is currently lecturer in ancient and medieval history at Washburn University, and resides in Lawrence, Kansas.

5 Our Shared Song: Creating a Choral Collective through Introspection, Depiction, and Reflection

During this interactive session, presenters will use musical examples to show how a rehearsal process can shift from being "me" (conductor) centered to "we" (choral collective) centered. Attendees will explore three elements of the rehearsal process: introspection (the conductor's exploration of the score), depiction (gestures and rehearsal activities that provide a window to the possible), and reflection (thoughtful questioning that ignites the imagination and celebrates the contributions of each singer in the choral collective). These elements will outline a process that allows singers to become more engaged, generous, and soulful members of the choral collective.



Kevin Fenton is an Florida State University professor. He conducted Virginia Tech Meistersingers, FSU University Singers, and Festival Singers of Florida in performances at regional/national conferences of ACDA/NAfME. He was Fulbright Specialist to Sub-Saharan Africa and taught conducting at the Universitas Pelita Harapan in Indonesia. Fenton has coordinated AVoice4Peace events in Kenya, Indonesia, Ireland, China, and Florida and Southern ACDA Region conferences. He has conducted in thirty-five states, including twenty-nine all-state choirs.

Interest Sessions



Michael Hanawalt is the director of graduate choral studies at the Florida State University, where he conducts the Chamber Choir, teaches graduate courses in conducting and choral literature, and serves as artistic director for the Tallahassee Community Chorus. Hanawalt was a founding member of the professional male vocal ensemble Cantus, serving as both its executive director and singing as part of the touring ensemble. Throughout his tenure with the organization, he recorded twelve CDs and performed in or oversaw the booking of over 500 concerts, including collaborations with the King's Singers and the Boston Pops.



Kari Adams is an assistant professor of choral music education at the Florida State University and conductor of the FSU Women's Glee Club. Prior to her appointment at FSU, Adams completed her PhD in music education at the University of North Texas. She is a passionate educator, conductor, clinician, and researcher. Her research interests include incremental theories of musical abilities, musical self-concept, and music teacher education.

6 The Relevance of the Contemporary African American Spiritual in the Twenty-First Century

Since the conception and popularization of the concert spiritual during the Reconstruction Era, several generations of composer-arrangers have furthered this definitive American musical form, inspired by the evolving tastes of the time. Within this current artistic climate, the contemporary spiritual arrangement has been imbued with a vast array of sounds to enrich the raw element. Uzee Brown Jr. leads a conversation with four of today's most celebrated arrangers as they share their insights into the relevance of the contemporary concert spiritual from both a musical and societal standpoint.



Uzee Brown, Jr., is chair of the division of creative and performing arts at Morehouse College, and editor of GIA Publication's Morehouse Choral Series. He has served as chair of music at Clark Atlanta University and choir director at historic Ebenezer Baptist Church, Atlanta. Brown has toured more than twenty-seven countries as educator, composer/arranger, vocal performer, and choir director. He holds a BA from Morehouse College, an MA in Composition from Bowling Green State University, and MA and DMA degrees in vocal performance from the University of Michigan. He is

founder and director of the Uzee Brown Society of Choraliers.



Brandon Waddles holds degrees from Morehouse College and Westminster Choir College. He earned his

PhD in music education with a choral conducting emphasis at the Florida State University. Waddles's choral compositions and arrangements have been published and performed around the world. In 2019 he was the inaugural recipient of the ACDA Diverse Voices Collaborative Grant. He has worked as a transcriber of Black gospel music. GIA recently released *Just In Case You've Forgotten*, the first selected compendium of works by the late Thomas Whitfield. He currently serves as musical director for Ledisi.



Rosephanye Powell has been hailed as one of America's premier women composers of choral music. Powell serves as a Charles W. Barkley Endowed Professor and Professor of Voice at Auburn University. She was featured as one of J.W. Pepper's "19 Groundbreaking Women Composers." Commission and premiere highlights include: *Love Will Make A Way* (SATB) premiered by the Metropolitan Youth Chorale of New York at Lincoln Center; *Get Busy* (SATB) composed for Choirs of America, premiered and conducted by the composer at Carnegie Hall; and *A Christmas Medley* (SATB), com-

missioned and performed by Chanticleer.



Stacey V. Gibbs is a prolific and sought-after composer-arranger and clinician. Best known for arrangements of spirituals, he is highly acclaimed for his ability to infuse new energy into familiar works without sacrificing their authenticity or power. His music has been programmed at all-state festivals, NAFME festivals, the World Choir Games, World Choral Symposiums, and ACDA conferences. He currently has over eighty published arrangements for choral ensembles. His music was performed at the 57th Inaugural Service for President Barack Obama and family.



Marques L. A. Garrett is an assistant professor of music in choral activities at the University of Nebraska–Lincoln in the Glenn Korff School of Music. Before completing his PhD in music education (choral conducting) at the Florida State University, he was the director of choral activities at Cheyney University of Pennsylvania. He is an accomplished vocalist and composer. Recent commissions and premieres include the University of New Hampshire, Seraphic Fire, Westminster Choir College, and ACDA. He regularly serves as a choral clinician and guest conductor for festival and honor choirs throughout the country.

7 Rethinking Concert Programming: Extended Works for SA Chorus

How can we move away from programming the same kinds of pieces for SA chorus? One answer is to depart from singing several disparate pieces and instead prepare one longer, larger project. This session will review some of the skills we can help singers develop through preparing extended works, present repertoire suggestions that can fit any instrumental budget, and provide resources to help conductors plan and teach extended works. It

will also discuss application of these techniques in a recent performance of the SA version of Veljo Tormis's *Raua Needmine*.



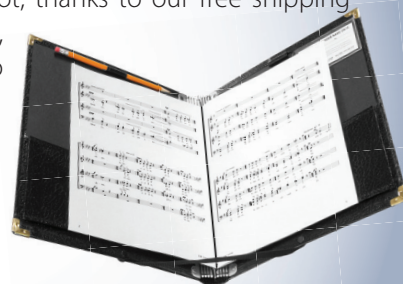
Christopher Boveroux currently serves as instructor of music and choir at UW-Oshkosh: Fox Cities Campus, where he maintains a private voice studio, teaches survey courses on popular music, and conducts the Fox Chorale. He is also the music director of the Wisconsin Choral Collective, an ensemble focused on new music from Wisconsin composers.

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Interest Sessions

Brown Session Group

Friday 10:30 am - 11:20 am
Central Standard Time

The brown session group will have seven options.

1 Beyond Elijah Rock: The Non-Idiomatic Choral Music of Black Composers

The spirituals and Gospel music of Black composers are quite familiar to most choral conductors, as evidenced by concert programs across the country. However, non-idiomatic choral music is lacking in the repertoire of many choirs. This session will include the music of familiar and less-known Black composers. Major contributions include anthems, motets, part songs, cantatas, oratorios, and other major and minor choral-orchestral works. There will be a variety of music appropriate for high school, college/university, community, professional, and church choirs with a focus on accessible music. Scores will be provided.

Marques L. A. Garrett will be the presenter for this session. His photo and bio are on page 59.

