

CHORAL JOURNAL

JANUARY 2022



2022

Region Conferences

Boston, MA

Chicago, IL

Little Rock, AR

Long Beach, CA

Raleigh, NC

Spokane, WA

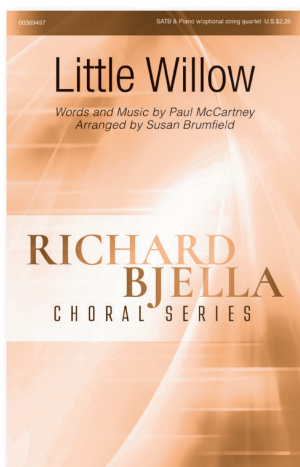
CURATED SERIES

FROM
HAL•LEONARD®



Known for his insightful musicianship, creative programming and a masterful grasp of style, Hal Leonard is excited to welcome **Richard Bjella** to the choral family with this new series.

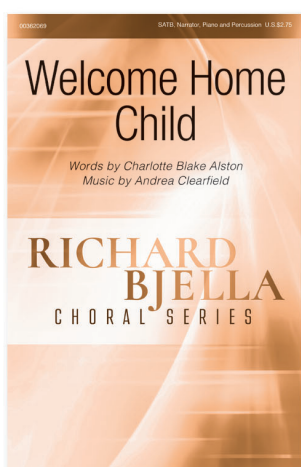
THE RICHARD BELLA CHORAL SERIES



JOY!
arr. Richard Bjella
00361687 • SATB

FIVE SOLAS
Kyle Pederson
00368502 • SATB

LITTLE WILLOW
arr. Susan Brumfield
00369497 • SATB



WELCOME HOME CHILD
Andrea Clearfield
00362069 • SATB

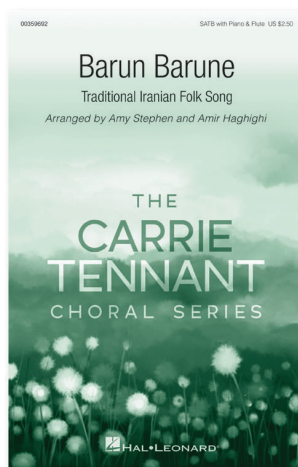
MARY HAD A BABY
arr. Stacey Gibbs
00361191 • SATB a cappella

OLD FRIENDS
arr. Fred Sturm
00368585 • SATB



Currently the artistic director of the Vancouver Youth Choir, **Carrie Tennant** and her singers perform “out of the box” repertoire that is highly sought-after. Hal Leonard is thrilled to welcome Carrie and proud to offer this carefully curated music in her series.

THE CARRIE TENNANT CHORAL SERIES

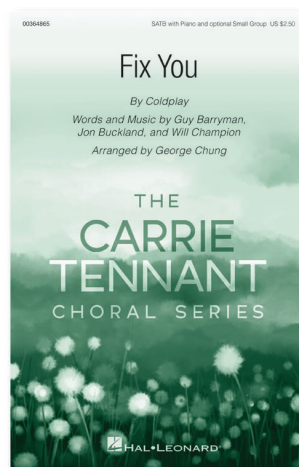


VICTEN
arr. Arthur Arsenault
00364344 • SSA

MALAKATUMBA
Josu Elberdin
00368510 • SSA

BARUN BARUNE
Amy Stephen & Amir Haghighi
00359692 • SATB

FIX YOU
arr. George Chung
00364865 • SATB



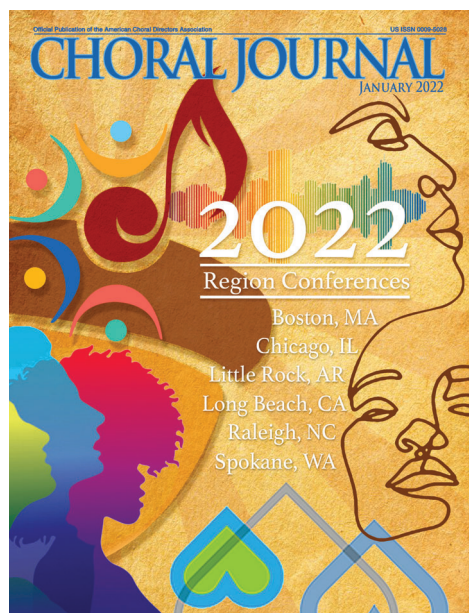
WE'RE FROM BARCELONA
Emanuel Lundgren
00364325 • SATB

SECRET FOR THE MAD
arr. George Chung
00327308 • SSAB

KALEIDOSCOPE HEART
arr. Allison Girvan
00368504 • SATB

JANUARY HYMN
arr. Keith Sinclair
00368503 • SAB

Visit www.halleonard.com to see more music from other featured composers including Craig Hella Johnson, Rollo Dilworth, Eugene Rogers, Jonathan Palant, and more.



Annual dues (includes subscription to the *Choral Journal*): Active \$125, Industry \$150, Institutional \$135, Retired \$45, and Student \$15. Library annual subscription rates: U.S. \$45; Canada \$50; Foreign \$170. Single Copy \$3; Back Issues \$4. Circulation: 18,000. Main office: 405-232-8161

The *Choral Journal* (US ISSN 0009-5028) is issued monthly except for April, July, and December by the American Choral Directors Association. Periodicals postage paid at Oklahoma City, Oklahoma, and additional mailing office.

POSTMASTER: Send address changes to *Choral Journal*, PO Box 1705, Oklahoma City, Oklahoma 73101-1705.

Since 1959, the *Choral Journal* has been the refereed, international journal of the American Choral Directors Association. Each issue features: scholarly articles, anonymously peer-reviewed by the editorial board; refereed articles on pedagogical or scientific issues for the choral conductor; refereed articles with practical advice and ideas for the choral conductor; reviews of books, recorded sound, and choral works by choral experts; and editorials from association leadership. The January issue previews each year's regional or national conference offerings. Articles from the *Choral Journal* can be found in the following online databases: JSTOR (Arts & Sciences XI Collection); ProQuest (International Index to Music Periodicals); University Microfilms International; NaPublishing; RILM (Répertoire International de Littérature Musicale); EBSCO music index; and WorldCat. Advertising options are available for members and nonmembers. Cover art by Efrain Guerrero. Interior art by Tammy Brummell. Musical examples by Tunesmith Music <www.Tunesmithmusic.com>. Copyright 2022

Conference Previews



Eastern Region Conference

- | | |
|---------------------|---------------------------|
| 9 Special Events | 23 Interest Sessions |
| 13 Concert Choirs | 33 Honor Choir Conductors |
| 20 Spotlight Choirs | |



Midwestern Region Conference

- | | |
|----------------------|---------------------------|
| 35 Special Events | 44 Interest Sessions |
| 37 Performing Choirs | 54 Honor Choir Conductors |



Southern Region Conference

- | | |
|----------------------|---------------------------|
| 59 Special Events | 74 Interest Sessions |
| 65 Performing Choirs | 83 Honor Choir Conductors |



Southwestern Region Conference

- | | |
|-------------------|----------------------------|
| 87 Overview | 91 Performing Choirs |
| 87 Special Events | 99 Interest Sessions |
| 88 Invited Choirs | 114 Honor Choir Conductors |



Western Region Conference

- | | |
|-----------------------|----------------------------|
| 119 Special Events | 131 Interest Sessions |
| 122 Performing Choirs | 143 Honor Choir Conductors |



Northwestern Region Conference

- | | |
|----------------------------------|-----------------------------------|
| 145 Headliner and Special Events | 161 Discovery Sessions |
| 147 Performing Choirs | 163 Repertoire Spotlight Sessions |
| 155 Interest Sessions | 166 Honor Choir Conductors |

Editorial

- 2 From the Executive Director
- 4 From the President
- 5 From the Editor

STANDING COMMITTEES

ADVOCACY & COLLABORATION

EMILY WILLIAMS BURCH, CHAIR

EmilyWilliamsBurch@gmail.com

COMPOSITION INITIATIVES

DAN FORREST, CHAIR

dan@danforrest.com

DIVERSITY INITIATIVES

ARREON HARLEY-EMERSON, CHAIR

aharley@choirschoolofdelaware.org

EDUCATION & COMMUNICATION

JAMILA MCWHIRTER, CHAIR

jamila.mcwhirter@mtsu.edu

INTERNATIONAL ACTIVITIES

JOSHUA HABERMANN, CHAIR

joshhabermann@gmail.com

REPERTOIRE & RESOURCES

GRETCHEN HARRISON, CHAIR

nationalrr@acda.org

RESEARCH & PUBLICATIONS

JOHN SILANTIEN, CO-CHAIR

jsilan@satx.rr.com

JESSICA NAPOLES, CO-CHAIR

Jessica.Napoles@unt.edu

ADVOCACY STATEMENT

The human spirit is elevated to a broader understanding of itself and its place in the world through the study of and participation in choral music. Singing in a choir produces more active and involved citizens. It affects self-worth in youth and adults. It builds connectivity throughout communities. Society benefits from the aesthetic beauty and community of singers created by choral programs within schools, houses of worship, and community organizations through involved citizenry, connectivity throughout communities, and feelings of personal self-worth. The American Choral Directors Association and its membership resolve to ensure the survival of choral programs for this and future generations by:

Actively voicing support for funding at local, state, and national levels of education and government; collaborating with local and national organizations to ensure the distribution of arts funding data and arts-related activism opportunities; advocating for full access to choral singing and inclusion of all singers in a choral program; and ensuring the distribution of advocacy statements and data regarding choral programs.

From the Executive Director



Robyn Hilger

Embracing Liminal Spaces

A liminal space is an architectural term used to describe the physical spaces between one destination and another. Liminality is a threshold...the space that is neither here nor there, but is somewhere in between. Liminal spaces are fraught with discomfort and unknowing. Am I going the right way? Will I get there on time? When will I finally be there? While liminal spaces can be disorienting, they can also offer us a chance to see new possibilities. It is very easy to want to rush through liminal spaces, missing what these thresholds have to offer us.

Airports are a representation of liminality. They ARE the space between where you are and where you want to go. Often crowded, dirty, lacking in any kind of comfort at all. Get in and get out, with the fewest layovers possible. Most of us are eager to move on to our next destination and avoid any extra time at the airport. However, some airports have transformed their liminal status into destination status. Denver International is a foodie haven for local fare. Vancouver International hosts the largest collection of Northwest Coast Native art in the world. Singapore's Changi Airport showcases an indoor waterfall, butterfly garden and 10 stories of shopping and dining. The new Terminal Five at JFK was designed to be a singular destination with the revival of the TWA hotel in the original TWA terminal. Yes, these spaces are still created for transition, but their liminality has been elevated into something more than a threshold, reminding us that sometimes the journey can be very enjoyable on the way to our destination.

Liminality can also be experienced as a personal season in life. Psychologists have spent significant time and research on the top life stressors. It should not be a surprise that all of them are tied to liminal seasons. The death of a loved one, going through a divorce, moving, illness, and job transitions rank as the top five life stressors. All of them require us to move from the known to the unknown. All of them require us to spend time in a transition between the past and the future. All of them require a loss of control and start with experiencing an ending of what once was. This sense of loss is one of the most difficult parts of liminal seasons. We know what we no longer have, and yet, we do not know what we may have gained. In the last 18 months, we may have felt liminality more than any other time in our lives. I am not alone in feeling uncertain, sad, and fearful; but I also have a keener awareness of our fragility and a greater sense of gratitude for the small things. Mostly, however, I have an enduring sense of hope

that this season will pass, as the others have before.

Organizations are not immune to liminal times, and ACDA is currently experiencing our own liminal season. We know what the choral experience was like in our classrooms, communities, colleges and universities, and worship spaces before 2020. We remember what it was like to be able to sing without masks and to stand close together in community. We remember what concerts were like before zoom and video editing. In almost all cases, we experienced a deep sense of loss in our inability to gather and sing together.

When we find ourselves between the known past and the still unknown future, we need not remain still. Liminality does not require passivity or inactivity! Once we yield to this unknowing and uncertainty, we can see this space is full of its own possibilities. Just as airports have rebranded from liminal spaces to destinations, we can approach this liminal time in much the same way: during this period of reorientation, we have the opportunity to strengthen ourselves and our organization for the future we know will come.

ACDA is embarking on an examination of our By-Laws, and you will start to see calls for open comments on our website and social media. This will be your chance to participate directly in how the governance of this organization works. It is not glamorous work, but it is work that will manifest in our ability to serve you well for the future. We will also continue our work to become a more equitable organization. You will see this intentionality on full display in your region conferences and the exciting 2023 National Conference, among other upcoming initiatives.

A leadership transition is a liminal space for any organization, and I am eager to participate directly with you during the region conferences to better understand how ACDA can continue to grow to serve the needs of the membership. Personally, I am in my own liminal season being new to this choral community. I am keenly aware that there is a particular advantage to having a new lens through which to examine our work, while at the same time, it is clear to me every day just how much I do not know. If you see me wandering around your region conference, don't hesitate to stop me, introduce yourself, and point me in the right direction. I'll certainly appreciate having your friendship and guidance while I'm out on the road!

I want to encourage you to continue to have hope that we will get "there" soon enough. As we steadily move from our past to our future, I invite you to join me in embracing the gift that is this very special liminal time. It is okay for us to not know yet how to get where we want to go or how to do the work we need to do. In this liminal space, we can take heart in knowing we are here together, and we will get *there* together. I am very much looking forward to continuing this work with you.



- To foster and promote choral singing, which will provide artistic, cultural, and spiritual experiences for the participants.
- To foster and promote the finest types of choral music to make these experiences possible.
- To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.
- To foster and promote the organization and development of choral groups of all types in schools and colleges.
- To foster and promote the development of choral music in the church and synagogue.
- To foster and promote the organization and development of choral societies in cities and communities.
- To foster and promote the understanding of choral music as an important medium of contemporary artistic expression.
- To foster and promote significant research in the field of choral music.
- To foster and encourage choral composition of superior quality.
- To cooperate with all organizations dedicated to the development of musical culture in America.
- To foster and promote international exchange programs involving performing groups, conductors, and composers.
- To disseminate professional news and information about choral music.
- To foster and promote choral singing in the pursuit of peace and justice that enhances social and emotional well-being.
- To foster and promote diversity and inclusivity through active engagement with underrepresented choral musicians and potential choral participants.

—ACDA Constitution and Bylaws

NATIONAL OFFICERS

PRESIDENT

ANDRÉ THOMAS
president@acda.org

VICE PRESIDENT

DAVID FRYLING
dfryling@acda.org

PRESIDENT-ELECT

EDITH COPLEY
ecopley@acda.org

SECRETARY/TREASURER

TOM MERRILL
merrilltg@gmail.com

PAST PRESIDENT

LYNNE GACKLE
lgackle@acda.org

EXECUTIVE DIRECTOR

ROBYN HILGER
executivedirector@acda.org

EASTERN REGION PRESIDENT

PENELOPE CRUZ
pcruzacda@gmail.com

MIDWESTERN REGION PRESIDENT

MARY EVERS
meversmusic@comcast.net

NORTHWESTERN REGION PRESIDENT

STEVE ZIELKE
president@nwacda.org

SOUTHERN REGION PRESIDENT

CONNIE DROSAKIS
connie.acdasouthernpres@gmail.com

SOUTHWESTERN REGION PRESIDENT

RYAN SULLIVAN
ryanwsullivan@gmail.com

WESTERN REGION PRESIDENT

LOU DE LA ROSA
president@acdawestern.org

INDUSTRY ASSOCIATE REPRESENTATIVE

KATHY FERNANDES
J.W. Pepper
Kfernand@jwpepper.com

From the President



André Thomas

The Joy of Singing

As I sat down to begin writing these words, what kept going through my mind was the joy of making music together. This past fall, I watched over 170 conductor/teachers at the Florida ACDA conference burst into singing. The energy and euphoria in the room were overwhelming. Not only as they sang but as they saw their fellow conductors in person. I saw choirs perform with conviction, determination, and with beauty. I saw new young conductors leading the honor choirs. Each conductor led the ensemble with their vibrant personalities and talents. One conductor had to step in and create magic with the young middle school tenor bass choir when the conductor scheduled to lead could not attend. There were choirs in formal attire in the Florida conference and choirs performing in jeans and t-shirts. We were indeed moved musically by both choirs.

While we know ACDA as our governing organization, we are bound by our love for our art and the love we have for our fellow conductors and musicians—we are a family. And the loving family never discards anyone, but treats each person with dignity and love. A loving family will at times disagree but find a way to hear each other. A family will find ways to deal with changes in its finances, various political views, and even a virus. The love for human beings must always come first, even before our beloved art form.

A family must encourage and make room for its young. In our 2021 National Virtual Conference, I loved the continuing stream of encouraging comments in the chat feature as each choir performed. At the Florida ACDA conference, a gifted young high school student conductor was allowed to conduct the final selection of his choir's performance. The joy I witnessed on this young man's face after congratulating him was indeed priceless.

All six regions of ACDA will soon present their conferences. Each region president and their committees have faced many challenges as they prepared for their upcoming conferences in this post-Covid era. As you attend, please keep in mind the many hours spent planning, working with the venues, the cities, and the states to comply with their safety protocols. One might ask the question, "Is it worth it?" and the resounding answer is, "Yes!" Music indeed feeds our soul, and these conferences are fantastic opportunities to recharge our batteries, mentor, gain new knowledge, meet new professional colleagues, and mentor our young, as well as all who are in need of mentoring and encouragement.

We are indeed family, and I look forward to each of the six region conferences.

André J. Thomas

From the Editor



Amanda Bumgarner

In January 2020, I wrote my editor's column introducing the preview issue of the ACDA Regional Conferences. It's a little overwhelming to think of all that has happened in the world, and within our choral community, in the last two years. For many who attended, those conferences were the last in-person performances they heard for quite some time. We are looking forward to being together in person again this coming February and March. Each season of conference planning comes with its own challenges, but these committees and presidents are truly working under unique pressure. The sessions, performances, and headliners you see in this issue are a result of their work to bring you an exciting and inspiring conference that will celebrate our official return to the live ACDA stage.

There are many exciting events, special performances, and interest sessions that you will not want to miss. Registration is now open! We do want to remind you that the information in this issue is current as of press time. Make sure to consult your region's website for the most up-to-date information about dates, locations, pricing, and CDC recommendations regarding COVID-19 protocols.

Looking ahead to articles and focus issues for the 2022 calendar year, consider how you may want to contribute research to our ACDA publications: *Choral Journal*, *ChorTeach*, and the *International Journal of Research in Choral Singing* (IJRCS). Our membership is broad, but our hope is that everyone can find something of interest within the pages of our various publications. Find out more information at acda.org under the "Publications" dropdown.

The April 2020 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 (specify if online)
One-sentence description of the event
Contact information (name, phone, email, website)

Editor's Correction: We are including an updated repertoire listing from the November/December 2021 issue, page 64. *Holding Our Breath* by Carlos Cordero SATB, Unaccompanied. Poet: Julie Flanders. "*Holding Our Breath* will explore the worldwide need and fear to breathe together right now, using the lens of breath itself to address the virus, uncertainty, and racism we face." This piece won ACDA's 2020 Genesis Prize.

CHORAL JOURNAL EDITORIAL BOARD

EDITOR

AMANDA BUMGARNER
ACDA National Office
405-232-8161 (ex. 205)
abumgarner@acda.org

MANAGING EDITOR

RON GRANGER
ACDA National Office
405-232-8161
rgranger@acda.org

EDITORIAL BOARD

SEAN MICHAEL BURTON
seanburtonmusic@gmail.com

MARQUES L. A. GARRETT
marques.garrett@unl.edu

MICHAEL PORTER
michaelporter2@boisestate.edu

WILLIAM SOUTHERLAND
williamgsoutherland@gmail.com

DEBRA SPURGEON
dspurg@olemiss.edu

WILLIAM WEINERT
wweinert@esm.rochester.edu

GISELLE WYERS
wyersg@uw.edu

COLUMN EDITORS

KEVIN DIBBLE
Kevin.Dibble@gordon.edu

CHRISTOPHER EANES
eanesc@gmail.com

KYLE HANSON
kyhanson88@gmail.com

BRYAN E. NICHOLS
bnichols@psu.edu

JASON PAULK
jason.paulk@enmu.edu

GREGORY PYSH
gpysh@fpcmid.org

LAURA WIEBE
wieb0043@morris.umn.edu

In support of the choral profession and the return to in-person activities and performances, ACDA is providing the following guidance for all in-person conference activities coming this spring. Decisions regarding protocols will be based on the following three-tiered approach, in this priority:

A) CDC guidance: Current guidance states that all people, vaccinated and unvaccinated, should wear masks while in group settings and practice social distancing where possible. Conference attendees are advised that masks will be required in all public conference spaces.

B) State and city mandates: ACDA will honor the COVID-19 mandates of our host states and host cities. Conference attendees and performers are advised that there may be additional mandates in place in the localities where conferences are being held. Attendees and performers will be required to abide by these mandates.

C) Venue mandates: ACDA will honor the COVID-19 policies of our host venues. Conference attendees and performers are advised that there may be additional mandates in place for specific conference venues. These mandates could include required masking, proof of vaccination, and/or proof of negative COVID-19 tests prior to being admitted to the venue.

Additionally,

- ACDA strongly recommends that all attendees and participants are vaccinated prior to attending a conference.
- This guidance represents the minimum protocols to be followed. Additional protocols may be in place at the discretion of region presidents to meet the varied safety needs of the regions, including additional requirements for performing ensembles, rehearsals, and honor choir participation.
- The policies and guidelines of the CDC, states, cities, and venues continue to change. All attendees and participants should expect to continuously monitor this information in their regions in order to have the most accurate information as conference time approaches. This information will be available on your region website.
- Attendees and participants are expected to know and abide by the protocols currently in place at the time of the conference. You can find the most up-to-date information on your region website.

ACDA recognizes our membership may have varying degrees of agreement with the protocols that will be in place while at the conferences. ACDA cannot modify the mandates that may be in place and exemptions will not be possible. If you have any questions, please contact your region president for the most up-to-date information for your region.

By being transparent in our decision-making process and expectations for conference attendance and performance, we hope that members will know how to plan for conferences this year. More than ever, we need a safe space to convene and recharge together. These guidelines provide the safest way for us to gather to share our joy of music making with each other while we continue to battle the impact of COVID-19.



Julius Herford Prize Winner 2020

Congratulations to A. J. Keller

Winner of the 2020 Julius Herford Dissertation Prize for

***“Poor in Material, Non-Dramatic, Without Pathos: Elements of the Danish
New Simplicity in the Choral Works of Pelle Gudmundsen-Holmgreen”***

Committee members' comments include:

“An extraordinarily well-organized and clearly written paper...an absolute tour-de-force”; “Interesting insights into the compositional style of this unknown composer and [this] musical style”; “Super paper -- setting Gudmundsen-Holmgreen apart from his ‘new simplicity’ colleagues while also planting him in their midst.”

Prize Description: Each year the Julius Herford Prize Subcommittee accepts nominations for the outstanding doctoral terminal research project in choral music. Projects are eligible if they comprise the principal research component of the degree requirements, whether the institution defines the project as a “dissertation,” “document,” “thesis,” or “treatise.”

Evaluation: The submitted projects are evaluated entirely blind with regard to dissertator, assisting faculty, institution, and any other identifying material, by an unpaid panel of choral conductor-scholars.

The Award: The winner will receive a \$1,000 cash prize and a commemorative plaque. The prize will be presented at the upcoming ACDA Midwestern Region conference.



A.J. Keller is an active performer, conductor, and educator throughout the Chicagoland area. He currently serves on the choral faculty at Northwestern University, directing two of the three major choral ensembles and teaching the graduate seminar in choral literature. He is also the founder and artistic director of Stare at the Sun, a Chicago-based, 24-voice professional chamber choir specializing in the curation and commissioning of contemporary music. A.J. has been actively involved in various projects both within and beyond Chicago. He served as chorus master for the Chicago premiere of Jake Heggie's *Moby-Dick* with Chicago Opera Theater and as assistant chorus master for the world premiere of David Lang's *prisoner of the state* with the New York Philharmonic. This season, he'll join COT again to chorus master the world premiere of *Quamino's Map* by Errollynn Wallen. He has also been internationally active, conducting the Danish chamber choir Ensemble Edge in performances of David Lang's *the little match girl passion* in Aarhus and Holstebro. A.J. holds a DMA and an MM in Choral Conducting from Northwestern University and a BME from Illinois Wesleyan University.



A CONFERENCE AMPLIFYING THE CHORAL MUSIC OF BLACK COMPOSERS

APRIL 27-30, 2022 • WILMINGTON, DE

Bent, But Not Broken is a four-day conference that amplifies the musical contributions of Black choral musicians and scholars across time and across genres. Combining performances from esteemed choral groups with discussions and workshops by the nation's most knowledgeable scholars of music and history, this event is a community summit that will make visible—and audible!—the works of Black composers.

Performances • Interest Sessions • Performance Practice Workshops
Plenary Lectures and Keynote • Youth Honor Choir

WWW.CHOIRSCHOLOFDELAWARE.ORG/BBNB



PERFORMANCES BY

AMERICAN SPIRITUAL ENSEMBLE • RESISTANCE REVIVAL CHORUS • EXIGENCE
THE CHOIR SCHOOL OF DELAWARE • WESTMINSTER CHOIR COLLEGE JUBILEE SINGERS



FELICIA
BARBER



VINROY D.
BROWN, JR.



ROLLO
DILWORTH



MARIA
ELLIS



JASON MAX
FERDINAND



MARQUES L. A.
GARRETT



EILEEN
GUENTHER



ALYSIA
LEE



EVERETT
MCCORVEY



EUGENE
ROGERS



MACKIE V.
SPRADLEY



DERRICK L.
THOMPSON

 Choir School of Delaware

2022 ACDA Eastern Region Conference

Special Events

2022 Eastern Region Resonate Conference Commissioned Composers

The Eastern Region is proud to be able to contribute to the body of choral music repertoire by commissioning works for its Conference Choirs. They are:

B.E. Boykin for the Directors' Chorus conducted by Sandra Snow

John L. Cornelius, II for the Directors' Chorus conducted by A. Jan Taylor

Tony Guzmán for the Junior High/Middle School Honor Choir conducted by Jessica Nápoles

Stephen Murphy for the Directors' Chorus conducted by Brandon Boyd

Rollo Dilworth for the High School Honor Choir conducted by Eugene Rogers

Moira Smiley for the Directors' Chorus conducted by Craig Hella Johnson

Raymond Wise for the Gospel Honor Choir, which he will conduct. His piece was co-commissioned by all of the ACDA Regions and will be performed at all 2022 Regional conferences.

Resonate in Boston

A Celebration of Lifelong Singing in Choirs and in Community

Sanders Hall, Harvard University
 Thursday, February 10, 2022
 8:00pm

Produced by J. Donald Dumpson,
 ACDA Eastern R&R Chair for Lifelong Choirs

Boston Children's Chorus



Boston Children's Chorus's vibrant, jubilant, and powerful performances have established them as leading young artists in the city of Boston and beyond. Named Boston's "Ambassadors of Harmony" by the Boston Globe, BCC presents over 50 performances per season. The Premier Choir has performed in venues from Boston Symphony Hall and Royal Albert Hall in London, to Sydney Opera House, to the White House. Members of the Premier Choir have appeared in TED talks, regular appearances on local TV and radio networks, and performances with high-profile artists.



Elena Efthimiou is a conductor and violinist. She came to Boston in 2017 to work with Boston Children's Chorus (BCC) and the Premier Choir. She holds an MM and BM from the Greatbatch School of Music at Houghton College. Efthimiou has held both artistic and administrative positions at Houghton College, As-

Special Events

pen Music Festival and School, and Boston Music Project. She believes in the importance of music accessibility for youth, and she enjoys being a champion for equity through her work at BCC.



Kenneth Griffith is a conductor, collaborative pianist, music director, and educator who promotes music for social change. He holds a BM from Capital University Conservatory of Music in Vocal Performance and an MM from Bard College Conservatory of Music. Griffith assisted in preparation for choruses heard at the Lincoln Center, Carnegie Hall, and the Verbier Music Festival in Switzerland. In 2014 he became the director of choral and chamber music at Brooks School in North Andover, MA, then joined the Boston Children's Chorus in 2021 as a conductor for the Premier Choir and recruitment manager.



Andrew Clark is the director of choral activities and senior lecturer on music at Harvard University. He serves as the music director and conductor of the Harvard Choruses and teaches courses in conducting, choral literature, and disability studies in the Department of Music. Clark's work with the Harvard Choral Program empowers individuals and communities through active engagement with choral music: fostering compassion, community-building, and joy. As an artist-educator devoted to advancing equity, justice, and access to the arts. He earned degrees from Wake Forest, Carnegie Mellon, and Boston Universities.

Cambridge Common Voices



Cambridge Common Voices is a community chorus established in partnership between Harvard College and the Threshold Program at Lesley University, a transition program for young adults with diverse learning challenges. This ensemble strives to create an inclusive musical space and practice, affirming individual voices, and explore innovative approaches to music making, including elements of Universal Design for Learning and Empowering Song. Cambridge Common Voices positions disability not as a deficit, but as a facet of human diversity worthy of creative exploration and appreciation.

Metropolitan Chorale



Founded in 1979, the Metropolitan Chorale is a 100-voice auditioned chorus recognized as one of Metro Boston's premier choral ensembles. The emphasis on diverse and innovative programming, combined with excellence in performance, yields a unique artistic contribution to the Boston arts community. The Chorale has been praised by *The Boston Musical Intelligencer* for "its fine blend, well-shaped phrasing," and its performance of Leoš Janáček's 1898 cantata *Amarus* was highlighted by *The Intelligencer* in their "Critics' Faves" for 2019.



Lisa Graham is in her eighteenth season as music director of the Metropolitan Chorale. Familiar to Boston audiences, she has worked with the Handel and Haydn Society, the BSO, and has toured with and served as cover conductor for the Boston Pops for eight seasons. Graham is the Evelyn Barry Director of Choral Programs at Wellesley College, a founding member and lifetime honorary member of NCCO, and she was the 2021 winner of the American Prize Dale Warland Award in Choral Conducting. Her MA and DMA were earned at the University of Southern California.

Directors' Choruses and Conducting Master Classes

A brand-new feature of the 2022 ACDA Eastern Conference is the implementation of Directors' Choruses for all conference registrants. Every attendee will choose one of four Directors' Choruses to participate in when registering for the conference. The rehearsals are scheduled in a way that will not conflict with other interest sessions or choral performances. There will be about 6 hours of rehearsal culminating in final performances as part of our plenary concerts. Each chorus has commissioned a work that it will premier. In addition, each conductor will also serve as the clinician for our conducting master classes; during those master classes, volunteers from each directors' chorus will serve as the "demo choir" and sing pieces from their respective repertoire.

Sandra Snow, Conductor

This **ORANGE TRACK** SSAA choir will begin rehearsals Thursday morning and perform Saturday late afternoon.

Program to include the ACDA Eastern commissioned work by B. E. Boykin and works by Melissa Dunphy, Vicente Lusitano, Sarah Quartel, Zanaida Robles, and Brandon Waddles.



Sandra Snow is professor of choral conducting and music education at the Michigan State University College of Music. Under her direction, the MSU Women's Chamber Ensemble has appeared as featured performers at ACDA conferences at state, regional, and national levels. Snow is the artistic director of the CME Institute for Choral Teacher Education and founder and artistic director of the project-based women's ensemble, mirabai.

A. Jan Taylor, Conductor

This **BLUE TRACK** SATB choir will begin rehearsals Wednesday evening and perform Friday evening.

Program to include the ACDA Eastern commissioned work by John L. Cornelius and works by Lela Anderson, Uzee Brown, Glenn Burleigh, R. Nathaniel Dett, Marques L. A. Garrett, Edward Margetson, and Undine Smith Moore



A. Jan Taylor is associate professor and director of choral music activities at Prairie View A&M University. A native of Houston, Taylor attended the High School for the Performing and Visual Arts, and received a BM from the University of Houston, an MA from Prairie View A&M University, and a DMA in Conducting from the University of Houston. Taylor has taught general music, piano, and trained choirs in elementary, middle, and high schools in the Houston Independent School District. Taylor frequently lectures on the performance practices and preservation of the African American spiritual.

Craig Hella Johnson, Conductor

This **BLUE TRACK** SATB choir will begin rehearsals Wednesday evening and perform Friday evening.

Program to include the ACDA Eastern commissioned work by Moira Smiley and works by Margaret Bonds, Stuart Churchill, Eriks Esenvald, Orlando Gibbons, Craig Hella Johnson, Shawn Kirchner, and Roy Ringwald.

2022 ACDA Eastern Region Conference

Special Events



Craig Hella Johnson is the founding artistic director and conductor of Conspirare and music director of Cincinnati's Vocal Arts Ensemble. Johnson joined the faculty at Texas State as Artist in Residence in fall 2016. His accomplishments have been recognized with numerous awards and honors. Notably among them, he and Conspirare won a 2014 Grammy for Best Choral Performance, Chorus America awarded him the Michael Korn Founders Award for Development of the Professional Choral Art in 2015, and the Texas State Legislature named him Texas State Musician for 2013.

Brandon Boyd, conductor

This SATB **ORANGE TRACK** choir will begin rehearsals Thursday morning and perform Saturday late afternoon.

Program to include the ACDA Eastern commissioned work by Stephen Murphy and works by Brandon A. Boyd, Jason Clayborn, José Garcia, Hans Heruth, Faith Morgan, and Mari Esable Valverde.



Brandon A. Boyd is the assistant director of choral activities and assistant professor of choral music education at the University of Missouri–Columbia. Boyd is an active composer/arranger, clinician, conductor, pianist, and teacher. His choral works are published with Hinshaw Music, Neil Kjos and GIA Publications. He holds two degrees from the Florida State University (PhD in choral music education and MM in choral conducting) and earned a BME (emphasis in piano) from Tennessee State University.

No Experience Necessary: An Elementary School Chorus Intensive

A special set of Saturday morning sessions led by Sophia Papoulis for ACDA conference attendees and area teachers.



Sophia Papoulis is the associate conductor of the award-winning Young People's Chorus of New York City. At YPC, an organization renowned for its diversity and artistic excellence, she directs children ranging in age from 8 to 18 in rehearsals, performances, and tours in the U.S. and abroad. Each year 2,000 children benefit musically, academically, and socially through their participation in YPC's after-school and in-school programs. Papoulis is a graduate of the Ithaca College School of Music.

ACDA COVID-19 Conference Guidance

ACDA is providing the following guidance for all in-person conference activities coming this spring. Decisions regarding protocols will be based on the following three-tiered approach, in this priority:

A) CDC guidance: All people, vaccinated and unvaccinated, should wear masks while in group settings and practice social distancing where possible. Conference attendees are advised that masks will be required in all public conference spaces.

B) State and city mandates: ACDA will honor the COVID-19 mandates of our host states and host cities. Conference attendees and performers are advised that there may be additional mandates in place in the localities where conferences are being held. Attendees and performers will be required to abide by these mandates.

C) Venue mandates: ACDA will honor the COVID-19 policies of our host venues. Conference attendees and performers are advised that there may be additional mandates in place for specific conference venues. These mandates could include required masking, proof of vaccination, and/or proof of negative COVID-19 tests prior to being admitted to the venue.

The full policy is on page 6.

Concert Choirs

African Episcopal Church of St. Thomas St. Thomas Gospel Choir



The St. Thomas Gospel Choir (STGC) is from the Historic African Episcopal Church of St. Thomas in Philadelphia, PA. The STGC currently consists of 60 spirit-filled, energetic, singers, ministers, and musicians of all ages and backgrounds. The choir's membership represents over 10 different area churches. The STGC shares their music ministry at over 100 services, programs, concerts, and celebrations of all kinds every year. The STGC has performed for the installation of the last two Episcopal Church Presiding Bishops.



Walt Blocker attended the High School for the Creative and Performing Arts in Philadelphia, PA; the Westminster Choir College in Princeton, NJ; and The University of the Arts in Philadelphia, PA. In 1991, Blocker was called to direct a gospel choir at the historic African Episcopal Church of St. Thomas in Philadelphia. This concept and idea of gospel music started a change in worship for the entire Episcopal Church worldwide.

Boston Conservatory at Berklee Choir



The Boston Conservatory at Berklee Choir is a treble chorus comprised primarily of voice performance majors. As one of two curricular undergraduate choral ensembles at the Conservatory, the choir regularly performs in esteemed venues including Old South Church and Sanders Theatre. Recent highlights include featured performances as part of Harvard University's Rising Voices Festival and the annual Living Voices/Living Songs concert series featuring premieres of student works and invited guest composers.



Nathan Reiff is a faculty member in the choral department at Boston Conservatory at Berklee, where he conducts choirs and teaches choral literature. He also serves as resident conductor of the Harvard Glee Club and music director of Newton, MA-based hospice choir JourneySongs. Reiff holds an MM in choral conducting from the University of Michigan and a BM with distinction from Yale University. He is a DMA candidate at Yale University.

Concert Choirs

John P. Stevens High School Chamber Ensemble



The John P. Stevens Chamber Ensemble is the select choir at John P. Stevens High School in Edison, NJ. Chamber has consistently received Gold or Superior ratings at state, national, and international festivals. In 2017, Chamber was named Grand Prize winner at the Sing N Joy Princeton International and was awarded the Morten Lauridsen Prize. The JPS Chamber Ensemble has been invited to perform as showcase choirs on the campuses of Montclair State University, Westminster Choir College, and Rutgers University, and have collaborated with local community choirs and youth orchestras.



Matthew Chi Lee is the choir director at John P. Stevens High School. He is the NJACDA R&R Chair and serves on the NJMEA Choral Procedures Board. Lee made his France conducting debut in 2019 with the University of Delaware Conducting Symposium and has performed in Lithuania, Latvia, and Estonia. He is a recipient of the ACDA Lannom Award and the Interkultur Morten Lauridsen Prize. Lee received a BM from Northwestern University and is currently pursuing an MME from the Florida State University.

Lexington High School Chamber Singers



The Lexington High School vocal music program consists of five curricular choirs, nine student-run a cappella groups, and over 200 singers. Established in 2009 with thirteen singers in its inaugural season, LHS Chamber Singers has grown to around 50 and is regionally recognized for musical excellence. LHS choruses have presented ten world premieres and have appeared in a number of important Boston-area venues, as well as on tour in Sweden, Finland, Estonia, China, Greece, and Bulgaria.



Jason Iannuzzi is celebrating his thirteenth year as director of choruses at Lexington High School. Iannuzzi holds a BME from Westminster Choir College and an MM from Carnegie Mellon University. Iannuzzi has taught students at the middle, high school, and college levels in both public and private school settings for the past 23 years. Iannuzzi served for six seasons on the conducting staff of the Mendelssohn Choir of Pittsburgh and recently served as Eastern ACDA Region R&R Chair for High School Choirs.

Narragansett High School Advanced Treble Chorus



The Narragansett High School Advanced Treble Chorus is the premiere curricular ensemble at NHS, a very small suburban school on the south coast of Rhode Island. Its members are selected by audition each year and range in age from grades 9 to 12. The Advanced Treble Chorus meets twice per week, where they rehearse challenging repertoire for performance at festivals and competitions. The NHS Advanced Treble Chorus performs annually for the RI ACDA Sr. Choral Festival, at NHS' four major concerts, and for various school and community events.



Sarah Prickel-Kane is the choral director at Narragansett High School, where she conducts three choirs, directs the middle and high school theater productions, and teaches music electives. Prickel-Kane has served on the executive board of RIMEA and is the immediate past-president for RI ACDA. She also served as the Training Chorus Conductor for the RI Children's Chorus from 2013 to 2021. She is frequently called upon in RI and MA as a guest conductor, festival clinician, and adjudicator. She holds a BM with honors from RI College and an MME from the Florida State University.

Queens College Treble Choir



The Queens College Treble Choir is a select, auditioned ensemble with a membership of approximately 25 singers. Comprising both music and non-music majors, the Treble Choir performs repertoire exclusively for soprano and alto voices that highlights a broad spectrum of music from medieval to modern. Committed to amplifying underrepresented voices, the Treble Choir has inspired several collaborations with Faith Morgan, Joanne Metcalf, Joshua Shank, and the Brooklyn-based Black Sea Hotel.



Eric Rubinstein is assistant professor of choral music at the Aaron Copland School of Music, Queens College (CUNY), where he directs the select Treble Choir and teaches undergraduate and graduate coursework in choral music education. Ensembles under his direction have been featured at various NAFME and ACDA conferences, and have performed at Carnegie Hall, Chautauqua Institute, and throughout Europe. Rubinstein presents regularly for NAFME and ACDA. He holds degrees from Louisiana State University (DMA), Michigan State University (MM), and SUNY Fredonia (BM).

Concert Choirs

Roxbury High School Classic Sounds Honors



Classic Sounds Honors is the top curricular choir at Roxbury High School and receives honors credit. The 40-member ensemble rehearses for 75 minutes per class in an alternate day block schedule with director Patrick Hachey and assistant director Krista Sweer. Classic Sounds Honors has been selected to perform at two NAFME Eastern Division Conferences, and this year marks the fourth time Classic Sounds has appeared at an Eastern ACDA Region Conference. Classic Sounds Honors has received Superior ratings at every festival it has attended for the past 30 years.

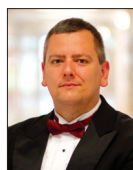


Patrick Hachey, director of choral activities/lead teacher for the performing arts, is in his 17th year at Roxbury High School. He holds a BME and an MM from Indiana University. His ensembles have been selected to perform at ACDA and NAFME Conferences. Hachey has conducted the 2017 NJ All-State Mixed Choir, the 2008 NJ Region I Mixed Choir, and the 2013 NJ Region II Women's Choir. He has been on the NJACDA Board for 15 years, currently serving as treasurer.

The State University of New York at Fredonia Fredonia Chamber Choir



The Fredonia Chamber Choir is the premiere choral ensemble in the School of Music at The State University of New York at Fredonia. The 24 members are auditioned from approximately 150 voice area majors. The choir tours regularly and serves as educational and musical ambassadors for the School of Music and the university. Recently the choral program at SUNY Fredonia has hosted Hilary Apfelstadt, Gregory Gentry, Stacey Gibbs, William Powell, and William Weinert for residencies.



Vernon Huff is director of choral activities and associate professor of choral music education at SUNY Fredonia, where he teaches conducting, choral methods, directs the Chamber Choir and Masterworks Chorus, coordinates the MM-choral conducting program, and oversees a program of five choirs and 300 students. Huff earned a BM from Furman University, an MM at the Ohio State University, and DMA at Arizona State University. Huff is a National Board certified teacher.

Susquehanna University Choir



The Susquehanna University Choir is the flagship choral ensemble and serves as ambassadors for the university. This auditioned, high-performing ensemble studies and performs music from all musical eras, focusing primarily on a cappella repertoire. They tour annually throughout the region to share music with various high schools and church communities. Each year the ensemble is featured in the annual Candlelight Christmas service on campus, an honored tradition at Susquehanna University for over seventy-five years.



Amy Voorhees is the director of choral activities at Susquehanna University and holds the Cyril M. Stretansky Professorship in Choral Music. She directs the University Choir, Chamber Singers, and Men's Glee Club. As a resident conductor with the CORO/Simpson Master's Program, Voorhees also works with graduate students from all over the United States. She is in demand as a clinician and guest conductor and has worked with choirs and conducted festivals in over a dozen states. Her presentations and workshop sessions have been shared at colleges, universities, and numerous ACDA and NAFME state conferences.

Takoma Academy Chorale Camerata



The Takoma Academy Camerata is the advanced group of the Takoma Academy Chorale. In 2018 they were selected to be a part of the Music For All inaugural Premier National Choir Festival in Indianapolis, IN. Among other awards, the choir won three medals at the 2018 World Choir Games in Tshwane, South Africa, and won two gold diplomas at the 2019 Interkultur Sing "N" Joy International Choir Festival. In May of 2021 they were awarded the Music Education Grant from The Recording Academy. The Takoma Academy Camerata will perform the 2022 Raymond Brock Commission "Stopping by Woods on a Snowy Evening" by Ēriks Ešvalds.



Lulu Mwangi Mupfumbu currently serves as the director of the music department at Takoma Academy, where she conducts the school's choirs, band, and teaches music technology and film studies. She holds a master's from Ohio State University in conducting and a BME from Atlantic Union College. As a mezzo-soprano, she performs as a soloist and with several choirs including the Lloyd Mallory Singers, the Raymond Wise Chorale, and the American Family Choir.

Concert Choirs

University of Maryland Chamber Singers



The internationally renowned University of Maryland Chamber Singers specialize in the highest quality and most challenging repertoire from the Renaissance, Baroque, and Contemporary periods. The ensemble has toured the globe and performed by invitation for ACDA, NCCO, and IFCM. They collaborate regularly with the National Symphony Orchestra and the Baltimore Symphony Orchestra.



Edward Maclary is professor of music and director of choral activities at the University of Maryland School of Music. Under his leadership, the UMD choirs have achieved international acclaim, winning top prizes

in competitions around the world. He has been an artist in residence at Indiana University, the Eastman School of Music, and Westminster Choir College. From 2014 through 2017 he was the director of the Conducting Master Class at the Oregon Bach Festival.

University of Southern Maine Chamber Singers



The award-winning University of Southern Maine Chamber Singers represent some of the most outstanding vocal performers at USM. The Chamber Singers perform a diverse repertoire centered on a cappella literature. They have produced several CDs over the years and have toured internationally. Their most recent international tour was to Hoi An, Vietnam, where they participated in Interkultur's 2019 Vietnam International Choir Competition. They were awarded a Gold Diploma and invited to the World Choir Games: Champions Round.



Nicolás Alberto Dosman is an associate professor and director of choral studies at the University of Southern Maine. In addition to his university responsibilities, he is the Chorus Caster for Opera Maine and the Magic of Christmas Chorus with the Portland Symphony Orchestra. Dosman has presented at NAfME and ACDA conferences at the region and national levels and has conducted and presented in Panama, Mexico, and Greece. He also has published in the *Journal of Arts Education Policy Review*.

Village Harmony Northern Harmony



Northern Harmony is the highest level performing group under the umbrella of the world music organization Village Harmony. Since 1993 they have toured and performed widely throughout America and Europe to great critical acclaim. Not a permanent year-round group, the ensemble is constituted specifically for each extended performing tour or shorter term project. Many of the members have sung with Village Harmony since their young teens, and most have studied traditional singing styles first hand with native teachers in South Africa, Bulgaria, Corsica, and Caucasus Georgia.

Editor's note: Larry Gordon passed away on November 9, 2021. In recognition of his achievement of this region conference performance invitation, we are including his bio below.



Larry Gordon is the founder and director of Village Harmony, an organization dedicated to the study of traditional singing styles from throughout the world. He has led Village Harmony study and performance camps working with native tradition bearers in South Africa, Georgia, Corsica, Bulgaria, and Macedonia. Since 1993 he has led 20 European tours with his select touring ensemble, Northern Harmony. He is also founder and director of Onion River Chorus, a non-auditioned classical community choir based in Montpelier, Vermont. He is the editor of *Northern Harmony*, a volume of 140 shape-note songs from the New England singing school tradition.

Sing For Joy

EXPLORING BIBLICAL THEMES
WITH THE BEST IN CHORAL
MUSIC AND COMMENTARY

singforjoy.org

Sing For Joy brings you the best in sacred choral music with performances that eloquently "do the talking," while the concise and thoughtful commentary from host Pastor Bruce Benson illuminates the meaning of the texts.

Visit singforjoy.org to listen online or find your local radio station.

Sing For Joy is produced by St. Olaf College and proudly sponsored by the American Choral Directors Association.

Spotlight Choirs

Building Bridges: New Choral Repertoire in Hebrew, Arabic, Yiddish, Ladino

This session will share little-known choral repertoire of love songs from a variety of ethnic traditions, representing a variety of cultures within Israel (both Jewish and Arabic) and a larger Jewish world. Attendees will learn appreciation for and gain a deeper understanding of the culture through a particular musical composition. This session address specific questions of programming this repertoire in any context, from precision of pronunciation to larger matters of cultural appropriation.



Nashirah enters its 19th year as the only auditioned, community-based chorale in the Greater Philadelphia area performing exclusively Jewish and Jewish-themed music. Their distinct musical programming embodies the broadest possible range of Jewish repertoire, bringing together choral music of many lands, languages, and cultures. Nashirah's singers come from Pennsylvania, New Jersey, and Delaware united by a commitment to musical excellence and a special desire to enable all listeners to experience the great beauty of the Jewish musical tradition.



Julia Zavadsky is a recipient of the Elaine Brown Award and a winner of numerous international choral festival competitions. She is the artistic director of Nashirah, the

Jewish Chorale of Greater Philadelphia and the Rutgers University Singers. Her ensembles have performed in variety of venues around US and have participated in tours to the Middle East and Europe. Fluent in Russian, Ukrainian, and Hebrew, she has worked with numerous choirs, soloists, and conductors as a language coach. Zavadsky teaches at Curtis Institute of Music and Temple University.

Disrupting the Choral Hierarchy: Singing in Partnership

Many choral structures, large and small, are built around various pyramidal hierarchies. Within youth choirs, this hierarchy may consist of a conductor, assistant conductors, various student leaders, and, at the bottom, novice singers. Within larger youth programs with multiple choirs, there is often an elite choir atop the pyramid that singers aspire to enter from childhood. What happens when we actively resist those hierarchies? This session hopes to illustrate one of the primary tenets of the Music in Schools Initiative: there is no Excellence without Equity.



Morse Chorale was founded in 2015. It is a mixed-voice youth choir comprising New Haven Public School students in grades 4-12. While most are at home on the stage of Yale's Morse Recital Hall, Morse Chorale has most recently been featured in virtual collaborations with Kaleidoscope Vocal Ensemble, the Yale Camer-

ata, and the Yale Glee Club. Morse Chorale is part of the Yale School of Music's Music in Schools Initiative, which is a partnership between the Yale School of Music and New Haven Public Schools supported by the Yale College Class of 1957.



Stephanie Tubiolo has worked with the Yale Music in Schools Initiative since 2011. Since its inception in 2015, she has served as the director of Morse Chorale. Tubiolo earned her BM and her MM from Yale College and the Yale School of Music, respectively, later becoming the Music in Schools Initiative's first Postgraduate Fellow. She now shares her time between New Haven, CT, and New Brunswick, NJ, where she is pursuing her DMA at Rutgers University.

Are You a Composer?

Take a look at new resources
for you, thanks to ACDA's
Composition Initiatives Committee!

Join the American Choral Composers
Group on Facebook, the primary place
for composers to network and discuss.

**Find more information on the
ACDA Composer Resources webpage:
<https://acda.org/composers>**

Support choral composers and publishers
by singing new music this season

Dreaming a Just and Equitable Choral Future through Collaborative Experience

VOICES 21C strives to create a space in rehearsal and performance that engages participants to ponder a just and equitable future. Our process is built to create intentional choral practice that brings our audience into a space where they feel called to action. In our session, members will discuss and demonstrate processes for incorporating improvisation, creative play, community building, visual storytelling, and narrative-based programming into choral practice. This hands-on session will be highly interactive and interwoven with experiential moments led by the choir.



VOICES 21C is an artists collective that is devoted to exercising the choral art in pursuit of human rights and justice and dedicated to a mission of global understanding through music. V21 works through connecting musical messages to social justice issues in the United States and abroad, representing the voices of the silenced, the forgotten, and the marginalized. We explore improvisational and interdisciplinary modes of performance through co-creating to craft long-form and cohesive narrative blending the choral art with imaginative and innovative practices.

Spotlight Choirs

Nurturing the Artist Citizen

The East Orange Campus High School Chamber Singers are on a continuous journey toward becoming choral artist citizens. After the killing of Trayvon Martin in 2012, the purpose of the choir program shifted toward opportunities of artistic engagement via exploring civic and social justice issues and musical opportunities that enhance the quality of the students' lives. By including these key components in their education, choir members learn how to entertain, educate, and explore issues that resonate with their lived experiences. This session will address how we approach these topics as an ensemble.



The East Orange Campus High School Chamber Singers are predominantly composed of 3rd- and 4th-year choir students. Students audition in September and meet after school every Wednesday. The Chamber Singers have been blessed with the opportunity to perform for the NJMEA Conference in Atlantic City and on such renowned stages as the Kimmel Center and Carnegie Hall. The focus of the ensemble is to perform pieces from historically marginalized and underrepresented groups and perform music that empowers singers and audiences to become artist citizens.



Libby Gopal became one of the master teachers with the NJ Symphony Orchestra Master Teacher Collaborative Program in 2007. Gopal has been an NBEF grant recipient and two-time recipient of the ACDA Fund For Tomorrow Grant. In 2019, she was named East Orange Campus HS Teacher of the Year. She is currently a trainer through the EOSD Teacher Leaders Workshop Series, NJ-ACDA Inclusivity Chair, NJSMA Treble Choir Manager, NJ All-State Choral Procedures committee member, and a clinician for NJMEA and NJ-ACDA.

When I Sing: Sister Cities Girlchoir

As we reimagine our world, we will need leaders with big vision, inclusive collaboration tools, and the ability to move ideas to reality. That is the power of the creative youth development work of Sister Cities Girlchoir. We build musical communities that empower girls to occupy their unique advantage in building a better world. In 2018 we deepened our social change focus through a new arts strategy goal: by 2024, 50% of our repertoire will be original works by our community (youth, staff, and families). In this session, the Girlchoir will present original works and share reflections of the student work and collaborative songwriting process. The session will include live performance and a multimedia presentation.



The Sister Cities Girlchoir (SCG) is the girl-empowerment choral academy serving communities in Philadelphia, Camden, and Baltimore. SCG builds communities of music makers that empower girls to occupy their unique position in creating a better world. SCG has performed at Carnegie Hall, The Kennedy Center, The Kimmel Center, and throughout local communities.



Alysia Lee is a Kennedy Center Citizen Artist, and the Fine Arts education supervisor for the Maryland State Department of Education supporting music, dance, visual arts, theatre, and media arts. She is the founder of Sister Cities Girlchoir, the girl empowerment choral academy in PA, MD, and NJ. Her composition *Say Her Name* is published by Hal Leonard. Lee is a Chorus America Board Member and the president-elect of State Education Agency Directors of Arts Education.



2022 ACDA Eastern Region Conference

Interest Sessions

African American Spirituals and the Social Justice Curriculum

Throughout their history, African American Spirituals have not only functioned as cultural artifacts, but also as anthems for social justice and social change. This session will highlight the social justice function of the African American Spiritual. Research-based resources will be used to make the case for teaching social justice in the vocal/choral music classroom. Participants will sing excerpts from selected Spirituals to better understand opportunities for building a music curriculum based on Bree Picower's (2012) six elements of social justice. Educational outcomes and strategies for advocacy for a social justice focused choral curriculum will be explored.

Rollo Dilworth is vice dean and professor of choral music education



in the Department of Music Education and Therapy at Temple University's Center for the Performing and Cinematic Arts in Philadelphia. In addition to more than 150 choral compositions and arrangements, he has authored 3 books of choral warm-up exercises titled *Choir Builders*. Dilworth is a frequent guest conductor and clinician, presenting on topics including African American choral music, composing/arranging for choirs, social justice, cultural appropriation, urban music education, community engagement, and diversity, equity, and inclusion.

Approaching New Arab Choral Repertoire

There is a vast wealth of beautiful choral repertoire from Arab countries, but many choral directors feel daunted approaching it. This session will provide an introduction to Arabic pronunciation and vocal style by exploring four Arabic vocal pieces, including three new contemporary choral compositions based on traditional material. These varied compositions present accessible examples of the many different genres, rhythms, scales, and musical styles within Arab vocal music, and are appropriate for multiple voicings and levels of choral ensembles. For each piece, we will cover historical and musical context and give participants experience singing the music.

Interest Sessions



Shireen Abu-Khader is a Palestinian-Jordanian composer and educator with degrees in music education and

choral conducting from the University of Toronto, the University of Southern California, and Oberlin Conservatory. In 2002 she founded Dozan wa Awtar Music Establishment. Her CD "Introducing Dozan" was released in 2008. Abu-Khader composes and collaborates with performers in introducing music from her native region. She has recently founded Dozan World, which aims to increase international access to this repertoire through music publishing.



William Culverhouse serves as director of choral activities at Binghamton University, where he directs

three curricular choirs and the professional-level Southern Tier Singers' Collective. He holds degrees in choral conducting and music education from the University of Maryland and Oberlin Conservatory. He previously taught public school general and choral music, directed the principal choir at St. Matthew's Cathedral in Washington, D.C., and served on the faculty at Earlham College. He has traveled extensively in the Middle East collaborating with musicians and directing choirs.

A Brief Introduction of Choral Literature in Eastern Asian Cultures

This session aims to provide practical and valuable guidances for music educators to study and program choral literature from Eastern Asian musical cultures. Starting with a general introduction of the geography of the Eastern Asian musical cultures, the audience will explore choral repertoire from musical cultures of Japan, Korea, Mongolia, and China. This session also briefly introduces the historical development of choral music in Eastern Asian cultures, both in its traditional form and under the influence of the Western European musical style.



Pingyi Song is pursuing a DMA at the University of North Carolina, Greensboro. As a Chinese original musician, she is dedicated to promoting cultural exchange musically between the U.S. and China. Song holds an MM from West Virginia University, a Choral Summer School Certificate from the Oxford University Continuing Education, U.K., and undergraduate degrees from Mansfield University of Pennsylvania and Guangzhou University, Guangzhou, China.

She is dedicated to promoting cultural exchange musically between the U.S. and China. Song holds an MM from West Virginia University, a Choral Summer School Certificate from the Oxford University Continuing Education, U.K., and undergraduate degrees from Mansfield University of Pennsylvania and Guangzhou University, Guangzhou, China.

Come Sunday

In the United States, the Black church's mission has been two-pronged. It has been a place of comfort, where members of its community can celebrate, mourn, and commune in an affirming spiritual center. The Black church has also served as an incubator for change-agent thinking, addressing the issues that intellectually, physically, and socially impact the Black community. The soundtrack of the Black church begins with the Negro spiritual and evolves into gospel, freedom songs, and contemporary gospel idioms. This interest session traces the development of this soundtrack and offers a grounded and practical approach to performance practice, gesture, programming, and choral pedagogy. Attendees will actively engage in singing and conducting, with examples expertly demonstrated by the St. Thomas Gospel Choir.

The **St. Thomas Gospel Choir**, conducted by Walt Blocker will serve as the demonstration choir for this session. Their photos and bios are on page 13.



Arreon A. Harley-Emerson is the director of music and operations at the Choir School of Delaware.

Committed to the principles of equity and justice, Harley-Emerson has also established a thriving consultancy, Equity Sings, to assist arts and culture nonprofits in remaining

relevant in the 21st century. Harley-Emerson is a University Fellow at the Boyer School of Music Dance at Temple University, where he is pursuing a PhD in music education with a cognate in choral conducting.

COUNT! Helping Our Singers Understand Rhythm

By using various choral octavo, participants will be offered strategies for teaching rhythm. The pros and cons of various commonly used counting systems will be evaluated.



William Cutter is director of choral programs, M.I.T. Professor of Core Studies (Theory and Ear Training), Boston Conservatory at Berklee. He is a former assistant chorus master of the Tanglewood Festival Chorus of the Boston Symphony and the former chorus master of Boston Lyric Opera Company.

Dalcroze Eurhythmics for the Choral Conductor

The purpose of this interest session is to demonstrate how Dalcroze-based techniques may be used to connect the brain and the body through purposeful movement. The eurhythmics approach acknowledges the human body as the first instrument and builds learning through rhythmic movement, singing, and

physical and vocal improvisation. Rhythm bridges what we hear with what we do. This is a participatory session where attendees will be engaged in full group and partner movement activities to internalize various aspects of the choral experience.



David Frego is the director of the Penn State School of Music and a professor of music education. He was the inaugural president of the American Eurhythmics Society. Frego regularly presents workshops on Dalcroze Eurhythmics

around the globe and has published books, book chapters, DVDs, and articles in music education journals and journals for arts medicine. With co-author, Marla Butke, *Dalcroze Eurhythmics in the Choral Classroom* was released by the Hal Leonard Corporation in 2021.

Everyone's Song: Gender-Inclusivity in the Choir Room

With men's choirs, women's choirs, tuxes, dresses, and standard



Internationally renowned since 1989 for running
World Music Study-Performance Camps

Immersing singers in authentic harmony-singing traditions from South Africa, Georgia, Corsica, the Balkans and America

Each camp features a trio of leaders, each expert in the genre.

Now enrolling for our Summer 2022 programs:

- Two teen camps in New England with 10-day performance tours
- Mixed-age international programs in Corsica, the Republic of Georgia & South Africa, with local leaders and hosted by local choirs
- Two one-week adult camps, in Massachusetts and in Oregon

www.villageharmony.org

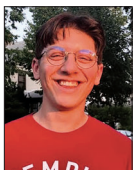
2022 ACDA Eastern Region Conference

Interest Sessions

repertoire that often reinforces masculine and feminine stereotypes, the gender lines in choral music classrooms are well established. However, the number of students who choose to express their non-binary gender identity has seen a steady increase. This session will unpack the results of a national study exploring gender-inclusive practices in choral music. We will examine the intersection of gender diversity and singing and discuss practical steps choral directors can take to begin creating a more inclusive environment for transgender and non-binary singers.



Dustin S. Cates is assistant professor of choral music education at Temple University, where he conducts the University Chorale and teaches courses in choral methods and music education. Cates has worked with singers of all ages in a variety of settings. He is past president of the Kansas Choral Directors Association and currently serves as National ACDA R&R Chair for Tenor/Bass choirs. He holds undergraduate and doctoral degrees in choral music education from the University of Missouri-Kansas City Conservatory and a master's from Baker University.



Ben Herstig is a senior choral music education major at Boyer College of Music and Dance at Temple University. Upon graduation, Herstig hopes to teach either choral music in a sec-

ondary school setting or general music in an elementary school setting. He sings in the Temple University Concert Choir under the direction of Paul Rardin and serves as a music director for Pitch, Please, Temple University's Queer Advocacy A Cappella group. He is passionate about advocacy for LGBTQ+ issues and in particular the experiences of trans and non-binary singers in educational music settings.

Identity and Inclusion in Choral Spaces: Pathways to Lasting Change

We have come through an unprecedented year of self-examination, where the persistence of racism, antisemitism, ethnic xenophobia, and the marginalization of women's voices and those from people of divergent ethnic, sexual, physical, and cognitive identities has again come to the fore. A diverse panel of conductors will share how they see the challenges for their choirs as they seek to forge lasting change. We hope attendees will come away with an awareness that while the questions themselves apply to all, the answers will be different for each choir. There will be three sessions covering these topics; descriptions and bios are below.

— — — — —

Voices of Change: Impacting the Communities We Serve

This session will address questions of identity, performance, and the choir's role in society.



Michael Bussewitz-Quarm (she/her) composes choral music that engages singers and audiences with the

leading social and environmental issues of our time. A centerpiece of each commissioning consortium is the opportunity to work with Bussewitz-Quarm through Zoom sessions and through pre-recorded panel discussions with authors, speakers, and leaders in the area of focus. In addition, she offers an extensive catalog of existing self-published and works published by Peermusic Classical.

Rollo Dilworth is a clinician for this session. His photo and bio are on page 23.



Joshua R. Jacobson, founder and director of the Zamir Chorale of Boston, is visiting professor in the School

of Jewish Music at Hebrew College, and served 45 years as professor of music and choral director at Northeastern University before retiring in 2018. His published choral works are performed by choirs around the world. A past president of Massachusetts ACDA, Jacobson holds de-

grees from Harvard College, New England Conservatory, University of Cincinnati, and Hebrew College.



Thomas Lloyd is in his 22nd season as artistic director of the Bucks County Choral Society and 12th year as Canon for Music and the Arts at the Philadelphia Episcopal Cathedral. Lloyd is emeritus professor of music at Haverford College, where he directed the choral and vocal studies program for Haverford and Bryn Mawr Colleges from 1996 to 2018. As a composer, the recording of his

choral-theater work *Bonhoeffer* by The Crossing was nominated for a 2017 Grammy Award for Best Choral Performance.



Wendy Moy is an assistant professor of music education at Syracuse university and the co-artistic director of Chorosynthesis Singers. They released *Empowering Silenced Voices*, a 2-CD collection of new socially conscious music, and established the ESV Database for Socially Conscious Choral Music. Her ethnographic study of the Seattle Men's

Chorus, the largest gay men's chorus and community chorus in the world, will soon be published by Oxford University Press. Moy serves on the ACDA Standing Committee for International Activities.



Diana V. Sáez is the director of choral activities at Towson University. A leading specialist in Latin American music, Sáez is a frequent guest conductor, and lecturer in the United States and abroad. She has presented at national and regional ACDA conferences, universities, and various



YALE GLEE CLUB

Jeffrey Douma, Musical Director

Emerging Composers Competition

First Prize: \$1,500, premiere performance by the Yale Glee Club, and possible future publication

Compositions for a *cappella* or accompanied SATB Choir

Please visit www.yalegleeclub.org/New_Music for details and submission info

Submission Deadline:
April 1, 2022

Yale Glee Club New Classics Choral Series

A source for new music that will engage your singers and your audiences

Dominick Argento Cristian Grases Jocelyn Hagen James Macmillan Michael Gilbertson
Eric Banks Dale Trumbore Jeffrey Douma Dominick DiOrio Kathleen Allan Brandon Waddles

BOOSEY & HAWKES
an essential company

DISTRIBUTED BY
HAL•LEONARD®

Interest Sessions

other engagements in North and South America. Prior to that, she served for 25 years as artistic director of Cantigas, the award-winning chamber choir of Latin American and Spanish music. Her compositions are published by Hal Leonard, Boosey and Hawkes, and the Roger Dean Publishing Company.

Moderators' Bios:



J. Donald Dumpson is president/CEO of Diverse Arts Solutions, Minister of Arts at Arch Street Presbyterian Church, founding conductor of Westminster Choir College Jubilee Singers, New Jersey Symphony Orchestra Community Chorus, and the Philadelphia Heritage Chorale. He has prepared choruses for Kathleen Battle, Andreas Bocelli, Deynce Graves, Philadelphia and New Jersey Symphony Orchestras, and the New York and Philly Pops orchestras.

Julia Zavadsky is a clinician for this session. Her photo and bio are on page 20.

Identity, Inclusion, and Excellence in ACDA

The purpose of this session is to dialogue about accessibility, diversity, equity, and inclusion (ADEI) initiatives within the ACDA Eastern region and the application of these initiatives across the organiza-

tion nationally. In November 2020, ACDA National completed a formal ADEI survey of our organization designed by Dr. Antonio Cuyler. Taking the results of this survey, the ACDA Diversity Initiatives Standing Committee has made recommendations to further ACDA's ADEI work and the Eastern region has already successfully implemented several initiatives that align with the recommendations. Structured as a panel discussion and moderated by Wendy Moy, this session will be an opportunity for attendees to hear about these initiatives and ask questions of panelists Arreon Harley-Emerson, Chair of DIC; David Fryling, ACDA Vice President; and Penelope Cruz, Eastern ACDA Region President. By providing session attendees with insight into diversity initiatives on the National and in the Eastern Region levels, attendees will be equipped with practical strategies to implement ADEI practices in their own choral communities.

Panelists' Bios:



Penelope Cruz has taught vocal and general music at all grade levels, conducted community children's and

honor choirs, and sung professionally in Illinois, Wisconsin, and New York. Since 2003 she has been the choral conductor at White Plains (NY) High School. She is president of the Eastern ACDA Region. Until recently, she was co-chair of the inaugural National ACDA Diversity Initiatives Committee. She is Associ-

ate Conference Chair for the 2023 National ACDA conference. Cruz is a graduate of the Oberlin Conservatory and the Eastman School of Music.



David Fryling is director of choral activities at Hofstra University and founding conductor/artistic director of

eVoco Voice Collective. He's the former director of choral programs at the Interlochen Summer Arts Camp, and has served on the faculty of both the New York State Summer School of the Arts School of Choral Studies and the Sitka Fine Arts Camp in Alaska. In 2016-17 he was awarded American Prizes in conducting in the community chorus and college and university divisions.

Arreon A. Harley-Emerson is a clinician for this session. His photo and bio are on page 24.

Wendy Moy is a clinician for this session. Her photo and bio are on page 27.

Creating Choral Community: Coming Together in Song

The purpose of this session is to share and make music representing diverse experiences. In this learning through performance opportunity conference attendees will participate in the music making process by engaging a wide range of repertoire and conductor insights related to

performance practices from African American, American Folk, Eastern European, Jewish, Latinx, and LGBTQIA+ perspectives.

Presenters:

J. Donald Dumpson is the curator for this session. His photo and bio are on page 28.

Michael Bussewitz-Quarm is a clinician for this session. Her photo and bio are on page 26.

Rollo Dilworth is a clinician for this session. His photo and bio are on page 23.

Wendy Moy is a clinician for this session. Her photo and bio are on page 27.



Nick Page calls himself classically trained and folk schooled and is equally comfortable conducting the clas-

sics and leading community sings, ukulele in hand. He has over 100 published choral pieces with Boosey & Hawkes, Hal Leonard and other publishers and is the author of four books including his book on song leading, *Sing and Shine On*. He directs Boston's Mystic Chorale, a community chorus that regularly leads its audiences in sing-alongs. In the mid-eighties Nick was a conductor with the Chicago Children's Choir.

Diana V. Sáez is a clinician for this session. Her photo and bio are on page 27.

Julia Zavadsky is a clinician for this session. Her photo and bio are on page 20.

Is Your Voice Sacred, Spiritual, or Cultural?

Presenting sacred choral repertoire from unfamiliar cultures raises questions of customary practice, respect, and appropriateness, especially if informational and other resources are scarce. This session will introduce several pieces of sacred repertoire from the various faiths of the Arab world, specifically the Levant (Syria, Lebanon, Jordan, and Palestine) and Egypt. In the process of exploring these pieces, we will discuss their cultural and religious contexts and approaches, as well as the question of whether there is truly a difference between the sacred, the spiritual, or even the cultural in music.

Shireen Abu-Khader is a clinician for this session. Her photo and bio are on page 24.



Nahla Mattar is an Egyptian composer and professor of music at Helwan University in Egypt and former director of the Umm Kulthum Museum in Cairo. She received her DMA in composition from Arizona State University. She has received recent commissions, awards, and recordings for her compositions "Three," a trio for cello, bass clarinet, and piano; "A River inside Us Running,"

a string quartet celebrating the river Nile; and "Al Ain," an orchestral work recently released on the Naxos label.

Margaret Hillis— Unlocking Her Approach from Score Study to Rehearsal Planning

Margaret Hillis was a pioneer of choral methods. Her methods were inspired by her work with Robert Shaw at Juilliard. Shaw did not teach *how* to develop a chorus. Instead, Hillis learned by observing his methods. When she embarked upon her career during the late 1950s, she worked with untrained singers, and through trial and error, she developed her own methods for building a chorus. She created strategies informed by score study. Her methods can be applicable to choruses of all levels. This session will be a discussion of her approach to score study.



Cheryl Frazes Hill is director of the Milwaukee Symphony Chorus since 2017 and associate conductor of the Chicago Symphony Chorus. Now in her forty-fifth season with the CSC, she was mentored by Margaret Hillis, founder of the Chicago Symphony Chorus. Frazes Hill is an associate professor at Roosevelt University's Chicago College of Performing Arts, since 2002. Frazes Hill's publications include a biography of Margaret Hillis (GIA, 2021).

Interest Sessions

Philosophy and Praxis: A More Inclusive Pedagogy through Repertoire Selection

By which criteria do we select repertoire for our ensembles and how might we design our commitments to diversity, equity, and inclusion (DEI) into that selection process? Beyond diversifying our concert programs, our DEI-focused practices must intentionally seek to distinguish between the varied cultural contexts of our chosen repertoire, find the musical and pedagogical merits of every piece, and expand our storytelling to include often untold narratives. This session will explore an approach to repertoire selection that centers the cultivation of both our singers' musical skills and their developing worldviews.



Jabarie Glass is an assistant professor of music and the associate director of choral studies in the School of Music at the University of South Carolina. His varied conducting experiences have included working with university, secondary, community youth, festival, and church ensembles. Ensembles under his direction have given performances at state and regional conferences of ACDA. Glass earned degrees from the University of Mississippi, the Florida State University College of Music, and the University of Michigan School of Music, Theatre & Dance.



Shohei Kobayashi is a conductor and vocalist. He is an assistant professor of music and director of choral activities at Reed College in Portland, Oregon. Kobayashi's diverse music-making experiences include collaborating as a songwriter and bandmate in contemporary music settings. He holds a BM from Lewis & Clark College and an MM and DMA from University of Michigan School of Music, Theatre & Dance.

The Power of Story in Song: Feeding the Choir's Soul

Over the course of rehearsal period, our singers speak, sing, repeat, practice, and scrutinize each word of our repertoire. This leads to "message fatigue" and a numbing to the power of the story in the song. As choral conductors we must bring the magic of the text back. This session will teach you how to inject aesthetic intention into your singers' performances through poetry, visual art, creative writing, and collaborative processes.



Dean Luethi serves as the director of the School of Music, director of choral activities, and associate professor at Washington State University. He received degrees from University of Wisconsin-Green Bay, University of South Florida in Tampa, and University of Illinois-Urbana/Cham-

paign. He is published in *Choral Journal* and *Music Educator's Journal*; his book, *Aligning Voices: Exercises to Build Choral Musicianship*, is available through GIA Publications.

"Resonate" in Rehearsal: Revisiting the Harmony that Distinguishes Choral Music

We will read and sing traditional and shape-note notation, learn warm-ups for tuning, and review sight-singing strategies that incorporate improvised harmonizations. This session is based on the multiple expected outcomes of a 21st-century rehearsal emphasizing the skills singers need to be productive in rehearsals of Western and other musics but also emphasizes the ability to create a harmony part "by ear."



Bryan E. Nichols is a teacher and conductor at the Pennsylvania State University, where he leads the University Choir, teaches courses in music and education, and directs the Pitch Exploration Lab. Nichols has served in leadership positions in NAFME and ACDA. He served on the Future Directions Committee for the Kentucky MEA and was the Region 4 Choral Chair.

**Songs from the African Diaspora:
Choral Arrangements
from Latin America**

From the 16th to the 19th centuries, African people were involuntarily brought to the "New World." After their arrival, their African cul-

tures mixed with the local cultures in which they landed, and new forms of music sprouted from these interactions. It is time to start acknowledging and celebrating the significant contributions of the African diaspora in Latin American in our choral world. In this lecture/reading session participants will learn differ-

ent choral arrangements and about the cultures that contributed to the creation of the music, its sounds, and musical instruments.

Diana V. Sáez is the clinician for this session. Her photo and bio are on page 27.

Amy Voorhees, conductor

SUSQUEHANNA UNIVERSITY

CHOIR

BACHELOR OF MUSIC

- Music Education
- Performance
- Composition

**BACHELOR OF
ARTS IN MUSIC**

*Offering convenient
opportunities to
double major.*

**HEAR US
IN BOSTON ON**
Saturday, February 12
St. Cecilia's,
9:30 am & 11:00 am

Susquehanna
UNIVERSITY

Selinsgrove, Pennsylvania • Music Admissions • 570-372-4309
MUSICDEPT@SUSQU.EDU • WWW.SUSQU.EDU/MUSIC

2022 ACDA Eastern Region Conference

Interest Sessions

Trauma-Informed Choral Music Education

The impact of trauma is a silent force felt in every community and every school district. This session provides real-world classroom strategies to make your choral classroom more trauma-informed. Exposure to trauma—such as violence, racism, or a pandemic—can impact students' readiness to learn. Because of the embodied experience of singing, the rehearsal space provides a unique opportunity for trauma-informed practices to resonate with singers and provide avenues for all to

participate. This session will examine 1) the impact of trauma on the brain, 2) school policies and practices through a trauma-informed lens, and 3) the importance of self-care for teachers.



Rebecca DeWan is a Ph.D. student in music education at Michigan State University. Previously, she taught music in Maine for thirteen years. At conferences across the country, she has presented on topics such as trauma and identity development, transgender singers in the choral classroom, and contemporary a cappella. She

is committed to building community through music.



Tammy Carusone has been the choral director and classroom music teacher at Biddeford Middle School (Maine) for the past thirteen years. She has a master's in Educational Leadership from the University of Southern Maine. Currently she is on the Trauma Team at Biddeford Middle School and has participated in many training sessions around trauma-informed instruction.

2022 SUMMER CHORAL CONDUCTING SYMPOSIUM

July 20-23, 2022
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 deepen 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."

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



WEST CHESTER UNIVERSITY
Wells School of Music

2022 ACDA Eastern Region Conference

Honor Choir Conductors

Gospel

An SSAATTBB choir of 10th-12th graders



Raymond Wise, a native of Baltimore, Md., earned a BM from Denison University (Granville, Ohio). He did additional studies in opera, art, and German at the Institute for European Studies in Vienna,

Austria, and in African American History, Music, and Dance at San Francisco State University in San Francisco, California. Wise earned an MME, Ohio Teacher's Certification, and DME from the Ohio State University. Wise currently serves on the faculty of Indiana University in Bloomington, Indiana, where he serves as professor of practice in the African American African Diaspora Studies department and instructs courses in African American music. Wise is an ordained minister and has served as a church musician for more than 40 years.

Junior High/Middle School

An SATB choir of 6th-9th graders



Jessica Nápoles is interim chair of music education and associate professor of choral music education at the University of North Texas. She teaches undergraduate coursework in choral methods, conducts

the Concert Choir, and mentors graduate students in research. A native of Florida with a Cuban-American background, Nápoles taught middle school chorus in the public schools of Miami and Orlando, FL. She received her BME, MME, and PhD in Music Education from the Florida State University. Prior to her appointment at UNT, she taught at the University of Utah for 11 years. Nápoles is a member of ACDA's Research & Publications Standing Committee and will serve as the assistant conference chair for the 2023 ACDA National Conference.

High School Grades 10-12 SATB

An SSAATTBB choir of 10th-12th graders



Eugene Rogers is a two-time Michigan Emmy Award winner, a 2017 Sphinx Medal of Excellence recipient, and a 2015 Grammy Award nominee. He is recognized as a leading conductor and pedagogue

throughout the United States and abroad. In addition to being the founding director of Exigence, Rogers is the director of choirs and an associate professor of conducting at the University of Michigan. Recently, he was named as the fifth artistic director of the two-time Grammy Award-winning ensemble, The Washington Chorus (Washington, D.C.). Rogers holds a BME from the University of Illinois at Urbana Champaign and an MM and DMA from U-M. He currently serves on the board of Chorus America and is the former national chair of the ACDA's Diversity Initiatives Committee.

Eastern Region Registration Information

Register at acda.org/region-conferences

Early Registration ends
 11:59 PM CST January 13, 2022

Attendee \$280 Retired \$200 Student \$100

Registration after 11:59 PM CST January 13, 2022

Attendee \$315 Retired \$240 Student \$150

On-site registration

One-Day \$150 (only available on-site)

CHRISTOPHER M. COCK,
DIRECTOR AND CONDUCTOR

AMERICAN CHORAL DIRECTORS ASSOCIATION MIDWESTERN DIVISION CONVENTION

Feature Concert

February 16, 2022 | 8 P.M. (Harris Theater, Chicago)

O be joyful in the Lord, HWV 246 Georg Friedrich Handel
(Chandos Anthem #1)

Weinen, Klagen, Sorgen, Zagen, BWV 12 J. S. Bach

Himmelskönig, sei willkommen, BWV 182 J. S. Bach

TRIENNIAL PERFORMANCE

Valparaiso University, Chapel of the Resurrection
April 2, 2022, 5 p.m.

Mass in B minor, BWV 232 J. S. Bach

THE BACH EXPERIENCE

Leipzig 1723 — Valparaiso 2023

In June of 1723, J.S. Bach assumed his appointment as Thomaskantor and began one of the great compositional feats in the history of music, writing approximately 125 newly composed cantatas in three years. Beginning in 2023, the Bach Institute at Valparaiso University will begin The Bach Experience — a chronologic performance series that will explore the deeper essence of what Bach sought to reveal to the congregation of the St. Thomas Church, Leipzig.

The Bach Experience will perform the cantatas in a sensory rich environment exploring themes and story telling that will transform the experience for every listener.

- 2023 Cantata Cycle I
- 2024 Cantata Cycle II
 St. John Passion (I)
- 2025 Cantata Cycle III
 St. John Passion (II)
- 2027 St. Matthew Passion

VALPO.EDU/BACH

2022 ACDA Midwestern Region Conference

Special Events/Concerts

Anima – Glen Ellyn Children's Chorus



Anima–Glen Ellyn Children's Chorus celebrated its 55th season in 2019-2020 and is one of the leading children and youth choral organizations in North America. Recent national awards include the ASCAP Adventurous Programming award from Chorus America, the Tribute Award from Chicago A Cappella, the Non-Profit of the Year Award from the Glen Ellyn Chamber of Commerce, the Dale Warland Singers Commission Award from Chorus America and the American Composers Forum, and the Margaret Hillis Award for Choral Excellence from Chorus America.



Charles Sundquist was named artistic director of Anima–Glen Ellyn Children's Chorus in 2018. Sundquist relocated to the Chicago area from New Jersey, where he was director of choirs at Mountain Lakes High School and Princeton High School. Sundquist has prepared choirs for performances of Bach's *St. Matthew Passion* at the Schauspielhaus in Berlin in collaboration with the G. F. Händel school, Stravinsky's *Symphony of Psalms* with the Kostroma Symphony outside of Moscow, and Prokofiev's *Alexander Nevsky* at the Princeton University Chapel.

The Apollo Chorus of Chicago



The Apollo Chorus of Chicago performs the masterworks of the choral repertoire in concert halls and cathedrals all over the Chicagoland area. Recently the Chorus has performed Mendelssohn's *Elijah*, Bach's *Mass in b minor*, Orff's *Carmina Burana*, and Mozart's *Requiem*. Apollo's annual performances of Handel's complete *Messiah* have become a beloved holiday tradition for Chicago families. Apollo embraces new masterpieces and has featured contemporary composers Eric Whitacre, Eleanor Daley, and Stephen Paulus. Apollo has frequently been invited to perform with top orchestras and conductors around the Midwest.



Stephen Alltop has built a career based on excellence in several disciplines, conducting both orchestral and choral ensembles, and performing as a keyboard artist. The 2020-2021 season marks his twenty-fourth year as music director of the Apollo Chorus of Chicago. Under his direction, the Apollo Chorus has expanded its collaborations to include appearances with the Chicago Symphony Orchestra, London Symphony Orchestra, Ravinia Festival, Peninsula Music Festival, and The Oprah Winfrey Show.

Special Events/Concerts

New York Voices



“It’s certainly not something that occurred to us when we were thinking about starting a band in 1988,” says Darmon Meader, musical director and tenor singer of New York Voices, about the seminal vocal ensemble’s 30th anniversary. “But the band has a momentum of its own—it has a life now.” Indeed, that momentum and life force has a firm grip on Meader and his bandmates, baritone Peter Eldridge and dual sopranos Lauren Kinhan and Kim Nazarian. Each has a career working as a soloist and educator in the jazz vocal world.

Valparaiso University Bach Choir



The Valparaiso University Bach Choir is an auditioned ensemble serving the Bach Institute at Valparaiso University. The choir includes Valpo students, faculty, staff, and members from the wider Chicagoland community. The Bach Choir made its debut in the 2001 performance of Bach’s *St. Matthew Passion* and participated in the inauguration of the Bach Institute in January 2004, performing under the direction of Maestro Helmuth Rilling. In 2006, the Bach Choir performed at the opening worship of the AGO National Convention. In 2012, the Bach Choir performed Bach’s “Cantata 106” for the Central ACDA Region Conference.