2 Conducting/Non-Conducting: Expressiveness Re-interpreted

This session will look into ways to help conductors increase their conducting vocabularies. In order to enhance the conducting quality, this topic will be examined from two perspectives: 1) demonstrating how to minimize the conducting movements/beats to maximize the effectiveness of musical expression; 2) non-verbal communication/psychological conducting. This part is often downplayed in our daily practice, and yet, once applied, it will change the sound we produce dramatically. Comparisons will be drawn between mime and conducting to further explain the importance of this practice.



Wei Cheng, a performer, active clinician, and educator in both the United States and China, is the director of choral activities, associate teaching professor at the University of California, Berkeley. Cheng completed her master's and doctoral degrees in choral conducting at the College-Conservatory of Music, University of Cincinnati. Throughout her career, she has collaborated with world-class musicians and ensembles, including Esa-Pekka Salonen, Bobby McFerrin, Phillippe Entremont, Gloriam Dei Cantores, and Munich Symphony Orchestra, and Philharmonia Orchestra, London.

3 Culturally Responsive Pedagogy in the Choral Classroom

School systems serve students with a plethora of racial and ethnic diversities, learning disabilities, physical handicaps, and varied sexual orientations and gender identities. The purpose of this presentation is to provide examples of culturally responsive pedagogy (CRP) in the choral classroom by acclimating participants to current research and guiding them in developing personal approaches. Adopting CRP approaches in the choral classroom can begin to address issues of power in music education. Teachers and students experience valuable music from around the world, engage in respectful discussions with one another, and learn to speak openly and ask questions about relevant issues.



Jason Bowers holds a BME, MM in choral conducting, and a PhD in music education from Louisiana State University. He currently serves as instructor of music education and outreach coordinator at LSU. Bowers has nine years of experience developing high school choral programs in the Houston and Baton Rouge public schools. He has also directed a community children's choir in Baton Rouge for five years. His research interests include community music, multicultural music educa-

tion, culturally relevant pedagogies, and technology in music education. Bowers has presented research at state, regional, and national conferences.

**4 Intergenerational Music –
Repertoire for Adult and
Children/Youth Choir**

Many ensembles are looking to find ways to collaborate with other ensembles and provide opportunities for intergenerational performances; however, music that will accommodate these forces can be challeng-

ing to find. This session will feature music written to combine mixed and treble choirs such as adult and children’s choir, high school, and elementary choirs, or other situations combining choirs of different voicings. Discussion will also address successful collaborative projects and resources.



Joy Hirokawa is the founder and artistic director of The Bel Canto Youth Chorus of The Bach Choir of Bethlehem and director of the Lafayette College Concert Choir. She formerly led the music education program at Moravian College. Hirokawa is a

frequent national guest conductor and clinician. On an international level, she was a judge and clinician for the 7th Bali International Choir Festival in July 2018 and was an invited clinician for the 2020 Hong Kong Youth Music Camp. Her published arrangements include jazz, classical, and multicultural arrangements for young voices. She is the ACDA National R&R Chair for Children and Youth Choirs.



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Interest Sessions

5 Middle School Choral Students: How Do You Motivate Them?

When middle school students are motivated, they are unstoppable. How do you channel their energy so that you can guide them on a musical journey? Explore user-friendly tips and ideas from various master choral music educators who teach young adolescents.



Lynn Brinckmeyer, director of choral music education and associate director of the School of Music at Texas State University, served as national president for NAFME from 2006 to 2008. She recently authored *Advocate for Music, Wander the USA with Warm-Ups! and Rhythm Rescue!* Brinckmeyer teaches choral music education and directs the Texas State Aurora Voce and the Hill Country Youth Chorus. She has conducted, lectured, presented master classes, and performed in forty-nine states and more than twenty countries, including China, Brazil, South Africa, and Cuba.

America’s cities. Largely unknown to today’s choirs and conductors, ACDA and Hinshaw Music will soon publish a new collection of this music, some of it in print for the first time. This session features live performance of this appealing repertoire for TB, treble, and mixed choruses. Audience members will leave the presentation with a keen sense of the drama, charm, and value of this music



David P. DeVenney is professor of music and director of choral activities at West Chester University of Pennsylvania. His choirs have toured throughout the United States, Canada, and Europe, receiving acclaim for their carefully prepared and musically exciting performances. His repertory includes one hundred major works with orchestra and three dozen operas and musicals. His choirs appear on six commercial recordings and have performed at state and regional conferences of professional musical organizations. DeVenney has made substantive contributions to scholarship in American choral music through his seventeen books and numerous articles.

6 The Sea Hath its Pearls: Romantic American Choral Music

Nineteenth-century America produced a wealth of excellent choral music that has been hiding in plain sight, tucked away in the libraries of

West Chester University Concert Choir

The West Chester University Concert Choir is a select thirty-two-member ensemble chosen by au-



dition from among the 450 music majors enrolled in the Wells School of Music. They strive to perform, in a historically sensitive manner, music of all styles and epochs from the past five centuries. The choir has toured throughout the United States and to Europe several times. Their repertoire includes major works with orchestra and new commissions. Recent performance highlights include Bach’s *St. John Passion*, Monteverdi’s *Vespers of 1610*, the world premiere of J.C.D. Parker’s *By the Rivers of Babylon*, and a staged performance of Distler’s *Totentanz*. The choir appears on six commercial recordings.

7 Teachers Don't Get Sued for Copyright Infringement, Do They?

Copyright law affects all music educators; it’s a topic we would like to avoid, but we can’t. Join us for a no-judgment, “what’s said in this room stays in this room” environment where we discuss the ever-evolving laws that we may think we know but often don’t. The session is structured around a series of realistic scenarios we will use to dispel the top myths about copyright law.

We will present the information in an interactive, conversational format emphasizing the copyright issues surrounding emerging technologies that are most applicable to teachers in a twenty-first-century classroom environment.



Kirsten Foyles is a Kodály certified music teacher and serves as director of children and youth music at Community Presbyterian Church in Pinhurst, NC, where she directs a children's choir and a Youth Worship Team. She holds a BA from the University of Wisconsin, a law degree from the University of Louis-

ville, and an MME in Kodály Music Education from Loyola University Maryland. Foyles has presented at the NC and SC ACDA state conferences, Choristers Guild Mid-Winter Festival, and APCE National Conference. Foyles and Terri Sinclair have written an original anthem, *With One Voice*, published by Choristers Guild.



Terri Sinclair is a professor at Sandhills Community College and director of music at Community Presbyterian Church in Pinhurst, NC. She is former associate professor and director of choral activities at

Coastal Carolina University. Sinclair holds a DMA in choral conducting from UNC Greensboro and an MM in choral conducting from the Florida State University. Her choirs have performed at the Piccolo Spoleto Festival, Washington National Cathedral, Lincoln Center, and the NCMEA and SCMEA conventions. She is past president of SCACDA and has led workshops and reading sessions at professional conferences, including for ACDA Southern Region.



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Interest Sessions

Individual Session

Friday 1:30 pm - 2:20 pm
Central Standard Time

Training the Chorus for the
Great Orchestral Conductors

In this session, Simon Halsey will address all the skills required to train a choir to sing with an orchestra. What is it to be an orchestral chorus? What diplomatic and musical skills does the Chorus Master need? How do you relate to the conductor, players and management of a major orchestra? How do the orchestral rehearsals work? Taking the Brahms's *Requiem* (Movements 3, 4 and 5), Simon looks in detail at the techniques required to have your chorus ready for success.