Christopher M. Cock is director of the Bach Institute at Valparaiso University. He holds the Phyllis and Richard Duesenberg Chair in Lutheran Music, and is director of choral and vocal activities at the University. As a solo artist, Cock’s extensive range and communicative performances established his reputation as a premier lyric tenor in a career now approaching 40 years. Cock studied at the University of Southern California and completed his undergraduate study at Pacific Lutheran University. He holds a DMA from the University of Arizona (Tucson).

ACDA COVID-19 Conference Guidance

ACDA is providing the following guidance for all in-person conference activities coming this spring. Decisions regarding protocols will be based on the following three-tiered approach, in this priority:

A) CDC guidance: All people, vaccinated and unvaccinated, should wear masks while in group settings and practice social distancing where possible. Conference attendees are advised that masks will be required in all public conference spaces.

B) State and city mandates: ACDA will honor the COVID-19 mandates of our host states and host cities. Conference attendees and performers are advised that there may be additional mandates in place in the localities where conferences are being held. Attendees and performers will be required to abide by these mandates.

C) Venue mandates: ACDA will honor the COVID-19 policies of our host venues. Conference attendees and performers are advised that there may be additional mandates in place for specific conference venues. These mandates could include required masking, proof of vaccination, and/or proof of negative COVID-19 tests prior to being admitted to the venue.

The full policy is on page 6.

Performing Choirs

Ball State University Vox Anima



The Ball State University Vox Anima typically numbers 60-70 singers. It is a non-auditioned choir consisting of a wide mix of singers of varying experience levels. A core of singers, typically 25- 30 voices, is drawn from the sopranos and altos of our auditioned mixed-voice Concert Choir. The chorus rehearses twice a week for 50 minutes each day. Vox Anima appeared at the 2018 Central/North Central ACDA Region Conference.



Kerry Glann serves as associate director of choral activities at Ball State University, where he conducts the Concert Choir and Vox Anima, prepares opera choruses, and teaches conducting and graduate choral literature. He holds a BME from Bowling Green State University, an MM from Kent State University, and a DMA from the University of North Texas. Glann is artistic director of Muncie's Masterworks Chorale, a 60-voice community chorus. He is also director of music at First Presbyterian Church. He currently serves as president of the Indiana Choral Directors Association.

Bowling Green State University Men's Chorus



The Bowling Green State University Men's Chorus is open to all tenor and bass singing BGSU students, faculty, and staff by simple audition. The ensemble encompasses students from across many majors, representing all seven colleges at the University, with over half of the members being non-music majors. During the group's 50 years of existence, the BGSU Men's Chorus has toured annually, produced numerous recordings, and performed at state, regional, and national conferences and seminars of ACDA, NAFME (OMEA), and IMC.



Richard Schnipke serves as associate professor of music performance at Bowling Green State University, where he conducts the Collegiate Chorale and Men's Chorus and teaches graduate and undergraduate courses in choral conducting and choral literature. He holds degrees from Bowling Green State University and the Ohio State University, and has done additional graduate studies at the University of Cincinnati College-Conservatory of Music. Choirs under Schnipke's direction have sung for conferences of the Ohio MEA, the Ohio Choral Directors Association, and the American Musicological Society.

Performing Choirs

Cedar Falls High School Concert Choir



The Cedar Falls High School Concert Choir is a 70-voice auditioned choir of students in grades 11 and 12. Their repertoire is diverse, incorporating music of many time periods, languages, cultures, and styles. In 2013, Concert Choir was selected to sing at the Luther College Dorian Choral Invitational, and in 2016 Concert Choir sang at the NCACDA Convention in Sioux Falls, SD. The choir also made an appearance as the guest choir at the Wartburg College Meistersinger Singer Honor Choir Festival in 2018. The CFHS Concert Choir has a long tradition of excellence in performance and has consistently received Division I ratings at state contests



Elliott Kranz is in his 18th year of music education, the last ten serving as the Cedar Falls High School Choir director, where he leads the Bass Clef Chorus, Treble Clef Chorus, Concert Choir, and Vocal Jazz, as well as being the vocal director of the musical. He is a graduate of Luther College in Decorah, IA, and received his MME from the University of St. Thomas.

Chicago Chamber Choir



The mission of the Chicago Chamber Choir is to create experiences that engage our community in high-quality choral art. Our vision is to be Chicago's preeminent avocational choral ensemble through diverse and innovative programming, excellence in artistry, and community enrichment. The Chicago Chamber Choir's 40 singers come from a variety of backgrounds: professional musicians, teachers, and careers in fields as diverse as law and medicine.



Christopher Windle is the artistic director of the Chicago Chamber Choir. He also serves as the associate director of music and choirmaster at the Church of the Atonement in Chicago, IL, where he conducts the Schola, Atonement Choir, and St. Cecilia Choir. Additionally, Windle serves on the faculty of the DePaul University School of Music, where he conducts the Treble Choir. Previously, he served on the faculties of Benedictine University as Instructor of Choral Studies and Northwestern University's Bienen School of Music. He holds a BM from St. Olaf College, an MM from Temple University, and a DMA from Northwestern University.

First-Plymouth Church Schola Cantorum



First-Plymouth's Schola Cantorum sings for morning and evening worship services at First-Plymouth Church in Lincoln, Nebraska—a diverse and inclusive community of faith called to increase the love of God and neighbor. In the last five seasons, the choir has been blessed to sing for the Nebraska Choral Directors Association, the Nebraska MEA, and National ACDA—serving, in each instance, as the only church choir selected to perform on the convention program. The Schola has been privileged to sing under the direction of inspiring composers and conductors, including Alice Parker, Anton Armstrong, Lee Nelson, Jason Max Ferdinand, and Jake Runestad.



Tom Trenney serves as minister of music at First-Plymouth Church in Lincoln, Nebraska, and as associate professor of music and director of choirs at Nebraska Wesleyan University. He is artistic director of Lincoln's Abendmusik Concert Series and Conductor of sounding light—a professional choir he founded in 2003. In the past few years, Trenney's choirs have been honored to perform for state, region, and national ACDA conferences. He is a graduate of the Cleveland Institute of Music and the Eastman School of Music.

Indiana University Jacobs School of Music NOTUS



Winner of the 2019 The American Prize in Choral Performance, NOTUS is one of the country's most unique collegiate vocal ensembles with a singular commitment to championing living composers through the commissioning, programming, and recording of new works. NOTUS has performed across the nation, from regional and national ACDA conferences to Carnegie Hall. They were honored to be one of only 24 choirs in the world invited to perform at the 12th World Symposium on Choral Music before it was cancelled due to the COVID-19 pandemic.



Dominick DiOrio is a member of the choral conducting faculty at the Indiana University Jacobs School of Music, where he leads the select, new music chamber chorus NOTUS. In July 2020 he became the 14th artistic director and conductor of the Mendelssohn Chorus of Philadelphia and has served as president and president-elect of NCCO. He has also previously served as chair of ACDA's Composition Initiatives Standing Committee (2016-2020) and as a member of the board of directors for Chorus America (2015-2018). He holds a DMA from the Yale School of Music, an MMA and MM from Yale, and a BM in composition from Ithaca College.

Performing Choirs

Iowa State University Iowa State Singers



The Iowa State Singers is Iowa State University's most select choral ensemble, comprising freshmen through seniors, approximately one half of them music majors. Concert tours have taken them to Australia, Western Europe, Russia, China, Korea, and most recently Norway. The choir has been honored to perform at regional and national conferences of ACDA in 2004, 2005, 2009, 2010, 2015, 2018, and 2019 and at NCCO conferences in 2008 and 2011.



James Rodde, the Louise Moen-Hamilton Professor and Director of Choral Activities at Iowa State University, conducts the Iowa State Singers, the 150-voice Iowa Statesmen, teaches choral conducting and literature, and oversees a program of roughly 400 undergraduate choristers. An active clinician, he has led numerous festival ensembles, including two regional ACDA honor choirs and a number of all-state choirs, most recently in Texas, Kentucky, and Mississippi. Rodde has been the artistic director of the Des Moines Choral Society since 2003. For more than a decade he served ACDA as the North Central R&R Chair for Men's Choirs.

Kaneland High School Madrigals/Chamber Choir



The Kaneland High School Madrigals/Chamber Choir is an auditioned Chamber Choir. This curricular ensemble presents an annual Madrigal dinner in the fall semester and performs chamber choir literature in the spring semester. The ensemble consists of primarily junior and senior students. The Madrigal Dinner involves over 100 students and has been a fixture in the community for 42 years. Over 600 community members attend four performances of the annual Renaissance feast each year.



Bryan Kunstman has been the choir director at Kaneland High School since 2001. He directs five curricular ensembles and represents the Fine Arts department on the high school leadership team. He has served on the ACDA-Illinois board as the Male Choir R&R chair and as a district representative. Each summer, Kunstman serves as a clinician for the St. Charles Singers, SING! Summer choral festival and has worked with middle school voices at the University of Illinois Youth Summer Music Camps, and presented multiple presentations for various choral festivals. He received a BME and MME from Northern Illinois University.

Lawrence University
Cantata (Lawrence University Women's Choir)



Cantata (Lawrence University Women's Choir) is a select ensemble comprising women (mostly freshmen and sophomores) whose fields of study represent music and the broad diversity in a liberal arts education. Founded in the fall of 2000, the choir performs a wide range of unique and challenging literature that includes traditional women's literature and is proud to perform and record new compositions by established and emerging composers from around the world. Cantata annually joins forces with all LU choirs and orchestra in performances of choral-orchestral masterworks.



Phillip Swan is co-director of choral studies at Lawrence University and musical director for LU Musicals. Swan directs Cantata and LU Vocal Spectrum, and teaches courses in conducting and music education.

He is active in the Appleton community, serving as artistic director and conductor for newVoices (recipient of the 2016 Chorus America Education and Community Engagement Award), and is worship choir director at Appleton Alliance Church. Swan received degrees from Concordia College (Moorhead), University of Texas at El Paso, and the University of Miami (Florida).

Lawrence University
Concert Choir



The Lawrence University Concert Choir is an auditioned SATB ensemble of 32-48 singers situated in a conservatory of music within a liberal arts college of 1,400 undergraduate students. Like peer liberal arts colleges, Lawrence's student body is entirely undergraduate.



Stephen Sieck is an associate professor at Lawrence University in his 11th year of teaching. Previously, Sieck served as the director of choral/vocal studies at Emory & Henry College. He completed his BM at the University of Chicago, after which he served as the director of music at a 7th-12th grade college preparatory school in Los Angeles and sang professionally as a tenor. He received his MA and DMA from the University of Illinois.

Performing Choirs

Luther College Nordic Choir



Nordic Choir is celebrating its 75th anniversary and enjoys national and international stature as one of the premier collegiate choral ensembles in the United States. Acclaimed for the way it honors the Lutheran

choral tradition while also featuring new and innovative choral works, the choir showcases versatility, artistry, and technical mastery across many genres of music. Nordic Choir has toured extensively throughout the United States, performing in churches of all denominations, schools, and concert halls. Nordic Choir has also appeared at three national ACDA conferences and an MEA national conference in Kansas City, Missouri.



Andrew Last is the Weston Noble Endowed Professor and Director of Choral Activities at Luther College in Decorah, IA, where he conducts the Nordic Choir, teaches conducting, serves as the artistic director for Christmas at Luther and camp director for the Dorian Summer Music Camps. The Luther choral program includes numerous regional and national ACDA conference performances; they also regularly present choral/orchestral works. Last holds a BA from Luther College, an MM from Northern Arizona University, and a DMA from the University of Nebraska-Lincoln.

Millikin University Choir



From the pure sounds of the Renaissance to the robust qualities of major choral/orchestral works, the Millikin University Choir celebrates a broad variety of styles and genres. The choir has performed in such remarkable settings as the National Cathedral in Washington, D.C. and Cathedral Santo Domingo (Dom. Rep.), the first cathedral in the New World. The Millikin University Choir has received six invitations to perform at ACDA national and regional conferences. The Millikin University Choir will perform the Raymond Brock Commission “Stopping by Woods on a Snowy Evening” by Ēriks Ešēvalds.



Brad Holmes is director of choir programs at Millikin University, where he conducts the University Choir, and teaches conducting and music education classes. Now in his 29th year at Millikin, he oversees a multi-tiered program of choirs and vocal ensembles led by a nationally recognized choral staff. Choirs under Holmes’s direction have sung in every state but Alaska and in thirty-six countries. They have received six invitations to perform at ACDA conferences. Domestically, he has led more than three-hundred choir festivals including twenty-seven all-state choirs, regional ACDA honor choirs, and church music clinics.

Urbandale High School Urbandale Singers



Urbandale Singers is the premier choral ensemble at Urbandale High School. Forty-five students in grades 10-12 have earned their membership in Singers through a rigorous audition process that includes solo singing, sight-reading, and tonal memory components. In 2016, Urbandale Singers was selected to perform at the North Central ACDA Conference in Sioux Falls. They were also invited to perform at the inaugural Iowa Choral Showcase in 2017 as the large high school division representative. Most recently, the choir performed at the 2019 ACDA National Conference in Kansas City.



Theodore Brimeyer is director of choirs at Urbandale High School in Urbandale, Iowa. He is part of an active vocal music program at UHS enrolling 315 students in six performing ensembles. His curricular duties include leading Urbandale Singers and Concert Choir. Brimeyer's professional training includes an MM from Michigan State University and a BM in Vocal Music Education and German from Iowa State University.

Waukee High School A Cappella



A Cappella is the premiere ensemble at Waukee High School. The choir tours frequently throughout the region as well as internationally. A Cappella has twice been selected to perform at national ACDA conferences in addition to performing at multiple regional conferences. A Cappella has been selected for a number of honors and performance opportunities including the Luther College's Dorian Choral Invitational, the featured choir at Wartburg's Meistersinger Honor Choir Festival, and the feature 4A ensemble for ICDA's Iowa Choral Showcase.



Jeff Knutson is in his fifth year at Waukee High School, where he directs A Cappella, two bass clef ensembles, Millennium (the varsity show choir), Avenue Jazz (the varsity jazz choir), and oversees the logistical aspects of a large high school choral program. Knutson received his bachelor's degree from Luther College and his master's degree in choral conducting from Michigan State University. Knutson serves as the High School R&R Chair for the Iowa Choral Directors Association.

2022 ACDA Midwestern Region Conference

Performing Choirs

Wartburg College Wartburg Choir



Founded in 1937, the internationally acclaimed Wartburg Choir performs sacred music from all historical periods and styles and often collaborates with contemporary composers. The choir has toured domestically and internationally, visiting 38 U.S. states, the District of Columbia, 23 European countries, Scandinavia, South

Africa, and three Canadian provinces. The Wartburg Choir represents one of the five vibrant choral ensembles offered through the music department. The Wartburg Choir was named the national winner of The American Prize in Choral Performance (college/university division) in 2017.



Lee Nelson is the Patricia R. Zahn Chair in Choral Conducting and director of choral activities at Wartburg College. He conducts the Wartburg Choir, the Ritterchor (tenor/bass choir) and teaches courses in beginning and advanced conducting. Under Nelson's direction, the Wartburg Choir has performed nationally and internationally and was recently honored as the national winner of The American Prize, College/University Choir Division. Nelson has conducted the choir at multiple ACDA conferences, including the 2017 National Conference, and at a performance for the White House and the National Cathedral in Washington, DC.

2022 ACDA Midwestern Region Conference

Interest Sessions

Amplifying Womxn's Voices: An Intersectional Approach to Equity in the Choral Ensemble

Utilizing an intersectional approach, this session will address equity through programming by highlighting repertoire written by womxn, acknowledging the intersection of race and gender in choral repertoire, and providing suggestions for how to reframe or replace problematic music. Attendees will also have access to composer and repertoire databases, informative playlists and podcasts,

and a "Repertoire Accountability Checklist" to help evaluate repertoire through a more equitable lens.



Alyssa Cossey is an assistant professor of choral music and music education at the University of Arizona. She is a clinician, adjudicator, guest conductor, and presenter as well as an inaugural member of the professional women's choir mirabai. Cossey holds a DMA from Michigan State University, an MM from California State University, Fullerton, and a BA

from California State Polytechnic University, Pomona. Previously, she taught middle and high school choir in the Los Angeles area for nearly a decade.

Beyond Words: Creative Text Exploration in the Choral Rehearsal

A distinguishing element of choral music is text, but too often we bypass rich discussion of its meaning

with our singers. Rather than the conductor supplying a single, top-down interpretation, leading singers through the right discussion structure can give students more creative agency. Drawing from practices in culturally responsive teaching and communally devised theater, this session offers strategies for helping singers connect their personal narrative to choral texts and bridging individual and group interpretations.



Margaret Winchell

is a music educator and choral conductor. Originally from Houston, Texas, Winchell has taught high school in Illinois for five years and is currently pursuing an MM at Western Michigan University. Outside of the music classroom, she has worked as a teaching artist at the Goodman Theatre in Chicago. Winchell strives to facilitate interdisciplinary connections, especially between music and theater.

Choral Tone Hacks – Using Techniques from the Private Studio to Create Distinct and Diverse Choral Timbres

Performing choral works in a variety of styles often requires drastically different vocal timbres and techniques, and teaching a variety of tonal styles in a healthful and efficient way can be a daunting task. This presentation will use musical examples, audience participation,

and live demonstrations to show quick, effective, and healthy ways to develop a wider and more flexible catalog of timbres for your choir. This presentation is geared toward the needs of high school, collegiate, community, and church choir directors along with private voice teachers and coaches.



Kimberly Dunn Adams

is the director of choral activities at Western Michigan University, where she directs University Chorale, Anima, Collegiate Singers, and Grand Chorus. She also directs the graduate program in choral conducting and teaches associated classes. Adams's choirs have received top prizes in national and international competitions, and invitations to perform at choral conventions. She holds undergraduate degrees from Oberlin College & Conservatory and graduate degrees from the Yale School of Music and the University of Wisconsin-Madison.



Rhea Olivaccé

is a classically trained soprano based in Kalamazoo, MI, celebrated for her interpretation of lyric soprano roles by Puccini, Mozart, Tchaikovsky, and Mascagni. She has performed with Des Moines Metro Opera, Sarasota Opera, Opera Western Reserve, and Skylight Music Theatre, among others. She is a sought-after master class clinician and recitalist specializing in African America Art Songs and Negro Spirituals. Olivaccé holds a DMA and

MM from University of Michigan and a BM from Florida International University.

Digital Audio Workstations: The Next Great Frontier

Teaching our students how to use digital audio workstations in the choral classroom is the next great frontier in the field of choral music education. This presentation will outline several ways to incorporate Digital Audio Workstations, including Soundtrap, Bandlab, and Logic Pro into everyday choral rehearsals. The session will outline the basics on how to import sound files, record and edit multitrack projects, export projects to share with families, and modify existing content including vocal filters, panning, and MIDI patches.



David Haas is the founder and artistic director of Vocal Artists of Iowa, director of choral activities at West

High School in Iowa City, director of music at St. Stephen's Lutheran Church, and a PhD student in music education at the University of Iowa with a research interest in audience engagement. At West High, Haas directs Bass Choir, Treble Choir, and Iowa City West Singers. Haas holds a BM from Luther College in Decorah, Iowa, and an MM from the Florida State University.

Interest Sessions

Expanding the Choral Canon

Programming Renaissance and Baroque music can be challenging regardless of your choral forces or budget, but there are flexible voicing and accompaniment options as well as specific rehearsal strategies that can meaningfully engage your ensembles. In addition to uncovering more approachable works by well-known composers of the Renaissance and Baroque eras, the session will also highlight many voices who

have often been excluded from our choral history. Links to scores and audio will be provided for every repertoire example.



Liza Calisesi Maidens

is the director of choral activities at the University of Illinois-Chicago.

Prior to her appointment at UIC, she was a member of the conducting faculty at Eastern Michigan University. Calisesi Maidens's research centers around the expansion of the choral canon. She received her DMA at Michigan State

University, MM from Westminster Choir College, and BA from Central College.

Honoring Trans and Gender-Expansive Singers

Trans and gender-expansive (TGE) singers deserve safe and empowering spaces to engage in high-quality choral music experiences. Drawing from their new Oxford University Press book, *Honoring Trans and Gender-Expansive Students in Music Education*, the presenters will provide context and practical suggestions for working with students who inhabit a variety of spaces among gender-identity and gender expression continuums. Choral director-educators will have opportunities to reflect on their own choral settings, engage in a discussion of policies, consider instructional strategies, and practice healthy group vocal techniques (e.g. semi-occluded vocal tract exercises) that will honor singers from all age groups.



Dale Warland at 90! A LEGACY CELEBRATION

Sun 03.13.21, 3:00p
 Orchestra Hall, Minneapolis

Featuring a world premiere by Timothy C. Takach (lyrics by Brian Newhouse) as well as works championed by Dale throughout his career.

theSingers

matthew culloton, artistic director



Let Our Love Be Heard
 2021-2022 CONCERT SEASON

Order tickets today!
singersmca.org



Matthew Garrett

(he/him) is associate professor of music education, coordinator of undergraduate studies

in music education, and director of the university center for innovation in teaching and education (UCITE) at Case Western Reserve University. He teaches undergraduate and graduate courses in music education, coordinates the music education licensure program, and leads university

faculty, staff, and students in educational development programming to improve student learning. Garrett holds a BME and a PhD from the Florida State University. He earned a MM from Boston University.



Joshua Palkki (he/him) serves as assistant professor of music education at California State University, Long Beach. He is also artist in residence with South Bay Children's Choir in Torrance, CA. He holds degrees from Michigan State University, Northern Arizona University, and Ball State University. He is a sought-after guest conductor and scholar on LGBTQ issues.

"Isn't Music a Universal Language?" – Conversations about Cultural Appropriation for the Hesitant

The rise in public conversations about cultural appropriation has been met with anxiety by many choral directors. For those who went into this profession believing that we would make the world a better place by singing one another's songs, these conversations may even feel like an attack. This presentation draws from the presenter's 2017 book *Teaching with Respect* to unpack the challenges and opportunities presented in teaching and performing music outside of your own expertise. Stephen Sieck will share a tool-kit of resources and pedagogical strategies that

will support vibrant, purposeful, and cohesive ensembles.

Stephen Sieck is the clinician for this session. His photo and bio are on page 41.

Maestras of Masterworks

A recent study by National Public Radio shows that only 2% of music featured on major concert stages is by women. This session explores the lives and music of remarkable women from the last 1,000 years who composed multi-movement works for choir. Repertoire for treble, bass, and mixed ensembles is available, along with instrumentation options ranging from a cappella works to those involving full orchestral accompaniments. Learn where to find these often overlooked gems and leave with a database of suggestions for major works by women. Participants will have visual access to scores and be asked to actively sing and listen to excerpts from select composers.



Jami Lercher is assistant professor of choral music education at Baldwin Wallace Conservatory in Berea, Ohio. She conducts the BW Treble Choir and teaches courses in choral methods, conducting, and vocal techniques. Lercher spent 14 years teaching elementary and secondary music in Iowa and Minnesota. She

earned her BM at Iowa State University. Through a Rotary Ambassadorial Scholarship, she completed an MM at the University of Wales, Bangor, and was recently awarded her DMA from the University of Miami, Frost School of Music.



Christopher McGinley is a conductor and music educator based in the Twin Cities, where he directs music at

Trinity Lutheran Congregation. He is the associate director of choral activities at the University of Wisconsin-Eau Claire (music education and directing Novum Voce, Symphonic Choir, and The Singing Statesmen). He holds degrees in conducting and music education from the University of Minnesota, University of Oregon, and University of Delaware and pursued further studies in conducting at the University of Miami Frost School of Music.

Margaret Hillis—Unlocking Her Approach from Score Study to Rehearsal Planning

Margaret Hillis was a pioneer of choral methods. After studying with Robert Shaw at Juilliard, Hillis developed her own ideas of building a chorus. Hillis was dedicated to building a level of musicianship and precision that she had experienced as an instrumentalist. Her regimented approach to unlocking a score fostered her score markings, rehearsal plan-

Interest Sessions

ning, and conducting gestures. It was her mission to support choral conductors by sharing her knowledge through her experiences as a conductor. The focus of this session will be a discussion of Margaret Hillis's approach to score study using examples of symphonic choral works.

Cheryl Frazes Hill is the clinician for this session. Her photo and bio are on page 29.

Midwest Conductors' Chorus - Music by Jacob Narverud

Let the music fill your soul! Come together with conductors from across the Midwest for a rehearsal led by composer/conductor Jacob Narverud. All are welcome! Music provided by JW Pepper.



Jacob Narverud is an American composer, arranger, and conductor. Narverud is an active guest conductor/clinician for choral festivals and all-state choirs across the country and is the founder/artistic director of the Tallgrass Chamber Choir, a professional ensemble comprising musicians from across the Great Plains. As a sought-after composer with over one hundred titles in print, many of his Editors' Choice compositions are publisher Best Sellers and are performed worldwide by choirs of all levels.

Navigating Cultural Biases: The Difference Between Diversity and Inclusion

One of the ways we can foster inclusivity and unity for all our singers is through the programming of multicultural music. This session seeks to empower choral directors who might be apprehensive about accurately teaching multicultural music in their choral program. Attendees will be invited into the discussion on topics such as authenticity, cultural appropriation, cultural appreciation, and cultural identity within the secondary choral classroom. The presenters will guide attendees through the process of selecting, rehearsing, and performing music from multiple cultures and include a repertoire list of multicultural choral music.



Hailey Meyer is a recent graduate of the Florida State University, where she earned an MME. In Tallahassee, she taught K-5 general music in the Leon County School District and was a featured soloist and member of the Tallahassee Community Chorus. Meyer previously taught secondary choral music for five years in Minnesota and was a member of The Singers—Minnesota Choral Artists in Minneapolis. She earned a BM from Concordia College—Moorhead.

M. Nicole Davis is currently pursuing a PhD at the Florida State University. Davis has been the artistic director and conductor of Thomasville



Singers since 2015. Previously, she served as choral director at Thomas County Central High School in Thomasville, GA. Davis earned her BME from Pensacola Christian College and MME from both Pensacola Christian College and the Florida State University.

NEW Music is NOW Music: Music to Make a Change by Living Composers

Conductor and composer Dominick DiOrio takes us on a new music journey of works that help our singers and our listeners to connect with issues pertinent to our world. From Alysia Lee's *Say Her Name* to Andrea Ramsey's *But a Flint Holds Fire*, we will explore music designed to make a change as we look to invigorate our concert programs with works of action and impact. Works by composers Rollo Dilworth, Michael Bussewitz-Quarm, and more will be included. Free score packets will be provided by Hal Leonard.

Dominick DiOrio is the clinician for this session. His bio and photo are on page 39.

Our Dance: Gestural Creativity and Connection

Our gestural leadership as conductors must first come from the score and then our imaginations, but sometimes we struggle when our gesture doesn't reflect the same creativity and variety that the music demands. Many conductors experience a loss of kinesthetic inspiration and connection, feeling that their gesture is repetitive or ineffective. This presentation will offer a unique perspective on building and refining a gestural vocabulary that establishes and analyzes broad principles of motion and then draws on extra-musical disciplines and resources for continued, creative inspiration. The audience will participate as a demonstration choir.

Kimberly Dunn Adams is the clinician for this session. Her bio and photo are on page 45.

Precision is the Vision: Teaching Strategies to Improve Rhythm Performance Skills

The right note at the wrong time is still wrong. Rhythmic precision is a cornerstone for all successful musicians and ensembles. Practical rhythm teaching strategies are essential when we work to build stronger sight-readers and better choirs. This session will provide attendees with a comprehensive approach to rhythm reading and present new strategies

to improve the rhythmic abilities of choirs at every level.



Eric Wilkinson is the director of the Wando High School Choir in Mt. Pleasant, South Carolina. His choirs have performed at the Southern ACDA Region Conference along with solo concerts in Carnegie Hall, St. Peter's Basilica, the Washington National Cathedral and Pearl Harbor. Wilkinson is a National Board-Certified Teacher and was awarded the Milken Family Foundation National Educator Award in 2007.



Matt Taylor is an associate choral director at Wando High School in Mount Pleasant, South Carolina, where he has directed the intermediate and advanced treble choirs. Taylor has served as a conductor for district and university honor choirs in the greater Charleston area. He is frequently commissioned as a choral arranger and has produced choral works for churches, high schools, and universities. He is currently working toward his DMA at the University of Georgia.

Process, Poise, Presence — Tools from the Alexander Technique for Well-Being in Music and Daily Life

In this workshop, we will explore embodied mindfulness practices from the Alexander Technique that foster well-being in singing, conducting, teaching, and life. These tools help reduce stress, improve kinesthetic awareness, empower your breath, encourage healthy body mechanics without tension, deal with anxiety in mindful ways, and open the door to whole-self presence on stage and off. This participatory session is intended for conductors and singers in choirs of all types. Session attendees will leave with practical tools to take to rehearsal and put into practice immediately.



Meagan Johnson (MM, M.AmSAT) is a certified Alexander Technique teacher, choral conductor, and voice educator based in Indianapolis. She is artistic director of the Indianapolis Women's Chorus, and maintains an active studio teaching Alexander Technique and voice, in-person and online. Johnson has served on the faculties of the Indiana University Jacobs School of Music, University of Indianapolis, and Marian University. She holds BM and MM from Ithaca College and completed the 1,600-hour teacher certification at Alexander Technique Urbana.

Interest Sessions

Recruitment Techniques to Rebuild Your Music Program

The COVID-19 pandemic has presented unprecedented challenges to educational systems across the nation, and music has suffered more than most. Recruiting students in order to rebuild our programs is at the forefront of many of our minds. In this presentation, participants will explore several avenues of recruitment, identify best practices in social media and marketing, and discuss how to capture the attention and interest of students. Participants will also examine methods to establish and develop the active and positive support of administrators.



Dean Jilek is director of choral activities at the University of North Dakota, where he conducts the Concert Choir, Enöxa, the Varsity Bards, and Goliards, and teaches courses in choral conducting, choral literature, and vocal methods. He also serves as the artistic director of the Grand Forks Chorale and Master Chorale. Jilek earned his DMA from the University of North Texas and his MM from North Dakota State University.

A Rubric for Choral Relevance

In this interactive session, Jennifer Rodgers will share her process that has led her traditional choruses in

community and academic settings to reinvent their mission, membership, and audience experience without changing their budget, personnel, and fundamental choral structure. Conductors and managers of established independent choruses are the primary audience for this session; however, the process is effective for any chorus seeking to be outreach and relevancy-driven. Time for workshopping your ideas and challenges will be included.



Jennifer Rodgers is the assistant director of choral activities and an assistant professor of teaching in voice and choral at Iowa State University. Her career as a conductor, teacher, and performer reflects her passion for using music to start conversations and address social issues. Prior to her work in academia, Rodgers founded a theater company uniting art, education, and community service.

Singing is Essential: Resilient Intercultural Pedagogies

This session explores intercultural pedagogies for authentic musical experiences and the development of intercultural knowledge and competency. The research focuses on the student experience, growth in the six areas of intercultural competency as laid out by the Association of American Colleges and Universities, and orientation scores as determined by the Intercultural Development In-

ventory (IDI) Assessment tool. Attendees will receive a blueprint for creating intercultural programming that is moldable to different missions, visions, age groups, budget sizes, and timelines.



Jacob Stensberg currently works with the choirs at Purdue University in West Lafayette, Indiana. He directs, accompanies, composes, and arranges for eight of the groups at Purdue while remaining active as a performer and clinician throughout the state. Stensberg's choral passions include sacred Renaissance polyphony, music written yesterday, and music passed down in the oral tradition. Stensberg received a BME from Carroll University in Waukeasha, WI, and an MM from Butler University in Indianapolis, IN.

So Much to Do; So Little Time: Managing Cognitive Load in the Choral Rehearsal Through Movement and Gesture

This presentation focuses on the challenges of cognitive load in the choral classroom and methods for managing cognitive overload throughout the ensemble rehearsal. How often do students create concept maps or explore their own gestures? Generative studies show that incorporating students' experiences and perspectives into the learning process leads to more interaction

with long-term memory and deeper understanding. Special focus will be given to the incorporation of Dalcroze, Laban, and Estill Voice Training gestures to enhance technical outcomes in the choral rehearsal. This will be a very active singing and moving session with ideas for all ages.



Brian J. Winnie is the director of choral activities at Western Illinois University, where he teaches undergraduate and graduate choral conducting and literature courses and conducts the University Singers and Chamber Singers. He is an Estill Mentor and Course Instructor and Master Trainer of Estill Voice Training. Winnie received a BME from the Pennsylvania State University, MME from the University of Illinois Urbana-Champaign, and DMA from the University of Washington.



Sean Foster is a graduate assistant in choral conducting at Western Illinois University in Macomb, IL, and is pursuing his teaching licensure. Prior to moving to Macomb, Foster was the director of music ministries at Grace Presbyterian Church in Wichita, KS, and the choir accompanist at Goddard High School in Goddard, KS. He holds a BM in Vocal Performance from Wichita State University.

Sierra Jesanis is a multi-faceted musician with choral conducting,



voice, and music education as areas of specialization and interest. She is in the process of obtaining an MM at West-

ern Illinois University. Prior to her studies in Illinois, she taught middle school choir and general music in Worcester, MA. She holds a BME from Susquehanna University.

"one of this country's leading conservatories."
— The New York Times



WELCOME TO YOUR NEXT STAGE.

Tomorrow's arts leaders and luminaries get their start at UC's nationally ranked and internationally renowned College-Conservatory of Music.

Dedicated to training leaders who can serve all communities, CCM's MM and DMA choral conducting programs prepare the next generation of conductors to change the world of music. CCM trains student entrepreneurs who envision a new wave of performance and pedagogy that values transformative musical experiences.

Students access a powerful network of CCM faculty and choral conducting alumni who are in leadership positions throughout the world. With a wide range of ensembles and performance opportunities, CCM prepares conductors for successful, lifelong careers in the choral arts.

Your future is calling. Take your next step at ccm.uc.edu.

CHORAL STUDIES FACULTY



JOE MILLER
Professor of Music
Director of Choral Studies



BRETT SCOTT
Professor of Music



University of
CINCINNATI | CCM
#NextLivesHere

Interest Sessions

Tuning Together as One

Just Intonation (an approach where notes are tuned to the natural overtones of the voice, rather than a tempered instrument, such as the piano) is a useful tool in optimizing the vocal resonance in, and enhancing the intonation of, unaccompanied choral music. This interest session will demonstrate how easy it is to teach Just Intonation in rehearsals—without all the math! Delegates will leave this seminar having experienced an intuitive, easy-to-use ped-

agogical approach, and strategies to use in rehearsals with their own choirs.



Andrew Withington is assistant professor of music, director of choral activities, and voice area head at Westminster College. He completed a BM in conducting, orchestration, and analysis at the University of Canterbury, and after three years as a school teacher, Withington completed an MM in choral conducting at the University of Auckland. He has a PhD in music (choral pedagogy).

He is a former director of the New Zealand Secondary Students' Choir, University of Canterbury Chamber Choir, Christchurch City Choir, Christchurch Schools' Music Festival and Christchurch Boys' Choir.

Warming Up Your Adolescent Choirs: A "How-To" Guide

This "nuts and bolts" session will explore the issues and challenges of building healthy adolescent singing voices. The clinician will discuss such



CINCINNATI
MAY
FESTIVAL 2022
Discover the Voice in Everything

*Celebrating voices of the Americas, including Villa-Lobos, Bernstein's **Candide**, Jessie Montgomery, and more.*
*John Adams conducts **El Niño**, and*
Principal Conductor Juanjo Mena leads Beethoven's
*paean to our shared humanity, **Symphony No. 9**.*

mayfestival.com/2022

*We look forward to welcoming you to Cincinnati
for the 2023 ACDA National Conference!*

topics as why we warm up, what a daily warm-up plan looks like, and some common mistakes that we all make and how to avoid them. Attendees will examine a number of different exercises that address vocal challenges, and explore which keys and ranges work best for your choirs. A middle school choir will demonstrate these warm-ups! This session will provide ideas and warm-ups to help you build your young voices in a healthy, efficient way.



Dan Andersen is an active clinician, festival conductor, and judge and has served as guest conductor for the Indiana All-State Vocal Jazz Choir, the Indiana All-State Middle School Honor Choir, and the Kentucky All-State Junior High Honor Choir. He has served as the Middle School R&R Chair for the Central ACDA

Region. His choirs consistently receive first division ratings at Concert Choir, Vocal Jazz and Show Choir Contests. He has also been involved in church music for over 35 years.

Your Singers Can Improvise (and You Can Teach Them)!

Using accessible vocal jazz repertoire for elementary, junior high, and high school/collegiate vocal ensembles, this presentation will feature accessible techniques for teaching and learning vocal jazz improvisation. The session will begin with an interactive demonstration of the blues scale and how to easily improvise around it. The body of the session will then focus on participants singing and improvising within accessible literature applicable to their own classroom. Pieces will be performed

by participants featuring jazz improvisation using the blues scale and techniques presented earlier in the session. Repertoire examples will be practical for the K-12 and collegiate vocal music educator and will span all age and ability levels.



Sarin Williams is the director of choral activities and associate professor of music at Wabash College, Crawfordsville, Indiana, where she directs the men's Glee Club and T-Tones. Williams earned her DMA at the University of Missouri-Kansas City, an MM at the University of Missouri-Columbia, and a BME at Bradley University in Peoria, Illinois. Williams is an active clinician and educator with both choral music in general and vocal jazz in specific.

Midwestern Region Registration Information

Register at acda.org/region-conferences

Early Registration ends 11:59 pm CST January 20, 2022

Attendee \$275 Retired \$200 Student \$100

Registration after 11:59 pm CST January 20, 2022

Attendee \$300 Retired \$200 Student \$100

On-site Registration

One Day \$150 (only available on-site)

Honor Choir Conductors

Collegiate Reading Choir



Joe Miller is professor of conducting and director of choral studies at the University of Cincinnati, College-Conservatory of Music (CCM). In addition to his work at CCM, Miller is artistic director of choral activities for the renowned Spoleto Festival USA in Charleston, South Carolina, and since 2016 he has served as conductor of the Philadelphia Orchestra Symphonic Choir. From 2006 to 2020, Miller served as conductor of the Westminster Choir and the Westminster Symphonic Choir. Miller received his DMA and MM from CCM and his BM from the University of Tennessee.

years. She has been the guest conductor for the OAKE National Children's Choir, numerous ACDA All-State Choirs, and NAFME. Dwyer has authored and published three curriculum books for ICC and is a frequent guest author for the Hal Leonard choral textbooks series. In retirement she continues to be a guest speaker/clinician for high-schools, colleges, universities, and professional music organizations.

Join Voices Chicago Choir



Marques L. A. Garrett is an assistant professor of music in choral activities at the University of Nebraska-Lincoln. He is an accomplished vocalist and composer with his works available through several publishers and performed by festival/honor choirs, all-state choirs, and professional and university choirs such as Seraphic Fire and the Oakwood University Aeolians. He regularly serves as a choral clinician and guest conductor for festival and honor choirs throughout the country. He is an active researcher with published articles and presentations on the choral music of Black composers.

Mid-Level T/B



Daniel Gutierrez is a choir director at Nixa High and Nixa Junior High School. Accolades for his work as a teacher include being named Teacher of the Year for Springfield Public Schools and Southwest Missouri (also a finalist for the state TOTY award), Springfield Rotary Award for Outstanding Community Service, quarterfinalist for the Grammy National Music Educator Award, and the recipient of the Missouri Choral Directors Association Podium Award. He has presented for TEDx, as well as region and national ACDA conferences.

SATB Mixed



Gary Packwood is an inspirational conductor, pedagogue, and lecturer throughout North and South America, Europe, and Asia. Now in his 31st year, Packwood has conducted all-state and honor choirs in 35 states. Packwood is program administrator and director of choral studies at Mississippi State University, where he teaches undergraduate and graduate conducting, conducts the Mississippi State University State Singers and the Men of State, and serves as the coordinator of graduate music studies. He is a past president of Southern ACDA (2017-2019) and is a Southern ACDA Representative for the NCCO.

Mid-Level SSA



Ruth E. Dwyer is internationally recognized as a treble and children's choir specialist and Kodály educator. Dwyer is the Director of Education, Emerita of the Indianapolis Children's Choir (ICC) where she mentored music educators and conducted for 34

Wartburg

COLLEGE



Choral Faculty

Scholarship Auditions

- Music scholarships up to \$7,000 per year for music and nonmusic majors
- Register to audition at www.wartburg.edu/audition.
Dates: Jan. 15, Feb. 12, Feb. 25



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,
sacred music

EMBRACE **YOUR** PASSIONS
WWW.WARTBURG.EDU/MUSIC

Sing with us at North Central College



Dr. Ramona M. Wis
DIRECTOR OF CHORAL ACTIVITIES



North Central College offers professional experiences that help students exceed their personal best in the field of choral music.

From collaborations with the Chicago Sinfonietta and DuPage Symphony Orchestra to in-person or virtual workshops with Stacey Gibbs, Bob Chilcott, Jake Runestad, Shawn Kirchner, Elaine Hagenberg, Kyle Pederson, Reena Esmail, and Vijay Gupta or partnerships with multiple 6-12 school choirs through our Honors Choral Invitational Festival, our students are exposed to a variety of hands-on experiences to help develop their choral skills.

Choral music opportunities:

- Majors in Music Education (B.M.E), Music Performance, Jazz Studies, Composition, or Music
- Choral Ensembles include Concert Choir, Chamber Singers, Women's Chorale, and Cardinal Chorus
- Opportunities to sing in Gospel Choir, Vocal Jazz Ensemble, Opera Workshop, and theatre productions
- Scholarships available for choral singers regardless of academic major

**To schedule a visit call
630-637-5800 or go to
northcentralcollege.edu/visit**



**NORTH CENTRAL
COLLEGE 1861**

Exhibit at the 2022 ACDA Regional Conferences

There are still opportunities to exhibit at the 2022 Regional Conferences. What a fantastic way to promote your business or institution with hundreds of American Choral Directors Association professionals in attendance. We cannot wait to see you there!



Eastern Region - Boston, Massachusetts February 9-12, 2022

10 ft x 10 ft Booth \$525

Each booth package includes: 8' back drape, 3' side drape, 6' x 30' covered table, 2 folding chairs, a wastebasket, and booth sign



Midwestern Region - Chicago, Illinois February 16-19, 2022

8 ft x 10 ft Booth \$525

Each booth package includes: 8' back drape, 3' side drape, 6' x 30' covered table, 2 folding chairs, a wastebasket, and booth sign



Southern Region - Raleigh, North Carolina February 23-26, 2022

10 ft x 10 ft Booth \$525

Each booth package includes: 8' back drape, 3' side drape, 6' x 30' covered table, 2 folding chairs, a wastebasket, and booth sign



Southwestern Region - Little Rock, Arkansas February 28 – March 3, 2022

8 ft x 10 ft Booth \$525

Each booth package includes: 8' back drape, 3' side drape, 6' x 30' covered table, 2 folding chairs, a wastebasket, and booth sign



Western Region - Long Beach, California March 2-5, 2022

10 ft x 10 ft Booth \$525

Each booth package includes: 8' back drape, 3' side drape, 6' x 30' covered table, 2 folding chairs, a wastebasket, and booth sign



Northwestern Region - Spokane, Washington March 9-12, 2022

8 ft x 10 ft Booth \$525

Each booth package includes: 8' back drape, 3' side drape, 6' x 30' covered table, 2 folding chairs, a wastebasket, and booth sign

Contact **Sindy Hail** at shail@acda.org or at 405.724.7899 for more information
or register online at <https://acda.org/about-us/advertising-exhibiting>



SINGING AT STETSON

SINCE 1936

2022 VOCAL AUDITION DATES:

January 22 and 29
February 5, 12 and 19

STETSON
UNIVERSITY
SCHOOL OF MUSIC

Visit stetson.edu/music
for more information.

The School of Music is regarded as one of the nation's finest undergraduate-only professional schools. As Florida's oldest school of music, we continue today with a select enrollment of 300 majors and minors and 47 artist-scholar faculty, embracing challenge, excellence, professionalism and diversity as we strive to enrich the whole person. Located in DeLand, Florida, Stetson is an exciting place to live, learn and develop as a musician.

Singing at Stetson is rooted in a rich heritage of choral music, private applied voice lessons, chamber music and opera performances. Under the direction of Timothy Peter, the 2021-2022 Concert Choir is delighted to be performing in the Southern Division Ecumenical Service in Raleigh, North Carolina, as a part of its Southeastern Spring 2022 Tour.

CHORAL FACULTY:



Timothy Peter, DMA



Andrew Larson, DMA



Sandra Peter, DMA

Wednesday Night - President's Concert

Dan Forrest's *Jubilate Deo*
Welborn E. Young, conductor



Welborn E. Young is director of choral activities and professor of music at the University of North Carolina at Greensboro School of Music, where he was the recipient of the 2007 Outstanding Teacher of the Year Award. Since 2005 he has directed Bel Canto Company, an ensemble of professional singers profiled on the National Public Radio program "Performance Today." He has been a featured festival conductor at the Concertgebouw in Amsterdam, Netherlands; at the York Minster International Choral Festival in Great Britain; and at Carnegie Hall. He has served as a guest conductor and clinician in seven states. Young holds a DMA from the University of Illinois Urbana-Champaign.

ACDA COVID-19 Conference Guidance

ACDA is providing the following guidance for all in-person conference activities coming this spring. Decisions regarding protocols will be based on the following three-tiered approach, in this priority:

A) CDC guidance: All people, vaccinated and unvaccinated, should wear masks while in group settings and practice social distancing where possible. Conference attendees are advised that masks will be required in all public conference spaces.

B) State and city mandates: ACDA will honor the COVID-19 mandates of our host states and host cities. Conference attendees and performers are advised that there may be additional mandates in place in the localities where conferences are being held. Attendees and performers will be required to abide by these mandates.

C) Venue mandates: ACDA will honor the COVID-19 policies of our host venues. Conference attendees and performers are advised that there may be additional mandates in place for specific conference venues. These mandates could include required masking, proof of vaccination, and/or proof of negative COVID-19 tests prior to being admitted to the venue.

The full policy is on page 6.

University of North Carolina - Greensboro Chamber Singers



Chamber Singers at the UNC Greensboro School of Music is a highly select ensemble of approximately 22-35 gifted and talented pre-professional singers, music educators, and very dedicated amateurs chosen from the UNCG student body. They are committed to performing works from the Western choral canon, works from diverse musical cultures, and underappreciated composers in concerts throughout the semester including major works with orchestra.

Bel Canto Company



Bel Canto Company is a choral ensemble of professional and advanced amateur singers dedicated to presenting exceptional, innovative, and engaging choral performances for all. Bel Canto Company presents an

Special Events

annual subscription concert series in Greensboro, and has performed regularly at concert venues, music festivals, and conferences throughout the region. They have released 14 albums, most recently *Bel Canto Live! Joyful Noise* (2019) and *the breath of life* (2019) featuring the world premiere of Dan Forrest's four-movement work of the same name.

Participating Area High School Choirs

Durham School of the Arts Chamber Ensemble
Lucas Cecil, Amy Davis, and Jeremy Nabors, directors

Rockingham County High School
Concert Choir and Women's Ensemble,
Marlo T. Nall, director

Penn Griffin School for the Arts
Vocal Music Ensemble,
Wesley McCleary-Small, director

Wheatmore High School - Voices of Valor,
LJ Marin, director

Southern Region Children's Festival Chorus



Southern Region Children's Festival Chorus comprises five organizations from across ACDA's Southern

Region: Cantate Children's & Youth Choir (VA, Peggy Howell, director); Chattanooga Boys Choir (TN, Vic Oakes, director); Durham Children's Chorus (NC, Dena Byers, director); RISE Chorales (GA, Emmy Williams Burch, director); Young Singers of the Palm Beaches (FL, D. Shawn Berry, director). The assembled choirs will present repertoire by Southern Region choral composers and conductors including James Green, Rosephanye Powell, Tom Shelton, and André Thomas. The Children's Festival Chorus will also participate in the performance of Dan Forrest's "Jubilate Deo."

Thursday Night Concert

Exigence



Inspired by the mission of Sphinx, the mission of Exigence is to promote excellence and diversity through choral music within Black and Latinx communities by creating a platform for soloists and composers of color while inspiring and challenging audiences around the country and world. Exigence gives vocal artists a first-rate professional vocal experience within a context that champions the sounds of Black and Latinx composers. Selected through audition, 32 vocalists have the opportunity to use their voices as vehicles for change within the cultural landscape of concert choral and vocal music.

Eugene Rogers is the director of this choir. His photo and bio are on page 33.

Signature Quartet



Signature Quartet is an ensemble that enjoys creating barbershop harmonies and singing with their unique “Barber Soul” sound. This South Florida quartet performs a variety of musical genres including Soul, R&B, Pop, and Jazz. Each member had an introduction to four-part harmony through youth outreach programs sponsored by the Barbershop Harmony Society (BHS). Signature Quartet has been together since September of 2013. They are the 2015 Sunshine District Champions as well as the current BHS International Quartet Champions. Members are Paul Phillip Saca, Tenor; Daniel P. Cochran, Lead; Dan Walz, Bass; and Will Rodriguez, Baritone.

professional singers from around the United States have thriving national and international solo careers and a love for vocal chamber music, and focus primarily on presenting early and new music. In addition to performances and artistic residencies, the ensemble engages in creative educational outreach to audiences and students, particularly in communities of color, and promotes the study, research, performance, and recording of music from various eras with special attention to the intersection of arts and social justice.



Arianne Abela is director of the choral program at Amherst College. Abela recently served on conducting faculty at Wayne State University in Detroit, MI, and is founder and director of the Detroit

Women’s Chorus and Detroit Justice Choir, ensembles dedicated to social justice and community empowerment. Abela received her doctorate in conducting from the University of Michigan, an MM from Yale University, and BA from Smith College. She sings professionally in ensembles across the United States and Canada.

Friday Night Concert

Kaleidoscope Vocal Ensemble



The Kaleidoscope Vocal Ensemble presents vocal music with the highest artistic excellence while celebrating racial, ethnic, and gender diversity. Each of the nine

Oakwood University The Aeolians



The Aeolians of Oakwood University was originally organized in 1946. Since its inception, the choir has toured extensively, performing at venues throughout the United States and internationally. Aeolian performances present a repertoire of choral music that ranges from the Baroque era to the twenty-first century. They have become an authoritative exponent of Negro spirituals

Special Events

and Work songs that express the yearnings of their forefathers to be free. The Aeolians were named in 2014 as the four-peat national HBCU choral champions.



Jason Max Ferdinand is an associate professor and director of choral activities at Oakwood University, where he conducts the Aeolians of Oakwood University and the University Chorale, Voices. A native of Trinidad & Tobago, Ferdinand received his BM in piano from the Oakwood College (now Oakwood University), MM from Morgan State University, and DMA from the University of Maryland. Ferdinand maintains an active schedule as a presenter, adjudicator, and guest conductor throughout North America, Europe, and the Caribbean. He is a former board member of Alabama ACDA.

Jazz Education Network's 2014 Conference in Dallas, TX.



Kate Paradise is a jazz and commercial music educator, vocal musician, ensemble director and arranger, specializing in singing. Paradise earned both her BM and MM in Studio Music and Jazz Vocal Performance from the University of Miami. Since her teaching appointment at Belmont University in 2007, Paradise has received certification in Somatic Voice-work™ and has completed training in Vocology from the National Center for Voice and Speech. Paradise is currently completing a DMA in Jazz Performance at the University of Illinois, Urbana-Champaign.

Contemporary Music Concert

Belmont University Jazzmin



Jazzmin is Belmont University's *Downbeat* Award-winning jazz vocal ensemble. The ensemble performs diverse jazz literature, ranging from traditional to contemporary, and aims to promote jazz appreciation and education within the Commercial Music Major at Belmont. The ensemble performs regularly on Belmont's campus, including television appearances as part of Christmas at Belmont; Jazzmin also performs and records within and around the Nashville community. Jazzmin performed at

InToneNation

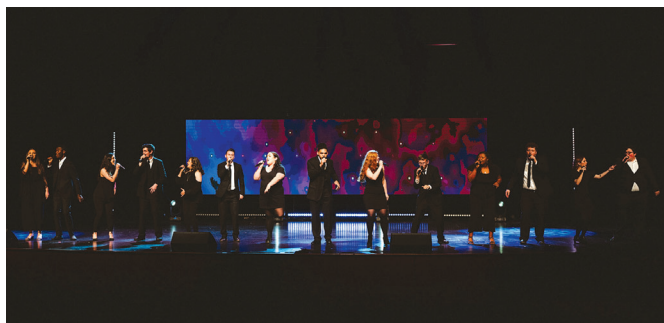


InToneNation, under the direction of Mr. Trey Giddens, is the nationally recognized award winning A cappella group from New Manchester High School in Douglasville Georgia. They were named national champions of the International Championship of High School A cappella. This 13 member a cappella group has been blessed to sing on some of the nation's largest stages including Lincoln Center, Carnegie Hall and the Fabulous Fox theatre. Their debut album entitled *The Beginning* is available on all streaming platforms and their second album entitled *The Show Must Go On* will be out later this year.



Trey Giddens, a graduate of Mercer University, has been teaching for 17 years. Currently at New Manchester High School Fine Arts Magnet, Giddens serves as the Fine Arts Magnet director and directs the Fame Mastery Choir and InToneNation. He is a sought after show choir choreographer and choral clinician who works with choirs of all ages around the state. He is also the musical director for Tinsel Tones Atlanta and Co-founder and Musical Director for the A Cappella group Dressed To Trill. In his spare time Trey can be seen singing around the Atlanta area and performing with the Atlanta Freedom Bands Color Guard.

Pearl River Community College "The Voices"



"The Voices" is an elite performing group at Pearl River Community College in Poplarville, MS. They serve as representatives of PRCC, singing at campus, community, and recruiting events throughout the year. In recent years the group has performed at the Louisiana ACDA Conference (2019) and the Briarcrest Invitational (2021). The Voices perform an average of 25 concerts each year. The mission of The Voices is to demonstrate the Wildcat Way (Pride, Respect, Class, and Character) through meaningful performance and student leadership.



LaDonna Tyson is the choral director at Pearl River Community College, where she directs the PRCC Singers, RiverRoad, and The Voices. PRCC ensembles under her direction have been selected to per-

form at both the Mississippi ACDA/MMEA Conference and the Louisiana ACDA Fall Vocal Conference. LaDonna received a BME from William Carey College. She also holds an MM and a PhD in Music Education from the University of Southern Mississippi. Tyson currently serves as president-elect of Mississippi ACDA and served as the Two-Year College R&R Chair for Southern ACDA Region.

Ecumenical Service



Rodger Nishioka is an American preacher, seminary professor, and Christian educator. He serves as director of Adult Educational Ministries at Village Church in Prairie Village, Kansas. He was previously the Benton Family Associate Professor of Christian Education at Columbia Theological Seminary. Nishioka is noted for his work with young people and as a popular speaker at inter-denominational Christian youth conferences.

North Carolina Master Chorale



Founded in 1942 as the Raleigh Oratorio Society, the North Carolina Master Chorale is committed to bringing the very finest in choral music performance to Raleigh-Durham-Chapel Hill audiences. The Chorale boasts a 170-voice Symphonic Chorus and a smaller, professional Chamber Choir whose size varies by project. Hailed by critics as Raleigh's premier choral ensemble.

ble, the Symphonic Choir primarily performs choral masterworks with orchestra. The Chamber Choir had its debut during the 1996-97 season and performs works ranging in style from the Renaissance to contemporary.



Alfred E. Sturgis currently serves as music director of the North Carolina Master Chorale, the Carolina Ballet, and the Tar River Orchestra. Sturgis has served as guest conductor for the New York City Ballet at Lincoln Center, North Carolina Symphony, Winston-Salem Symphony, Carolina Chamber Orchestra, Raleigh Civic Symphony, National Opera Company, Capital Opera, Long Leaf Opera, and North Carolina Theatre. He has conducted orchestral and opera performances in France, Bulgaria, and China.

Florida ACDA, and Florida MEA.



Timothy Peter is a professor of music at Stetson University and director of choral activities. He received his undergraduate degree from Luther College and completed his MM and DMA at the University of Arizona. Peter has held positions as an ACDA region R&R Chair for college and universities and the state and region chair for men's choirs. His choirs were selected to perform at National ACDA in 2011 and 2017, four NC-ACDA conferences, Florida MEA, and Florida ACDA.

Meet the Composer: Dan Forrest

In this featured 90-minute session, Dan Forrest will discuss the creative process and behind-the-scenes details for his major work, *Jubilate Deo* (performed the previous night during the President's Concert). The second half of the session will include Forrest presenting some of his newest works and accompanying read-throughs (free perusal copies of all music will be provided to attendees), as well as open Q&A with the audience.



Dan Forrest (b. 1978) has been described as having "an undoubted gift for writing beautiful music....that is truly magical" (NY Concert Review), with works hailed as "magnificent, very cleverly constructed sound sculpture" (Classical Voice) and "superb writing... full of spine-tingling moments" (Salt Lake Tribune). In the last decade, Forrest's music has become well established in the repertoire of choirs in the United States and abroad, through both smaller works and his major works *Requiem for the Living* (2013), *Jubilate Deo* (2016), and *Lux: The Dawn From On High* (2018). He holds graduate degrees in composition and piano performance.

Stetson University Concert Choir

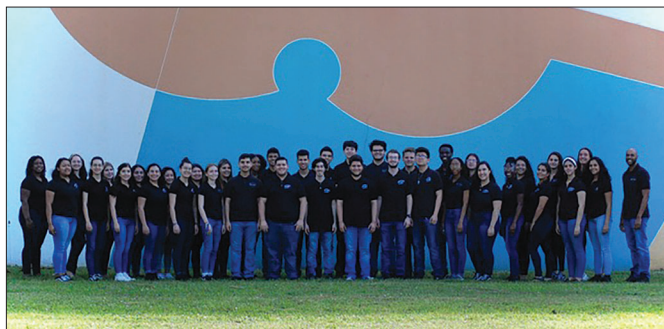


The Stetson University Concert Choir is one of four choral ensembles in the Stetson School of Music, the oldest School of Music in Florida. The choir is a highly selective touring ensemble comprising 56 vocalists. The Concert Choir has appeared in performances and workshops for NCCO, Southern ACDA Region, and the MEA National Conference. The group has appeared at numerous conventions of the Florida Vocal Association,

Performing Choirs

Coral Reef High School

Rose Singers



The Rose Singers, named in memory of the first director John Rose, is the top vocal ensemble at Coral Reef Senior High. Shanpatrick Davis took over the program in 2015, continuing the rich choral tradition. The choir has excelled, earning superior ratings on the District and State levels since 1997 and performed at Southern ACDA (2004). The Rose Singers performs various styles of music ranging from Classical to African American spirituals. The chorus program at Coral Reef High is unique, having performed full productions of operas, musical, and large classical works.



Shanpatrick Davis is the director of the choral activities at Coral Reef Senior High School. He has taught for 20 years, gaining credibility as a choral director, clinician, and adjudicator. His choirs have consistently received Superior ratings on both the District and State level; they have been highly requested to sing in the community, performing with Gloria Estefan, John Secada, King Singers, and Seraphic Fire. Davis's choirs have won National awards and have been featured performances at the FMEA Conference (2007, 2015) and FLACDA Conference (2016). He holds degrees from Palm Beach Atlantic University (BA) and the Florida State University (MME).

Cordova High School

Concert Singers



The award-winning Concert Singers is the advanced auditioned ensemble of the choral program at Cordova High School. Each student must maintain a C average in all classes in order to perform with this ensemble. The singers continuously receive excellent and superior ratings at local and national festivals. The singers reached national acclaim with over 7 million views for their Facebook tribute to Dr. Martin Luther King, Jr., performing Nathan Carter's arrangement of "If I Can Help Somebody." The singers are continuously in demand for performance; they made their Carnegie Hall debut in 2018.



Adrian L. Maclin earned his BM at Philander Smith College. Maclin began his teaching career in 2007, and for the last eight years has served the students at Cordova High in the Shelby County School district. He serves on the district's music leadership team, is the president-elect for the West Tennessee Vocal MEA, and is the Youth R&R Coordinator for the Tennessee Chapter of ACDA. For the last 20 years, Maclin has served as the minister of music for the Mount Moriah-East Baptist Church. Maclin was recognized by the Country Music Association Foundation as one of their 2020 Music Teachers of Excellence.

Performing Choirs

Davidson Fine Arts Magnet School Davidson Chorale



The Davidson Chorale is the elite, auditioned choral ensemble from Davidson Fine Arts Magnet School in Augusta, Georgia. Throughout its rich history, the group has been invited to perform at numerous conferences and events, including ACDA and GMEA Conferences and global venues such as Christ Church, Dublin, Ebenezer Baptist Church, St. Thomaskirche, La Sagrada Familia, and Lincoln Center. Most recently, they were the featured choral ensemble on NPR's nationally syndicated show *From the Top*.



Phillip R. Streetman is the director of choral studies at John S. Davidson Fine Arts Magnet School in Augusta, Georgia. He has an undergraduate degree from Georgia Southwestern State University and holds a MM from the University of Georgia. He maintains memberships in Georgia MEA, NAFME, and ACDA. In addition to his work with Davidson, Streetman serves as choirmaster at Woodlawn United Methodist Church in Augusta, Georgia, and is a frequent clinician, adjudicator, and accompanist.

Georgia State University University Singers



The internationally 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's professional recordings on the Gothic Records label, *Evening Hymn* (2016) and *Heavenly Display* (2020), have been featured on National Public Radio's, *With Heart and Voice*. The ensemble regularly appears at professional choral conferences.



Deanna Joseph is professor of music and director of choral activities at the Georgia State University School of Music, where she conducts the University Singers and leads the master's program in choral conducting. A recent review of her work states, "The choir sings with great musicality, excellent intonation, clear diction, and a healthy and beautiful pallet of tone colors" (*The Choral Scholar*). Joseph holds conducting degrees from the Eastman School of Music. She is the founder and co-artistic director of the Atlanta Summer Conducting Institute, a conducting master class that draws conductors from across the country.

Louisville Chamber Choir



The Louisville Chamber Choir was founded in 2013 by Artistic Director Kent Hatteberg. While they perform primarily a cappella music, the singers regularly collaborate with the Louisville Orchestra, including performances of Bernstein's *Mass* and *Chichester Psalms*, Orff's *Carmina Burana*, Mahler's *Symphony No. 2*, Mozart's *Requiem*, Monteverdi's *Vespers*, and the annual presentation of Handel's *Messiah* conducted by Hatteberg. They released a recording of holiday music in 2017; a recording of sacred works by Brahms, Bruckner, Mendelssohn, and others was released in 2021.



Kent Hatteberg, artistic director and director of choral activities at the University of Louisville, earned his bachelor's degree in piano and voice from the University of Dubuque (Iowa) and the master's and doctoral degrees in choral conducting from the University of Iowa. Named a Fulbright Scholar in 1990, he studied conducting with Uwe Gronostay and pursued research on Felix Mendelssohn in Berlin. He is a frequent guest conductor, adjudicator, and lecturer, most recently in Korea, Thailand, Poland, China, the Philippines, Hungary, and Austria. He has taught at Sam Houston State University (Huntsville, TX), Washington High School (Cedar Rapids, IA), and Solon Jr.-Sr. High (Solon, IA).

Nashville School of the Arts
Cantabile

Cantabile is a treble ensemble for students in grades 10-12 at Nashville School of the Arts, a Metro Nashville Public School, in Nashville, Tennessee. While most of the students in Cantabile are part of the Choral Conservatory, there are also students in the band, theater, piano, and visual arts conservatories. Cantabile has consistently received superior ratings at both regional and state choral festivals. Cantabile students have earned seats in ACDA National Honor Choirs, Tennessee All-State Choirs, MTVA Mid-State Honor Choirs, and MNPS Honor Choirs. Cantabile was selected to perform at the 2019 Tennessee Music Educators Conference.



Trey Jacobs is in his fifth year as director of choral studies at Nashville School of the Arts. Choruses under his direction have received superior ratings at the MTVA Choral Festivals and ACDA State Choral Festivals. He has conducted all-state choruses in three states and honor choirs in eight states. Jacobs is a four-time CMA Music Teacher of Excellence recipient. Jacobs has completed his coursework toward a DMA in choral conducting from Michigan State University, and holds an MM from Southwestern Baptist Theological Seminary and a BME from East Carolina University. Jacobs is a four-time CMA Music Teacher of Excellence recipient.

Orpheus Men's Ensemble



Founded in 2015, the Orpheus Men's Ensemble is a male chorus composed primarily of music educators and church musicians from the Atlanta metro area. Unique in its shared leadership approach and structure, the ensemble utilizes the wealth of knowledge from its members, as there is no one single artistic director or conductor. Orpheus focuses on building a diverse community of singers to demonstrate a rich and varied repertoire composed for male voices.



Jeffrey Bauman is a founding member of Orpheus. He is the director of choral and vocal activities at Young Harris College, where he serves as professor of music, conducts the Concert Choir and Chamber

Choir, teaches applied voice and conducting, and serves as chair of the music department. A former chair of the NAfME choral council, Bauman has also served both ACDA and GMEA at the state level. He is the minister of music at the First United Methodist Church in Blairsville, Georgia.



Paul Neal is proud to be one of the many conductors who perform with the Orpheus Men's Ensemble. Neal is the director of choral activities at Berry College, where he oversees the vocal program and serves as

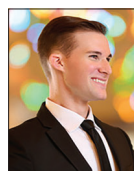
associate professor of music. Choirs under his direction have received invitations to sing for Georgia MEA and the Southern ACDA Region. Conducting opportunities include the Washington National Cathedral and at Alice Tully Hall. He serves as past-president of Georgia ACDA.

Pinellas County Center for the Arts

Women's Chorale



The Pinellas County Center for the Arts Women's Chorale is an outstanding SSAA ensemble that performs the highest levels of treble choral repertoire. In 2019 and 2020, the Women's Chorale was selected as Critic's Choice for the Florida Vocal Association District 9 Music Performance Assessment. The PCCA Women's Chorale regularly performs for a variety of community and state events supporting music education and arts advocacy. Pinellas County Center for the Arts at Jonathan C. Gibbs High School provides a comprehensive educational program with preparation to compete for scholarships toward advanced study in institutions of higher learning.



Matthew David Clear is the director of choral activities at Pinellas County Center for the Arts, where he directs the school's choral ensembles, sponsors the Tri-M Music Honor Society, and teaches classes in

vocal techniques. He also serves as director of traditional worship music and the arts at First Presbyterian Church, St. Petersburg, where he directs the choir program and coordinates the annual concert series. He earned his BME from Malone University and completed his MME at the Florida State University. Clear was the 2020 Secondary Pinellas County MEA Teacher of the Year and 2021 Pinellas All-County Mixed Chorus Clinician.

Samford University A Cappella Choir



The Samford University A Cappella Choir was founded in 1939 and serves as the flagship choral ensemble at Samford University. Under the direction of Philip L. Copeland, the choir has received invitations to perform most recently at the NCCO in 2013 and the 2018 Southern ACDA Region Conference. The choir travels internationally every two years and frequently participates in international choral competitions, sweeping all of the top awards at the 2018 Laurea Mundi competition in Budapest, Hungary, and the 2016 ŠIAULIAI CANTAT in Lithuania.



Philip L. Copeland is professor of music and is in his twelfth year as director of choral activities at Samford University. Choirs under his direction have distinguished themselves on the national and international stage, winning significant awards in eight international competitions and performing concerts in conferences of ACDA (2006, 2010, 2018), NCCO (2008, 2013), and on the stage of Carnegie Hall (2006, 2011). Copeland has over thirty years of experience in sacred music and serves at St. Luke's Episcopal in Birmingham. Copeland is married to Tracy and together they raise their six children.

Shenandoah Valley Children's Choir



Now celebrating its 30th year, Shenandoah Valley Children's Choir includes more than 100 children in two music classes and three performing choirs under the leadership of artistic and executive director Janet M. Hostetter with assistant director Joy Anderson. SVCC continues to impress audiences worldwide with its high standards for musicianship training and artistic performances. SVCC choirs frequently collaborate with professional musicians, present at music conferences, and perform in elite venues such as Carnegie Hall and the National Basilica. The Concert Choir has performed for Archbishop Emeritus Desmond Tutu, President and Mrs. Clinton, and the former President Carter.



Janet M. Hostetter, artistic and executive director, received her doctorate and master's in choral conducting from James Madison University and her BME from Eastern Mennonite University. Her published research project, "Tone Production, Musicianship Training, Repertoire Development, Performance Practice: A Pedagogical Overview of Selected International Children's Choirs," provided her the joy of interacting with respected children's choirs in Australia, the Czech Republic, Canada, and the Philippines. A seasoned music educator, church musician, and choral conductor, Hostetter relishes opportunities to bring people together in song.

Stillwell School of the Arts Singing Brothers of Stillwell



The Singing Brothers of Stilwell is an extra-curricular organization at Martha Ellen Stilwell School of the Arts, Jonesboro, Georgia. They have consistently received superior ratings at the Georgia MEA Large Group Performance Evaluation; performed for the NAFME's National Conference (2018); the National School Board Association's Conference (2019); the Georgia School Board Association State Conference (2019); the Georgia ACDA's Conference (2019); and a collaborative performance with the Morehouse Glee Club and the Atlanta Symphony Orchestra (2020). The group is supported by Anthony Liggins, faculty advisor; Wendel Stephens, vocal coach; and Vicorie Brown, accompanist.



Jimmy Cheek, a native of Greensboro, North Carolina, earned a PhD from the University of North Carolina at Greensboro (UNCG), an MME from the UNCG, and BM from North Carolina A&T State University. He is currently in his 28th year of teaching and serves as the choral director at Martha Ellen Stilwell School of the Arts and the secondary lead chorus teacher for the Clayton County Public Schools, Jonesboro, Georgia. He is a member of Omega Psi Phi Fraternity, Inc., Phi Mu Alpha Sinfonia Fraternity of America, NAFME, Georgia MEA, and ACDA.

University High School Cantoras



Cantoras of University High School is a union of three treble choirs encompassing intermediate through advanced levels. This ensemble has performed at the FLACDA Conference and has consistently earned Superior Ratings at District and State Music Performance Assessments. Members have been selected into All-County, ACDA, and All-State Honor Choirs. Cantoras represents the population at University High School, reflecting diverse ethnic, cultural and socioeconomic backgrounds. These musicians represent the life of the school as evidenced by their involvement in various sports, societies, and clubs.



Yelitza Greene is the director of choral activities at University High School-Orlando. She has conducted Cantoras at the FLACDA Conference (2014) and Concert Choir at the FMEA President's Concert (2017), Southern Region ACDA (2018), and National ACDA (2019), with co-conductor, Jay Dunn. The Department has consistently earned Superior Ratings at District and State MPAs. While teaching at Sias International University in China, she conducted the Women's Choir. She has also served as a Clinical Educator and as co-chair of the FLACDA High School Honor Choir. She earned a BM from Nyack College, NY, and an MME from UCF.

University of Kentucky Men's Chorus



The University of Kentucky Men's Chorus, born in the fall of 2002, rehearses twice weekly and consists primarily of non-music majors. They were featured performers at ACDA National Conferences in 2011 and 2015 as well as Southern ACDA Region Conferences in 2008, 2012, and 2018. The group performed at the NCCO National Conventions in 2006 and 2013 and also appeared at the 2010 and 2016 Intercollegiate Male Choruses National Seminars. Most recently the men's chorus was featured in an interest session at the 2020 Southern ACDA Region Conference.



Jefferson Johnson is director of choral activities at the University of Kentucky, where he was recently named Endowed Professor of Choral Music. Johnson conducts the University Chorale and Men's Chorus and directs the graduate program (MM and DMA). In 2017 he was the third recipient of the Distinguished Choral Alumnus Award at the University of Colorado. Johnson was selected to conduct the TTBB Honor Choir at the 2019 ACDA National Conference in Kansas City, and in 2018 he conducted the SATB Honor Choir at the joint conference of the Central and North Central ACDA Region Conference.

University of Kentucky Women's Chorus



The University of Kentucky Women's Choir is one of the university's largest ensembles, composed of approximately 100 of the school's most talented female voices. These singers, ranging from freshman to graduate students, represent a variety of musical backgrounds and academic disciplines. The choir's challenging and diverse repertoire includes literature spanning from Gregorian chant to eight-part music of the 21st century. With an emphasis on music by female artists, the ensemble strives to perform works that uplift and offer a voice to under-represented composers and poets.



Lori R. Hetzel is the associate director of the School of Music, associate director of choral activities and professor of undergraduate choral music education at the University of Kentucky, where she conducts the University of Kentucky Women's Choir and facilitates the popular a cappella group Paws and Listen. In addition to her conducting duties, Hetzel supervises student teachers and teaches undergraduate methods and choral conducting courses. Hetzel also serves as artistic director of the Lexington Singers Children's Choir (LSCC) and conducts the LSCC Chamber Choir.

University of Mississippi Concert Singers



University of Mississippi Concert Singers is an auditioned ensemble with an established reputation for outstanding choral performance across the United States and in Europe. Under Donald Trott's direction, the Singers have previously performed at the 2006, 2010, and 2016 Southern ACDA Region Conferences, and the 2007 National Conference in Miami. The choir has toured many countries in Europe and throughout the United States, including to the White House. The University of Mississippi Concert Singers will perform the Raymond Brock Commission "Stopping by Woods on a Snowy Evening" by Ēriks Ešņvalds.



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 conferences of ACDA (1998, 2006, 2007, 2010, 2016), and MMEA (2005, 2008, 2010, 2013, 2018). Trott is a past president of the Southern ACDA Region. He received his BME from Westminster Choir College and both his MM and DMA in choral conducting from the University of Oklahoma. Trott is the author of several articles, an ACDA monograph, and a new book titled *Conducting Men's Choirs* (GIA).

University of Southern Mississippi Southern Chorale



The Southern Chorale has a long history of excellence at Southern Miss, the most comprehensive School of Music in Mississippi. The ensemble has appeared at state, regional, and national conferences on fifteen occasions over the past eighteen years. In addition, the Chorale has been featured at festivals or concert series in South Korea, Norway, Sweden, Jamaica, Romania, Hungary, Mexico, Austria, The Czech Republic, France, England, and throughout the United States since 2003. The Chorale will present and record a new Stabat Mater this spring by American composer Richard Burchard.



Gregory Fuller is professor of music and the director of choral activities at the University of Southern Mississippi. Previously, Fuller held appointments at the University of Missouri and Briar Cliff University. Fuller remains active as a conductor in orchestral and wind settings and has become a champion of new oratorio and extended works. He has conducted twelve U.S. or world premieres, including performances of Moorland Elegies and St. Michael Songs by Estonian composer Tõnu Kõrvits. Other premieres have included works by John Cheetham, Ed Penhorwood, James Mulholland, Mack Wilberg, Benjamin Harlan, Arturs Maskats, and Richard Burchard.

Voices of the Valley Children's Chorus Sola Voce Choir



Founded in 2007, the Voices of the Valley Children's Chorus serves over 70 children from multiple cities, counties, and schools in Georgia and Alabama. Our vision is to inspire young singers to become life-long learners of music through choral experience and community engagement. Voices of the Valley has collaborated with professional, collegiate, and local ensembles and is proud to be in residence at Columbus State University's Schwob School of Music. Voices of the Valley has participated in local, national, and international tours, and performed at the 2019 Georgia MEA Conference. Sola Voce is Voices of the Valley's advanced ensemble.



Michelle Folta is the artistic director for the Voices of the Valley Children's Chorus and associate professor of choral/general music education at Columbus State University. She earned her PhD and MME at the University of North Texas, and a BM from the University of Texas at Austin. Prior to graduate study, Folta taught chorus in Austin, Texas, where she was instrumental in transforming her campus into a Fine Arts Academy. Under Folta's direction, Voices of the Valley has been selected to collaborate with professional, collegiate, and community ensembles. The choir has performed internationally and at the 2019 Georgia MEA Conference.

Western Branch Middle School Concert Choir



The Western Branch Middle School Concert Choir is the premiere choral ensemble at WBMS and comprises 7th- and 8th-grade students. In addition to their annual performances, the Concert Choir hosts an annual benefit concert for Title I schools, collaborates with various community and school arts organizations, performs throughout the Hampton Roads community, and was named a 2019 Virginia MEA Conference Performance Choir. The choir has also been featured on television broadcasts and is regularly invited to perform for events across the region. Members regularly earn placement into local, state, and national honor choirs.



Kyle Cook is the director of the Western Branch Middle School Choirs and the Outer Banks Chorus. He holds a BME from West Liberty University (WV) and an MM from Ohio University (OH). Cook began teaching in Currituck County, NC, in 2013 before moving to Chesapeake, VA, in 2017. He has been named Teacher of the Year at Currituck County Middle School and Western Branch Middle School and is a quarter-finalist for the 2022 Grammy Music Educator Award. Cook has guest conducted all-city, district, and community choral events throughout Virginia and North Carolina and has also presented professional development seminars at local and state conferences.

Interest Sessions

Anyone Can Arrange Music! (And Everyone Should)

We need to stop viewing arranging as an advanced skill that can only be taught or engaged in after a student has learned sufficient music theory and notation skills. More than any other activity, arranging music for your choir will make you a better director, and teaching your students to arrange will make them better musicians. Come learn how, in this session with Garrett Breeze, one of a select few who has made a full-time career out of arranging and orchestrating.



Garrett Breeze is a Nashville-based composer and arranger whose credits include film and television, Broadway stars, Grammy-winning classical artists, and many of the top high school music programs in the United States. He has more than 1,000 choral arrangements currently in circulation. He holds a bachelor's in media music from Brigham Young University and a master's in commercial composition and arranging from Belmont University.

Australian Choral Repertoire for All Age Levels

Through the vast and diverse Australian landscape, the traditions and sounds of the Indigenous Ab-

origines, and the music of neighboring countries such as Indonesia, and the Pacific Islands, Australian choral composers have found a rich and unique voice that is distinctively Australian. This interest session focuses on presenting Australian choral literature that is accessible to choirs of different ages and capabilities, including children's choruses, high school and university choirs, community choirs, and semi-professional ensembles.



Kym Scott is the director of choral activities at West Virginia University, where she conducts four choirs, teaches conducting, choral techniques, and choral literature, and oversees the choral conducting graduate program. She regularly presents at state, regional, national, and international conferences. Scott is currently the immediate past president and collegiate honor choir chair for ACDA West Virginia.

Begin with the End in Mind— One Warm-Up at a Time!

How many times have you effectively taught your choral literature, only to realize your kids sound great but look bored? This session will provide multiple creative choral warm-ups that promote expressive singing, musicality, aural skills, and esprit des corps. Using solfege, canons, and commercial jingles, along with mod-

ern pop and rock songs, participants will be exposed to unique ways to insert technical instruction into their daily warm-up routine.



Holly Grefe is in her 23rd year as director of choirs at Lafayette High School in Lafayette, Louisiana. During her tenure, her students have accumulated over 180 district, state and national awards. Her choirs have been selected to perform at multiple Louisiana ACDA State Vocal Conferences, as well as the 2016 Southern ACDA Region Conference. Grefe earned her MME from the Florida State University. In 2013, she was named Lafayette Education Foundation's High School Teacher of the Year.



Victoria Qualls Atkins has recently begun a new path as executive director of Chorale des Amis in Lafayette, LA. For 13 years, Atkins served as director of choirs at LJ Alleman Fine Arts Magnet Academy. Under her direction, LJA choirs consistently earned superior ratings at district and state music assessments. LJA choral ensembles were selected as a featured choir at the Louisiana ACDA State Conference in 2012. In 2014, Atkins was named Middle School Teacher of the Year by the Lafayette Education Foundation.

**Breaking Barriers, Blurring Lines:
Genre-Homogenous Choral
Music of Resilience—
Works by Ellington, Williams,
Brubeck, and Bonds**

Throughout the Jim Crow era to the 1960's race riots, composers expressed deeply held views for equity, equality, and justice and reached for new ways to have their voices heard. This presentation explores the jazz-classical-gospel blends of four pioneering artists—Duke Ellington, Mary Lou Williams, Dave Brubeck, and Margaret Bonds—and provides resources for performing many of their works.



Melodie Galloway is an experienced conductor, educator, performer, and composer. She holds an MM from the Florida State University and a DMA from the University of North Carolina-Greensboro. She has appeared as an invited conductor for national and international performances, including the Eastern European premiere of Dan Forrest's *Requiem for the Living* with combined choirs and orchestra. Currently, Galloway is professor of music at the University of North Carolina-Asheville.

**A Choral Tune Up:
Time Savers and Stress Relievers**

This session, full of “use-it-on-Monday” ideas, will provide time-saving strategies and stress-relieving activities for the choral rehearsal. Following the pandemic, many have re-evaluated rehearsal priorities and desire to keep some of our pandemic practices with our in-person experience. As we transfer the community-building activities of online and small-group teaching to our full ensembles, we aim to enrich the choral experience in a post-pandemic world.

We will explore how mindfulness and community activities create a calm, safe, and inclusive experience for all singers.



Erynn Millard is the newly appointed director of choral activities at Florida International University in Miami.

Previously, she was the director of choral activities and associate professor of choral music education at Minnesota State University Moorhead. Prior to completing a doctorate at the Florida State University, she taught choral music for ten years

Sing
with
north carolina
MASTER CHORALE
www.ncmasterchorale.org

@ncmasterchorale

Boasting a 180-voice Symphonic Choir, 16-voice professional Chamber Choir, and newly established Youth Choir, North Carolina Master Chorale has enriched the cultural lives of our communities through exceptional choral music for almost 80 years.

Interest Sessions

with Newport News Public Schools in Southeastern Virginia. She will conduct the European Music Educators Association Honor Choir in Frankfurt, Germany, in 2022.



Lesley Maxwell Mann

is associate professor of music at Belmont University, where she serves as coordinator of music education, teaches coursework in choral methods, middle school methods, conducting, music theory, behavior modification, and conducts Women's Chorus. As a performer, she has sung with Vocal Arts Nashville, Collegium, the Festival Singers of Florida, and the Tallahassee Bach Parley. At Walt Disney World, she sang with the Voices of Liberty and swam with Finding Nemo, the Musical!



Amy Kotsonis is associ-

ate professor of choral ensembles and music education at the University of Northern Iowa, where she conducts UNISingers and the Cecilians. She also teaches conducting, choral methods, and music education courses at UNI, and is the artistic director of the Metropolitan Chorale and UNI Children's Choir. Kotsonis completed a PhD in music education and choral conducting at the Florida State University, an MM at the University of New Hampshire, and a BME at New York University.

Conducting Outside the Box: Creative Approaches to Practicing Conducting

In this interactive session, participants will engage in a series of unconventional conducting exercises aimed at enhancing the process of learning music and practicing conducting. What's it like to conduct with only your elbows? How can movement in the lower body during score study translate to expressiveness of conducting gesture? This session offers tools and strategies for adding layers of playfulness and exploration to a conductor's personal artistic practice.



Aaron Peisner is direc-

tor of choral activities and assistant professor at University of North Carolina Wilmington, where he directs the Concert Choir and Chamber Choir and teaches courses in aural skills, conducting, class voice, and choral methods. He previously served as interim director of choirs at Goucher College in Towson, MD. He holds degrees from the University of Maryland, Yale University, and Wesleyan University.

Creative Classroom Management: Stop Disciplining and Start Teaching

Managing a classroom is about communicating clear and consistent expectations. Through creative les-

son planning, student responsibility, and an insistence on excellence every day, the classroom will become a healthy and safe environment for musical exploration. Tools presented at this session can be tailored to each unique situation and individual instructor.



Lauren Whitham Ray- **naud**

serves as associate director of choral activities at Western Kentucky University, where she directs the University Singers and Treble Chorus, and teaches music education and aural skills courses. Her choirs were invited to perform at NAFME conferences in Washington State in 2008, 2010, and 2014, and Kentucky in 2021. Raynaud earned her BM from Pacific Lutheran University, her MM from Western Washington University, and her DMA from the University of Georgia.