Simon Halsey is the trusted advisor on choral singing to the world's greatest conductors, orchestras, and choruses, and also an ambassador for choral singing to amateurs of every age, ability and background. He has been instrumental in changing the level of symphonic singing across Europe. Halsey's numerous awards include three Grammys for his recordings with the Rundfunkchor Berlin. Halsey sang in the choirs of New College, Oxford, and of King's College, Cambridge and studied conducting at the Royal College of Music in London.

Blue Session Group

Friday 4:30 pm - 5:20 pm
Central Standard Time

The blue session group will have seven options.

1 Applying Dalcroze
Eurhythmics to Choral Literature

This session will provide choral directors eurhythmic activities to be used when preparing choral literature. Dalcroze Eurhythmics promotes meaningful movement to help choral singers have a musical learning experience that includes physical, intellectual, and emotional components. These activities provide new ways for students to connect to the music. Dalcroze Eurhythmics emphasizes expressivity and higher-level thinking skills. Choral literature for a variety of choir types and ages will be provided.



Marla Butke, Ph.D., recently retired from Otterbein University, where she directed the Women's Chorale and taught general music and choral methods. She is a master teaching artist with the American Eurhythmics Society and serves as the president of the board of AES. Butke regularly presents Dalcroze Eurhythmics workshops throughout the United States and internationally. Her latest book co-authored with

David Frego, *Dalcroze Eurhythmics in the Choral Classroom*, is published by the Hal Leonard Corporation.



David Frego is professor and director of the School of Music at Penn State University. Frego regularly presents workshops on Dalcroze Eurhythmics throughout the globe. Other teaching and research areas include dance philosophy and the application of Dalcroze Eurhythmics as palliative care for adults with post-traumatic stress. *Dalcroze Eurhythmics in the Choral Classroom*, his second book co-authored with Marla Butke, is published by the Hal Leonard Corporation.

2 Creating Preparatory Sheets
to Maximize Sequential Teaching

Preparatory sheets are an essential tool in teaching musical elements found within a choral score. Join us as we use choral octavos to find specific suggestions and guidelines for creating preparatory sheets to teach fundamental skills, including elements of rhythm, melody, harmony, dynamics, text, and other organic musical items within the score. Attendees will also explore personal score marking and score study strategies, which will increase rehearsal efficiency. We are eager for these shared ideas to spark creativity and stimulate empowerment.



Carolyn Cruse is associate professor of music education and associate director of choirs at Texas Tech University, where she conducts the Women's Chorale and teaches undergraduate and graduate courses in choral music education.



Denise Eaton is choral editor at Carl Fischer and BriLee Music. She is a thirty-five-year veteran music educator and author and served as the Vocal vice-president and the president of Texas MEA.



Thomas Holm (DMA, University of Illinois) has been on the faculty at Northwestern College (Iowa) since 2000, where he heads the choral and vocal programs, teaches conducting, music history, and vocal diction, and serves as department chair. For nearly three decades he has led choirs on national and international tours. A 2016 Taiwan tour led to a sabbatical year of study, teaching, and conducting in Taiwan and a strong interest in making this music available to American choirs and conductors. Holm has prepared over a dozen editions of Taiwanese choral works to include helps for non-native speakers, including IPA, transliteration, poetic translation, and cultural context.

strategies that will assist in creating safe spaces for Black men in choral music.



Marshaun Hymon earned a BME from the Florida State University. He served in several capacities with the Capital, Savannah, and Jacksonville Children's Choirs, and taught K-12 music. As a higher education professional, Hymon worked with underserved communities to smooth their transition into college. Hymon then accepted a role with Year Up. As the Regional Head of Diversity, Equity and Inclusion, he serves students and staff to create inclusive spaces and equitable practices in Los Angeles. Additionally, he serves as an assistant professor at West Los Angeles College in CA. Hymon received his doctorate in Educational Leadership from UCLA.

3 Enrich and Expand Your Repertoire with Beautiful Music from Taiwan

If you are looking for fresh, powerful, new music to add to your repertoire (high school, college, adult, church), this session is for you. The outstanding Formosa Singers from Taiwan will introduce several Taiwanese choral gems, along with pronunciation guides and transliteration and translation tools. Participants will both see and hear this music, and have resources for finding scores and recordings. Text topics will range from humor to love to honor to freedom, and languages will include Taiwanese, Hakka, Mandarin, and aboriginal dialects. Your singers, audiences, and you will love this music.

The **Formosa Singers** will be the demonstration choir for this session. Their photo and bio are on page 30.

4 I Sing Because I'm Happy: Engaging and Retaining Black Men in Choral Music

This session will discuss how to engage and retain Black men in choral music. The cultural experiences of Black men in schools are unique. It is important for music educators to shift their pedagogy and instruction to best support and enhance the gifts of Black men. Through small and large group discussion, opportunities for sight singing, and instructional practice, participants will walk away able to implement actionable

5 The Quiet Conductor: Best Practices For Leading Diverse Personalities

The profession of choral conducting seems to favor extroverts. Factors such as "the power of personality" and "conductor charisma" are often linked to conductor success, implying that an outgoing personality is necessary for effectiveness. But many of us are somewhere on a continuum spanning introversion, ambiversion, and extraversion, as are the people we lead. How do those of us who identify as introverts use our char-

Interest Sessions

acteristics to advantage in rehearsal and also encourage “quiet” participants to be fully engaged, while remaining true to ourselves? We will provide context, suggest appropriate teaching strategies for accommodating diverse personalities, and discuss recharging tools.



Hilary Apfelstadt is professor emerita of choral studies at the University of Toronto, where she held the Elmer Iseler Chair in Conducting. For five years, she was artistic di-

rector of Exultate Chamber Singers, a semi-professional ensemble in Toronto. She is a frequent guest conductor and clinician, having led multiple honor choirs, all-state choruses, and festivals in North America and in Europe. A prolific author, she has written articles and book chapters on choral pedagogy, conducting leadership, and repertoire. Her book on the life and work of Canadian composer Ruth Watson Henderson, *I Didn't Want It To be Boring* (Toronto: Prism Publishers) won Choral Canada's award for Outstanding Choral Publication in 2018.



Marci Major serves as chair and associate professor of music education at West Chester University, where she teaches choral methods, graduate courses, supervises student teachers, and leads a service learning class in collaboration with the Kennett Symphony Children's Chorus. She conducts the Bel Canto ensemble with the KSCC. Previously she taught public school in Michigan and was on faculty at the University of Missouri-Columbia. While at UM, she was on the conducting staff of the St.

“At U-M, I have had incredible opportunities to deepen my commitment to the transformative power of music both inside and outside the classroom.”

Margaret Burk
DMA Student, Choral Conducting

The School of Music, Theatre & Dance is home to one of the nation's most highly ranked graduate conducting programs. Students work side-by-side with world-class conductors, including **Eugene Rogers**, Director of Choirs; **Mark Stover**, Assoc. Director of Choirs; and **Julie Skadsem**, Assoc. Professor of Choral Music Education. They also enjoy conducting opportunities in 10 choral ensembles including Chamber Choir, Men's and Women's Glee Clubs, and Opera Chorus.