Fantastic Beasts and Where to Find Them: Navigating the Quest for Repertoire that Affirms All Our Singers

Representation matters in our song selection. Finding authentic music to fulfill this mission, however, can sometimes seem like a mythical quest. In this interactive session, discover accessible resources where you can find repertoire honoring a variety of cultures, traditions, and

identities. From Sufi melodies to works by LGBTQ+ composers, participants will listen and sing excerpts from a variety of fantastic works and learn exactly where and how to find the powerful beasts that are shaping the future of choral music.



Wes Stoner is the director of choirs at Walton High School in the Cobb County School District in Georgia, where he conducts the T/B Ensemble, Camerata Singers, and Walton A Cappella. Stoner is also a candidate for a DMA from the Frost School of Music at the University of Miami (FL). He is in his seventeenth year of teaching choral music at the high school level and has held several leadership positions in Georgia MEA and ACDA.

Jami Lercher is a clinician for this session. Her photo and bio are on page 47.

Fixer Upper: Transforming Choral Communities Post-Pandemic

While the pandemic presented unprecedented challenges for choral singing, this time forced creativity, innovation, and collaboration. Reverting back to what we know can be comforting, but this is the time to remember the things from the pandemic that kept our programs alive while we move into the time to thrive. Whether you are entering

the teaching profession, moving to a new program, opening a school, or reviving a program, teachers will walk away from this session ready to restore, recruit, and restructure.



McKenna Stenson is an innovative conductor, teacher, and vocalist. She has built a career inspiring students to sing with confidence and motivating communities to create lasting change through song. Her energetic demeanor permeates positivity throughout the ensemble, creating a community of compassion, trust, and resilience. Stenson is currently a DMA student in choral conducting at the University of North Texas (UNT).

Growth Mindset: Striving for Improvement in Your Choir and Yourself

This session centers on the growth mindset, which is a pedagogical approach fostering the belief that intelligence and skills can be developed instead of remaining static and unchangeable. The session will outline the growth mindset approach, present strategies and examples for implementing a growth mindset in an ensemble, and explore how the growth mindset can be used to address current societal issues like racism. Participants will learn about their own mindset tendencies, gain ideas for creating an environment of growth, and discover ways to combat

racism through professional growth.



Trevor Tran is head of performing arts and director of vocal arts at Fort Myers High School in Southwest Florida. At FMHS, he leads the choral ensembles, teaches AP Music Theory and IB Music, and advises the school's Tri-M Music Honor Society chapter. Tran sings with the Festival Singers of Florida and the Fort Myers Mastersingers, and actively composes. He holds concurrent master's degrees in choral conducting and music composition from Temple University and a BM from San Jose State University.

Honoring Trans and Gender-Expansive Singers

Trans and gender-expansive (TGE) singers deserve safe and empowering spaces to engage in high-quality choral music experiences. Drawing from their new Oxford University Press book, *Honoring Trans and Gender-Expansive Students in Music Education*, the presenters will provide context and practical suggestions for working with students who inhabit a variety of spaces among gender-identity and gender expression continuums. Choral director-educators will have opportunities to reflect on their own choral settings, engage in a discussion of policies, consider instructional strategies, and practice healthy group vocal techniques (e.g. semi-occluded vocal tract exercises)

Interest Sessions

that will honor singers from all age groups.

Matthew Garrett is a clinician for this session. His photo and bio are on page 46.

Joshua Palkki is a clinician for this session. His photo and bio are on page 47.

Improving the Sectional Rehearsal: Steps to Productivity, Musicality, and Unity

Choir sectionals should be productive, musical, and unifying experiences for singers, and this session is designed to help student section leaders and their conductors. For

section leaders, the presenters will share strategies to maximize learning and musicality in sectionals, ways to address challenges like minimal preparation time and piano skills, and suggestions for inspiring peers and mitigating conflict. For conductors, the presenters will share ways to cultivate, encourage, and train their section leaders, help them pace rehearsals, and improve their teaching and listening techniques.



Ryan Kelly is associate professor and associate director of choral activities at West Chester University of Pennsylvania, where he directs four choirs and teaches courses in choral music. His degrees are from Michigan State University, the University of Oklahoma, and Houston Baptist Uni-

versity. He has numerous lecture appearances at national, regional, and state conferences of the AGO, ACDA, and NAFME. He is director of music and organist at Proclamation Presbyterian Church (Bryn Mawr, PA).



Felicia Mulé is the music teacher at Owen J. Roberts Middle School in Pottstown, PA, where she teaches choir and general music. She is also associate director for children's creative arts at Paoli Presbyterian Church in Paoli, PA. She has a BM and MM from West Chester University of PA.

Looking for Treble in Old and New Places: Historical Repertoire for Treble Voices

Looking for Treble in Old and New Places: Historical Repertoire for Treble Voices

Do you struggle to find engaging and high-quality historical repertoire for treble voices? You are not alone! This session will provide multiple resources for finding high-quality historical repertoire for treble voices of all ages. A diverse body of composers will be represented, including many not found in the traditional Western Canon. From 9th-century Byzantine church music to 20th-century Asia, this session will include historical repertoire from all corners of the globe.

2021-22 ADMISSION AND SCHOLARSHIP AUDITIONS

February 12, 2022 • March 19, 2022
April 9, 2022

BOWER
SCHOOL OF MUSIC & THE ARTS
ART • MUSIC • THEATRE
FLORIDA GULF COAST UNIVERSITY

10501 FGCU Boulevard South
Fort Myers, FL 33965-6565
(239) 590-7851

fgcu.edu/cas/music
An All Steinway School

BACHELOR DEGREES OFFERED

Music Education | Music Performance | Music Therapy

INSPIRE CREATE PERFORM
CHANGING LIVES THROUGH THE POWER OF THE ARTS

**GENEROUS SCHOLARSHIPS AND OUT-OF-STATE TUITION WAIVERS
AVAILABLE FOR TALENTED UNDERGRADUATES**





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 currently serves as the SSAA R&R Chair for Southwestern ACDA. Plisco has a DMA from the University of Arizona.

Meet Me in the Middle: Choral Music for Middle School Voices

Join clinician Andy Beck as we sing through the best and most appropriate repertoire selected specifically for middle school singers. Music in this session will address your big concerns, like finding music for changing voices, balancing fun selections with educational repertoire, motivating teen singers, easy movement ideas, and more. A complimentary music packet (including a variety of voicings, from 2-part treble through beginning SATB) will be given to each director in attendance.



Andy Beck received a BME from Ithaca College and an MME from Northwest Missouri State University. Beck currently is the director of choral publications at Alfred Music. A

prolific composer and arranger, he has over 450 popular choral works, vocal resources, and children's musicals currently in print, including the highly regarded method books *Sing at First Sight*, *Foundations in Choral Sight Singing*, and *Vocalize! 45 Vocal Warm Ups That Teach Technique*.

More than a "Treat" — Making Broadway, Pop, and Jazz a Part of Your Curriculum

What if you could integrate pop, jazz, and musical theatre repertoire into your entire program instead of just one selection or concert? During this session, we will explore selections from these genres and show how proper vocal technique for these styles can be applied to our traditional concert repertoire. We will also discuss how to choose repertoire to best fit your choir's ability level and pedagogical needs while empowering the choir to assist in programming choices.



CJ Redden-Liotta (he/him/his) teaches at Falls Church High School and serves as music minister at Vienna Baptist Church. He has performed with the National Symphony Orchestra and NSO Pops as a professional chorister in the Washington, DC area, and musical theatre and cabaret performances as triple-threat performer, musical director, and audio engineer. Redden-Liotta is a graduate of the

University of North Texas (BA) and George Mason University (MM, DMA).

A New Approach to Mandarin-Chinese Lyric Diction in Choral Music

This interest session presents a new approach to the Mandarin-Chinese lyric diction in Chinese choral literature, using a method in a combination of the International Phonetic Alphabet System and the Chinese Pin Yin System. It is designed specifically for non-native Chinese-speaking singers and choral directors who wish to perform and program choral repertoire in Mandarin Chinese and learn more about lyric diction beyond the traditional Western European lyric diction languages.

Pingyi Song is the clinician for this session. Her photo and bio are on page 24.

Quarter Notes, Eighth Notes, and Dendrites! How Brain Research Can Make Your Rehearsals More Effective

Researchers have identified a number of principles that the brain uses in retention. By applying these principles, choral conductors can make their rehearsals more efficient and effective, and student singers

Interest Sessions

will learn faster and remember better. This session will identify and describe practical techniques, supported by brain research, that the choral conductor can apply to any rehearsal situation from youth to university, middle school to life-long singer.



Bradley Almquist was appointed the director of choral activities at Murray State University in 1992. He received a BME and MME from the University of North Dakota and was awarded the first DMA in choral conducting by Louisiana State University, Baton Rouge. Choirs conducted by Almquist have performed for the ACDA, MEA, and MENC. In addition, his choir was honored to perform the Raymond Brock Memorial Commission at the 2006 Southern ACDA Region Conference.

Repairing the Racial Divide— Ways to Promote a More Inclusive Choral World

Gary Packwood, professor at Mississippi State University, and Paul Neal, associate professor at Berry College, speak to the need of open conversation about race in our choral world. In our choral profession, we must find new pathways of communication and personal accountability regarding the current racial climate in the United States.

Paul Neal is a clinician for this session. His photo and bio are on page 68.

Gary Packwood is a clinician for this session. His photo and bio are on page 54.

Running an Efficient Rehearsal: Rehearsal Techniques to Improve Rhythm, Intonation, and Diction

This session will demonstrate strategies to lead efficient, engaging a cappella rehearsals. It will offer techniques to improve the rhythmic awareness of your singers. Methods to develop the aural skills of your singers and incorporate improved listening throughout the rehearsal will be demonstrated. Attendees will hear the amazing differences in intervals between equal temperament, mean tone, just scale, and Pythagorean tuning.

Kent Hatteberg is the clinician for this session. His photo and bio are on page 67.

The **Louisville Chamber Choir** is the demonstration choir for this session. Their photo and bio are on page 67.

Shaping the Sound: Attaining Artistic Authenticity in Your Jazz and Pop Vocal Ensemble

This presentation will discuss the similarities and differences between traditional chamber choirs and Vocal Jazz ensembles, and will examine pedagogical approaches (adjustments) to achieving an authentic Vocal Jazz sound with your ensemble.



Darden Purcell is a featured soloist with symphony orchestras, big bands, and small ensembles. As a jazz vocal educator, her ensembles have performed at the Kansas City Jazz Summit, ACCENT Vocal Festival, and Jazz Education Network conference, and have shared the stage with the New York Voices, Manhattan Transfer and ACCENT. Purcell is the director of Jazz Studies, Jazz Voice instructor and director of the Mason Jazz Vocal Ensemble at George Mason University. The Mason Jazz Vocal Ensemble is a demonstration choir for this session.



The **Mason Jazz Vocal Ensemble** is the award-winning vocal group of George Mason University. Founded in 2014, this group has performed at Jazz4Justice concerts, Mason Jazz Vocal Nights, the Kansas City Jazz Summit (where they were awarded “outstanding ensemble”), JENerations Jazz Festival, and were a featured collegiate group at the 2018 Jazz Education Network conference in Dallas, TX. The MJVE has had the distinct honor of opening for The New York Voices, The Manhattan Transfer, and ACCENT.

ference for four years. She is active as a conductor, adjudicator, and clinician. McDermott is continually searching for new ways to make advanced musical concepts accessible, and to prioritize artistry and expression for singers.

of teachers choose to leave the profession before their 5th year. This means that, for many, the longevity of one’s career is actually shorter than the time spent in school preparing for the profession. What are some steps we can take to manage burnout? Conductor survival strategies are an important part of every educator’s toolbox.

Time for a Tune-up: Efficient Strategies to Manage Symptoms of Artistic Burnout

Let’s talk about burnout as a process, not an event. Nearly half



Peter Steenblik is director of choral activities at the University of West Florida and artistic director of the Choral Society of Pensacola. Previous

Show Me the Rhythm!

Show Me the Rhythm! offers a kinesthetic system for singers to use when reading rhythms. Like hand signs, rhythm gestures allow the director to visually assess individual comprehension within a group setting. Students can no longer “hide” by mumbling their counts or tapping their rhythms lightly—rhythm gestures show who is in the know. This system helps to build in a sense of rhythm and meter, strong vs. weak, and metric vs. syncopated rhythms in simple and compound meter.



Pamela McDermott is director of choral activities at Longwood University in Farmville, VA, where she directs auditioned and non auditioned choirs, teaches conducting, choral methods, and aural skills. She is past-president of Virginia ACDA and chaired the Voices United Con-



Study Music at Samford University

Offering undergraduate and graduate degrees in composition, commercial music, music education, music and worship, instrumental, piano and voice performance, piano performance and pedagogy and worship leadership.

2021-22 Audition and Interview Weekends for Prospective Music Majors

Feb. 4-5 • Feb. 25-26

Scholarships Available

Contact: Katie Overturf • arts@samford.edu • 205-726-4111 • Samford.edu/arts



Samford University
School of the Arts

Samford University is an equal opportunity educational institution/employer.

Interest Sessions

appointments include chorus master for the Pensacola Opera, director of the Women's Chorus and assistant to the director of choral Studies at the University of North Texas, and director of Choral Music at Jordan High School (Utah). He holds degrees in conducting, vocal pedagogy, and music education from the University of North Texas and the University of Utah.

"What Would You Do?" An Interactive Panel Discussion on Real-World Classroom Scenarios

Join us for an interactive panel discussion that will utilize action-based

perspectives emphasized by diversity, social-emotional learning, and culturally-relevant pedagogy to apply to real-world classroom scenarios. Session attendees will have an opportunity to submit questions about how to actively approach classroom scenarios before the session, and the panel will then discuss practical ways to support both students and the director in selected scenarios.

Moderator:



Emily Williams Burch

is visiting professor of music and coordinator of music education at the University of South Carolina–Aiken, and founder and artistic director at RISE Chorales

Panel:



Maria A. Ellis, "Girl Conductor," is a music education consultant, creator of diverse music education resources, and conductor.



Jasmine Fripp, "The Passionate Black Educator," is music curriculum specialist, and anti-racist education trainer.



Kanisha Howard, "The Connected Black Educator," is a music educator and musician.

Southern Region Registration Information

Register at acda.org/region-conferences

Early Registration ends 11:59 pm CST January 27, 2022

Attendee \$280 Retired \$160 Student \$75

Registration after 11:59 pm CST January 27, 2022

Attendee \$310 Retired \$175 Student \$100

On-site Registration

Attendee \$330 Retired \$225 Student \$150



2022 ACDA Southern Region Conference



Chantae D. Pittman is a high school choral director, adjudicator, researcher, and music education equity advocate.



Christina Vehar, the “Full of HeART Educator,” is a middle school choral director, advocate, and arts educator.

Will I Ever Be Good Enough? Finding Our Worth as Conductors

Conductors at every level often feel inadequate. In a recent survey, many struggled to see themselves as “good enough” when compared to others who had more public success. This session will explore the reasons our career focuses on external validation rather than the daily successes we experience. It will present research-backed methods to help us focus on the actions that we control, and look at ways to improve mental well-being when we begin to feel frustrated with the conducting career.



Alan Stevens is co-director of choral activities at East Tennessee State University. He is the Southern ACDA Region and Tennessee State R&R Chair for TTBB choirs. He is a frequent guest conductor, and he works to develop interpersonal connections and a greater understanding of our shared humanity through choral music. Stevens is also the artistic director of the Knoxville Gay Men’s Chorus and Renovam, a professional choir based in Knoxville.



2022 ACDA Southern Region Conference

Honor Choir Conductors

Advanced SATB Grades 10-12



Jeffery Redding, the 2019 Grammy Music Educator Award Recipient, is the newly announced director of choral activities at the University of Central Florida (UCF). Redding has led his choirs in performances at national, regional, and state ACDA conferences. Redding has conducted the ACDA National High School Honor Choir, ACDA Central, North Central, and Eastern Region Honor Choirs, and all-state and honor choirs in approximately forty states. Redding was awarded the R. Wayne Hugoboom Distinguished Service Award for dedicated service, leadership, and excellence by Florida ACDA. Redding holds a PhD in choral conducting/music

education and a MME, both from the Florida State University, and a BME from Florida A&M University.

Advanced Treble Grades 7-9



Andrew Minear is an active conductor, music educator, choral clinician, adjudicator, and conference presenter. Recent or upcoming conducting engagements include the National Concert Chorus in Carnegie Hall, the Seoul Oratorio Festival in South Korea, the Southern ACDA Region SSAA Honor Choir, Music and Worship Arts weeks in Lake Junaluska and Montreat, and all-state choirs in seven states. Minear has re-

Honor Choir Conductors

cently been appointed director of choirs at the new Lake Buena Vista High School and is artistic and executive director of Orlando Sings. He received his DMA from Michigan State University and his BME and MME from the Florida State University.

Unchanged Cambiata Tenor Bass Grades 4-9



Tucker Biddlecombe is associate professor and director of choral activities at Vanderbilt University's Blair School of Music, where he serves as conductor of the Vanderbilt Chorale and the Vanderbilt Glee Club. He also coordinates the Blair-to-Peabody teacher education program teaching courses in choral conducting and music education. In addition, Biddlecombe is entering his fifth season as director of the Nashville Symphony Chorus, the vocal arm of the Nashville Symphony Orchestra. Biddlecombe is a graduate of SUNY Potsdam and the Florida State University, where he completed doctoral studies in choral conducting and music education.



Mary Biddlecombe serves as artistic director of the Blair Children's Chorus at Vanderbilt University, overseeing the program's six choirs encompassing students in grades 1-12. She also teaches courses in music education and choral literature at Vanderbilt as part of the Blair-to-Peabody teacher education program. Before joining the faculty at the Blair School of Music, she spent ten years as a public school choral director in New York, Georgia, and Florida, encompassing every grade level. Biddlecombe has conducted all-state choruses for Alabama and Florida, and regional honor choirs in ten states. She holds an MM from the Florida State University and a BME from the Crane School Music at SUNY Potsdam.

Youth Treble Grades 4-6



Kelly A. Miller is an associate professor of music and coordinator of music education at the University of Central Florida, where she conducts the SoAl Chorus, Ensemble, and TeBa Chorus. She teaches introduction to music education, secondary choral methods, conducting, and graduate classes in music education while coordinating and supervising student teachers through their junior and senior internships. Miller is the president-elect of Florida ACDA and serves as the chancel choir director at Grace Covenant Presbyterian in Orlando. Miller holds National Board Certification in secondary choral music and a DMA in choral conducting from Michigan State University.



ACDA has embarked on a national campaign to help our organization bridge the gap between pre-pandemic and post-pandemic times. ONE ACDA is our effort to honor the impact that ACDA makes at every level of its existence: state, region, national. Find a full list of individuals who have given generously to this fund at: <https://acda.org/one-acda>

ONE ACDA



Dr. Amanda Quist

Frost Director of Choral Studies
National ACDA Coordinator, Collegiate Activities
Guest Conductor, SWACDA All College Honor Choir

Choral Studies

BUILD YOURSELF
AT FROST

Frost School of Music - University of Miami

Brilliant. Innovative. Pursue your Master of Music or Doctor of Musical Arts in Choral Conducting, and embark on a fulfilling musical journey to your dream career. Nothing unites people more than music. And it starts with you at the Frost School of Music.



Learn about our undergraduate degree programs including Vocal Performance, Music Theory and Composition, Music Education, Music Therapy, and more.

frost.miami.edu/apply
@FrostSchoolUM #FrostBuilt

FROST
SCHOOL OF MUSIC
UNIVERSITY OF MIAMI

KI Concerts' 2023 Festival Tours



"Thank you, KI Concerts, for a memorable and deeply satisfying musical odyssey."

ELIZABETH S. | HIGH SCHOOL CHOIR DIRECTOR



AUSTRIA
Janet Galván



IRELAND
Rollo Dilworth



HAWAII
Pearl Shangkuan



AUSTRIA
Jason Max Ferdinand



CANADA
Kevin Padworski



SPAIN
Elena Sharkova



ITALY
Dominick DiOrio



FRANCE
Z. Randall Stroope

Start planning your tour today!
kiconcerts.com | (719) 260 0200



together.

SWACDA 2022 | LITTLE ROCK | FEB. 28-MARCH 3

2022 ACDA Southwestern Region Conference

Overview

The 2022 SWACDA conference in Little Rock, Arkansas, is themed “Together” to signify the power of our collective presence, as well as the capacity of choral music to create unity of purpose through our diversity. The “Together” conference will offer 16 adjudicated Performing Choirs, 6 Invited Choirs, 6 Honor Choirs including the inaugural Historical Black Colleges & Universities Honor Choir, 33 adjudicated Interest Sessions, and 7 Headline Interest Sessions.

Venues/Hotel: All performances during the 2022 SWACDA Conference will take place at the Robinson Center, Little Rock’s home for the performing arts. The conference hotel is the Little Rock Marriott, where all attendees are encouraged to stay and where interest sessions will occur. Honor choir rehearsals will take place at the DoubleTree Hotel and the Statehouse Convention Center.



together.

SWACDA 2022 | LITTLE ROCK | FEB. 28-MARCH 3

2022 ACDA Southwestern Region Conference

Special Events

"Together in Praise" Ecumenical Service

Tuesday, March 1, 7:30pm

SWACDA will be celebrating its first ever ecumenical service in idiomatic African American musical styles, led by president-elect and Grammy Music Educator of the Year, Jeffrey Murdock.

Jazz Immersion Day: \$10

Monday, February 28, 12:00pm-6:00pm

Whether you are a veteran jazz educator or interested in something new, the Jazz Immersion Day will have something for you.

All Conference Dinner: \$25

Tuesday, March 1, 5:30pm-7:00pm

SWACDA is #BigOnLittleRock and proud to host our All-Conference Dinner at the Heifer International Headquarters. Heifer International works to end hunger and poverty by supporting entrepreneurs around the world, creating lasting change from the ground up. Our dinner will be held in a covered open-air facility with a view of their urban farm and optional tours of their museum.

Student Immersion Day: \$10

Monday, February 28, 12:00pm-6:00pm

The Student Immersion Day provides tailored content to meet the needs of our pre-service conductors, who are the future of ACDA. These are practical how-to and hands-on sessions to help students round out their learning beyond the great education they receive in their home classrooms.



Invited Choirs

Arkansas Tech University Choral Artists



Since 1910, the choirs at Arkansas Tech University have been a thriving place for singing. Alumni of this program have gone on to teach in some of Arkansas' strong vocal music programs. The ATU Choral Artists appeared at the NCCO conference and will perform the 2022 Raymond Brock Commission "Stopping by Woods on a Snowy Evening" by Ēriks Ešņvalds.



Christopher H. Harris, native of Fort Worth, Texas, is a music educator, conductor, performer, and choral composer. He received his PhD in choral music education from the Florida State University, his MA from Ithaca College, and his BME from Texas Southern University. Prior to entering graduate school, Harris enjoyed several years of successful public school teaching in Houston, Texas, and served as the assistant director for the Houston Ebony Opera Guild.

Batesville Junior High School Choir



The choral program at Batesville Junior High is a fast-growing and exciting place to be. Located in rural Arkansas 80 miles north of Little Rock, this program is a beacon of engagement and opportunity for young students. The choirs at Batesville Junior High have consistently earned high ratings at choral assessment events.



Alicia and **Noah Davidson** are Arkansas natives and alumni of the University of Central Arkansas. Now in her fourth year in the Batesville School District, Alicia Davidson teaches 6-12 vocal music and AP Music Theory. Noah Davidson also teaches 6-8 vocal music and leads the secondary string program. They live in Batesville, AR, with their daughter, Esther.

Harrison High School Chamber Choir



Located in rural northwest Arkansas, the Harrison High School choral program has long been recognized as a model of musical excellence and a place of respect for all people. The choirs at Harrison HS have consistently earned superior ratings at regional and statewide choral assessment events. Choirs from Harrison have also traveled widely across the country to perform and share their love of choral music.



Michael Crouch has led the Harrison HS choral program since 1990. He is an alumnus of the University of Central Arkansas. Crouch is a sought-after choral adjudicators in Arkansas. In addition to his teaching, he also serves as worship pastor at Real Ministries Church in Harrison, AR.

Houston Boychoir Chamber Choir



Since 1962, Houston Boychoir has set the level of excellence for artistic achievement and educational outcomes in children's performing ensembles. HBC is the only program of its kind to reach out to the population of the inner city and the outlying regions, melding the unique aspects of both constituents. Houston Boychoir's multi-tiered program cares for boys' development from childhood to manhood. It is a place where boys create lifelong friendships and a sense of community.



Carole Nelson was on the faculty of the music department at the Houston High School for the Performing and Visual Arts for 25 years as a choir director. She has prepared choirs for work with the Houston Symphony Orchestra, Houston Grand Opera, the orchestra and opera program of the Moores School of Music, Opera in the Heights and the Houston Bach Society. Prepared works include: Orff's *Carmina Burana*, Boito's *Mephistophiles*, Bizet's *Carmen*, Puccini's *La Boheme*, and both of Mahler's Choral Symphonies, No. 2 and No. 8.



together.

SWACDA 2022 | LITTLE ROCK | FEB. 28-MARCH 3

2022 ACDA Southwestern Region Conference

Invited Choirs

The Spirituals Project



The mission of The Spirituals Project is to preserve and revitalize the music and teachings of the sacred songs called “spirituals,” created and first sung by enslaved Africans in America in the 18th and 19th centuries. Spirituals uplift in times of crisis, heal, comfort, inspire, and instill hopes and dreams, thereby transforming individuals, communities, and whole societies. The goal of the organization and ensemble is to ensure that the spirituals will be passed on for many generations to come. A past recipient of the Denver Mayor’s Award for Excellence in the Arts, the organization has presented a wide variety of musical and educational programs. The Spirituals Project is a part of the Lamont School of Music at Denver University.



M. Roger Holland II is a teaching assistant professor in music and religion and director of The Spirituals Project at the Lamont School of Music, University of Denver. Holland holds a Master of Divinity from Union Theological Seminary, a master’s from the Manhattan School of Music, and a BME from Westminster Choir College. Holland served as artist-in-residence and director of the Union Gospel Choir for more than 13 years. Holland is the newly appointed editor of the *In Spirit and Truth* series published by GIA Publications, Inc., which focuses on Black Catholic offerings.

Verdigris Ensemble



Verdigris uses choral music to tell shared stories of the human condition, weaving intricate choral programs into multi-layered experiences. Both in concert and outreach, their mission is to enrich, inspire, and invest in the community through honest choral storytelling, meaningful outreach initiatives, and collaboration. Based in Dallas, TX, the choir boasts a roster of professional singers from around the Metroplex who come together for a shared vision of the future of choral music.



Sam Brukhman brings innovative programming, creative collaboration, and musical sensitivity to his programs. As the founding artistic director of the Verdigris Ensemble, Brukhman gathers the best local and out-of-state talent to form a world-class choral ensemble committed to bringing dynamic choral music to the modern audience. Brukhman is also the artistic director of the Arts District Chorale and the Capital Symphony Orchestra’s assistant conductor based in New York City. A graduate of Westminster Choir College, he was a semifinalist for the ACDA National Conducting Competition in 2015.

2022 ACDA Southwestern Region Conference

Performing Choirs

Baylor University A Cappella Choir



The Baylor A Cappella Choir is the flagship choral ensemble at Baylor University. Selected by competitive audition, the choir combines some of the most advanced singers at Baylor, both music majors

and non-music majors, and focuses on cultivating meaningful fellowship and rich, artistic singing. The choir has performed by invitation for the TMEA Convention, the Texoma Region of NATS, and the ACDA National Conference.



Brian A. Schmidt is associate professor of choral music and director of graduate choral studies at Baylor University, where he conducts the Baylor A Cappella Choir and Chamber Singers. He is also a Grammy-nominated conductor and founder/artistic director of the South Dakota Chorale. Previously Schmidt served at Duke University Chapel, where he conducted the Duke Vespers Ensemble and founded several new ventures, including the monthly Bach Cantata Series and Cappella Baroque, along with publishing recordings on the MSR Classics label. Schmidt completed an MM and DMA at the University of North Texas.

Charles Patterson Middle School Varsity Tenor Bass Choir



The Varsity Tenor-Bass Choir at Charles Patterson Middle School comprises 15-35 diverse students. Both its diversity in size, demographics, and socioeconomic status is due in large part to its location. Killeen, Texas, is a cultural melting pot due to its association with Fort Hood, the United States' largest army base. The CPMS Varsity Tenor-Bass choir has put on several quality performances at UIL and was an 2020 invited TMEA Honor Choir.



Gerald Nicholas earned his BME from the University of Mary Hardin-Baylor. Since 2014, Nicholas has been the head director at Charles E. Patterson Middle School in Killeen, Texas. He was selected as the 2020 CPMS MS Teacher of the Year and one of TCDA's Young Directors of Distinction. His boys' varsity choir received the distinction of state honor choir and traveled to Austin, TX, in February 2020 to perform at the Texas MEA Convention.



together.

SWACDA 2022 | LITTLE ROCK | FEB. 28-MARCH 3

2022 ACDA Southwestern Region Conference

Performing Choirs

Dallas Street Choir



The Dallas Street Choir was established in October 2014. Its mission is to provide a musical outlet for those affected by homelessness. To date, the organization has served nearly 2,000 individuals. In its short history, the Dallas Street Choir has sung at the Dallas Winspear Opera House, the Moody Performance Hall, and the George W. Bush Presidential Library. In 2016, they traveled to the East Coast singing at Carnegie Hall and the Washington National Cathedral. The Dallas Street Choir performed for the ACDA National Conference in Kansas City and the Texas Choral Directors Association in San Antonio.



Jonathan Palant is associate professor and director of choral activities at the University of Texas at Dallas and is founder and conductor of both Credo, a 140-member community choir, and the Dallas Street Choir, a musical outlet for those affected by homelessness. In addition, Palant is director of music at Kessler Park United Methodist Church. In late 2017, the *Dallas Morning News* named Palant one of nine “Texan of the Year” finalists; and in 2016, Musical America named him one of their “Innovators of the Year” for establishing the Dallas Street Choir.

Highland Park Presbyterian Church Highland Park Chorale



The Highland Park Chorale is a group of choral professionals sponsored by the music ministry of Highland Park Presbyterian Church dedicated to the performance of great sacred music at the highest artistic level. They have performed at regional and national ACDA conferences and are regularly featured at Moody Performance Hall in the Dallas Arts District.



Greg Hobbs has served as music director for Highland Park Presbyterian Church and conductor of the Highland Park Chorale since 2005. Committed to great sacred music at the highest artistic level, he has performed large-scale choral orchestral works as well as chamber a cappella choral works in various capacities in Dallas. He studied at the Florida State University; led music ministries in Georgia, Florida, and Illinois; and earned a doctorate in conducting from Northwestern University.

Kansas State University Concert Choir



The Concert Choir is one of eight choral ensembles at Kansas State University primarily comprising undergraduate students representing a wide range of majors. They have performed at the SWACDA conference in 2012 and 2018, and the NCCO Conference in 2019.



Joshua Oppenheim is professor of music at Kansas State University and has been co-director of choral studies since 2008. He received his BM from Western Michigan University, MM from the University of Mississippi, and DMA from the University of North Texas. He has served as guest conductor and clinician across the United States, England, Ireland, Singapore, United Arab Emirates, South Korea, Thailand, and Indonesia.

Magnolia High School Chamber Choir



Chamber Choir (one of three campus-level vocal ensembles) is a dynamic, visible group of student ambassadors at Magnolia High School. Singers have consistently earned placement in region and state honor choruses, and have earned superior ratings at regional, state, invitational, and national choral performance assessments. Chamber Choir was selected to perform at the Arkansas State School Board Conference in 2018 and debuted at Carnegie Hall in 2019.



Larry Dunn is currently in his 14th year of teaching in the Magnolia Public School District, where he directs the Magnolia High School Chamber Choir, Bel Canto, and Tenor-Bass Chorus. He serves as chair of the district's strategic planning committee and director of performing arts. Dunn has been named Magnolia Junior High Teacher of the Year, Magnolia School District Teacher of the Year, regional finalist for Arkansas State Teacher of the Year, Southern Arkansas University Distinguished Young Alumnus, and Chamber of Commerce Educator of the Year. He currently serves as the president-elect of Arkansas ACDA.



Performing Choirs

Mansfield High School
Varsity Women's Choir

The Mansfield High Varsity Women's Choir is one six performing choirs at Mansfield High School. The 40-voice choir is an auditioned group consisting of sophomores, juniors, and seniors. The choir consistently earns Sweepstakes ratings at UIL concert and sight-reading contests. The choir was an invited performer at the 2012 Southwestern ACDA Conference.



Reginal Wright is in his 19th year of public school teaching. As an educator, Wright has earned many awards including Who's Who Among America's Teachers and the Secondary Educator of the Year Award.

He received both his BME and MME from Stephen F. Austin State University. His choirs are consistent Sweepstakes winners in both concert and sight-reading contests. In 2018 the Mansfield High School Men's Choir was honored as a TMEA Honor Choir.

Memorial High School
Varsity Treble Choir

The Memorial High School Varsity Treble Choir is a select group of 40 students chosen by audition or recommendation from Memorial's treble choir and varsity mixed choir. The ensemble rehearses outside the school day. Members of this choir consistently earn first division ratings at UIL Solo Contests and earn placement in All-Region and Texas All-State Choirs and ACDA Honor Choirs. This group recently performed for the 2021 TMEA Virtual Convention.



Lawrence Johnson is in his 11th year as the director of the Memorial High School Choirs in Houston, TX, and his 25th year of teaching overall. Johnson has led middle school and high school choir programs throughout Texas. A choir under his direction recently performed for the 2021 TMEA Virtual Convention. His choirs have won best-in-class and best-in-festival awards at various festivals throughout Texas. Johnson has served as an adjudicator and clinician throughout Texas.

Missouri State University Chorale



The Missouri State University Chorale is the flagship choral ensemble at Missouri State University. Recent highlights include invited performances for NCCO; national and region ACDA conferences; an 18-day concert tour of Iceland, Norway, Denmark, and Sweden; and performances at the China International Chorus Festival, the Yellow River International Chorus Festival (Lanzhou, China), and the International Folk Song Festival/IFCM World Voices Conference (Kaili, China).



Cameron LaBarr is director of choral studies at Missouri State University. He holds a Bachelor of Music from Missouri State University and he earned the MM and DMA from the University of North Texas.

Choirs under his direction have been selected for performance at national and region ACDA conferences, state conferences in Tennessee and Missouri, the Piccolo Spoleto Festival, NCCO, the Intercollegiate Men's Choruses National Seminar, the China International Chorus Festival and the IFCM World Voices Conference.

Missouri State University Women's Chorus



Founded in 2014, the Missouri State University Women's Chorus is open to all students interested in singing challenging music in a range of styles for treble voices. Women's Chorus personnel come from diverse backgrounds and a variety of majors. The Women's Chorus performs concerts each semester, along with a variety of functions both on and off campus. Additionally, this ensemble tours to area high schools and throughout the region.

Erin Plisco is the conductor for this group. Her photo and bio are on page 79.

ACDA COVID-19 Conference Guidance

ACDA is providing the following guidance for all in-person conference activities coming this spring. Decisions regarding protocols will be based on the following three-tiered approach, in this priority:

A) CDC guidance: All people, vaccinated and unvaccinated, should wear masks while in group settings and practice social distancing where possible. Conference attendees are advised that masks will be required in all public conference spaces.

B) State and city mandates: ACDA will honor the COVID-19 mandates of our host states and host cities. Conference attendees and performers are advised that there may be additional mandates in place in the localities where conferences are being held. Attendees and performers will be required to abide by these mandates.

C) Venue mandates: ACDA will honor the COVID-19 policies of our host venues. Conference attendees and performers are advised that there may be additional mandates in place for specific conference venues. These mandates could include required masking, proof of vaccination, and/or proof of negative COVID-19 tests prior to being admitted to the venue.

The full policy is on page 6.



together.

SWACDA 2022 | LITTLE ROCK | FEB. 28-MARCH 3

2022 ACDA Southwestern Region Conference

Performing Choirs

Montgomery High School Madrigals



The Montgomery Madrigals is the select varsity mixed choir in Montgomery Independent School District, Montgomery, TX. The ensemble consists of 35 students in grades 10-12 and performs in a variety of concerts and community settings. Many students are members of TFME and Tri-M music Honor Society and are active in Regional and State Solo and Ensemble University Interscholastic League Contests, as well as in region and all-state choirs.



Heather Orr is in her 20th year as the director of choral activities at Montgomery High School and 26th year of teaching. She holds an MA in vocal pedagogy from the Ohio State University and a BM from Heidelberg University. Choirs under Orr's direction have performed at the TMEA Convention in 2018, 2010, and 2005; National ACDA in 2021 and 2011; and SWACDA in 2018. Orr has been recognized with the UIL Sponsor Excellence Award and Fine Arts Teacher of the Year Award.

Trinity Springs Middle School Varsity Treble Choir



Located in the Dallas/Fort Worth Metroplex, Trinity Springs Middle School serves 900 students in the Keller Independent School District. Consisting of seventh and eighth graders, the Varsity Treble Choir consistently receives Sweepstakes awards at University Interscholastic League concert and sight-reading evaluation and sang at the 2019 TMEA Convention. This ensemble comprises a diverse population of multi-talented students who have a passion for singing. Members are consistently named to TMEA All-Region Choirs, TCDA MS/JH All-State Choir, and SWACDA Honor Choirs.



Clinton Hardy is the head choral director at Trinity Springs Middle School and is in his 13th year of teaching. He received his BME from Texas Christian University and his MM from the University of North Texas. He directs seven choirs and serves as the head of the fine arts department. Most recently, Hardy's Varsity Tenor-Bass Choir was invited to perform at the 2021 National ACDA Conference. His Varsity Treble Choir was invited to perform for TMEA in 2019.

University of North Texas A Cappella Choir



The University of North Texas A Cappella Choir was founded in 1938. In addition to a distinguished record of conference appearances at TMEA and the ACDA Southwestern Region, A Cappella Choir has performed for four ACDA National Conferences (2021, 2013, 2005, and 1999) and for the 2008 NCCO Conference.



Allen Hightower serves as the director of choral studies at the University of North Texas, where he guides the MM and DMA programs in choral conducting and conducts the A Cappella Choir, Vox Aquilae, and Grand Chorus. Since coming to UNT in 2016, the A Cappella Choir has performed by invitation for both TMEA in 2020 and ACDA in 2021. Hightower previously taught at Odessa Permian High School, Sam Houston State University, and Luther College. He earned his undergraduate degree from Sam Houston State University, master's degrees from the Eastman School of Music and Baylor University, and doctorate from the University of California, Los Angeles.

University of Texas at Arlington A Cappella Choir



The University of Texas at Arlington A Cappella Choir is the premiere choral ensemble of the university, comprising primarily undergraduate and graduate vocal music majors. In recent years, the choir has given invited performances at the NCCO conference, twice at TMEA, the SWACDA region conference, and served as choir-in-residence for the conducting competition at the ACDA National Conference in Salt Lake City.



Karen Kenaston-French is professor and director of choral activities at the University of Texas Arlington, where she conducts the A Cappella Choir, teaches conducting, and heads the Vocal Area. Under her direction, the UTA A Cappella Choir has performed at TMEA state conventions twice, region and national conferences of ACDA, and an NCCO national conference. She holds degrees from West Virginia Wesleyan College, Southern Methodist University, and the University of North Texas. In 2019 she was named artistic director/conductor of the Fort Worth Chorale.



Performing Choirs

Voces Spiritus Community Youth Girls Choir



Voce Spiritus is a community youth choir for girls in 7th-12th grades, open to singers throughout the Oklahoma City area. The group is the premier choir under the branch of the organization “Music Strengthens.” Voce Spiritus provides a positive singing environment where young ladies are challenged musically, given unique performance opportunities, encouraged to become responsible leaders of character and integrity, develop strong friendships, and become life-long musicians and music advocates. The choir curriculum utilizes a Kodály-based approach to singing and performs mostly a cappella music.



Darla Eshelman recently retired from 23 years of university teaching, where she was vocal music education coordinator and supervisor for student teachers. Prior to that, she taught K-12 vocal music for 15 years in Arizona and Oklahoma. She is artistic director of Voce Spiritus, a published choral composer, and has served as OKCDA president, OAKE Southern Division president, and OKMEA Higher Education Representative. She currently teaches PK-8 music and choir for the Academy of Classical Christian Studies in Oklahoma City.

Willard High School Chamber Choir



“Music is the gateway to the soul.” What a profound visual: a gateway; a route that aligns the body to reach the most vulnerable place a person has: their soul. If music is the gateway, we are the doorkeepers—the ones who hand over our keys; the humbled beholders stepping aside for what relentlessly unites humanity: music. Nothing realizes this more than being in Chamber Choir. Every day, a common flame is sparked in our souls and ignited by our conductor. Every day, we empathize with the text of the composer. Every day, music makes us one. Adora Snead, Class of 2020.



Mark Lawley’s experience as a conductor is best described by Marjorie Holmes’s words: “We are given glimpses of the divine. For a little while our own world changes, too; its harsh edges soften, melt into something lovely...the grim gives way to something that shines. We are soothed or enlivened, delighted or profoundly moved. We forget, we forgive, we want to dance and laugh and love and cry. Nobody can tell me this isn’t your doing, God. You speak to us, calling to us, using music to stir us, comfort us, uplift us. And giving us a foretaste of even more beautiful music to come.”

Interest Sessions

All the Colors on Our Palette: Exploring Sound-Based Repertoire Selection

Thanks to online access and a rise in self-publishing platforms, we are able to bring more repertoire from around the world into our rehearsal space. But how do we equip our singers with the skillset and sensitivity they need to switch between foreign-language dictions? How do we build flexibility into our ensemble's timbral palette? How do we approach unfamiliar sonic territories with respect and responsibility? This session explores avenues for igniting the ensemble's sonic creativity. In addition, we look at how we might address issues of tokenism, appropriation, and inequity through a sound-based repertoire selection.



Charlotte Botha is the director of choral activities at Hamilton College in Clinton, NY, where she conducts the College Choir and the Hamilton Voices choregie ensemble. She teaches music theory and social justice musicology. During her choral conducting DMA at the University of North Texas, she served as conductor of the Women's Chorus, assistant conductor of the University Singers, and assistant conductor of the Dallas Symphony Chorus. Botha's MM is from Nelson Mandela University, and her BM is from the University of Pretoria.