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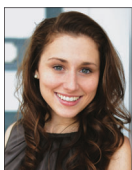


Photo: Matthew Fried Photography

Louis Children's Choir. Major has published in major journals and presented her research at international conferences. She is also a frequent guest conductor and adjudicator

6 (re)Consider the Canon: Bringing the Past into the Present

Approaching Renaissance and Baroque music can be daunting regardless of your choral forces or budget—but there are flexible voicing and accompaniment options as well as specific rehearsal strategies that can quickly engage any choir and help them fall in love with the music of the past. We will provide resources and tips to help you find repertoire and demonstrate how to successfully program these works. In addition to uncovering approachable works by well-known composers, we will also highlight voices that have often been excluded from our choral history.



Liza Calisesi Maidens is a member of the conducting faculty at Eastern Michigan University, where she conducts

the Women's Choir. Most recently, the choir was invited to perform at the 2019 ACDA-Michigan Conference and was the featured chorus in the Detroit Symphony Orchestra's 2018 performance of Debussy's *Nocturnes* at Orchestra Hall. She is a board member of ACDA-Michigan, serving as R&R for Women's Choirs.

She holds a master's degree from Westminster Choir College and a bachelor's degree from Central College in Pella, IA, and is currently pursuing a DMA in choral conducting at Michigan State University.



Katy Lushman founded the Denver Choir League in 2018 after many years of plotting how to make her love

of singing and her love of happy hour intersect. A choral conductor for fourteen years, she has taught music in places as far reaching as China and Switzerland, and closer to home in Cincinnati and Denver. Since 2013, Lushman has been a proud member of the music staff at Denver North High School. She also sings with the folk trio, Falling for Annie. Lushman received choral music degrees from the University of Cincinnati College-Conservatory of Music and Westminster Choir College.

7 Valuing Girls' Voices: Guiding and Empowering Adolescent Girls through the Vocal Change

Valuing Girls' Voices is focused on disseminating information about the adolescent female changing voice. Ashley Leland will lead participants through the stages of the change, with descriptions of each, and will provide a resource video playlist that is focused on empowering girls to take ownership of the

vocal warmup. These videos are separated in seven sections aimed at developing the voice through physical preparation, accessing head voice, resonance, range, flexibility, diction, and expression. Session participants will learn the warmups and leave the session with increased knowledge of the adolescent female voice change and how to empower the young female singer.



Ashley Leland attended Alexander W. Dreyfoos, Jr. School of the Arts, earned her BS in Sociology at Florida

Atlantic University and her MME at Westminster Choir College. Leland is director of chorus, keyboard, and harp at Jupiter Middle School in Jupiter, Florida. She is currently in her tenth year of teaching, and her seventh year at JMS. She served as district chair for District 14 of the Florida Vocal Association. In 2014 she was honored to be the director for the Palm Beach County Elementary Honor Chorus. Leland works as a professional choral singer in the choir of The Episcopal Church of Bethesda-by-the-Sea in Palm Beach.

Interest Sessions

Light Blue Session Group

Saturday 10:30 am - 11:20 am
Central Standard Time

The light blue session group will have seven options.

1 Conducting Men's Choirs from Leading Authorities

Conducting Men's Choirs is a 447-page book published by GIA Publications in January 2020. Eighteen contributing authors provide a variety of useful information in three substantial areas, all pertaining to working with choirs comprising tenors and basses. Section 1 presents "Historical Essays" about American glee club history, Morehouse College, U.S. Army Chorus and professional choirs. Section 2 presents strategies for "Working with Male Voices," and Section 3 offers repertoire for tenor/bass choirs. Donald Trott will moderate the panel of distinguished authors, among them Jerry Blackstone, Allen Crowell, Jefferson Johnson, Mary Hopper, David Morrow, and Dennis Shrock.



Donald Trott is the DCA at the University of Mississippi (Ole Miss) in Oxford. He coordinates the graduate conducting program and conducts the Concert Singers, Men's Glee, and University Chorus. His choirs

have performed at six conferences of ACDA, and five MMEA. Trott is a past president of the Southern ACDA Region. He received his BME from Westminster Choir College and both the MM and DMA in choral conducting from the University of Oklahoma. Trott is the author of several articles, an ACDA monograph, and a new text titled *Conducting Men's Choirs* (GIA).



Jerry Blackstone, Grammy Award winner, is a leading conductor and highly respected conducting pedagogue. Now Emeritus Professor of Conducting, he served on the faculty of the University of Michigan School of Music, Theatre, and Dance for thirty years, where as director of choirs he led the graduate program in choral conducting and oversaw the university's eleven choirs. In February 2006 he received two Grammy Awards ("Best Choral Performance" and "Best Classical Album") as chorumaster for the critically acclaimed Naxos recording of William Bolcom's *Songs of Innocence and of Experience*.



Allen Crowell was the Heyward Professor of Choral Music and director of choral activities at the University of Georgia from 1999 to 2009. The preceding twenty years, he taught at Westminster Choir College and served as chair of the conducting department. Crowell attended the

Florida State University, Westminster Choir College (BM Voice), and the Catholic University of America (MM Voice). In 2006, Westminster awarded him an honorary doctor of music. Prior to his appointment at Westminster, he was associate bandmaster of The United States Army Band and director of The United States Army Chorus in Washington, D.C.



Jefferson Johnson is director of choral activities at the University of Kentucky, where he conducts the University Chorale and Men's Chorus. He also teaches advanced choral conducting, choral methods and literature, and directs the graduate program (MM and DMA degrees) in choral music. A native of Atlanta, Johnson received a BM from the University of Georgia, an MM from the University of Tennessee, and a DMA from the University of Colorado (1992). While living in Atlanta, Johnson was also a member of the Atlanta Symphony Orchestra Chorus and Chamber Chorus conducted by Robert Shaw.



Mary Hopper, professor of choral music and director of performance studies at the Wheaton College Conservatory of Music, conducts the Wheaton College Men's Glee Club and the Women's Chorale, and is a frequent conductor for Wheaton Opera productions. The Women's Chorale has

been invited to sing at two ACDA National Conferences and four Central Region Conferences. Her Men's Glee Club appeared at an Illinois ACDA State Fall Conference and Illinois Music Educator's Conference. Hopper is past national president for ACDA and was the conference chair for the 2015 National ACDA Conference in Salt Lake City.



David Morrow came to Morehouse University (Atlanta) in 1981. In 1987 he succeeded Wendell P. Whalum as director of the Morehouse Glee

Club. In addition, he is the conductor of the Wendell P. Whalum Community Chorus, co-director of the Morehouse-Spelman Chorus, and conductor of The Atlanta Singers. He has traveled the world with the Morehouse Glee Club with many highlights including a 1991 performance for the Kennedy Center Honors as part of the tribute to Robert Shaw.



Dennis Shrock is the author of three books published by Oxford University Press: *Choral Repertoire* (2009); *Choral*

Scores (2015); and *Choral Monuments* (2017). He is also author of five books published by GIA: *Performing Renaissance Music* (2018); *Performance Practices in the Baroque Era* (2013); *Handel's Messiah, A Performance Practice Handbook* (2013); *Performance Practices in the Classical Era* (2011); and *Music for Beginning Conductors, An Anthology for Choral Conducting Classes* (2011). He held faculty positions at Boston University, Westminster Choir College, University of Oklahoma, and Texas Christian University, and residencies at Baylor University, University of Southern California, University of Mississippi, and Yale University.



DR. T.J. HARPER
Director of Choral Activities



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Music**

Interest Sessions

2 From Classroom to Chorus: Building on the K-5 Foundation

It's a big leap from the "happy circle" of elementary music to the pace of a choral rehearsal. Even kids who love to sing can be overwhelmed by the change in environment. Making connections between rehearsals and the "other" musical skills students bring from their K-5 experience builds confidence, keeping young singers engaged as they

grow into choral musicians. We'll explore creative activities that will save planning time, provide efficient ways to deliver instruction, and assess student progress. Fast-paced and fun, student-tested and approved, these activities fit easily into your rehearsal and lesson plans, with minimum planning and maximum results.



Susan Brumfield is professor of music education at Texas Tech University, and founder and artistic director of

The West Texas Children's Chorus. She holds a PhD in music education from the University of Oklahoma. An internationally recognized expert in the Kodály approach, Brumfield is the author of *First, We Sing! Kodály-Inspired Teaching in the Music Classroom*, a series of textbooks and song anthologies published by Hal Leonard Music. Her choral music is published through Hal Leonard, Colla Voce, and BriLee Music. Brumfield is the 2019 recipient of the *Barnie E. Rushing Jr. Award for Research* at Texas Tech University.



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3 Inherent Biases Found in the Choral Music Education Curriculum

This session will give a historical overview of racism’s role in music education in the United States and its effects on the choral music curriculum. The session will also review leading research on the topic; examine the effect of our own identity and bias on curriculum; identify microaggressions; and discuss practical strategies to encourage diversity within the choral classroom.



Felicia Barber is the director of choral activities at Westfield State University in Westfield, MA, where she conducts the University Chorus and Chamber Chorale. Recent presentations include ACDA National, Eastern Region, and Massachusetts state conferences; and as guest conductor for the Vermont and Oklahoma all-state choral ensembles. Barber serves on the National ACDA Diversity Committee, the Eastern Region Conference committee, and is the president of the Massachusetts board. She holds a BM in vocal performance from Oral Roberts University, an MME from Mansfield University, and a PhD in choral music education and choral conducting from the Florida State University.

4 Intentional In-Between: The Art of Seamless Performance Transitions

The advent of concept-driven programming invites all conductors to reimagine the role of transition within a program. Instead of an afterthought, these moments are ripe opportunities to direct the emotional trajectory and overall expression of a program. Transitions emphasize, add, contrast, bring order, and give context to our work. This session seeks to explore parameters for consideration. What is each transition’s purpose? Antithetical? Harmonious? Abrupt? Long-lived? Topics will include strategies in planning, methodology for implementation, and examples of application presented by a demonstration ensemble. This session will most readily apply to conductors of the secondary and collegiate levels.



Kristina Caswell MacMullen serves as associate professor of choral conducting at the University of North Texas, where she conducts the University Singers, Kalandra, and instructs students in the areas of conducting and choral pedagogy. Prior to teaching at UNT, MacMullen served on the faculty of the Ohio State University for eight years. MacMullen has conducted all-state and honors choirs throughout the United States, and presented interest sessions at state, regional, national, and international conferences. Her teaching

and conducting is featured on the recording *Conducting-Teaching: Real World Strategies for Success* published by GIA (2009). She is a graduate of Michigan State University and Texas Tech University.

University of North Texas University Singers



While comprised primarily of musicians from the College of Music, the University Singers welcomes artists of every academic discipline with a love and capacity for choral singing. Led by Kristina Caswell MacMullen, the ensemble explores a wide variety of repertoire within the context of concept-driven artistry. Many performances involve the practice of Choregie, a fusion of extra-musical meaning and physical movement. In addition to a robust performance schedule throughout the year, the University Singers combine with the UNT Grand Chorus to present extended works with orchestra every spring.



2021 ACDA National Conference

Interest Sessions

5 Kirby Shaw's Instant Soul Clinic

Kirby Shaw has been empowering people of all ages to sing more soulfully for more than fifty years. Now his no-fail techniques can be yours. In less than an hour you'll be singing American popular music more soulfully and expressively than ever before. No music theory or keyboard ability is required...just your ears, a song to sing, and giving yourself permission to "play" with the melody. Whether you do your

singing in the classroom, the shower, or your own vocal group, this session is for you. Prepare to get involved.



Kirby Shaw has made a major impact in choral music education and has shared his musical expertise in forty-five states and around the world. Shaw has degrees in music education and choral composition from San Jose State University and a DMA in choral conducting from the University of Washington. He taught in the Mt. Shasta public schools before joining

the faculty at College of the Siskiyous in California, where he founded and directed the innovative and highly acclaimed COS Vocal Jazz Ensemble. He also pioneered similar groups at Colorado State University and the University of Missouri-Kansas City, and is now directing the Jefferson State Choral Coalition in Ashland, Oregon.



Professor Christine Meadows
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Professor Ethan Sperry
Director of Choral Activities
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Professor Debra Glaze
Director of Music Education
glazed@pdx.edu

Professor Harry Baechtel
Voice Area Coordinator
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- Members of the PSU Voice Faculty have international and national reputations as performers and teachers.
- The world-renowned Portland State Chamber Choir tours annually and has won over 30 medals at choir competitions on four different continents. They are also the only University choir ever to have an album hit #1 on the Billboard Classical Chart.
- PSU's award-winning opera program does two productions each year, one full production with orchestra and one featuring new works.
- Each year, internationally recognized opera and choral artists come to PSU to inspire and teach.
- Our choirs join the Oregon Symphony every year to perform masterworks like Carmina Burana as well as film scores like Harry Potter and the Prisoner of Azkaban.
- The Portland Community offers our students many opportunities to perform with professional organizations such as the Oregon Symphony, Portland Opera, Opera Theatre Oregon, and Live on Stage.
- Our Alumni succeed! Many are winners of awards and competitions, and have successful careers as professional singers, conductors, and music educators throughout the country.

6 Sacred Music for All in an Age of Anxiety

Countering a legacy of sacred choral music written by men in a patriarchal, predominantly Judeo-Christian context, composer and conductor Joan Szymko was inspired by Hildegard von Bingen’s concept of “viriditas”—greening—to create an alternative pathway for sacred music. Szymko shares insights into both her creative process and spiritual journey as a composer of choral literature that awakens awe, is earth centered, celebrates that which connects, and nurtures the universal yearning for good. Through lecture, live performance, and audience participation Joan presents an alternate paradigm for sacred choral music that provides solace in an age of anxiety.



Joan Szymko has a catalogue of over 100 published choral works. Her music is regularly performed across North America and abroad, including performances at national and international choral festivals and competitions. ACDA selected her as a recipient of the prestigious Brock Memorial Commission (2010). Szymko has been commissioned by all manner of choral ensembles. In 2016, Eugene Concert Choir (Oregon) commissioned a major new addition to the choral-orchestral repertoire, *Shadow and Light, an Alzheimer’s Journey*, for which ECC’s recorded premiere won a 2017 America Prize.