Are We Together?

Together is about more than rhythm. Together means that leaders and learners have shared objectives, a clear understanding of the task at hand, and effective communication (verbal and gestural) to realize short- and long-term goals. Christopher Aspaas will provide a successful model for these concepts as well as tools for long-term growth. Be sure to bring some videos of your conducting!



Christopher Aspaas

serves as director of choral activities and associate professor of music at TCU. At TCU,

Aspaas leads the Concert Chorale, TCU's flagship mixed ensemble, as well as the Frog Corps, TCU's premier tenor-bass vocal ensemble. He also teaches basic coursework and oversees the graduate choral conducting program. His travels as a guest conductor, clinician, adjudicator, and lecturer have taken him to more than half of the United States, Canada, Germany, South Korea, China, and the Sultanate of Oman.

terthought, these moments are ripe opportunities to direct the emotional trajectory and meaning of a program. Transitions emphasize, add, contrast, bring order, and give context to our work. This session seeks to explore parameters for consideration. Topics will include strategies in planning, methodology for implementation, and examples of application. 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. MacMullen has conducted all-state and honors choirs throughout the United States. She has presented and co-presented interest sessions at state, regional, national, and international conferences. She is a graduate of Michigan State University and Texas Tech University.

Artistry Uninterrupted: Purposeful Transitions in Performance

The advent of concept-driven programming invites all conductors to reimagine the role of transition within a program. Instead of an af-

Body, Mind, and Spirit: Unifying Health for Conductors

It is no secret that music educators are pulled in an array of directions, oftentimes left with little time to take care of themselves. So, what are the inherent risks of leading en-



Interest Sessions

semble-based instruction? This session will dive into researched aspects of auditory, vocal, musculoskeletal, and mental health, catering to ensemble directors/conductors. You will leave with practical wellness resources and understanding of how slight changes can make a huge difference in your overall health.



Kristen Sullivan earned her DMA in Voice (Early Music Performance Practice) and is currently a PhD candidate at the University of North Texas concentrating in Performing Arts Health (Vocal Pedagogy). Sullivan is a National Center for Voice and Speech-trained vocologist and a former intern at the UT Southwestern Medical Clinic's Voice Clinic. Sullivan has previously presented at the Music by Women Festival, Pan American Vocology Association, Performing Arts Medicine Association, and Arkansas ACDA.

Building Community by Caring for One Another

How would your rehearsals look different if your students knew that both you and their peers truly cared for them? Such a culture and community can have a profound effect on your program in many facets, including but not limited to student engagement, recruitment, and retention. In this session, Matthew Coffey will present several easily im-

plementable strategies for building a program culture that will empower your students to accept, encourage, and love one another.



Matthew Coffey is an assistant professor of choral music at the University of Texas Rio Grande Valley, where he conducts the University Choir and teaches coursework in conducting and choral methods. He holds degrees from the University of Cincinnati, the University of Houston, and Sam Houston State University. He previously taught high school choir in Houston, Texas, for 11 years.

Building the Choir: Sound, Spirit, Community

Conductors of every level can benefit from an increased understanding of vocal pedagogy for the singer as applied to group sound. In this session we will discuss new research using technology that allows the conductor to hear and visualize choral tone through images that were previously used only to analyze individual voices. Participants will be engaged in singing, listening, and visual representations that will provide tools for choral conductors desiring new and effective ways to impact the sound of their choirs. Topics will include formant tuning, resonance, breath support, intonation, expressivity, and how it all brings us togeth-

er in our spiritual community.



Amanda Quist is the director of choral activities for the Frost School of Music at the University of Miami. She directs the graduate program in choral conducting and is conductor of the award-winning Frost Chorale. Quist is the recipient of Westminster Choir College of Rider University's 2014 Distinguished Teaching Award, and the 2018 Mazzotti Award for Women's Leadership. Quist is the National ACDA R&R Coordinator for Collegiate Activities.

Butterflies and Jitters and Sweaty Palms, Oh My! Understanding Performance Anxiety

Many musicians experience performance anxiety, but few understand it. This session will examine the details of performance anxiety: what it is, who it affects, how choir directors can help their ensemble members, and when they should step aside and encourage professional help. Participants will identify signs of performance anxiety and will practice preventative techniques like deep breathing, mindfulness, discussions, and experiential learning. Practical take aways will include lessons, activities, and resources for teachers and students who experience performance anxiety or for those who want to take preventative action.



Colleen McNickle is assistant professor of music education and associate director of choral activities at Arkansas State University, where she teaches music education courses and conducts the treble and bass ensembles. McNickle received her PhD in music education with a choral cognate from Michigan State University, her master's from the University of Illinois, and her bachelor's from Augustana College.

The Choral Music of Caroline Shaw

Caroline Shaw is a Pulitzer Prize-winning composer who has emerged in the past decade as a unique voice in choral music. Her choral works create engaging musical landscapes for performers and audiences alike while illuminating texts that address rich personal and social topics. This session will give an overview of Shaw's choral repertoire including works for high school, advanced treble, and collegiate ensembles. *To the Hands*, for chorus and string quintet, will be highlighted as a significant addition to contemporary choral repertoire that engages with the urgent topic of homelessness and the personal journey to find refuge.



Daniel Parks is a choral conductor, educator, and musician based in Boulder, CO. He serves as associate artistic di-

rector of the Longmont Chorale. As a professional ensemble singer, he has performed with Alium Spiritum, Solis Singers, the Boulder Chorale, the Minnesota Chorale, Border CrosSing, and Weimar Bach Can-

tata Academy. He holds a doctoral degree from the University of Colorado Boulder. He also holds degrees from the University of Minnesota and Lawrence University.

Master of Music

Choral Conducting

at Texas State University

faculty

Jonathan Babcock
Interim Director of Choral Activities

Lynn Brinckmeyer
Director of Choral Education

Craig Hella Johnson
Artistic Director

Craig Aamot
Choral Faculty

Joey Martin
Interim Director of School of Music

Applications due Jan. 15, 2022
Four graduate assistantships each year

TEXAS STATE UNIVERSITY

CONSPIRARE CHORAL SYMPOSIUM

renew & refine

JUNE 20-24
Featuring faculty

Craig Hella Johnson
Artistic Director-Conspirare

Jonathan Babcock
Lynn Brinckmeyer
Joey Martin
Craig Aamot

TEXAS STATE
SCHOOL OF MUSIC

choirs.music.txstate.edu

Texas State University, to the extent not in conflict with federal or state law, prohibits discrimination or harassment on the basis of race, color, national origin, age, sex, religion, disability, veterans' status, sexual orientation, gender identity or expression. Texas State University is a tobacco-free campus.

MEMBER THE TEXAS STATE UNIVERSITY SYSTEM

"The collegiality and mutual respect in the department - faculty and students alike - make it one of the most open and inspiring I have ever experienced."
—Jake Runestad, composer

"A terrific place to chisel away distractions and focus on the choral art with talented, supportive colleagues."
—Vivian Hamilton



Interest Sessions

The Choral Music of Imogen Holst

Imogen Holst was a conductor, music educator, composer, and scholar. She was the daughter of Gustav Holst, student of Herbert Howells and Ralph Vaughan Williams, and dear friend and assistant to Benjamin Britten; the admired musical language of these three icons of British music permeate Imogen's compositional output. Unlike her father's widely celebrated life and works, Imogen's works have remained in the lesser-known shadows of the canon. This session will shed light on her life and career, and share several of her published choral works—all varying in length, instrumentation, occasion, and ensemble-type.

Liza Calisesi Maidens is the clinician for this session. Her photo and bio are on page 46.

Cultivating Confidence in Secondary and Collegiate Treble Voices: Identity, Inclusion, and Empowerment

This interactive session will equip choral educators with the skills and information they need to cultivate confidence in their treble (SA) singers. We will discuss aspects of confidence building that are unique to the treble choral setting, including but not limited to: creating a culture of

vulnerability, singer identity, vocal and rehearsal techniques, and strategies for fostering inclusive spaces and diverse learning opportunities designed to empower choristers. Information and strategies presented in this session will amplify the voices and lived experiences of diverse populations of students participating in secondary and collegiate treble choirs. There will also be a time of discussion.

**Elizabeth Hearn (Libby)**

is assistant professor of choral music education at the University of Mississippi, where she conducts Women's Glee and University Chorus. She also teaches courses in choral music education, conducting, and qualitative research. Hearn was previously assistant professor of music and director of choral activities at Marian University in Indianapolis, where she conducted of Knight Fusion Singers and the University Chorus. Hearn received a PhD from the University of Alabama.

**Alicia Canterbury**

serves as assistant professor in music education in the Department of Music at Southern Illinois University Edwardsville, where she teaches undergraduate and graduate music education majors and conducts the SIUE Treble Choir. She earned a BME from Mercer University, an MM from Texas Tech University, and a PhD from the University of Mississippi.

pi. She has presented at state-level conferences throughout the South and Midwest and at national conferences.

Developing Student Leaders in the Choral Ensemble

This session explores the development of student section leaders in high school and collegiate choral ensembles and provides practical, easily implemented steps for mentoring and utilizing student leaders in your own program. We will examine benefits for student leaders and our ensembles, our roles as teacher/mentors, and three specific areas where student leaders can learn and develop. The session includes interactive demonstrations of student leadership in choral warm-ups, sectional rehearsals, and full ensemble rehearsals.

**Paul Mayhew** is an assistant professor of choral music education at the University of Central Arkansas,

where he conducts the University Chorus and teaches courses in music education. Mayhew taught on the collegiate level for 11 years and taught music in the public schools for 17 years in Arizona and Oregon. He holds a BME from the University of Arizona, an MM from Northern Arizona University, and a PhD from the Florida State University.



Kevin Coker is the director of choral Activities at the University of Central Arkansas, where he conducts Concert Choir and the Chamber Singers and teaches courses in conducting and choral literature. Coker has 10 years of public-school teaching experience and has taught at the elementary, middle, and high school levels. He holds degrees from Belmont University, the Florida State University and the University of Cincinnati-College Conservatory of music and has studied conducting with Brett Scott, Earl Rivers, and André Thomas.

Engaging the Entire Person in the Choral Rehearsal: Body, Mind, and Soul

This presentation, appropriate for any choral director, examines strategies conductors can implement to help ensure that all choristers are fully engaged in rehearsals. Methods discussed include Weston Noble's three modes of teaching (cognitive, affective, and kinesthetic), Hermeneutical analysis, and methods of score study. Participants attending this session will gain awareness of their own thinking dispositions and leave with concrete examples of how they can more fully engage their singers in daily rehearsals.

Justin Nelson is the director of choral activities at Southern Arkansas University, where he conducts two



auditioned ensembles and teaches vocal methods courses and voice lessons. Nelson previously taught high school choral music for 14 years before attending Austin Peay State University in Clarksville, Tennessee, to obtain his MM. His doctoral work was completed in 2019 at Texas Tech University.

Essential Somatics for Singers and Conductors

Have you ever dealt with physical pain while singing or conducting, or simply felt that you could be using your body more effectively when making music? In the spirit of physical and mental wellness, this session will explore the Essential Somatics practice of body movement, the body/brain relationship, and its applications to singing and conducting. Through interactive movement patterns, attendees will gain insight into their own physical habits and learn practical ways in which these discoveries can be implemented in their own rehearsals, lessons, and classrooms.



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. He was execu-

utive director of the professional male vocal ensemble Cantus, recording twelve CDs, participating in 200 educational outreach events, and performing 500 concerts.



Cristina Castaldi is assistant professor of voice at Wichita State University. As a lirico-spinto soprano, Castaldi has been described as "a rare talent." She specializes in bel canto, early Verdi, and verismo repertoire. She is a fully certified Essential Somatics Movement Teacher (a practice based on the teachings of Thomas Hanna and Moshé Feldenkrais). She also has over twenty years of yoga practice experiences.

Fixer Upper: Lessons Learned from the Past Two Years

While the past two years have presented unprecedented challenges for choral singing, the time forced creativity, innovation, and collaboration that can be transformational in our classroom environments. Reverting back to what we know can be comforting, but this is the time to remember the things from our pandemic teaching that kept our programs alive. Whether you are entering the teaching profession, moving to a new program, opening a school, or reviving a choral program, teachers will walk away from this session ready to restore, recruit, and restructure.



Interest Sessions

McKenna Stenson is the clinician for this session. Her photo and bio are on page 77.

Forgetting to Learn: How Cognitive Science Can Improve Rehearsal Retention

We need the tools of cognitive science to solve problems, keep our students' attention, and for skill building and conceptual learning. Together, we will examine "flow" theory to find the sweet spot of rehearsal pacing, set achievable goals, and feel in the zone. We will also consider the principles of the Zeigarnik Effect, goal setting in rehearsal, and the Forgetting Curve.



David Edmonds serves as director of choral studies at the University of New Mexico, where he conducts the UNM choirs and teaches graduate and undergraduate conducting and choral methods. Edmonds also serves as the National ACDA Chair of Student Activities. Edmonds obtained advanced degrees in conducting from the University of North Texas and Westminster Choir College. His arrangements and compositions are published with Alliance, Colla Voce, and MorningStar.

Helping Students of Any Age Match Pitch

This demonstration will address the fundamental principles needed to teach any student at any age how to vocally match pitch. It will also provide techniques for those who have a basic ability to match pitch who desire to increase pitch accuracy and/or expand into singing harmony. This discussion will address strategies and methods including: basics of vocal production and anatomy associated with pitch control, experimentation with vocal sounds of all kinds, micro-tuning, and how to correctly choose developmentally appropriate exercises that suit the students' ranges and abilities.



Timothy Workman was named director of choral activities at the University of Arkansas-Fort Smith in 2017. He is a faculty member at the international Harmony University each year, and is frequently invited to be a guest clinician and conductor with ensembles around the country. He also enjoys a career as a tenor and counter-tenor soloist. He earned his BM and MM from Brigham Young University, and his DMA from the University of Texas at Austin.

Super Holiday TOURS

From around the world, to right around the corner, we can help expand your horizons. Trust us with the arrangements, so you can immerse yourself in the travel experiences.

PERFORMANCE OPPORTUNITIES

EDUCATIONAL OPPORTUNITIES

AMERICAN EXPERIENCES & INTERNATIONAL ADVENTURES

Let's go there, together.

www.superholiday.com

Holistic Wellness Practices: Build and Maintain a Thriving Choral Program

Life throws challenging and changing circumstances at each of us, educators and students alike. As we build multi-year relationships with our students, conductor-teachers have a special opportunity to both model and directly teach skills that empower our students to live balanced, happy, and fulfilling lives. This session will present researched-backed strategies for navigating mental, physical, and emotional health needs in the choral classroom using holistic and integrated approaches to wellness and social emotional learning. These strategies will address student recruitment and retention, as well as teacher retention and burnout.



Ryan Beeken serves as director of choral activities at Wichita State University, where he conducts the Concert

Chorale and Madrigal Singers and teaches graduate and undergraduate choral conducting and literature. He received bachelor's degrees in music education and vocal performance from Drake University and graduate degrees from Michigan State University. Beeken's choirs have performed at state, region, and national ACDA conferences.



Elizabeth Hogan is interim director of choirs at Washington University in St. Louis,

and serves as the executive director of the St. Louis Christmas Carols Association. Hogan sings Alto II in mirabai, a professional women's choral ensemble. She earned her PhD in Learning Teaching and Curriculum from the University of Missouri, MM from Michigan State University, her BS from the University of Missouri, and her Artist Teacher Certificate through the Choral Music Experience Institute.

Honoring Trans and Gender-Expansive Singers

Trans and gender-expansive (TGE) singers deserve safe and empowering spaces to engage in high-quality choral music experiences. Drawing from their new Oxford University Press book, *Honoring Trans and Gender-Expansive Students in Music Education*, the presenters will provide context and practical suggestions for working with students who inhabit a variety of spaces among gender-identity and gender expression continuums. Choral director-educators will have opportunities to reflect on their own choral settings, engage in a discussion of policies, consider instructional strategies, and practice healthy group vocal techniques that will honor singers from all age groups.

Matthew L. Garrett is a clinician for this session. His photo and bio are on page 46.

Joshua Palkki is a clinician for this session. His photo and bio are on page 47.

Identifying the Change... Now Unifying the Sound

Developing a solid, beautiful tone is always a goal of an excellent choir director. Regardless of gender, this can be a challenge when working with the changing adolescent voice. We will discuss strategies for both the male and female voice. We will discuss which methods can bring immediate results and which ones will realistically be long term.



John Wayman is assistant professor of choral music education at the University of Texas at Arlington, where he

guides the future choral music educators and conducts the University Singers. As an adjudicator and clinician, he regularly works with school music programs and directs honor choirs throughout the nation. Wayman received the 2019 Sunrise Rotary Professor of the Year Award for the College of Liberal Arts.

Intentional Choral Warm-Ups: Skill Building and Accountability

The primary objective of this session is for middle school and high school choral directors to return to their home schools and reinvent their current warm-up routine. Warm-up exercises should be treated akin to repertoire rehearsals via constant assessment, immediate feedback, and effective solutions. Consequently,



Interest Sessions

these exercises will build vocal technique, aural skills, musicianship, and awareness in singers that will transfer to the choral repertoire and rehearsal. This session will use a varied collection of warm-ups from familiar exercises to specific drills.



Eric Posada is a vibrant and diverse conductor, choral educator, and mentor with 17 years' experience at all levels.

He was recently appointed director of choral activities at Angelo State University. Previously, Posada served as director of choral music at Tyler Junior College and associate director of choral activities at Texas A&M University. Posada founded the Rio Grande Valley's first professional chorus, *Pasión*, and serves as the ensemble's artistic director.

It's All in a Year's Work: Practical and Purposeful Strategies for the Choral Classroom

Effective teaching occurs when you have done extensive yet practical planning and purposeful preparation. In this session, we will discuss methods that will help keep you and your ensembles motivated and engaged throughout the year. Topics discussed will include: strategies for building community within your ensembles, score preparation, and practical rehearsal techniques.



Victor C. Johnson is the School Choral Editor for *SING!*, the educational publishing division of Choristers Guild. He has over 350 choral works, vocal solo books, and keyboard collections currently in print. While at the Ft. Worth Academy of the Fine Arts (2000-2018), he directed the Academy Singers, Academy Men's Choir, and was artistic director of the Singing Girls of Texas and Children's Choir of Texas. Johnson has served as director of worship and arts at Shiloh Baptist Church in Plano, Texas, since 2007.

It's Just Middle School

Teaching at the middle level is often seen as an undesirable and transitory position. Participants in this session will confront some common misconceptions and assumptions about middle-level students by using the psychological phenomenon of the Rosenthal and Golem Effects as a framework for better understanding and informed pedagogy.



Brandon Williams is assistant professor of choral music and choral music education at Rutgers, The State University of New Jersey, where he conducts the Rutgers Voorhees Choir (Eastern ACDA 2020, Carnegie Hall 2019). Williams amassed a decade of middle and high school teaching experience in St. Louis,

Missouri. He holds degrees from Western Illinois University, the University of Illinois Urbana-Champaign, Michigan State University, and an Artist Teacher Diploma from the Choral Music Experience-Institute for Choral Teacher Education.

Kodály in the Middle: Games and Brain Breaks for Choirs

The presenter will share games and activities that were adapted from Kodály training, books, and other sources for the secondary choral rehearsal. Participants will try out the activities as they are explained, and learn how to create their own database for brain breaks, warm-ups, and other musical activities. Some activities are designed to help directors foster conversations or emotional check-ins with their students, others complement repertoire-driven rehearsals, and many introduce or reinforce music literacy concepts. Although most of these activities were designed with a middle school choir in mind, they have been tried with high school students, with equally enthusiastic results!



Amy Knous holds an MME from Texas Tech University, a BME from Oklahoma State University, and Kodály certification from the

University of Oklahoma. Knous teaches choir for grades 5-12 at Casady School in Oklahoma City and serves as the junior high chair of the Central Oklahoma Choral Directors Association. Knous has presented on this topic at state and national conferences.

Let Justice Sing Down!: Music's Function within a Culture with Emphasis on the American "Mother-Music"

Within this interest session, we will explore America's "Mother-Mu-

sic" (Negro spiritual) and the effect it has had on the social justice of today. The author J. Portnoy states "Music's value lies not in the musical structure but in the effect it has on people." We will also listen to and discuss music that speaks to current day struggles and how it has allowed us to begin to have conversations

Yale

GRADUATE STUDY AT YALE INSTITUTE OF SACRED MUSIC AND YALE SCHOOL OF MUSIC

PROGRAM IN CHORAL CONDUCTING

DEGREES OFFERED

Master of Music • Master of Musical Arts • Doctor of Musical Arts



Jeffrey Douma
YALE GLEE CLUB AND
YALE CHORAL ARTISTS



David Hill
YALE SCHOLA CANTORUM

Masaaki Suzuki
YALE SCHOLA CANTORUM

André Thomas
YALE CAMERATA

RECENT GUESTS

Marin Alsop, Felicia Barber, Marcus Creed, Jason Max Ferdinand, Maria Guinand, Donald Nally, Grete Pedersen, André de Quadros, Beat Schäfer, Sofia Söderberg, Markus Utz

RECENT ENSEMBLE REPERTOIRE includes

Johannes Brahms, *Schicksalslied*
Paweł Łukaszewski, *Ascensio Domini*
W. A. Mozart, *Requiem*
Georg Philipp Telemann, *Der Tag des Gerichts*
Joel Thompson, *A Prayer for Deliverance*
Judith Weir, *In the Land of Uz*

RECENT STUDENT RECITAL REPERTOIRE includes

Anton Bruckner, *Mass in E Minor*
Marc-Antoine Charpentier, *Le Reniement de St. Pierre*
R. Nathaniel Dett, *Chariot Jubilee*
Gabriela Lena Frank, *Leyendas*
David Lang, *Statement to the Court*
Frank Martin, *Messe pour double Choeur a cappella*
Caroline Shaw, *To the hands*
George Walker, *Lyric for Strings*

Full tuition scholarships for all admitted students. Additional merit-based awards available. Ample podium time with choral and instrumental ensembles. Yale International Choral Festival opportunities.

PROGRAM IN VOICE: EARLY MUSIC AND ORATORIO

*Special Emphasis on Art Song
and Chamber Ensemble*



James Taylor
PROGRAM ADVISER, ORATORIO AND VOICE

David Hill
YALE SCHOLA CANTORUM

Masaaki Suzuki
YALE SCHOLA CANTORUM

Jeffrey Grossman
VOCAL COACH, PERFORMANCE PRACTICE

Tomoko Nakayama
VOCAL COACH

Full tuition scholarships plus awards for eight singers selected to form an octet. Numerous opportunities for solo work with Yale Schola Cantorum and elsewhere. International tour and recording possibilities.



Interest Sessions

about difficult topics. Let's work together to begin to heal!



D'Walla Simmons-Burke

is the director of choral and vocal studies at Winston-Salem State University,

where she conducts five ensembles, including the Grammy-nominated Winston-Salem State University Choir. Her choirs have performed with symphony orchestras around the world and are sought after for performances of masterworks, social justice, spirituals, and world musics. Simmons-Burke was a national conductor for the 105 Voices of History Concert Choir for performances at the Kennedy Performing Arts Center, the Grande Ole Opry, and in Nassau, Bahamas.

More than a "Treat" – Making Broadway, Pop, and Jazz a Part of Your Curriculum

What if you could integrate pop, jazz, and musical theatre repertoire into your entire program instead of just one selection or concert? We can teach transferrable skills to our singers while ensuring they know how to sing in these styles with healthy technique. During this session, we will explore selections from these genres and show how proper vocal technique for these styles can be applied to our traditional concert repertoire. We will also discuss how to choose repertoire to best fit your choir's

ability level and pedagogical needs while empowering the choir to assist in programming choices.

CJ Redden-Liotta is the clinician for this session. His photo and bio are on page 79.

Music for the High School Choir that is Good Enough for the Pros

We will explore some standard works, many available for free download, that will let your students really touch the hem of some great master composers that are often forgotten in our never-ending hunt for the new great piece. They are here with us, largely buried under heaps of music that is much less worthy of our collective time.



Richard Bjella is the artistic director of the San Antonio Chamber Choir. His 25-year tenure at the Lawrence

Conservatory of Music and eight years at Texas Tech was punctuated with major performances at Carnegie Hall, Alice Tully Hall, Orchestra Hall, TMEA, and two national ACDA Conference appearances. Bjella has presented workshops at ACDA national and region conferences and at 450 festivals and workshops. He is a contributing writer for *The Oxford Handbook of Choral Pedagogy* (2017).

A New Approach to Mandarin Chinese Lyric Diction in Choral Music

This interest session presents a new approach to the Mandarin-Chinese lyric diction in Chinese choral literature, using a method in a combination of the International Phonetic Alphabet System and the Chinese Pin Yin System. It is designed specifically for non-native Chinese-speaking singers and choral directors who wish to perform and program choral repertoire in Mandarin Chinese and learn more about lyric diction beyond the traditional Western European lyric diction languages.

Pingyi Song is the clinician for this session. Her photo and bio are on page 24.

Performing Together: Adding Instruments in Renaissance Choral Music

Renaissance choral music is pedagogically valuable and aesthetically beautiful repertoire, but it is often viewed today through a narrow performance practice lens. In reality, historical performance practices—specifically instrumental collaborations—can help make this repertoire accessible and exciting, taking the music beyond its “acappella” tradition. This session will present guidance for collaborating with modern

instruments, will offer practical examples of accessible repertoire, and will provide guidance on coaching instrumentalists to play in a vocal style. For small choirs with limited numbers of tenors/basses, this can be an excellent way to approach this repertoire.

Brian A. Schmidt is the clinician for this session. His photo and bio are on page 91.

Seven Essentials for Developing Voices in Choir

Vocal technique is a critical part of choral artistry. Without proper technique, musical nuance suffers, and the final performance, however engaging, leaves audiences desiring more. As many students' only voice instructor, choir directors are tasked with building healthy vocalism in each singer. However, many teachers lack the vocal pedagogy training necessary for such a role. This session offers conductor-teachers tools to build efficient phonation within singers of all ages to achieve refined tone quality that enhances the ensemble's innate musicianship.

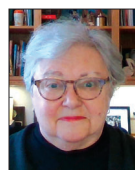


Francis Cathlina is a Vietnamese-American conductor and the visiting director of choral activities and assistant professor at the University of Memphis. He directs the University Singers and the Treble or Tenor-Bass Choir and teaches undergraduate and graduate conducting. Concur-

rently, he is completing a DMA at the University of North Texas. He is currently a national semi-finalist in the College Division of Conducting for the American Prize. He holds an MM from Michigan State University and a BME from Baylor University.

Sound Patterns for Changing Voices - Sequential Sight-Reading in the Choral Classroom

Imagine: learning to sight read while having fun! Adolescent singers with maturing voices will grasp concepts quickly while singing "real music" from Day One. This step-by-step method builds success upon success—the best motivation of all—with songs, accompaniments, and preparatory exercises that are interesting, authentic, and flexible based on the sound patterns that form the foundations of music. Techniques and materials for SA, TB, and SAB choirs will be presented.



Emily Crocker taught public school music at all levels for 15 years in Texas. In 1989 she joined Hal Leonard, becoming VP of Choral Publications in 2000, retiring in 2017 after 29 years. She was founder/director of the Milwaukee Children's Choir (1994-2009) and named Director Emeritus in 2019 and was founder/director of the Vocal Arts Academy (2009-2015). As a com-

poser, Crocker's works have been performed worldwide.

Ten Keys to Unlocking Artistic Choral Performances

This session will explore a multitude of ways to improve the artistry of choral performances. Issues to be addressed include melodic shape and phrasing, choosing and interpreting texts, conducting gesture and artistry, tone color, movement, articulation and dynamics, the teacher as first artist and the impact of interpersonal relationships on artistry. Participants will receive a generous resource packet containing concept and principle illustrations, a variety of tried-and-true rehearsal tips and strategies, conducting tips, and more.



Frank F. Eychaner is an internationally recognized conductor, teacher, and clinician. He is director of choral and vocal activities, department chair, and holds the Kathlyn Cospers Dunagan Endowed Fellowship in the Humanities at the University of Texas Permian Basin. He has conducted 40 honor choirs across the United States, Cuba, Korea and Mexico. Eychaner authored "Foundations of Conducting Technique" published with GIA. He has presented over 120 interest sessions around the world.



Interest Sessions

Then Sings My Soul: Provoking Meaning through a More Rhetorical Choral Presence in Worship

The purpose of this session is to explore how church choirs can use rhetoric to provoke a more dynamic presence in worship. We need to give meaning to the music through the text we sing, creating a kind of “high definition” approach to choral singing. We will look at the vocabulary, grammar, and syntax, and how the author’s style of writing can provoke meaning, gesture, and rhetoric. Specific takeaways will include practical rehearsal techniques that can be used with church choral singers to enhance rhetorical singing.



Charles Hausmann has served as professor of choral studies at the University of Houston’s Moores School of Music since 1985, where he has also served as director of choral studies. As director emeritus of the Houston Symphony Chorus, Hausmann prepared and conducted more than 800 concerts, collaborating with many of the world’s leading conductors in the United States, Mexico, and Europe. Also a career church musician, he is currently director of traditional music at Memorial Drive Presbyterian Church, Houston.

Thinking Outside the Box: Why Creative Concert Programming Matters

Today’s audiences are eager for an immersive concert experience that challenges every sense. In this session, we will talk about how to marry sight, sound, and space to engage new audiences, and a method for assembling a multi-dimensional performance.

Sam Brukman will be the clinician for this session. His photo and bio are on page 90.

Togetherness! Achieving an Excellent Unified Choral Sound

Many choral conductors’ primary goal is to achieve a unified sound within their ensemble. Students in elementary, secondary, and collegiate ensembles often times hear the word “blend” but are not able to relate this term in the everyday choral rehearsal. This presentation will offer an extremely concise look into the subject of how to develop a unified, healthy, and artistic vocal tone in any choral ensemble regardless of size, age, and skill level.



Damion Womack currently serves as assistant professor of music and director of choral activities at Mississippi College. Choral ensembles under

the direction of Womack have performed for regional and national conventions of ACDA and NAFME. In addition, Womack has presented workshops and lectures for ACDA and NAFME. He currently serves as the ACDA National R&R Chair for High School Choirs. He holds a DMA from the University of South Carolina.

Tuning Together as One

Just Intonation (an approach where notes are tuned to the natural overtones of the voice, rather than a tempered instrument, such as the piano) is a useful tool in optimizing the vocal resonance in, and enhancing the intonation of, unaccompanied choral music. This interest session will demonstrate how easy it is to teach Just Intonation in rehearsals—without all the math! Delegates will leave this session having experienced an intuitive, easy-to-use pedagogical approach, and strategies to use in rehearsals with their own choirs.

Andrew Withington is the clinician for this session. His photo and bio are on page 52.

The **Memorial High School Varsity Treble Choir**, conducted by Lawrence Johnson, is the demonstration choir for this session. Their photos and bios are on page 94.

Using Popular Music to Help Students "Find Their Voices"

This interactive session will describe how to set up collaborative small-group projects with clear expectations and share video examples from the presenter's own classrooms. He will also describe and model exercises that choir teachers can use to develop students' aural skills and musical independence prior to beginning small-group work to help set them up for success. Finally, he will provide strategies for monitoring and facilitating these small groups in

both virtual and in-person settings to ensure students have opportunities to express themselves, work collaboratively, and further develop as independent musicians.



Saleel Menon is a graduate choral conducting student at Michigan State University. Prior to his work there, he was a choir director at Ridge Point High School in Houston, Texas. Specializing in non-traditional choral pedagogy, Menon co-authored an article published in the *Music Education Journal* on popular music in 2019, and presents at conferences on



Julie Derges teaches undergraduate courses in elementary and secondary general music methods and graduate courses in music education research and pedagogy. Originally from central Illinois, she earned her BME from the University of Illinois at Urbana-Champaign and her master's and doctoral degrees at Michigan State University. Derges is an active clinician and regularly provides pro-

EASTERN MICHIGAN UNIVERSITY

FOLLOW YOUR DREAM



Dr. Brandon Johnson
Director of Choral Activities

MM CONDUCTING

Generous Graduate Awards Available
Abundant Podium Time
Two Tracks
In Residence
Current Teacher Track
National & International Tours
Study with Choral & Orchestral Conductors



Individualized curriculum
to better prepare
YOUR FUTURE!

Interest Sessions

professional development workshops for elementary and secondary general music teachers.

Warm-ups with Intention: Crafting a Warm-up Sequence that Caters to the Repertoire

As choir directors, we constantly search for ways to set our singers up for success. Exploring strategies for intentionally catering the warm-up to the rehearsal plan, this session will discuss how to craft an effective warm-up sequence and identify which types of warm-ups prepare choirs for various types of repertoire.



Jacob Augsten is a first-year DMA student at the University of North Texas, where he serves as conducting associate

of the early music ensemble Vox Aquilae. Prior to graduate work, Augsten taught public school for three years in the Metro Atlanta area. During this time, his choirs received superior ratings in performance and sight-reading at Large Group Performance Evaluation, and awards from multiple festivals and competitions throughout the state of Georgia.

We Are One: Repertoire that Unifies

The repertoire selections provided in this session emerged from a project during COVID-19 when performance parameters were extremely limiting due to social distancing and safe singing. The repertoire has varying levels of difficulty that respond to the following questions: 1) Does it offer the singers and audience a perspective or sound scape to which they may not have previously been exposed? 2) Does it share a thematic idea shared universally regardless of culture, i.e., love, peace, hope? 3) Does it involve a fresh instrumental aspect? Each selection offers a unique element or elements that will challenge singers and broaden their perspectives in highly rewarding rehearsal and performance experiences.



Christopher Haygood

serves the Michael and Anne Greenwood School of Music as interim director of Choral and Vocal Studies. Haygood has conducted choirs across the United States, Europe, Asia, Australia, and New Zealand. He has prepared choruses for collaborations with Helmuth Rilling, The Tonight Show, Andrea Bocelli, and Jennifer Hudson. Haygood was named a Sigma Alpha Iota National Arts Associate, OSU Distinguished Music Professor, and Phi Kappa Lambda Outstanding Graduate from the USC Thornton School of Music.

We Can Tell the World Together: Understanding, Teaching, and Programming Negro Spirituals

A pedagogical journey into the choral and solo arrangements of the negro spiritual. This session will present an in-depth look into the many stages, from early Slave Songs (1867) to the Middle Period (1866-1927) to Modern Arrangers of today. The session will cover: how to correctly identify the many different spirituals and differentiate the difference between a spiritual and a gospel; a deeper understanding of developing the style, vocal tone, and vocal inflections; new perspectives on programming choral spirituals in the modern classroom.



Derrick Brookins has served in choral music education for more than 24 years. For thirteen years, Brookins

studied under and performed with world-renowned choral musician Moses Hogan. Brookins has presented several educational workshops for the Texas Choral Directors Association, Texas MEA, Southwestern and National ACDA.



Stacey V. Gibbs is a composer, arranger, and clinician. Best known for arrangements of spirituals, he currently

has over 80 published arrangements available for SATB, SSAA, and TTBB voices. His music was featured at the 57th Inaugural Service for

President Barack Obama. He will conduct the Chicago Sings Festival in April 2022. Gibbs serves as clinician (nationally and internationally) for university, high school, professional, and church choral ensembles.



Melody Gamblin-Bull-ock is the director of choral activities at Dallas College, director of the Brookhaven Choral

Society, and artistic director of the Spirituals Renaissance Chorale; and has conducted and performed in international choral performances in Europe, Asia, and South America. She developed a Sight-reading Initiative for the Dallas Independent School District, and remains in demand as a consultant, in-service clinician and adjudicator throughout the Southwestern Region.

Jammieca Denise Mott, soprano, is a graduate of Jackson State Univer-



sity, Southern Methodist University and received her DMA from the University of North Texas. On the concert stage, Mott has been heard at the Round Top Music Festival as the soprano soloist in a performance of Beethoven's *9th Symphony*. Mott currently serves as an assistant professor and coordinator of voice at Prairie View A&M University. In addition, Mott has a thriving studio in Dallas, TX.

Your Programming Philosophy: A Blueprint for More Inclusive Concerts

This presentation will provide methods for crafting a programming philosophy that is an extension of a conductor's educational philosophy; fits the identity and mission of their ensemble; and provides an avenue to

explore diversity, equity, and inclusivity in each concert. By developing a comprehensive programming philosophy, conductors will create purposeful concerts that engage singers and audience members, as well as ensuring diversity, equity, and inclusivity within their repertoire and rehearsal pedagogy.



C. Michael Porter is an associate professor of music and director of choral activities at Boise State University.

Porter also serves on the editorial board for the *Choral Journal* and is the NWACDA Collegiate/University R&R Coordinator. He contributes frequently to the *Choral Journal's* Recorded Sound Review Column and to the *Choral Scholar's* Score Review feature. Porter received his DMA from the University of Iowa and his BM and MM from Truman State University.

Southwestern Region Registration Information

Register at acda.org/region-conferences

Early Registration ends 11:59 pm CST January 31, 2022

Attendee \$295 Retired \$240 Student \$135

Registration after 11:59 pm CST January 31, 2022

Attendee \$315 Retired \$260 Student \$135

On-site Registration

One Day \$150 (only available on-site)



together.

SWACDA 2021 | LITTLE ROCK | FEB. 26-MARCH 3

2022 ACDA Southwestern Region Conference Honor Choir Conductors

5th-7th Grade Treble

Victor C. Johnson is the conductor of this choir. His photo and bio are on page 106.

11th-12th Grade Mixed

Richard Bjella is the conductor of this choir. His photo and bio are on page 108.

7th-10th Grade Tenor Bass

Charlotte Botha is the conductor of this choir. Her photo and bio are on page 99.

Collegiate

Amanda Quist is the conductor of this choir. Her photo and bio are on page 100.

8th-10th Grade Treble

Brandon Williams is the conductor of this choir. His photo and bio are on page 106.

Historically Black Colleges and Universities

D'Walla Simmons-Burke is the conductor of this choir. Her photo and bio are on page 108.

REFLECT • RECONNECT • REBUILD



ACDA CHILDREN &
COMMUNITY YOUTH CHOIR
CONDUCTORS' RETREAT
JANUARY 15-16, 2022
TUCSON, ARIZONA



Do you conduct children's choirs in the community, in schools, and in places of worship? This Retreat is for YOU!
Pre-conference deep dive exploring issues of D/E//A led by Arreon Harley-Emerson for a limited number of attendees!
Beautiful accommodations at the recently renovated Marriott Tucson University Park

For more information, follow us on Facebook on the ACDA Children & Youth Choirs Repertoire Forum or check our webpage at <https://acda.org/conferences/childrens-community-youth-choir-conductors-retreat> to register!

Joy Hirokawa, ACDA National Chair for Children & Community Youth Choirs, ACDANationalChildrenYouth@gmail.com



UNIVERSITY OF NORTH TEXAS Choral Conducting SYMPOSIUM

2022

JULY 10-14, 2022



**ALLEN
HIGHTOWER**

Director of Choral Studies
Professor of Choral Studies



**KRISTINA CASWELL
MACMULLEN**

Associate Professor
of Choral Studies



**JESSICA
NÁPOLES**

Professor of Choral
Music Education



BRIAN C. MURRAY

Symposium Coordinator
University of Wyoming
Assistant Professor
of Choral Activities

Learn more at **CHORAL.MUSIC.UNT.EDU**

COMPOSITION | CONDUCTING | ETHNOMUSICOLOGY
JAZZ STUDIES | MUSIC EDUCATION | MUSIC ENTREPRENEURSHIP
MUSIC HISTORY | MUSIC THEORY | PERFORMANCE | PERFORMING ARTS HEALTH



MIDAMERICA PRODUCTIONS &
MIDAM INTERNATIONAL, Inc.
PETER TIBORIS, Founder & General Music Director

celebrates

OUR HISTORIC 40th ANNIVERSARY SEASON MARCH-JULY 2023

La nostra storica stagione del 40° anniversario

ere historische Saison zum 40-jährigen Jubiläum

da históri del 40° aniversario

Наш исторический сезон 40-річчя

我 有 意义 周年

Nossa histórica temporada de 40 anos

Наш исторический 40-летия

40 years

NYC • Honolulu • Vienna Salzburg • Lisbon Porto • Athens Syros
Paris • Florence Verona • London • Rome Naples

CHANGING LIVES ONE CONCERT AT A TIME.

For further information, contact Eric Spiegel at (212) 239-0205 ext. 2 or at
espiegel@midamerica-music.com.

"The contribution of Peter Tiboris and his marvelous team to the musical life of America is incalculable. His company was the first, and is still the best, in the field. We all have been raised up by the music that he has encouraged us to make."

John Rutter, *Cambridge, UK*



"The music making is world-class... Without peer in the world of choral music making."

Tim Sharp, *Former ACDA Executive Director*



Performance History:

1,311 concerts in NYC, 610 in historic Carnegie Hall

288 concerts in Europe

98 world premieres • 28 U.S. premieres • 130 NY premieres

3,991 visiting choral ensembles

920 guest conductors making their first appearance

330 youth orchestras and wind ensembles

"Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order and lends to all that is good, just and beautiful."

Socrates (470BC-399BC Athens)



THREE SUMMER MASTER OF MUSIC

CHORAL CONDUCTING

CONDUCTING TECHNIQUE

REHEARSAL TECHNIQUE

MUSICIANSHIP

CHORAL LITERATURE

VOCAL PEDAGOGY

EARN YOUR MASTER OF MUSIC

in Choral Conducting over three summer sessions in Los Angeles. Recognized as one of the most affordable programs in the nation, Cal State LA is the perfect solution for teachers and professionals.

This degree is fully accredited by the National Association of Schools of Music.