The **Portland State University Chamber Choir** conducted by Ethan Sperry will be the demonstration choir for this session. Their photos and bios are on page 37.

7 Teaching Traditional South African Music

South Africa is a singing nation. Known by many as the “Rainbow Nation,” it is no surprise that the music is reflective of a diverse and vibrant nation. This workshop is focused on the practical side of singing South African music, incorporating simple dance movements, and performing selected songs as authentically as possible. The aim is to introduce new traditional songs and to educate the attendees about some essential tools that are required to perform this music in the hope that it would empower more conductors to program traditional South African music.



Michael Joseph Barrett is the conductor of the University of Pretoria (Tuks) Camerata and a senior lecturer in choral conducting in the Department of Music. He received his doctorate in choral conducting from the University of Pretoria and a Singing Licentiate from the University of South Africa. The Tuks Camerata is one of South Africa’s finest choral ensembles, having won several prestigious international choral competitions. Barrett’s music is internationally published by

Santa Barbara Music Publishers and Walton Music. He is regularly invited to give workshops and adjudicate choral competitions both nationally and internationally.



Mpumelelo Manyathi is currently a meteorology student at the University of Pretoria and a chorister in the internationally award-winning Tuks Camerata, under the direction of Dr. Michael Barrett. He currently serves the choir as cultural advisor and composer-in-residence and plays a pivotal role in the teaching and arranging of traditional South African music. He is a sought-after clinician and conductor for traditional music, both choral and instrumental, and holds positions on several school faculties as a traditional specialist.

Purple Session Group

**Saturday 4:15 pm - 5:05 pm
Central Standard Time**

The purple session group will have seven options.

**1 Beyond "Special Music":
The Church Choir's
Role in Worship**

A church choir’s work in worship usually follows a particular pattern: anthems at the offering, intonations, hymn descants, and perhaps the

Interest Sessions

occasional cantata. These contributions are often labeled “special music,” implying that choral music enhances, but is not integral to, worship itself. This session examines the church choir’s vital role as worship leader, teacher, and model for intergenerational collaboration. Particular attention will be given to the use and integration of choral music throughout the worship service. Lists of repertoire and resources will be provided, including repertoire for children’s choirs and music from non-Western traditions.



Zebulon M. Highben

serves as director of chapel music at Duke University Chapel and associate professor

of the practice of church music at Duke Divinity School. He conducts the Duke Chapel Choir and oversees the Chapel’s extensive music program. Choirs under Highben’s direction have performed at numerous conferences and festivals, and have toured domestically and internationally. His scholarly output includes two sacred choral anthologies, many articles and essays, and more than fifty published choral and liturgical compositions. He is a past recipient of The American Prize in Choral Conducting and the Raabe Prize for Excellence in Sacred Composition.

2 Choral Teaching for Community Transformation: Purpose, Exploration, and Agency

In this session, we will examine change and transformation using three interconnected anchors of choral communities: purpose, exploration, and agency. We will describe empowered choral spaces where students and teachers exemplify these anchors in their daily work and suggest possible directions for choral educators. We will make music together to re-energize and inspire our choral practice. Through embracing a vision and mission of purpose, agency, and exploration, our aim is for choral educators to foreground equity, justice, and inclusion. We address issues of representation, access, and exclusion, and work to create open spaces for community transformation.



Elizabeth Cassidy Parker

is associate professor of music education at the Boyer College of Music and

Dance at Temple University. Prior to her work at Temple, Parker taught choral and general music education at the Schwob School of Music at Columbus State University and held PreK-12 school positions in New York, Nebraska, and Georgia. Parker is co-artistic director of the Commonwealth Youthchoirs, a community choral program that serves 800 singers in the greater Philadelphia area. Her

research interests include the social, vocal, and philosophical development of adolescent musicians. Parker is the author of *Adolescents on Music* (Oxford University Press).



Rollo Dilworth is professor of choral music education and vice dean at Temple University’s Center for the

Performing and Cinematic Arts in Philadelphia, PA. Over 200 of Dilworth’s choral compositions and arrangements are the catalogs of Hal Leonard Corporation, Santa Barbara Music Publishers, and Colla Voce Music. He is also the author of three choral pedagogy books titled *Choir Builders*, and his research activities focus on African American choral music, social emotional learning, community engagement, and diversity, equity, access and inclusion. He is a clinician and guest conductor for all-state, honor, and festival choirs.

3 Musica Femina: Reclaiming Our Time

The last fifty years have seen a surge in research and performance of historical music by women, and, although much of this music was largely unknown or unpublished until recently, a great deal of it has become newly available to the public. Women composers have been active throughout the history of printed music, and there is a wealth

of artful and accessible repertoire appropriate for choirs of various ages, voicings and educational levels. Schauer will share repertoire and resources to help choral directors incorporate outstanding historical works by women composers into the music curriculum and their concert programs.



Elizabeth Schauer has been associate director of choral activities at the University of Arizona. An award-winning educator, Schauer directs Symphonic Choir and teaches undergraduate and graduate conducting. She is in demand as an adjudicator, clinician, presenter, and conductor throughout the United States. Choirs under her direction have performed at conferences of ACDA, CMS, AGO, and Arizona MEA. She has presented sessions at the national, regional and state conferences of ACDA, PAM, CMS, and NAFME.

4 An Opera Star, a Belter, and a Guitarist Walk into a Choir...

The choral ensemble represents a diverse patchwork of individuals who possess varying degrees of vocal experience and technical fluidity. The presenters will offer strategies that conductors may utilize in effort to promote expressive and unified singing through the building of collective resonance. These techniques will be explored both individually and corporately with

a demo ensemble of students representing the various backgrounds referenced in the session title. Subsequent strategies will be discussed for the building of healthy and productive relationships between voice teachers and conductors as they work together for the common interest of the singer. A small group of singers from Indiana University will serve as the demonstration choir.

Chris Albanese will be a clinician for this session. His photo and bio are on page 33.



Walter Huff serves as full professor of choral conducting and director of Opera Chorus at the Indiana University Jacobs School of Music. He was recently appointed to the position of Chorus Master at Opera Theater of St. Louis, and served as longtime chorus master for Atlanta Opera. Huff has also worked as a conductor and vocal coach with San Diego Opera, Washington Opera, Tanglewood, Georgia State, and Ravinia. He is a frequent clinician for workshops on rehearsal techniques and vocal pedagogy.

5 Programming in the Twenty-First Century: Tools and Trends to Improve Gender Balance on Today's Choral Programs

Do you want to program works

by underrepresented women composers, past and present? This session shows current trends in programming by women, comparing rates of music programmed by male and female composers in several types of choruses. Also examined is the diversity of women composers represented in programming—how well do lesser-known female composers fare in comparison to those who are well known? Finally, presenters introduce tools to help find repertoire by women, focusing on the Institute for Composer Diversity's choral database, which allows for easy searches for choral music by women as well as other underrepresented groups.



Helena von Rueden is an associate professor of fine arts and director of the choral program at Hampden-Sydney College in Virginia. Recent founder/director of The Piedmont Singers of Central Virginia, von Rueden directs the eight-voice professional ensemble in cities throughout the Piedmont region of Central Virginia. von Rueden maintains an active vocal career spanning oratorio, opera, art song, and professional choral singing. She is a board member for the NCCO's Eastern Region and a member of the Executive Council for the Institute for Composer Diversity.



Elaine Bennington is a high school choral director, vocalist, pianist, and researcher from the Chicago area. She



2021 ACDA National Conference

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previously taught at Plainfield East High School, where she received an award for outstanding teaching. She holds a BM in music education and vocal performance from Northern Illinois. She has presented on social-economic discrepancies in elementary music education programs, and serves as an assistant database manager for the Institute for Composer Diversity.

author, and advocate. His musical works have been commissioned and performed by the Buffalo Philharmonic Orchestra, the President's Own Marine Band, and the Akropolis Reed Quintet. He created the Composer Diversity Database and the Institute for Composer Diversity. Deemer is a professor and head of composition at the State University of New York at Fredonia, the State Chair of the NYSSMA Composition/Improvisation Committee, and the National Chair of the NAFME Composition Council.

6 Sight-Reading REMIX: Music Literacy in the Title 1/Urban Classroom

Is sight-reading the dreaded moment for your students in class? Are your students hungry to learn, but you are lacking appropriate resources with your budget? Are you just looking for some colorful approaches to a boring routine? Teaching sight reading in today's classrooms can be exhausting. This session will share sight-reading strategies that work for students in title one/urban schools and beyond. These innovative tools not only challenge



Rob Deemer was the recipient of the 2018 ASCAP Deems Taylor/Virgil Thomson Internet Award. He is a composer, conductor, educator,



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students but will serve as a refreshing makeover to your sight-reading system. This session will address the needs of the students while bringing energy and excitement to your program.



Coty Raven Morris is an alumnus of Texas State University–San Marcos and Michigan State University,

where she attained an MA in choral conducting. She is the Crosby High School Choir Director in Crosby, TX. She was previously the outreach choir director at the MSU Community Music School and the assistant choir director at North Shore Senior High School in Houston, TX. Her choirs received consistent Sweepstakes and Division I ratings at UIL and choral festivals. Morris was the recipient of the Hays CISD Linebarger Academic Recognition Award for 2013 and Galena Park ISD’s Dazzling Diamond Award in 2014, 2016, 2017, and 2018.



Maria A. Ellis currently serves as director of The Sheldon’s City of Music All-Star Chorus and a director for

The St. Louis Children’s Choirs, St. Louis, MO. She is an active clinician, adjudicator, and presenter throughout the United States. Ellis holds a BME (emphasis on voice) from the University of Missouri–St. Louis. She served as the Arts and Administrative Fellow for The St. Louis Symphony and is the Community Engagement Manager for

The St. Louis Children’s Choirs. Ellis is the R&R Chair of Inclusivity for the Missouri Choral Directors Association. She holds Level 3 Certification from the CME Institute for Choral Teacher Education.

7 Strong Body, Strong Mind, Strong Music

In this age of increased depression and decreased mental health, doctors suggest one of the best ways to combat mental distress is through physical exercise, yet we downplay this benefit as conductors. We prefer to wear our stress and ill health as a badge of success and honor. This is a brutalizing and unsustainable lifestyle. Our workshop will provide methods to strengthen the body and mind through physical activity, yoga stretches, breathing and meditation, visualization, and stress management techniques. You owe it to yourself, your students, and future generations of musicians to break the cycle of neglect and truly flourish.



Steven Hankle, assistant professor of choral music and music education at the University of Dayton,

where he teaches choral conducting, choral methods, and directs the premiere mixed ensemble University Chorale and Belle Voce. Hankle has worked with choirs in California, Florida, Michigan, New York, Ohio, Pennsylvania, Virginia, Kenya, Africa, and Mexico. Hankle

is also choral faculty at Blue Lake Fine Arts Camp, in Twin Lake, Michigan, where he serves as the music director of the Alumni Choir and conducts major works during the summer music festival.



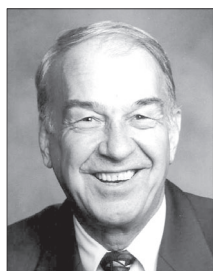
Jaclyn Normandie’s goal is to share her passion for life and music around the world. Her current areas of research include Latin American music, vocal pedagogy, and incorporating mindfulness and yoga principles in the music classroom. Normandie is a prolific lecturer, conductor, and clinician around the country, avid researcher and author, and has a thriving personal business called Rising Phoenix: Yoga & Wellness.

Ensembles under her direction received numerous honors, including performances at ACDA National, Western, and Central Region Conferences.



THE ROBERT SHAW CHORAL AWARD WINNER

The Robert Shaw Choral Award is given to a choral leader who has made exceptional contributions to the art of choral music. The recipient is chosen by the ACDA Past President's Council. The Robert Shaw Choral Award is presented during each National Conference.



Rodney Eichenberger is the Florida State University Professor Emeritus and former Professor of Choral Music at the University of Southern California and the University of Washington. Prior to the COVID-19 pandemic he continued to lead a modified professional life. He has conducted more than eighty all-state choirs and conducted, led seminars, or clinics in all fifty states. For the last forty-five years he has played an active role in the choral life of Australia and New Zealand, and more than twenty conductors from those countries studied for advanced degrees at the University of Southern California or the Florida State University.

He has guest conducted or led workshops in conducting in Canada, Mexico, Argentina, Brazil, Japan, Singapore, Korea, England, Austria, France, Italy, Netherlands, Norway, Sweden, and Germany. The summer workshop he led on the Oregon coast met for the thirty-first consecutive year in 2019.

He has been an active member of ACDA for most of his professional career and was the local chair at the last ACDA national conference held in conjunction with MENC while on the faculty at the University of Washington. He served as Northwest Region president, and choirs under his baton performed at ACDA or MENC national conferences. He has authored two DVDs on conducting, "What They See Is What You Get" (Hinshaw Music) and "Enhancing Musicality Through Movement" (Santa Barbara Music).

He was one of eleven conductors to be invited to conduct the legacy choir at the ACDA 2019 conference, where he also led sessions on a paradigm shift in undergraduate conducting classes. In retrospect, after the myriad of gratifying experiences as a conductor and teacher of conducting, it is difficult to rate them; but certainly conducting the Brahms German Requiem with the Australian Interservice Choral Society and the Australian National Youth Orchestra in the Sydney Opera House, and on two separate occasions conducting the National Chorus of Korea in the Seoul Art Center, rank among the most memorable. He says, "To have my name added to the distinguished list of choral giants who were awarded the Robert Shaw award is humbling and extremely meaningful to me. I am grateful to ACDA for this recognition and honor."

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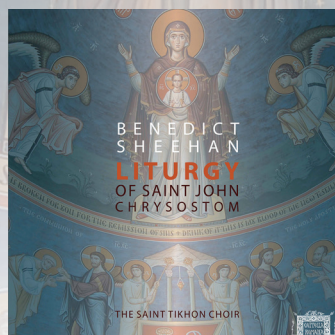


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2021 ACDA National Conference

Reading Sessions and Forums

Children/Community Youth Choirs

Reading Session

Thursday 1:30 pm - 2:30 pm
Central Standard Time

Forum

Thursday 2:30 pm - 3:15 pm
Central Standard Time

**Making D/E/I
(Diversity/Equity/Inclusion)
Part of Your Ensemble's DNA**

This forum will kick off a series of conversations to take place over the course of the coming year. The goal of these conversations is to collect and create actionable plans that address questions of D/E/I for children & community youth choirs. These plans will be shared at our 2022 Children & Community Youth retreat.