PROGRAM FACULTY

Dr. Christopher Gravis, Program Director & Faculty in Conducting
Dr. Desiree Balfour, Faculty in Musicology
Dr. William Belan, Professor Emeritus in Conducting
Prof. Donald Brinegar, Faculty in Voice & Conducting
Prof. Robert MacNeil, Faculty in Voice & Diction
Dr. Mitsuko Morikawa, Keyboard Collaborator
Dr. Joseph Schubert, Faculty in Musicology
Dr. John St. Marie, Faculty in Voice and Conducting

Summer 2022 Application Cycle

Apply through calstatela.edu/apply: October 1, 2021 - February 28, 2022

Transcript Deadline: March 15, 2022



SEE OUR PROGRAM
IN ACTION!

For more information, email cgravis@calstatela.edu

CALSTATELA.EDU/CHORAL

Overview/Special Events

Western Region Conference Vaccination/Testing Requirements as of November 15, 2021



Western Region Conference Leadership has been notified that the Terrace Theatre will require proof of vaccination or proof of a negative COVID-19 PCR test to enter the venue. In alignment with the ACDA COVID Conference Guidance adopted by the National Board in October, the Western Conference will abide by these requirements for the upcoming region conference March 2-5. Attendees are expected to abide by the following:

- Conference attendees must be fully vaccinated or must provide proof of a negative COVID-19 PCR test taken within 72 hours prior to attending the conference.
- You will need to present your proof of vaccination or negative PCR test results upon check-in at the conference in order to receive your badge.

• Your physical vaccination card/PCR results, a picture of your vaccination card/PCR results, or a digital vaccination record/PCR results will all be acceptable. Your information will not be collected or stored by the conference.

• Attendees who are ineligible for the vaccine must provide proof of a negative COVID-19 PCR test taken within 72 hours prior to entering the theatre.

• “Fully vaccinated” means you have had your second vaccine dose at least 14 days prior to the conference start.

• Masks will continue to be required per current CDC guidance that all people, vaccinated or unvaccinated, wear masks while in public spaces.

Conference leaders will continue to monitor the situation and will provide additional updates as necessary.

Keynote Speaker: Wednesday 7:30 pm



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.

Overview

The performances, interest sessions, honor choir rehearsals and performances, and even receptions will be held in or around the beautiful Long Beach Convention Center. No need to drive or take a shuttle anywhere.

Our performance venues will include the 3,000-seat Terrace Theater and the 800-seat Beverly O'Neill Theater, with interest sessions and exhibitions held in the Promenade and Grand Ballroom at the convention center, directly across the street from the conference hotels.

Special Events

Bach Collegium San Diego



Founded in 2003 by artistic director Ruben Valenzuela, Bach Collegium San Diego diversifies musical offerings in the San Diego community and presents a wide variety of historically significant works. The organization engages many of the country's finest singers and instrumentalists to bring world-class music to the greater San Diego area. Bach Collegium San Diego's excellent programming and exemplary talent have made it one of the premier early music ensembles on the West Coast and one of the most dynamic ensembles in the United States.



Ruben Valenzuela is the founder and artistic director of Bach Collegium San Diego (BCSD). As a conductor, keyboardist, and musicologist, he has led BCSD in notable performances of music of the Renaissance, early and high Baroque, early Classical period, as well as music of the twentieth century. Valenzuela is regularly called upon as a guest speaker on an array of musical topics encompassing music aesthetics, Mexican cathedral music, music and rhetoric, and the music of J. S. Bach. Valenzuela holds a PhD in musicology from Claremont Graduate University and is also the director of music and organist of All Souls' Episcopal Church, San Diego.

Nation



Nation is a collaborative vocal band from Minneapolis/St. Paul, MN, pioneered by composer/performers Jocelyn Hagen and Timothy C. Takach. Blurring the lines of pop, classical, a cappella, singer/songwriter, folk, and many other genres, Nation's sound defies definition and commands attention from the stage. Pioneers in their field of composing, entrepreneurship, coaching youth and adults, and leading ensembles in the spirit of collaboration, Takach and Hagen inspire choral educators to stretch outside the box with rehearsal strategies, programming ideas, improvisation, co-teaching, and crafted experiences to honor and balance tradition and innovation in these fast-paced times.

Timothy C. Takach frequently works with youth and adults as a composer-in-residence, conductor, presenter, clinician, and lecturer. Applauded for his melodic lines and rich, intriguing harmonies, Takach has received numerous commissions and performances. Takach is currently composer-in-residence for The Singers—Minnesota Choral Artists. He studied music composition at St. Olaf College, Northfield, MN, where he graduated with honors.

Jocelyn Hagen composes music that has been described as "simply magical" (Fanfare Magazine) and "dramatic and deeply moving" (Star Tribune, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Hagen's commissions include *Conspirare*, the Minnesota Opera, the Minnesota Orchestra, the International Federation of Choral Music, Minnesota ACDA, Georgia ACDA, Connecticut ACDA, Texas ACDA, and the North Dakota Music Teachers Association.

Tonality



Established in 2016, Tonality is an award-winning ensemble known for “open hearted singing” (Lauri’s List). Tonality’s most recent award is the 2020 Chorus America/ASCAP Award for Adventurous Programming, a prize given for commitment to singing and commissioning new works. Led by founder and artistic director Alexander Lloyd Blake, Tonality is an ensemble that represents the diverse cultures and ethnicities within the Los Angeles area. Within a year of its forming, Tonality’s mission evolved to use their collective voices to present concerts on themes of social justice in hopes to act as a catalyst toward empathy and community activism.



Alexander Lloyd Blake works as an award-winning conductor, composer/arranger, vocal contractor, singer, and music activist. He was named Musical America’s 30 Professionals of the Year in 2019 and received the Louis Botto Award for Innovative actions and Entrepreneurial Zeal from Chorus America. Blake is the founding artistic director of Tonality and also serves as the choir director at Los Angeles County High School for the Arts. Blake completed a DMA from the University of Southern California, an MM from the University of California Los Angeles, and a BM from Wake Forest University.

Vox Femina Los Angeles



Founded in 1997, VOX Femina Los Angeles (VOX) gives women voice through the performance of high-quality choral literature. Diverse in culture, age, race, belief, and sexual identity, VOX is a chorus committed to commissioning new works and raising awareness about issues that affect women. Since its debut, VOX has presented over 300 performances across the United States, Mexico, and Canada, as well as numerous appearances at ACDA and Chorus America conferences. VOX is well known for commissioning over 50 new works for women’s voices, collaborating with over 35 contemporary composers.



Iris S. Levine is founder and artistic director of VOX Femina Los Angeles, L.A.’s premier women’s chorus. Levine is the interim provost and vice president of Academic Affairs at California State Polytechnic University in Pomona. As faculty, she conducted the Kellogg Chamber Singers, taught beginning conducting, choral conducting, and music education courses. Levine earned her DMA from the University of Southern California and an MM from Temple University in Philadelphia.

Performing Choirs

The American River College Vocal Jazz Ensemble



The American River College Vocal Jazz Ensemble is entering its 23rd year under the direction of Arthur LaPierre. The ensemble has appeared in performances for the state, divisional, and national

conferences of the International Association of Jazz Educators, ACDA, and JEN. These performances have afforded American River Community College students the opportunity to travel the United States. The American River College Vocal Jazz Ensemble most recently received their 22nd DownBeat Student Achievement Award.



Arthur LaPierre is a professor of music and director of the vocal jazz ensembles at American River College, where he also teaches studio voice, jazz history, jazz/pop styles, and voice class. LaPierre's ensembles

have performed at regional and international conferences and jazz festivals. *DownBeat Magazine* has awarded his ensembles with 22 Student Achievement Awards. Previously, LaPierre directed vocal jazz ensembles at the Berklee College of Music; California State University, Long Beach; California State University, Los Angeles; Rancho Santiago Community College; and Long Beach Polytechnic High School.

Angel City Chorale



Angel City Chorale represents the spirit and diversity of Los Angeles in its membership, music, and outreach activities. Artistic director Sue Fink founded the Chorale in 1993, presenting a broad repertoire of classical, R&B, gospel, pop, and world music. Angel City Chorale has gained a worldwide audience with over 80 million views of their performance of Toto's Africa, 116,000 YouTube followers, and as Golden Buzzer-winning semi-finalists on *America's Got Talent*. The ensemble has toured internationally and released three acclaimed CDs. Hosting a yearly, local "Tour of Hope," Angel City Chorale brings their holiday performances directly to L.A.'s underserved populations.



Sue Fink formed Angel City Chorale in 1993 with a mission of inclusiveness and community. As artistic director she has created a renowned ensemble with fans worldwide and millions of online views. Prior to establishing Angel City Chorale, she founded the Oriana Renaissance Ensemble and the Los Angeles Women's Community Chorus. On *America's Got Talent*, Fink led ACC to the semifinals and winning the Golden Buzzer.

Brigham Young University Singers



Brigham Young University Singers performs pieces from nearly every musical genre and many original works written or arranged for the choir. They have given concerts in some of the most prestigious halls throughout the United States and abroad, and have appeared frequently by invitation at state, regional, and national conferences of NafME, NCCO, and ACDA. Founded in 1984 by Ronald Staheli, the choir consists of 40 students pursuing graduate and undergraduate degrees in such areas as engineering, law, accounting, and music. The Brigham Young University Singers will perform the 2022 Raymond Brock Commission “Stopping by Woods on a Snowy Evening” by Ēriks Ešņvalds.



Andrew Crane is professor and division coordinator for choral conducting and ensembles at Brigham Young University, where he conducts the BYU Singers. Previous positions include director of choral activities at East Carolina University and California State University, San Bernardino. His choirs have appeared by invitation at state, regional, and national conferences of ACDA, NafME and NCCO, and have won multiple first-place prizes in international competitions. Crane received BM and MM degrees from Brigham Young University and a DMA from Michigan State University.

California State University—Long Beach Bob Cole Chamber Choir



CSULB's Bob Cole Chamber Choir has won the Pavarotti Trophy and Choir of the World at the Welsh Isteddfod and First Prize at the Internationaler Chorbewerb at Spittal, Austria. Comprising an extraordinary collection of musicians, the Chamber Choir tours yearly and has concertized throughout Europe, Australia, New Zealand, and China. Chamber Choir performed at NCCO at Yale in 2009, at the College of Charleston in 2013, at four Western ACDA Conferences, and the 2021 ACDA National Conference.



Jonathan Talberg is the recipient of the President's Award from the California MEA. He is in his 22nd year as director of choral activities at CSULB's Bob Cole Conservatory, where he is conductor of the international award-winning Bob Cole Chamber Choir and the University Choir. He earned degrees at Pepperdine and Chapman Universities and at the University of Cincinnati, College-Conservatory of Music.

Performing Choirs

California State University—Long Beach Pacific Standard Time



Pacific Standard Time is the top vocal jazz ensemble at California State University—Long Beach, Bob Cole Conservatory of Music. The ensemble has performed at the most prestigious state, national, and international music conferences and festivals including JEN, IAJE, ACDA, and California MEA. They have also performed as featured artists at the Playboy Jazz Festival on the stage of the Hollywood Bowl. Pacific Standard Time has competed at the Monterey Next Generation Jazz Festival and taken first place in the Collegiate Vocal Jazz Ensemble division four times.



Christine Guter is the director of vocal jazz at California State University—Long Beach and director the award-winning vocal jazz ensemble, Pacific Standard Time.

An extraordinary educator, Guter is active internationally as an adjudicator and clinician, and has conducted numerous all-state jazz and honor choirs. She is also a board member of the non-profit organization Jazz Education Abroad. She also works professionally as a jazz vocalist and studio singer and has sung on dozens of Hollywood soundtracks.

Choral Audacity



Choral Audacity is a chamber choir with a mission to center stories of marginalized communities through programming of underrepresented composers with a roster of underrepresented singers. Incorporated in 2018 as a project-based ensemble, Choral Audacity cultivates excellence through performance, mentorship, scholarship, and community. Choral Audacity has presented programs such as: *We All Live Here* (American music through the eyes of BIPOC), *Freedom Come* (music of civil rights movement and the apartheid), *Wildfire* (music in response to the California wildfires), and *Balikbayan* (stories of Overseas Filipino Workers).



Darita Seth is a Cambodian-American conductor, Haute-Contre, and composer. Seth is president and artistic director of Choral Audacity and associate director of Cantabella Children's Chorus. Originally

from Columbus, Ohio, Seth relocated to Long Beach from the San Francisco Bay Area in 2021, where he served as the director of music at St. Timothy's Episcopal Church and associate director of the Danville Girls Chorus. In 2016, he concluded his tenure as a counter-tenor with Chanticleer. He holds a BM from Capital University and is currently completing his MM at CSU Long Beach.

Clovis North High School Women's Chorale



The Clovis North Women's Chorale comprises auditioned young women in grades 9-12. Their abilities and commitment are unified to grow together as an ensemble and as musicians. The Women's Chorale has performed at the Pasadena WACDA convention in 2018, Command Performance concerts at CSUF, CASMEC, Worldstrides Festival 1st place, Festival of Gold Encore Performance, and at Carnegie Hall in 2015, as well as other festivals.



Heather Bishop is the choir director and performing arts department chair at Clovis North High School. She has served as a resource teacher in CUSD, served ten years on the CCDA Board, served on the WACDA board, as well as several terms as the choral representative for FMCMEA. Bishop received her BM from the UMKC Conservatory in piano performance. She has received awards over her past 34 years of teaching that include the Eunice Skinner Award, Teacher of the Year, and a district Crystal Innovator Award.

First Congregational Church L.A. Laude



Laude is the resident professional ensemble at First Congregational Church L.A. First Church strives to redefine religion and the arts through inclusion, equity, and diversity. Laude's membership of business leaders, composers, conductors, soloists, film and stage actors, and instrumentalists define the robust chamber group, lending it noted flexibility and strength. During quarantine Laude created hundreds of virtual recordings, presented three stand-alone concerts, and recorded the premiere of Patrick Cassidy's choral/organ "The Mass," available on Supertrain Records.



David Harris (DMA) specializes in new music, American music, and the intricacies of communication in singing, writing, and conducting. He has premiered hundreds of pieces for vocal ensembles. He is an active performer and composer in L.A., is director of the professional ensemble Laude, the Ensemble Director for the NEO Voice Festival, and has over 150 virtual choir performances. He is the co-founder of VoiceScienceWorks with Laurel Irene.

Performing Choirs

Green Valley High School Madrigal Singers



The Green Valley High School Madrigal Singers are one of six performing choral ensembles at Green Valley High School in Henderson, Nevada. The group consists of 46 singers who are honor students, distinguished scholars, and athletes in grades 9-12. Established in 1991, the Madrigal Singers represent Green Valley High School and the Clark County School District in as many as 40 performances a year. The Madrigals have performed in two national and one regional ACDA conferences. The ensemble is committed to presenting highly artistic interpretations of advanced choral repertoire from the Renaissance period to the music of our time.



Kimberly Barclay Ritzer is in her 31st year as director of the Green Valley High School Choirs in Henderson, Nevada. Ritzer is currently the task force chair for high school choir and facility chair for the district secondary fine arts programs. She also serves as GVHS Performing Arts Department Chair. She has served three terms as president of Nevada ACDA, Nevada MEA, and is past president of Western ACDA Region. Under her direction, the Green Valley High School Choirs consistently receive superior ratings at district, regional, state, and national festivals. Ritzer was a semi finalist for the 2021 Grammy Music Educator Award.

Herriman High School Vivace



Herriman High School's Vivace ensemble was originally conceived by conductor LeAnna Willmore as a choir that would perform during the choral department's annual spring tour. Since then, it has developed into a full-year ensemble that performs at all concerts and region/state festivals, earning superiors at both since 2015. Its members comprise 25 treble voices from the HHS Chamber Singers and A Cappella Choir. These singers perform challenging, beautiful treble repertoire and frequently commission a piece to be performed for festivals and competitions.



Andrew W. Howden earned a BME from BYU, where he also obtained a double minor in French Teaching and Business Management. He began his teaching career at Utah International Charter School in South Salt Lake in 2016 and currently teaches choral music at Herriman High School. He sang with Cantorum from 2015 to 2019, and he currently sings in the Salt Lake Vocal Artists.

Mt. San Antonio College Chamber Singers



During the past 27 years, the Mt. SAC Chamber Singers have won numerous awards and received special performance invitations, including thirteen ACDA national and regional conferences; five California State conventions; six European tours; and headline performances at the Canadian Rocky Mountain Music Festival in Banff, the Australian National Choral Association Convention in Port Macquarie, and at Carnegie Hall. They won two platinum medals at the Xinghai Prize International Choir Championships in Guangzhou, China, and perform numerous tours throughout the United States and Canada.



Bruce Rogers is the 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, fourteen ACDA regional and national conferences, and numerous performances at the International Association of Jazz Educators National Convention and the Jazz Education Network Conference.

Northern Arizona University Women's Chorale



Founded in the early twentieth century as part of Northern Arizona State Teachers College, the Women's Chorale is one of the oldest existing choirs at Northern Arizona University. The ensemble, consisting of almost half non-music majors, rehearses three times a week for fifty minutes in addition to required sectionals outside of class. This performance will mark the Northern Arizona University Women's Chorale's second appearance at an ACDA region conference. The Northern Arizona University Women's Chorale's is part of a vibrant choral program with over 235 participants in eight ensembles.



Ryan Holder is currently in his 16th year as the associate director of choral studies at NAU, where he directs the Women's Chorale, High Altitude vocal jazz ensemble, and teaches music technology, undergraduate conducting, choral arranging, and serves as the adviser for the NAU Student Chapter of ACDA. Holder has served as president of AzACDA and on the ACDA National Committee on Educational Technology. He is director of music at The Church of the Red Rocks in Sedona and is the founding artistic director of the Sedona Academy of Chamber Singers.

Performing Choirs

Sacra/Profana



Sacra/Profana is a San Diego-based professional chamber choir founded in 2009 by visionary conductor Krishan Oberoi and known for their eclectic and adventurous programming. The ensemble has given numerous world, national, and regional premieres by composers such as David Lang, Sarah Kirkland Snider, Saundar Choi, Brandon Waddles, Stephen Feigenbaum, and Sarah Rimkus. Sacra/Profana also provided the voices for the world premiere live performance of Michael Giacchino's score for *Star Trek: Beyond* with the San Diego Symphony, and the development of Alan Menken and Stephen Schwartz stage production of *The Hunchback of Notre Dame* with Disney Theatrical and the La Jolla Playhouse.



Juan Carlos Acosta has served as the principal conductor of Sacra/Profana since 2016 and has led the ensemble to critically acclaimed and award-winning performances in a broad array of choral repertoire. Acosta holds a BME and an MM from San Diego State University. In addition to his work with Sacra/Profana, he also serves as the director of music ministries at the Village Community Presbyterian Church in Rancho Santa Fe, and the director of the choral scholars of the University of San Diego.

San José State University Choraliers



The San José State University Choraliers have been considered one of America's preeminent chamber choirs for the past 40 years. Currently under the direction of Jeffrey Benson, the SJSU Choraliers have most recently performed with the Irish Chamber Orchestra, The Rolling Stones, Josh Groban, Dionne Warwick, Andrea Bocelli, and the Skywalker Orchestra. In the heart of Silicon Valley, the SJSU Choraliers give four major concerts a year in addition to their annual tours throughout the state of California. The SJSU Choraliers won the prestigious "Choir of the World" title at the 1991 International Musical Eisteddfod in Llangollen, Wales.



Jeffrey Benson is director of choral activities at San José State University in San José, California. *The Washington Post* hails his choirs for singing "with an exquisite blend, subtlety of phrasing, confident musicianship and fully supported tone." Benson made his international conducting debut with the Irish Chamber Orchestra and the SJSU Choraliers in Limerick, Ireland, and made his Carnegie Hall conducting debut in 2015. Benson received his MM and PhD from the Florida State University and his bachelor's from NYU.

Snow College Women's Chorale



Set within the small farming community of Ephraim, Snow College serves six rural Utah counties and has a tradition of learning going back to the 19th century. The Women's Chorale is part of a thriving School of Music that offers a Bachelor of Music (with emphasis in Commercial Music) Degree—a unique feature for a Junior College. They are one of two premiere choirs at Snow. They sing for a variety of functions and perform literature drawn from across the stylistic spectrum—from traditional choral music to jazz, rock, and musical theatre.



Michael Huff is in his 6th year as director of choral activities at Snow College, where he directs the Cadence Chamber Choir, Women's Chorale, A Cappella Choir, and the Central Utah Master Chorale. He also serves as dean of Fine Arts, Communication, and New Media. He was the founding director of Utah Voices, the community choir with whom he made his critically acclaimed Carnegie Hall debut. He holds degrees from the University of Utah (BM, MM) and Arizona State University (DMA).

Spirit Chorale of Los Angeles



For almost 30 years, the Spirit Chorale of Los Angeles has proudly maintained the tradition of African American choral performances. In the style of the historic ensembles as the Fisk Jubilee Singers, the chorale keeps alive the a cappella tradition of the Negro Spiritual. Spirit Chorale has performed in numerous concert halls worldwide and have proudly performed for national conferences including Chorus America, ACDA, and the National Association of Negro Musicians, Inc. Programs include traditional and contemporary spirituals, Jazz, blues, and gospel selections.



Byron J. Smith received his BM from CSU Long Beach and his MM in choral conducting from CSU Los Angeles. Smith's long music career has included 50 years in church music and freelance keyboard work in the industry; 37 years at Los Angeles Harbor College, currently as a professor of commercial music; 28 years with the Spirit Chorale and numerous musical theater directing projects, including his own award-winning musicals. His choral compositions have been performed by ensembles worldwide. His company, Onyx Music Publishing, distributes his music.

Performing Choirs

University of Hawai'i Chamber Singers



The UH Chamber Singers is the premiere choral ensemble for the University of Hawai'i System. Comprising the most advanced choral artists on campus, the UH Chamber Singers performs literature from a vast spec-

trum of languages, styles, and time periods with particular attention to the repertoire and traditions of Hawai'i's host culture. The UH Chamber Singers have performed as an invited choir to the Musica Pasifika Festival in Tahiti in 2020 and to the Pasifika Choral Symposium in Guam in 2019.



Jace Kaholokula Saplan serves as the director of choral activities and assistant professor of music at the University of Hawai'i, where he teaches courses in graduate choral conducting and choral literature, conducts the University of Hawai'i, Chamber Singers, and oversees the graduate choral conducting program. Known for his work in celebrating Pasifika choral traditions, he is the artistic director of Nā Wai Chamber Choir and Nā Mamo Vocal Ensemble.

Sing UP

2021 Sing Up Membership Drive

We have closed the book on another year's membership drive, and it was a good one! Membership grew by 7 percent from start to end of the drive thanks to incredible state leadership and member collaboration.

Congratulations to the following states who achieved at least 10 percent growth in Active membership during the membership drive:

New Mexico (100.0% growth)
Alaska (55.6%)
West Virginia (47.1%)
Wyoming (45.0%)
Nevada (36.1%)
North Carolina (34.4%)
Idaho (34.0%)
South Dakota (29.3%)
New Hampshire (25.0%)

Nebraska (20.9%)
Utah (19.0%)
Florida (18.4%)
New Jersey (14.1%)
Hawai'i (13.6%)
Iowa (12.4%)
Oklahoma (11.4%)
Kentucky (10.4%)
Arkansas (10.0%)

Interest Sessions

About Gong, Ai, Na: Influences of Gamelan and Kulintang in Southeast Asian Choral Works

Fast tempo, overlapping intricate rhythms, tongue-twisting combinations, extensive use of onomatopoeic syllables, and bright and forward timbres are some of the key elements that characterize the choral music of SE Asia. This session will look into the common musical features in choral works from the SE Asian region, generally strongly influenced by the gamelan and kulintang orchestras. Each of these features will be explored through the six compositions selected for this session. Come and discover the wonders of the SE Asian gong-chime sound world and the rich cultural significance of these musical elements!



Yu Hang Tan is a Malaysian choral conductor and baritone currently pursuing his DMA at USC. Before moving to Los Angeles, Tan was an active member of the Atlantic Canada choral scene, where he directed Suara, a semi-professional choir specializing in Southeast Asian choral repertoire that he founded in 2018. Performing nationally and abroad, Tang is an alumnus of the 2018 and 2020 World Youth Choir, and the professional Elora Parish Choir.

Amplifying Womxn's Voices: An Intersectional Approach to Equity in the Choral Ensemble

Utilizing an intersectional approach, this session will address equity through programming by highlighting repertoire written by womxn, acknowledging the intersection of race and gender in choral repertoire, and providing suggestions for how to reframe or replace problematic music. Attendees will also have access to composer and repertoire databases, informative playlists and podcasts, and a "Repertoire Accountability Checklist" to help evaluate repertoire through a more equitable lens.

Alyssa Cossey is the clinician for this session. Her bio and photo are on page 44.

Better Together: Strategies that Allow Choral Directors and Voice Teachers to Work Cohesively toward the Creation of Fulfilling, Healthy, Diverse, and Inclusive Experiences for Our Students

Are your choral and voice programs unnecessarily siloed due to common misconceptions of the differences between choral and solo singing? Jenny Bent and Justin Montigne will present strategies choral directors and voice teachers can use to create a unified voice program

that develops, fosters, and models a collaborative philosophy and encourages a musically explorative curriculum. They will also discuss holistic pedagogical approaches and skills-based systems that can be applied in the choral rehearsal and the voice studio.



Jenny Bent is professor of music, director of choral activities, and associate dean of the School of Arts &

Humanities at Sonoma State University. She is choral director of the Santa Rosa Symphony and manages Chanticleer's summer program. Bent earned degrees from Boston University (BM & MM Voice Performance, MM Choral Conducting) and University of Illinois at Urbana-Champaign (DMA Choral Conducting & Choral Literature). She received the 2019 California MEA Bay Section Outstanding Choral Educator Award.



Justin Montigne is a voice teacher and countertenor who teaches workshops, classes, and private lessons in the

San Francisco Bay Area and abroad. Montigne is currently the director of voice studies for the Grammy Award-winning San Francisco Girls Chorus and teaches vocal studies courses at Sonoma State University. Previously he co-founded Bay Area Vocal Academy and taught at the University of Minnesota, UC Davis, and UC Berkeley.

Interest Sessions

Beyond Palestrina: Keeping Early Music Relevant in a Diversifying Choir Room

As choral directors wrestle with issues of diversity, inclusion, and relevance, it's not hard to imagine that music from before 1700—already an endangered species—might fade from use in schools, churches, and community choirs. In truth, as music historians continue to unearth Medieval, Renaissance, and Baroque music by a variety of male and female composers of many backgrounds, early music can enrich singers' understanding of diverse cultures. Furthermore, the repertoire can work for choirs of all ages and skill levels, ranging from middle school treble choirs to professional early music ensembles.



Nicole Baker has served Jouyssance as artistic director since 1999, and under her leadership the group has blossomed into Southern California's premiere early music vocal ensemble. Recently retired from the music history faculty at California State University, Fullerton, Baker led Collegium Musicum, the School of Music's ensemble specializing in music prior to 1700. She is currently the traditional choir director at St. Philip the Apostle Church in Pasadena. A graduate of Wellesley College, she earned her MFA in voice and her PhD in musicology at UCLA.

Beyond Programming: Creating a More Inclusive Choral Space

Representation through the repertoire we program is one key tool that we use to create a decolonized choral space. However, we must also examine how and what we teach. Join a team of pedagogues to unpack six study-supported tools that can be integrated directly into the everyday work you already do. Based on extensive field work and research in Colombia, this session integrates research with practice and, more importantly, will leave participants feeling emboldened and informed.



Corie Brown serves as assistant professor of choral music education at San José State University. She leads the SJSU Concert and Treble Choirs as well as music education courses, and is fueled by her passion around the integration of social justice and music education. Prior to graduate studies in choral conducting at the University of Colorado Boulder and University of Oregon, Brown taught in Colombia with the Fundación Nacional Batuta.

Jeffrey Benson is the clinician for this session. His bio and photo are on page 128.

Breaking Barriers: Performing Diverse and Accessible Music for All

This session will explore choral music that is inclusive of the great diversity around the globe. The presentation will focus on women and BIPOC composers over the past 500 years who we will continue to perform, celebrate, and learn from. In addition to reading through scores and providing resources for use in rehearsals, accessible performance practice issues and critical historical implications will be discussed.

Jeffrey Benson is the clinician for this session. His bio and photo are on page 128.

Building Beautiful Voices: Tools and Principles

In this participatory session, clinicians Frank F. Eychaner and John Martin Petzet will demonstrate practical tools for voice building through the warm-up and rehearsal. Vocal pedagogy will be applied to common challenges, and age-appropriate vocalizes will be explored to build the capacity of singers to perform with freedom, expression, and beauty. Session participants will receive a resource packet of tried-and-true warm-ups, solutions to common problems, essential vocal pedagogy illustrations, and more.

Frank F. Eychaner is a clinician for this session. His bio and photo are on page 109B.



John Martin Petzet

is associate professor and director of choral activities at the University of Nebraska-Kearney. He has conducted honor choirs in Louisiana, Colorado and Nebraska and has worked in Mexico with the Universidad Autónoma De Ciudad Juárez and Tlaxcala Canta. He has presented interest sessions in 15 states and Mexico. He recorded Alexandre Grechaninov's Passion Week with the Kansas City Chorale, which won a Grammy for Best Engineered Classical Album.

Choir IS a Community: Community Choirs Best Practices

Community choirs are the last and best vehicle for keeping singers and audiences engaged with choral music. Community choir conductors are the nucleus of all activity in their choirs and must be experts in many fields to be successful. This presentation will bring to bear my fifteen years of experience as the founding artistic/executive director of one of the nation's largest nonprofit choral organizations, Sing Omaha. Our ten choirs of 400+ singers give nine concerts each season and are contracted as the official choirs for the Omaha Symphony.



Matt Hill joined the Peru State College faculty in September 2014 as director of choral activities. He founded

the nonprofit Sing Omaha in 2007, which serves as the nation's only K-12/adult choral arts organization, offering eight choirs that serve more than 350 singers annually, and two studio locations enrolling 150+ students in weekly lessons. Hill earned an MM at Oklahoma State University and a DMA at the University of Nebraska. He serves ACDA as the National Community Choirs R&R Chair.

Choral Intersectionality: Gender, Race, and Reimagined Excellence

When singers exercise their agency to draw upon all components of their identity, the entire choral community benefits. Named by Kimberlé Crenshaw, intersectionality is a concept to describe how race, gender, and other characteristics "intersect" with one another, resulting in systems of power and oppression. Rooted in existing scholarship in anti-racist, decolonial, gender-affirming, and LGBTQIA± inclusive pedagogies, this session will synthesize these concepts toward a unified, intersectional approach that ensures that all singers' identities can be celebrated in choral spaces. Attendees will participate in active music making and discussion and leave with practical strategies to implement in their choral communities.

Jace Kaholokula Saplan is a clinician for this session. His bio and are on page 130.

Joshua Palkki is a clinician for this session. His bio and photo are on page 47.

Come Together: Fostering Meaningful Collaborations between Composers and Conductors

Breaching the divide between composers and conductors can be daunting. If you're a conductor, what's the best way to encourage composers inside and outside of your chorus to write successfully for your singers? If you're a composer, how do you approach conductors with your music, turning an initial impression into a life-long collaborative relationship? Composer and conductor Zanaida Robles and composer Dale Trumbore will present strategies that reach across the composer-conductor divide, resulting in meaningful collaborations for conductors, singers, and composers. Participants will leave this session feeling empowered to work together to contribute to the choral repertoire.



Zanaida Stewart Robles

is a fierce advocate for diversity and inclusion in music education and performance. She is in demand as a vocalist, conductor, clinician, and adjudicator for competitions, festivals, and conferences. She

Interest Sessions

serves on the national board of the National Association of Negro Musicians. She holds a DMA from the USC Thornton School of Music, an MM from CSU Northridge, a BM from CSU Long Beach, and she is a graduate of the Los Angeles County High School for the Arts.



Dale Trumbore is a composer and writer based in Southern California whose music has been praised by *The New York Times* for its “soaring melodies and beguiling harmonies.” Trumbore’s compositions have been performed in the U.S. and internationally. She has written extensively about working through creative blocks and is the author of *Staying Composed: Overcoming Anxiety and Self-Doubt Within a Creative Life*.

Compassion and Contemporary Choral Music Performance

Performance of contemporary music has significant advantages to ensembles. Yet, many conductors struggle to program new music regularly. We will explore how compassion as a scientifically researched tool represents the core of ensemble leadership in the 21st century, how compassion as a motivational practice allows vocalists to explore their voices in ways that open them to new music, how compassion leads to discoveries in vocal acoustics that uplift and excite creativity and exploration, and how compassion fuels a desire for newness.

David Harris is a clinician for this session. His bio and photo are on page 125.



Laurel Irene, Los Angeles-based vocal artist and voice researcher, specializes in bringing new compositional works to life with vocal repertoire ranging from Monteverdi to Mozart to wacky, wild, and extreme sounds of the 21st century. In 2019 she performed the role of Countess Almaviva in Redcat’s 12-hour endurance art piece. She gives voice workshops at conferences and collegiate settings across the United States and Europe.

The Creative Potential in Diversifying Our Ensembles and Redefining Our Musical Values

Between the Covid-19 pandemic and a rise in global social consciousness, many choirs have been inspired to examine their assumed values of what makes a quality piece of music and a successful choral experience. This session is an opportunity to consider these values and explore the creative possibilities that come from re-evaluating them in terms of repertoire/programming, performance practice, and rehearsal techniques, and how we can reach that potential through diversifying our membership.

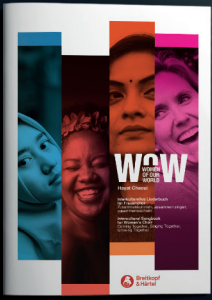


Fahad Siadat creates interdisciplinary storytelling works, folding together words, sound, and movement into ritualistic narratives. Siadat is the director of the Resonance Collec-

Intercultural Choirbook

Women of Our World

Coming Together, Singing Together, Growing Together





- 40 songs in 25 different languages from more than 30 countries
- Simple two- to three-part arrangements
- Introductory texts on the origin and cultural background
- Flexible arrangements for accompaniment with piano or guitar

ChB 5363

ed. by Hayat Chaoui
(Volume discounts available)

www.breitkopf.com


Breitkopf & Härtel



tive, a multifaceted organization that explores the intersections of artistic and spiritual practice, as well as the new music vocal ensemble HEX. He has conducted choirs at Columbia University, CalArts, Chaffey College, and been assistant conductor of The Industry.

Cultivating a Choral Culture of Connectedness

Choral music provides a unique place to begin to address the realities of mental health and trauma. It is essential that we recognize the importance of emotional intelligence, social connection, and trauma-informed instruction in arguably the most personal musical art form. In this session, we will discuss how to craft an educational environment that facilitates excellent music learning, encourages students to remain present, passionate, motivated, and engaged, while creating a space that encourages vulnerability, emphasizes psychological safety, and cultivates connection within the group.



Nicholas Sienkiewicz is a conductor, researcher, and mental health advocate based in Bloomington, Indiana. He has appeared on various media platforms including the Choralosophy podcast and WMUK Radio and has presented at multiple conferences. Sienkiewicz holds a BS in Biochemistry and a BMA from Western Michigan University and is currently pursuing an MM in cho-

ral conducting at Indiana University Bloomington.

Dynamic Body Balance: Unlocking Communication

Breath is the foundation of all movement, and efficient movement is the fundamental aspect of gestural communication. Based on the author's experience with human dissection, Laban Movement Theory Training, and athletic training systems, a theory of Dynamic Body Balance emerged, providing the choral conductor greater access to expression and comfort in the body. Using simple body positions and tools like a yoga ball, participants will learn the theory and apply the concepts in an interactive workshop to enhance body awareness and increase expressivity in conducting and leadership.



Nicole C. Lamartine is the Sorensen Director of Choral Music at the University of California, Santa Barbara, where she conducts the UCSB Chamber Choir, integrates 21st-century relevance into choral studies at the MM and DMA levels, and teaches conducting and voice. Prior to her appointment at UCSB, she was professor and director of choral activities at the University of Wyoming (2008-2020). In addition to Chor Anno, she is the founder and conductor of the Santa Barbara Gay Men's Chorus. She is a past president of Northwestern ACDA.

Empowered Leaders Empower Others: Committing to Vulnerable, Thoughtful, and Inclusive Leadership

As we find ourselves in a societal renaissance, it is imperative that we recommit to modeling and engaging in respectful yet tough conversations with our ensemble members. This session will discuss different types of leadership styles and how they function within choral communities. Attendees will learn about the importance of being a vulnerable leader, skills for community building, strategies for democratizing ensembles, and how to lean into hard conversations.



Jennifer Hansen Heder is currently pursuing a DMA from Michigan State University. She has directed the choirs at Albion College and is currently the artistic director of the Ingham Festival Chorale. Previously, she was the director of choirs at Spanish Fork High School in Utah. She earned an MM and a BME from Brigham Young University.



Colleen Chester is the director of music at Presbyterian Church of Okemos and is pursuing her DMA in choral conducting at Michigan State University. Previously she held the position of director of vocal music at San Luis Obispo High School and Laguna Middle School in San Luis

Interest Sessions

Obispo, CA. Chester holds an MM from the University of Georgia and a BME from California State University, Fullerton.

Enlarging the Choral Canon: Discovering and Performing Choral Works from a Broader Perspective

In this session, we explore the process of engaging with living composers, particularly those of underrepresented communities. This includes commissioning new works, broadening our programming palette to include underperformed existing works, and engaging with these composers as part of the rehearsal process. We also explore how to interact with the folksong and ethnic repertoire in a respectful way. This includes engaging those who have lived experience with this music to help with cultural context, language, and authenticity of the pedagogical and performance experience.



Brent Wells, associate professor of choral conducting and ensembles, is the director of the Brigham Young University Men's Chorus and Concert Choir. Wells received his DMA at Michigan State University, his BM and MM at Brigham Young University. Wells' scholarship focuses primarily on hymnody and the folksong, including his work as a composer. He has written original works

and arranged selections from the sacred harp repertory, the treasury of the African-American spiritual, and the folk traditions of Appalachia, England, Germany, Poland, Vietnam, China, Armenia, and the country of Georgia. As a bass vocalist, Wells has performed as a featured soloist.

Andrew Crane is a clinician for this session. His photo and bio are on page 123.

Forgotten Gems: Exploring Works of the German Renaissance and Early Baroque

As historical research advances, choral scholars are taking a greater interest in forgotten pieces of our choral history. This presentation explores the under-represented people and pieces of the German Renaissance and Baroque eras, from madrigals and motets to cantatas by Johann Schein, Johann Christoph Bach, and many others. The session will discuss why some of these pieces fell out of regular performance and how we can bring them back. Explore expressive and accessible pieces for any level or voicing of ensemble. Attendees will receive a resource database of compositions and public domain scores.

Angelica Dunsavage serves as assistant professor of music and director of choirs at Tennessee State University, where she conducts the



TSU University Choir and the Meistersingers. Dunsavage received her DMA from University of Arizona, her MM from Bowling Green State University, and her BME from Indiana University of Pennsylvania. Dunsavage currently serves as editor of Western ACDA's *Tactus*.



Jeff Vanderlee is a part-time faculty member at Youngstown State University, where he is advising three graduate conducting students through recitals, and teaching the spring semester of the choral literature sequence. He holds a BME from the University of Texas at Austin, an MM from Westminster Choir College, and a DMA from the University of Arizona. Vanderlee has served as the conductor of the University of Arizona's Collegium Musicum.

Inclusive Vocal Pedagogy for the Choral Rehearsal

Our goal is to inspire choral directors to rethink the inclusivity of their vocalises in the same way that they are rethinking the inclusivity of their repertoire decisions and overall classroom culture. We will discuss the importance of creating a safe space for vocal experimentation/exploration for singers from every background, including but not limited to Latinx, BIPOC, APIDA, ESL, LGBTQ, non-binary, Jewish, and Muslim

singers. With the audience participating, we will demonstrate vocal concepts that work for all singers and discuss how the traditional SATB vocal model does not always meet the needs of all singers.



Désirée LaVertu is a conductor, soprano, and voice teacher. She is director of choral/vocal activities at Occidental College, where she conducts the Glee Club and College Chorus and teaches voice classes/lessons and conducting. LaVertu made her Walt Disney Concert Hall debut as soprano soloist in Poulenc's Gloria, conducted by Grant Gershon. Degrees: BM-Accompanying (CSU Fullerton) and MM-Choral Conducting/Voice from University of Nevada, Reno.



Olga Perez Flora is a Cuban American mezzo-soprano. Flora holds a DMA from the Ohio State University, an MM from Arizona State University, and a BM in vocal performance and a post-bachelor in music education from Northern Arizona University. She is currently an assistant professor of voice at the University of New Mexico and the artistic director of the Gobbi Villa summer young artist program in Rome, Italy.



Lori Marie Rios is a conductor, soprano, educator/clinician, and voice teacher. She is professor of music

at College of the Canyons, directing the Chamber Singers and Voices-of-the-Canyons and teaches voice. She is also on the music education faculty at CSU Fullerton. Ensembles under her direction have sung at the 2004 ACDA Regional Conference and the 2007 ACDA National Conference. Degrees: MM from University of Nevada, Reno, and BA from CSULA.

Implementing a Multicultural Framework in Choral Classrooms

Multicultural education is a reform movement rooted in the idea that diversity enriches a nation and that individuals who participate in a variety of cultural experiences are more able to benefit from the total human experience (James Banks). Choral ensembles are ideally situated to affect positive societal change if approached from a broad multicultural perspective. This session will guide participants through the implementation of a multicultural framework in choral classrooms, highlighting the ways we might thoughtfully honor our students, engage deeply with literature, enact our engagement through rehearsals, and present faithfully in performance.



Jason Bowers holds a BME, MM, and a PhD from Louisiana State University (LSU). 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.

Let All Children Sing!: Creating Community Connection through Youth Choirs

In this session, we will share the benefits for children (and you!) of participating in a youth chorus and share how to get started, with information on for-profit and non-profit ventures, as well as ideas for creating a youth choir as part of an elementary general music education. We will run two mini-rehearsals, one for ages 3-6 and one for ages 7-10, modeling various ways to make their experience most successful. Finally, we will offer suggestions on ways to build community connection through youth choirs.