College/University Choirs

Forum

Friday 1:30 pm - 2:15 pm
Central Standard Time

Reading Session

Friday 2:15 pm - 3:15 pm
Central Standard Time

Post-Covid 19 Strategies for Rebuilding, Reenergizing, and Reimagining our Choral Communities

We hope to dialogue about some big questions: How will our recruiting be affected going forward? Will our ensembles look different? What creative new methods, processes, and/or ideas will we continue to implement post-pandemic? Can we identify ways in which systemic racism continues to manifest in academia and particularly, in choral music at the tertiary level.

Community Choirs

Reading Session

Thursday 1:30 pm - 2:30 pm
Central Standard Time

Forum

Thursday 2:30 pm - 3:15 pm
Central Standard Time

All Things Community!

This forum will address some of the many details of managing a community chorus: structure, organizational details, venues in this Covid season, programming and successful commissioning. The forum will include Sean Baugh, music director of the Turtle Creek Chorale!

Contemporary/Commercial Choirs

Reading Session

Friday 1:30 pm - 2:30 pm
Central Standard Time

Forum

Friday 2:30 pm - 3:15 pm
Central Standard Time

**Live Streaming Your Concerts:
Everything You Need to Know
for Fun and Profit**

In this one session, your confidence will soar. You will learn how to make quality live streams of your ensembles performances—from technical jargon and basic equipment, to doing it yourself, and knowing when to hire a pro. Furthermore, like a television producer, you will learn how to license your virtual concerts for ticket sales.

Junior High/Middle School Choirs

Reading Session

Friday 1:30 pm - 2:30 pm
Central Standard Time

Forum

Friday 2:30 pm - 3:15 pm
Central Standard Time



2021 ACDA National Conference

Reading Sessions and Forums

Looking Beyond 2020: Continuing Our Vision for Success

This forum will be interacting with our attendees to create strands that feature experts in each of our areas developed in our 2020 Guidelines for Exemplary Middle-Level Choral Programs. We are excited to offer members with a wide variety of repertoire and resources that they can use to enhance pedagogy and advocacy in their middle school/junior high choral program.

Men's/TTBB Choirs

Reading Session

Saturday 1:30 pm - 2:30 pm
Central Standard Time

Forum

Saturday 2:30 pm - 3:15 pm
Central Standard Time

Key Changes: Honoring Gender Diversity in Our Tenor-Bass/Men's Choirs

Society and science have begun to embrace a non-binary understanding of gender. As a result, many choral directors who conduct men's choirs are considering ways that they might create a more gender-inclusive experience for their singers. Join us for a safe and brave conversation

about how we can maintain the meaningful elements of the "men's choir" experience while making key changes that honor gender diversity.

Music in Worship Choirs

Reading Session

Friday 1:30 pm - 2:30 pm
Central Standard Time

Forum

Friday 2:30 pm - 3:15 pm
Central Standard Time

Give Ear to My Voice

A moderated forum for sharing what pastoral musicians have experienced in adapting to pandemic worship practices, technology challenges, and unexpected emotional demands. Ken Medema will respond to individual stories with his uniquely sensitive song improvisations.

Senior High Choirs

Reading Session

Saturday 1:30 pm - 2:30 pm
Central Standard Time

Forum

Saturday 2:30 pm - 3:15 pm
Central Standard Time

To Sit and Dream

In this forum, participants and Rosephanye Powell will explore ways to select music that is inclusive to all and promotes diversity. She will also address current ways of how to introduce and describe African American Spirituals in a way that is inclusive for everyone.

Vocal Jazz/Show Choirs

Reading Session

Thursday 1:30 pm - 2:30 pm
Central Standard Time

Forum

Thursday 2:30 pm - 3:15 pm
Central Standard Time

Real Stories from the Virtual World

This will be a forum where Vocal Jazz educators can share the various issues and solutions they've encountered during the COVID lockdown where live rehearsals and performances either don't exist or are extremely limited. Furthermore, what have these experiences and lessons taught us about our genre that we will carry forward into resuming our traditional schedules in the future?

Women's/SSAA Choirs

Forum

Friday 1:30 pm - 2:15 pm
Central Standard Time

Reading Session

Friday 2:15 pm - 3:15 pm
Central Standard Time

**Positive, Collaborative
Communication:
Shared Strategies as We Move
Beyond the Pandemic**

This synchronous session will allow participants to share questions, ideas, and creative solutions through interactive discussion via Breakout Rooms, Chat, and Panel Discussion on the following topics:

- Fostering better communication
- Technology lessons learned to facilitate rehearsals/performances ...How can we utilize the techno-

logical skills we've learned during this pandemic time, to facilitate better conducting and rehearsal skills in our future?

- Keeping singers engaged and growing
- Encouragement strategies
- Repertoire and composer recommendations
- Building community
- Networking
- Programming themes and creative ideas
- 2021 ACDA Women's/SSAA Consortium Commission Project

(Watch for a pre-forum questionnaire, one to two weeks prior to the conference.)

World Musics and Cultures Choirs

Forum

Saturday 1:30 pm - 2:15 pm
Central Standard Time

Reading Session

Saturday 2:15 pm - 3:15 pm
Central Standard Time

**Fürchte dich nicht!
Do Not Be Afraid of
Programming World Music**

Our world is diverse, and it is becoming increasingly important for educators to be culturally responsive. This forum will discuss the reasons why it is imperative to celebrate other diversities, even amid global tensions, and provide tools to remind educators on how to select culturally appropriate choral music.



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Book Reviews	Gregory Pysh	gpysh@fpcmid.org
On the Voice	Duane Cottrell	dco@udel.edu
Recorded Sound Reviews	Laura Wiebe	lwiebe@centralmethodist.edu
Rehearsal Breaks	Christopher Eanes	christopher.eanes@cincinnati-boychoir.org
Research Report	Bryan E. Nichols	bnichols@psu.edu
Student Times	Jason Paulk	jason.paulk@enmu.edu
Technology and the Choral Director	Kyle Hanson	kyhanson88@gmail.com

For feature article submissions, contact the editor, Amanda Bumgarner, at <abumgarner@acda.org>.
View full submission guidelines at acda.org

Book and music publishers should send books, octavos, and discs for review to:
Choral Journal, Attn: Amanda Bumgarner, 545 Couch Drive, Oklahoma City, Oklahoma 73102

For advertising rates and exhibit information, contact Sindy Hail,
National Advertising & Exhibits Manager, at <shail@acda.org>

OTHER ACDA PUBLICATIONS CONTACT INFORMATION

ChorTeach (online)	Terry Barham	barhamte@gmail.com
International Journal of Research in Choral Singing	Patrick K. Freer	pfreer@gsu.edu

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The Georgia State University School of Music congratulates Dr. Deanna Joseph and the Georgia State University Singers on their invitation to perform at the 2021 ACDA National Conference.

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