Erin Bailey is an assistant professor of music education at Brigham Young University. She teaches elementary music practicum and choral rehearsal techniques courses. Bailey received her PhD in music education from the University of Utah and her BME and MME from Brigham Young University. She currently conducts the American Heritage Treble Chorus in American Fork, Utah.

Interest Sessions



Leslie Walker has taught children's choirs for 38 years and in the public schools for the past 21 years. She currently directs the Hubble Creek Singers and the choral program at Springville High School in Springville, Utah. She earned an MM in vocal performance and pedagogy and a second bachelor's degree in secondary choral education. She was a member of the Mormon Tabernacle Choir for 16 years.

A Life-Changing Tour: Planning a Choir Tour for Peace and Social Justice

We all know the incredible healing power of choral music. What if choir tours were about healing and promoting unity and peace in our country? What if your choir could feel fulfilled spending time in our own country, exploring historical churches, museums, and monuments that would help them to understand their history? Learn about how All Saints Trouveres Youth Choir did just that on a 10-day tour of the deep south. It changed their lives and the lives of those who listened.



Jenny Tisi has been the director of the children's and youth choirs at All Saints Pasadena since 2011, where she conducts 6 children's and youth choirs, grades PreK–12. Currently,

Tisi is in the final stages of completing her MM at Cal State LA, writing her thesis on creating a peace- and social-justice focused children's and youth church choir program. She holds a BME from SUNY Fredonia and an MM in Liberal Studies from SUNY Stony Brook. She currently sings with the Donald Brinegar Singers.

Magic in the Middle

Directing the middle school choir can be a joy or a burden depending upon your preparation for all of the variables you will encounter. Roger Emerson will present methods and materials to make the job easier with carefully crafted resources.



Roger Emerson is a professional composer and arranger with over 900 choral titles in print and over 30 million copies in circulation. He is the most widely performed composer/arranger of popular choral music and vocal jazz in the world today. Emerson has been the recipient of ASCAP's Standard Award for 30 years running, and his works have been performed at the White House, Carnegie Hall, and the Kennedy Center. He has appeared at numerous MENC, ACDA and JEN conferences.

Modeling Creativity within the (Interactive) Choral Rehearsal

Ensemble membership has traditionally relied upon a regulatory model where artistic decisions emanate from the director. This model has historically subjugated the role of creativity on the part of the singers to a minimalist function. While members are an integral part of fulfilling an overarching artistic vision, they are afforded precious little in actually shaping that vision. Offering "guided creativity" to choristers in the rehearsal process allows individual singers artistic input, while simultaneously offering them autonomous ownership into the performance product.



Jerry Ulrich, an ASCAP award-winning arranger/composer, has composed commissioned works for professional choirs and orchestras, including the Grammy award-winning Orchestra of St. Luke's. Ulrich is director of choral activities at the Georgia Institute of Technology, where he directs the Chamber Choir and the Georgia Tech Glee Club. His early training included four years singing with Robert Shaw in the Atlanta Symphony Chorus and Chamber Chorus.

Nisenan Cultural Music Project - A Concert and Conversation about the Histories of the Nisenan's from the Nevada City Rancheria

For the past eight years, Vox Musica has been collaborating with the Nisenan's from the Nevada City Rancheria in order to help them preserve their tribal music and to perpetuate their story in our community. During this interest session we will perform "We are, We have, We live," a fifty-minute musical work that tells their story through new music and traditional tribal songs. This session offers the listener an opportunity to gain a better understanding of the history, culture, and relationship they have to their homeland. This will be followed by a conversation with their tribal spokesperson, Shelly Covert.



Daniel I. Paulson

holds a BM, MM, and is a doctoral candidate in Music Education at Teachers College, Columbia University. Paulson has been a featured conductor on the International Festival of New American Music in Sacramento and the 2011 ACDA. He is professor of voice and choral music at Sacramento City College, adjunct instructor of Voice at Columbia University in New York, and serves as founder and music director for Vox Musica.



Vox Musica is a professional-level women's vocal ensemble that presents innovative concert projects that perpetuate the stories of our community and beyond. Vox Musica has been a featured artist for the prestigious Old First Concert Series in San Francisco and the 2011 ACDA National Conference in Chicago,

IL. In 2016, Vox Musica was the recipient of the American Society of Composers and Publishers (ASCAP) National Award for Adventurous Programming.



Shelly Covert is the spokesperson for the Nevada City Rancheria Nisenan Tribe. Covert is a member of the Nisenan Tribal Council and is the executive director for the California Heritage: Indigenous Research Project, or CHIRP, a 501c3 nonprofit organization.



Music scholarships up to \$7,500 per year
In addition to academic awards

Degrees Available In:

- Music Performance
- Music Education
- Music Composition
- Musical Arts

PIU | PACIFIC
LUTHERAN
UNIVERSITY

Auditions held on campus in Tacoma, WA on
January 22 & February 25-27, 2022. Apply now!

plu.edu/music/scholarships

Interest Sessions

The Power of Story in Song: Feeding the Choir's Soul

Over the course of rehearsal period, our singers speak, sing, repeat, practice, and scrutinize each word of our repertoire. This leads to “message fatigue” and a numbing to the power of the story in the song. As choral conductors we must bring the magic of the text back. This session will teach you how to inject aesthetic intention into your singers’ performances through poetry, visual art, creative writing, and collaborative processes.

Dean Luethi is the clinician for this session. His photo and bio are on page 30.

The Residue of Thought: Cognitive Science in the Choral Rehearsal

After just 20 minutes, average learners forget more than half of the information they have just encountered. For decades, findings from the field of cognitive science have led to significant improvements in student learning, retention, and achievement in STEM classes around the world. Unfortunately, these techniques rarely, if ever, appear in the choral rehearsal. By drawing on proven strategies from peer-reviewed research, this session will help to facilitate more effective and efficient

rehearsals and help to straighten out our singers’ “forgetting curve.”

David Edmonds is the clinician for this session. His photo and bio are on page 104.

Re-Writing History: Curriculum Redesign for 21st-Century Conductors

In the fall semester of 2020, graduate choral conducting majors at the University of Arizona embarked on an educational journey that featured a new curriculum including study of historical and contemporary works by women and BIPOC composers alongside those who have been part of traditional courses of study. Elizabeth Schauer, who researched and designed this curriculum, shares her thoughts about what it means to be an educated conductor in the 21st century, ways to re-consider current educational paradigms, and resources for those who wish to create their own innovative and inclusive curricula.



Elizabeth Schauer serves as director of choral activities at the University of Arizona, where she has received recognition for her innovative and inclusive curricular approach. Schauer conducts Symphonic and Arizona Choirs and teaches gradu-

ate and undergraduate conducting and choral literature courses. She is in demand as a conductor, guest lecturer, and presenter throughout the United States. Choirs under her direction have performed at the conferences of ACDA, College Music Society (CMS), American Guild of Organists, and Arizona Music Educators.

Strong Body, Strong Mind, Strong Music

As global consciousness shifts to a more holistic way of living, society is realizing that, even with technological innovations, something is missing. Many people are rediscovering eastern philosophy, where the mind and body work together to find balance and sustainability. The presenters of this session have made mental and physical wellness a daily practice in their musicianship and want to share their passion. Attendees will walk away with healthy living practices, yoga postures, breathing, and meditation techniques that can all be applied immediately at home and in the choral classroom.



Steven Hankle is the assistant professor of choral music and music education at the University of Dayton. He teaches choral conducting, choral methods, University Chorale, and women’s ensemble. An active guest

conductor, clinician, and adjudicator, Hankle has worked with choirs in the United States, Africa, and Mexico. Hankle has presented his research at Florida MEA, Arizona MEA, NAFME, and ACDA conferences.



Jaclyn Normandie

earned her doctorate at the University of Michigan after which she taught conducting at the University of Tennessee, Knoxville, and Oakland University. Ensembles under her direction have performed at ACDA National, Western, and Central Region conferences. She has presented lectures at over twenty conferences includ-

ing National, Western, Northwest-ern, and Southern ACDA conferences.

This is the Future

This session will introduce a free audio platform called “Jamulus” with a new hardware called a “Jam-box” that enables real-time rehearsal with little latency even while members are in various locations. Choral and instrumental collaborators from Santa Barbara City College and UC Santa Barbara will demonstrate how the use of the Jamboxes has enabled both choral and instrumental ensembles to produce live rehearsals

and live performances streamed digitally with great success. The workshop will cover equipment, software, troubleshooting, use with Zoom, live rehearsal techniques, and engaging digital techniques for live performance.

Nicole C. Lamartine is a clinician for this session. Her photo and bio are on page 135.



Jon Nathan is director of the University of California, Santa Barbara, Jazz Ensemble and lecturer

in percussion. He has been a figure in the SoCal musical scene for nearly three decades in percussion,

Western Region Registration Information

Register at acda.org/region-conferences

Early Registration ends 11:59 pm CST January 31, 2022

Attendee \$290 Retired \$200 Student \$105

Registration after 11:59 pm CST January 31, 2022

Attendee \$305 Retired \$210 Student \$115

On-site Registration

Attendee \$320 Retired \$225 Student \$125 One Day \$150 (only available on-site)

Interest Sessions

jazz, and musical theatre. He holds a BM from the University of Massachusetts, Amherst, an MM from CSU at Northridge, and a DMA from UCSB. Nathan performs with Opera Santa Barbara, Santa Barbara Symphony and Chamber Orchestra, among others.



James Mooy, professor of music, conducts the award-winning Lunch Break Jazz Ensemble and the 70-piece Symphony Orchestra at Santa Barbara City College. Under his leadership, the SBCC Lunch Break Jazz Ensemble was one of six finalist bands chosen for the Monterey Next Gen Jazz Festival for three consecutive years. He is a Music Academy of the West alumnus and has toured the US and Japan as a professional trumpet player. In 2020 he was selected to direct two honor bands, and to adjudicate five jazz festivals.

Timely, Uplifting, and Super-Practical: Creating Realistic Arrangements for Your Church, Community, or School Choir

Does your choir need music that can be learned in (approximately) one rehearsal? We will find and lightly arrange authentic tunes that a choir of any size can quickly learn and proudly present for special occasions, emergencies, and worship

services. We will consider sources, styles, inclusiveness, and copyright issues. You will take home new projects-in-progress, plus ready-to-use examples.



Nina Gilbert's background ranges from Kenya, where she translated Schubert's *Mass in G* into Swahili while serving as a Peace Corps volunteer; to Carnegie Hall; to Germany; to Boston. She has served ACDA as associate editor of the *Choral Journal* (1996-2006) and editor of *Tactus* (2015-18). Her degrees are in music and conducting, from Princeton, Indiana, and Stanford. She serves as music director for the Congregational Church of La Jolla.

(Trans)itioning Voices: Inclusivity through Line Recombination

This session presents a new methodology to promote the inclusivity of transgender and gender expansive (trans) individuals in choral ensembles. Line recombination involves creating a new vocal line by combining portions of the existing alto and tenor lines in order to provide a singable, intermediate part that supports the student's gender identity while accounting for vocal health during and after transition. Choral directors can use this concept to address the potential uncertainty surrounding the inclusion of

trans singers in choral ensembles by providing an alternative that meets their vocal needs without compromising musical integrity.



Stevie J. Hirner is primarily a choral conductor but is also an active vocalist, composer, and arranger of choral music. As a transgender musician, she is currently pursuing her doctorate at the University of Southern California, where her research focuses on methodologies and tools that directors can use to promote transgender inclusivity. She is the artistic director of the Long Beach Youth Chorus. She completed her BME at Auburn University and her MM at the University of Missouri.

Young Conductors' Chorus - Music by Jacob Narverud

Let the Music Fill Your Soul! Join together for a rehearsal of MS/HS choral repertoire led by composer/conductor Jacob Narverud. Though this session is geared toward college music education majors and young conductors/beginning teachers, all are welcome! Music provided by Santa Barbara Music Publishing, Inc.

Jacob Narverud is the clinician for this session. His bio and photo are on page 48.

Honor Choir Conductors

Gospel SATB



Rosephanye Dunn Powell serves as professor of voice at Auburn University. She holds degrees from the Florida State University (DM in vocal performance), Westminster Choir College (MM in vocal performance and pedagogy), and Alabama State University (BME). Powell's research focuses on the art of the African American spiritual and voice care concerns for voice professionals (specifically, music educators, choral directors, and choral singers). Powell has received numerous awards, including the "Living Legend Award" presented by California State University African Diaspora Sacred Music Festival in Los Angeles.

Youth Honor Choir Grades 6-9



Marcela Molina has been affiliated with the Tucson Girls Chorus since 2006, first serving as artistic director and taking the helm as executive director in 2011. Under Molina's guidance, the Tucson Girls Chorus has grown significantly in both programming and community engagement. Born in Bogotá, Colombia, Molina holds degrees from Westminster Choir College and the University of Arizona. Molina serves on the boards of the Arizona ACDA and Chorus America.

High School SSAA



Tesfa Wondemagegnehu serves as the conductor of the Viking Chorus and the Chapel Choir at St. Olaf College. He also served as the guest artistic director of one of North America's Largest LGBTQ+ choirs, Minnesota's One Voice Mixed Chorus. Wondemagegnehu previously served as the director of choral ministries at Westminster Presbyterian Church of Minneapolis. He has conducted and given master classes, workshops, and clinics both nationally and internationally. He holds a MM from the Florida State University and a BM from the University of Memphis.

We Have a New Mentoring Program at ACDA!



Take a look! Lodestar: The ACDA Mentoring Program is a brand-new experience. It's the place to go to register as a potential mentor and to look for a mentor. New—join a peer community to get and give support. We currently offer a community for early-career educators. More "communities" to come!

<https://mentoring.acda.org/>



Building Bridges *and* Transforming Lives *through the* Power of Music

Performance Opportunities in 2023



Lisbon Choral Festival

Jeffrey Benson
Michael Hanawalt

Lisbon, Portugal
June 2023



Great Basilicas of Italy

Pearl Shangkuan
Anton Armstrong

Assisi & Rome, Italy
June 2023



American Songbook

Shawn Kirchner
Gene Peterson

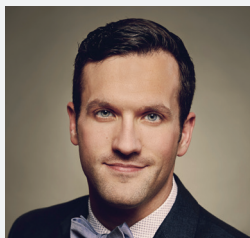
Derry, Northern Ireland
June 2023



Festival for Women's & Treble Voices

Andrea Ramsey & Eva Ugalde

San Sebastian, Spain
June 2023



Normandy Choral Festival

Cameron F. LaBarr

Bayeux, France
July 2023



American Spirituals

Stacey V. Gibbs

Barcelona, Spain
July 2023

Custom Tours

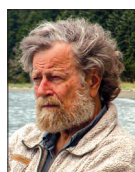
We will design a tour to match your musical vision.

Headliner and Special Events

Morten Lauridsen

Morten Lauridsen joins NW ACDA as a guiding presence and inspiration throughout our 2022 gathering, opening with his *Lux aeterna* and closing with an all-conference sing of his *Sure on This Shining Night*, with Morten playing piano as we sing together. Additional sessions include:

- *Lux aeterna* Combined College Choirs Conversation: A pre-conference conversation with *Lux aeterna* collegiate singers and conductor, Edith A. Copley
- Text Setting & Interpretation with Morten Lauridsen (Plenary Session with all attendees): An exploration of choosing texts, setting texts, interpreting, and performing texts
- A Conversation with Morten Lauridsen & Composers (Composer Track): A Discussion of Career and Creative Life
- *Sure on This Shining Night* All-Conference Rehearsal & Conversation (Plenary Session): Rehearsal with the composer and conductor Amber Lauridsen of *Sure on This Shining Night* (Nocturnes no. 3)
- All-Conference Sing with Morten Lauridsen: “Sure on the Shining Night.” On Saturday evening’s closing concert, all attendees will join our voices together, led by conductor Amber Lauridsen and accompanied by composer Morten Lauridsen at the piano. All attendees will receive a print or digital copy of the music and rehearse with this composer-conductor team on Saturday morning’s plenary session.



The music of **Morten Lauridsen** occupies a permanent place in the standard vocal repertoire of the 21st century. His eight vocal cycles, instrumental works, art songs, and series of sacred Latin motets are performed throughout the world and have been recorded

on over two hundred CDs, including several that have received Grammy nominations. Lauridsen (b. 1943) served as composer-in-residence of the Los Angeles Master Chorale from 1994 to 2001 and is distinguished professor of composition emeritus at the University of Southern California Thornton School of Music. He serves as honorary artistic president of Interkultur/World Choir Games.

Opening Concert

Lauridsen’s *Lux aeterna*

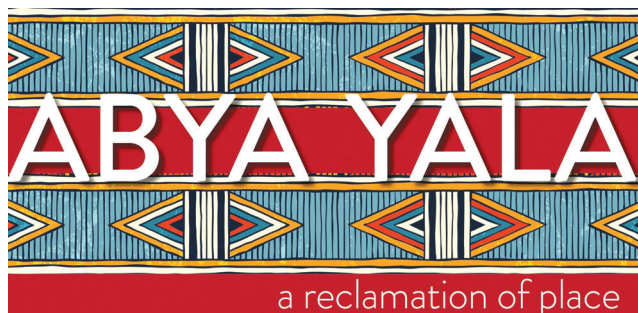
The NW ACDA conference opens with music of healing and renewal as 157 singers from six universities perform Morten Lauridsen’s *Lux aeterna* under the direction of Edith Copley. After two days of combined rehearsals, these students will engage in discussion with our headline composer, Morten Lauridsen. Choirs include Boise State University, Pacific Lutheran University, University of Alaska-Fairbanks, University of Portland, Western Oregon University, and Whitworth University.



Edith A. Copley is regents’ professor emeritus at Northern Arizona University in Flagstaff, where she served as director of choral studies from 1993 to 2021. At NAU she conducted the Shrine of the Ages Choir, Chamber Singers, and taught choral methods, conducting, and graduate choral literature. Copley has received numerous honors, including the NAU Centennial Teacher of the Year, Arizona Music Educator of the Year, Arizona ACDA Outstanding Choral Director, and the Weston H. Noble Award from her alma mater, Luther College. She has served ACDA in various leadership roles, including state and regional president, and is currently ACDA national president-elect.

Headliner and Special Events

Closing Concert



Abya Yala Choral Suite

Pan-Latin-American Premiere

A Co-Commission by NW ACDA and Resonance Ensemble

Freddy Vilches, composer

Performed with Matices Latin Ensemble

Kathy FitzGibbon, conductor

Combined Lifelong Choirs:

Resonance Ensemble (Portland, OR), Spokane Kantorei (Spokane, WA), Seattle Pro Musica (Seattle, WA)

Three lifelong choirs collaborate in premiering *Abya Yala Choral Suite* with Freddy Vilches and Portland-based Matices Latin Ensemble. The word “Abya Yala” comes from the Guna people, meaning “Land in its Full Maturity.” Abya Yala is often used by indigenous peoples to refer to Latin America, reclaiming the name to center indigenous perspectives rather than colonized perspectives. Chilean-born composer and cuatro and charango performer Freddy Vilches has created a choral suite with five-person Latin ensemble in six movements, each of which sets a poem from a Latin American poet exploring identities that are othered within Latin America, such as people of Indigenous descent, mixed race people in Cuba, and Black people in Brazil. Each movement features folk music styles from the region being discussed in that poem, and the composition aims to invite a reflection upon both the universality of dominant cultures and the beauty of diverse Latin American musical styles and poetry.



Freddy O. Vilches is a multi-instrumentalist (charango, Venezuelan cuatro, que-na, zampoñas, Afro-Cuban percussion) singer/songwriter, and educator based in Portland, Oregon. Originally from Santiago, Chile, Vilches has performed extensively throughout the U.S. and Latin America. He has recorded and performed with some of the most versatile Latin bands in the Northwest, and he performs regularly with his own Matices Latin Ensemble. He holds a PhD in Latin American Literature from the University of Oregon. He joined the faculty of Lewis and Clark College in 2006 and is an associate professor in the Department of World Languages and Literatures.



Katherine FitzGibbon is professor of music and director of choral activities at Lewis & Clark College, where she conducts two of the three choirs and oversees the vibrant voice, choral, and opera areas.

FitzGibbon founded Resonance Ensemble in 2009, initially dedicated to thematic, collaborative vocal performances with artistic partners. In the last several years, she and Resonance have shifted their mission, focusing on underrepresented composers and communities. Recently commissioned works include compositions by Melissa Dunphy, Renee Favand-See, Damien Geter, and Joe Kye.

Performing Choirs

Asian Civic Choir



The Asian Civic Choir was established in August 2000 and is an auditioned 43-voice SATB chorus. The choir has performed more than 60 times, including regular/routine performances, special concerts, and touring performances. The choir has elevated its citizens' cultural awareness in the city.



Soonjung Kim is the conductor for Asan Civic Choir, Seoul Court's General Government Choir, and an adjunct professor at Hanyang University in Seoul, Korea. She is recognized as a choral conductor with excellent performance skills. She possesses knowledge and expression skills to conduct any genre, such as Western and Oriental music, popular and classical music. Kim majored in composition at Hanyang University and received her MM and her DMA at the University of Southern California.

C. M. Russell High School Chanteur Choir



The Chanteur Choir is one of six curricular choirs at C. M. Russell High School. The choir frequently performs throughout the Great Falls community and collaborates with other choirs in Montana. Chanteur was named semi-finalists in the American Prize, high school division, in 2015 and 2016. Their most recent regional performances were at the 2016 Northwest ACDA Conference in Seattle and the 2017 Northwest NAFME Conference in Bellevue.



Lynn Ryan is in her tenth year as director of choir at Charles M. Russell High School in Great Falls, Montana. Ryan earned her BME from Pacific Lutheran University and her MM from Northern Arizona University (Flagstaff). She is a frequent choral clinician, adjudicator, and conference presenter in Montana. Outside of school, Ryan serves as an accompanist and musician in her church.

ACDA COVID-19 Conference Guidance

ACDA is providing the following guidance for all in-person conference activities coming this spring. Decisions regarding protocols will be based on the following three-tiered approach, in this priority:

- A) CDC guidance:** All people, vaccinated and unvaccinated, should wear masks while in group settings and practice social distancing where possible. Conference attendees are advised that masks will be required in all public conference spaces.
- B) State and city mandates:** ACDA will honor the COVID-19 mandates of our host states and host cities. Conference attendees and performers are advised that there may be additional mandates in place in the localities where conferences are being held. Attendees and performers will be required to abide by these mandates.
- C) Venue mandates:** ACDA will honor the COVID-19 policies of our host venues. Conference attendees and performers are advised that there may be additional mandates in place for specific conference venues. These mandates could include required masking, proof of vaccination, and/or proof of negative COVID-19 tests prior to being admitted to the venue.

The full policy is on page 6.

Performing Choirs

Chor Anno



Founded in 2009 by Howard Meharg, Chor Anno provides an opportunity for teachers and conductors of choral music to enjoy “facing the other direction” on the stage. Chor Anno (“the annual choir”) sings just one concert program per year, with a three-day rehearsal in August and concert weekend in mid-September. Professionals all, but none are paid. With a guided yet collaborative rehearsal process led by conductor Nicole Lamartine, the choir is able to access and build on the collective wisdom of the choral professionals in the group.

Nicole C. Lamartine is a director of this choir. Her photo and bio are on page 135.



Howard J. Meharg taught vocal music in SW Washington for over 30 years. He also directed church choirs and community groups. He has been active in ACDA since the mid-1960s, including two terms as WA ACDA president. He began the websites for both Washington and NWACDA and served as web-person for 20 years. He was the 2008 recipient of NWACDA’s Leadership and Service Award. In 1982 he founded, along with colleagues Bruce Browne and Larry Marsh, Male Ensemble Northwest. He founded Chor Anno in 2009.

Great Falls High School Delphian Choir



Founded in 1958, the Delphian Choir of Great Falls High School has appeared on five Northwest ACDA region conference programs. This SATB choir is auditioned and consists of sophomores through seniors. The choir frequently collaborates with other high school and collegiate choirs, as well as the Great Falls Symphony. Recently the choir has commissioned and premiered works by John Muehleisen and Timothy Takach, and this year enjoyed working directly with composers Josh Rist and Jake Runestad.



Patrick Ryan is a choral director at Great Falls High School, where he leads a thriving program of seven choirs and over 200 students. Ryan is a past president of Northwest ACDA and of the Montana Choral Directors Association. He holds degrees from Pacific Lutheran University and Northern Arizona University.



Jordan Lee is a choral director at Great Falls High School, where she directs the Select and Aeolian treble choirs as well as the Chorale Choir. In addition, she teaches general music in a self-contained special education classroom, manages a guitar class, and assists with the Delphian choir. She received her BM from Gonzaga University.

Linn-Benton Community College Chamber Choir



The Linn-Benton Community College Chamber Choir is an auditioned vocal ensemble that performs literature from a wide array of composers, especially those traditionally underrecognized in the choral canon. Our concerts explore societal issues including previous performances on immigration and gun violence. This ensemble has represented LBCC in several festivals and competitions both domestically and internationally. In 2021 the ensemble received Gold in the Vocal Ensemble category of the WYCCAA Virtual Festival based in Hong Kong.



Raymund Ocampo serves as performing arts department chair and director of choral studies at Linn-Benton Community College. At Linn-Benton, he conducts the Chamber Choir, Concert Choir, and teaches conducting. He also serves as associate conductor of the Corvallis Repertory Singers. Previously, he served as the Bonita L. Bass Memorial Assistant Conductor for the Master Chorale of Tampa Bay. Ocampo received an MM at the University of South Florida and received a BM from Concordia College.

Meadowdale High School Impressions



Meadowdale High School's Impressions have been considered pioneers in vocal jazz education at the high school level since their founding by Bob Burton in 1963. Performing at several concerts and jazz festivals throughout the Pacific Northwest each year, Impressions have been invited to present Concert Hour performances at multiple WMEA state conferences, NafME Northwest conferences, and Northwestern ACDA region conferences. Impressions was recently recognized as the winner of a *Downbeat Magazine* Student Music Award.



Jeff Horenstein is the choir director at Meadowdale High School in Lynnwood, Washington. He has worked as a performer and clinician throughout North America and Europe, and is a founding member of the award-winning contemporary vocal group Groove For Thought. His choirs have received performance invitations to several state and regional conferences, and in 2019, Horenstein was recognized by the CMA Foundation as a Music Teacher of Excellence. He earned a BME and an MM from Central Washington University.

Performing Choirs

Northwest Nazarene University Northwesterners



The NNU Northwesterners is a 16-voice vocal jazz ensemble with an all-student rhythm section. Northwesterners were featured at the 2019 NAFME Northwest Conference in Portland, OR, and have performed for the Idaho ACDA fall mini-conference (2021, 2019, and 2016), and the Utah ACDA fall conference (2018). The vocal jazz ensemble performs a variety of jazz styles, and members develop an understanding and implementation of vocal improvisation and solo styling.



A. Quinn Van Paepegthem is enjoying his 41st year as a music educator. He currently directs the Northwesterners vocal jazz ensemble at Northwest Nazarene University, is director of jazz studies, assists in the music education program, teaches choral methods and jazz guitar. He holds music education degrees from the University of Oregon and Boise State University. He serves as the Vocal Jazz R&R chair for Idaho ACDA and is past president of Idaho ACDA.

Pacific Lutheran University Choir of the West



Choir of the West was founded in 1926 and comprises undergraduate students from a variety of academic disciplines at Pacific Lutheran University. Choir of the West has performed at several Northwestern region conferences, and national conferences sponsored by ACDA and NCCO. The choir regularly participates in world and continental premieres of important new works. The Choir of the West will perform the 2022 Raymond Brock Commission "Stopping by Woods on a Snowy Evening" by Ēriks Ešenvalds.



Richard Nance is director of choral activities and conductor of the Choir of the West, University Singers, and Choral Union at Pacific Lutheran University. Nance's choirs have regularly performed at region and national ACDA, NAFME, and NCCO conferences. Nance was named the 2002 Raymond Brock composer for ACDA. He has served ACDA in state and division offices, and received leadership awards in 2010 and 2013.

Pacific University Chamber Singers



The Pacific University Chamber Singers is a choir representing Pacific University in Forest Grove, Oregon. Comprising undergraduate students drawn from a diverse variety of disciplines across the Pacific University Campus, the Chamber Singers have performed for audiences throughout the United States, Canada, Europe, and Asia. The group seeks to explore a wide variety of repertoire drawn from diverse choral traditions including sacred and secular, ancient and modern, global and local.



Scott Tuomi is professor of music, director of choral activities, and music department chair at Pacific University. As president of ACDA Oregon (2019-2021), he focused on diversity in programming, compiling resources to assist with multicultural and transgender topics, and worked to re-evaluate adjudication standards for state choral and vocal performances and competitions. Tuomi has extensive experience in church and worship music and also working with tenor/bass choirs. He currently conducts the Balladeers chorus at the Multnomah Athletic Club in Portland.

Pacific Youth Choir



In 2003, Mia Hall Miller founded Pacific Youth Choir. Prior to the Pandemic, PYC had grown to 300 singers in 10 choirs and three free after-school choir programs. PYC, in residence at Trinity Episcopal Cathedral, gained a reputation for quality that led to ongoing collaborations with Oregon's top musical organizations including: Oregon Symphony Orchestra, Metropolitan Youth Symphony, Portland Youth Philharmonic, Eugene Symphony, and Oregon Ballet Theater. PYC has performed five times at NW Regional ACDA conferences and at the 50th Anniversary National Conference.



Mia Hall Miller has more than 30 years of choral education experience. Her dedication and enthusiasm for working with young people is widely recognized. In addition to PYC, Hall Miller has enjoyed working with schools, festivals, and all-state choirs. She holds a BM and MM from the University of Oregon. She studied further in Stuttgart, Germany, while singing with Helmuth Rilling and Frieder Bernius.

Performing Choirs

Portland State University Chamber Choir



Since its founding in 1975, the Chamber Choir has performed and competed in venues across the country and around the world, earning over 30 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. In summer 2022 they will represent the United States at the World Choral Exposition in Portugal.



Ethan Sperry is the Barre Stoll Professor of Choral Music at Portland State University, artistic director and conductor of the Oregon Repertory Singers, and editor of the Global Rhythms series for earthsongs music, one of the best-selling choral series in the world. Choirs under his direction have performed at over a dozen ACDA and NAfME conferences, toured over twenty foreign countries, and sung at The Hollywood Bowl, The Kennedy Center, and the United Nations.

St. Mary's International School Varsity Male Ensemble



The Varsity Ensemble seeks to nurture a love for and global awareness of music from many cultures and their spiritual heritage. Realizing music through expressive movement, they have received top honors and awards at festivals and competitions on four continents, including being only the 3rd choir in 30

years to receive the Oswald Stocker Prize at the Verona Choir Competition. Selected performances include three National and five Regional ACDA Conferences, the ANCA National Conference in Brisbane, Australia, and EARCOS Conference in Bangkok, Thailand.



Randy Stenson conducts the acclaimed Varsity Ensemble, International Show Choir, 100+ voice Men's Choir at St. Mary's International School. Recognized for use of expressive movement in rehearsal and performance, he is an advocate for male choral music education. He has directed honor and all-state choirs, lectured at universities and international conferences, and adjudicated competitions globally. He earned a BA from Concordia College (Moorhead, MN) and MME from VanderCook College of Music.

Seattle Pro Musica



Seattle Pro Musica is a critically acclaimed choral organization. Recognized internationally for the caliber of its programming and performances, Seattle Pro Musica is ranked as “among America’s very best choirs” by *American Record Guide*, and *Choir and Organ* writes: “Seattle Pro Musica presents a cappella singing at its best.” Seattle Pro Musica has appeared by invitation at numerous international and national festivals, and performed with artists such as Jane Eaglen, Andrea Bocelli, Josh Groban, Sarah Brightman, Pacific MusicWorks, and Seattle Symphony.



Karen P. Thomas is the artistic director and conductor of Seattle Pro Musica. She has conducted at international festivals in Europe and North America. Among her awards are the Margaret Hillis Award and the ASCAP/Chorus America Award for Adventurous Programming, the National Endowment for the Arts, American Academy and Institute of Arts and Letters, ASCAP, the Washington State Outstanding Choral Director, and the Seattle Mayor’s Arts Award.

Timberline High School
Encore

Encore is one of six choirs at Timberline High School in Boise, ID. This 35-member ensemble consists of auditioned junior and seniors. Encore has been invited to perform at IMEA and ID-ACDA conferences. They regularly collaborate with local and regional choirs and tour annually. In January and February, Encore annually produces a full-scale musical. Recent productions include *Fiddler on the Roof*, *Cinderella*, and *Les Misérables*.



Sean Kane has served as the director of choirs at Timberline High School since 2015. From 2008 to 2015 he served as director of choirs at Gonzaga Preparatory High School in Spokane, WA. He was named ID-ACDA 2019 Conductor of the Year and the 2021 Idaho DIII Music Educator of the Year. He holds degrees from Gonzaga University and Montana State University.

Performing Choirs

University of Montana Chamber Chorale



The University of Montana Chamber Chorale seeks to embed commitment to underrepresented composers in every program, performing the historic canon while promoting ethically sourced and previously overlooked repertoire. The ensemble prioritizes outreach to rural areas in our state while seeking broad touring opportunities. UM Chamber Chorale will perform at the 75th Festival of Music at the University of Saarbrücken, Germany (2022), Cadogan Hall and Southwark Cathedral in London (Vox Anima London, 2022), and the Montana International Choral Festival (2019, 2022).



Coreen Duffy is director of choral activities at the University of Montana School of Music, where she conducts Chamber Chorale, University Choir, teaches conducting, choral methods, and supervises student teachers. She is artistic director for the UM-Missoula Community Chorus. A specialist in Jewish choral music, Duffy has presented sessions at national ACDA conferences and the international conference of the European Center for Jewish Music in Hannover, Germany. Duffy serves as Co-Chair for World Musics and Cultures for Northwest ACDA and is on the editorial board for *The Choral Scholar*.

Vallivue High School Advanced Women's Choir



Vallivue High School Advanced Women's Choir is composed of 50 singers ranging from sophomores to seniors. This ensemble sets the goal each year to take the next step toward growth as musicians and as humans. They cultivate a community of acceptance and care, and enjoy singing music of various choral genres, always striving to bring authenticity and heart to each piece they perform.



Corrina Steinbach has served as director of choirs at Vallivue High School in Caldwell, ID, since 2016. She currently conducts six choirs, all at varying levels, and believes in exposing students to an assortment of choral music that ranges from Renaissance to Multicultural, as well as Vocal Jazz and Contemporary Acapella. She believes in advocating for the arts and has served in leadership roles for both ACDA and IMEA.

Interest Sessions

Acknowledgement, Affirmation and Action: Cultivating an Inclusive Choral Community

Unpacking the bias in our curriculum and in ourselves is a difficult but necessary process in creating and fostering an inclusive choral community. Concepts presented in this session will help you **ACKNOWLEDGE** your biases (personal and curricular), identify blind spots that may minoritize and marginalize singers in your ensembles or classrooms, outline methods that support the **AFFIRMATION** of varied lived experiences, represented in your ensembles and offer **ACTION** steps that support diversity, equity, inclusion, access, and belonging.



Derrick Fox is the director of choral activities and distinguished associate professor of music at the University of Nebraska-Omaha. He has conducted, presented, and lectured in venues, conferences, and institutions across the United States and internationally. He created the Professional Choral Collective to collect and create learning activities and teaching strategies for choral music educators during the pandemic of 2020.

"A More Excellent Way" Blank Slate Worship

Without a doubt, communities of faith were overwhelmed with emotion when they first reopened for in-person singing. However, if coming "back to normal" was always the goal, then we've missed a blank slate opportunity. This session will explore how reconciliation has been rooted in scriptural worship from the start, how breath is both a technical and spiritual component, and how vulnerability through repertoire selection and delivery must be at the heart of your choir's mission to lead communities in worship.



Brennan Michaels is director of music and worship at Bellevue Presbyterian Church. He conducts multiple choral and instrumental ensembles and oversees a robust K-12 youth choral program. Michaels was recently appointed as conductor of the Concert Choir at Northwest University. From 2012 to 2015 he served as artistic director of the Minneapolis chamber choir From Age to Age. He received his DMA from Michigan State University, his MM from Baylor University, and his BM from Concordia College.

Amplifying Womxn's Voices: An Intersectional Approach to Equity in the Choral Ensemble

Utilizing an intersectional approach, this session will address equity through programming by highlighting repertoire written by womxn, acknowledging the intersection of race and gender in choral repertoire, and providing suggestions for how to reframe or replace problematic music. Attendees will also have access to composer and repertoire databases, informative playlists and podcasts, and a "Repertoire Accountability Checklist" to help evaluate repertoire through a more equitable lens.

Alyssa Cossey is the clinician for this session. Her photo and bio are on page 44.

A Brief Introduction of Choral Literature in Eastern Asian Musical Cultures

This interest session aims to provide practical and valuable guidance for music educators to study and program choral literature from Eastern Asian musical cultures. Starting with a general introduction of the geography of the Eastern Asian musical cultures, the audience will explore choral repertoire from the musical cultures of Japan, Korea, Mongolia, and China. This session also briefly introduces the histori-

Interest Sessions

cal development of choral music in Eastern Asian cultures, both in its traditional form and under the influence of the Western European musical style.

Pingyi Song is the clinician for this session. Her photo and bio are on page 24.

The Choral Legacy of R. Nathaniel Dett

This interactive session discusses the life, legacy, and choral music of R. Nathaniel Dett (1882-1943), the Canadian and American composer, conductor, and professor at a number of Historically Black Colleges and Universities. Through a combination of demonstration choir performances, delegate participation and professional recordings, this session introduces and reintroduces several pieces by Dett. The presenter will also share how to access Dett's works and ideas for creatively programming them.



Jamie Hillman is an American and Canadian musician, active as a conductor, singer, pianist, and music educator. He holds the Elmer Iseler Chair in Conducting at the University of Toronto, where he conducts the MacMillan Singers and leads the MM and DMA programs in Choral Conducting. Previously Hillman served on the faculties of Boston University Tanglewood Institute,

Gordon College, Kodály Music Institute, and Longy School of Music of Bard College. He has led all-state or honor choirs in seven states and Ontario, Canada.

The Choral Musician as Teaching Artist: Methods for Engaging Concert Audiences

Program notes and brief introductory remarks have long been the vehicle for informing and educating concert audiences. However, master Teaching Artists agree that a more impactful way to give our audiences "a way into" the music is by inviting them to do more than simply attend a concert. This session will demonstrate simple methods for inviting audiences to participate, create, or reflect on the music in a way that deepens personal responses to it. Interactive concert elements are perfect for ensembles looking to connect with audiences in new and meaningful ways.



Lindsey Bruner Woodcock is a DMA candidate in choral conducting at the University of Georgia. Prior to studies at UGA, Woodcock earned degrees from Iowa State University (BM) and the University of Iowa (MA) and has held teaching positions in elementary, middle school, high school, collegiate, and church settings. Woodcock's doctoral research is focused on audience engagement and the ways

in which interactive performances can enhance the concert experience.

Choral Storytelling: Tools and Techniques

As artists and educators, we are uniquely positioned to bridge division through empathy. How do we do that? Storytelling. Regardless of the medium, art is about telling stories and human connection. This session will dive into tools and techniques from the theatre world that we can apply in our choral world to help both our individual singers and our ensembles become better storytellers.

Jeff Horenstein is a clinician for this session. His photo and bio are on page 149.



Kip Taisey is an assistant professor of theatre arts at Flagler College in St. Augustine, Florida. He has acted professionally for over ten years, five in New York City, toured with numerous theatre companies, and worked in voice-over and television. Taisey holds an MFA in Musical Theatre from the University of Central Florida and a BM from Central Washington University.

Collaborations with Culture Bearers

This session demonstrates the gifts that culture bearers bring to our choral rehearsals as we work to diversify our choral repertoire and enrich our choristers' understanding of cultures and musical traditions from around the globe. At this session the Western Washington University's Advanced Treble Chorale and their culture bearers will be present to give demonstrations, discuss their experiences, and provide a template for other directors who wish to bring experts into their own choral rehearsal rooms.



Angela Kasper (formerly Broecker) serves on the faculty at Western Washington University, where she

teaches three choirs and undergraduate courses in global choral music and choral methods. Guest conducting engagements include honor choirs for the Eastern, Southern, Southwestern, North Central, Central, and Northwestern ACDA region conferences; the ACDA National Conference in Salt Lake City; engagements in Asia, South America, and the Middle East; and all-state choirs in over 40 states.

Dynamic Body Balance— Unlocking Communication

Breath is the foundation of all movement, and efficient movement is the fundamental aspect of gestural communication. Based on the author's experience with human dissection, Laban Movement Theory Training, and athletic training systems, a theory of Dynamic Body Balance emerged, providing the choral conductor greater access to expression and comfort in the body. Using simple body positions and tools like exercise bands, participants

will learn the theory and apply the concepts in an interactive workshop to enhance body awareness and increase expressivity in conducting and leadership.

Nicole C. Lamartine is the clinician for this session. Her photo and bio are on page 135.

Expanding the Choral Canon

This session will help you create engaging experiences for your choirs

FREE SHIPPING
to the U.S. and Canada
for orders \$200+ until Jan. 31,
2022 using order code **ACDADEAL122**



Opening everywhere.

Choir singing is back! Time to stock up?

Quality, durability and smart design make our folders the choice of more than half a million singers since 1993. Order online to take advantage of our shipping offer (above). And prepare to sing.

Order online or toll-free today: 1.877.246.7253.



MUSICFOLDER.com

The world's best music folders. Since 1993.



3D Mask for Singers,
3-layer polypropylene,
excellent breathability,
\$1 (or less) each.

Interest Sessions

that draw on overlooked parts of the canon. In addition to uncovering more approachable works by well-known composers of the Renaissance and Baroque eras, This session will highlight voices often excluded from our choral history. Learn new resources for this repertoire and how to creatively program these works. Scores and audio will be provided for every repertoire example.

Liza Calisesi Maidens (she/her) is the clinician for this session. Her bio and photo are on page 46.

EXTRA! EXTRA! A Session on Internal and External Social Media Promotion of the Scholastic Music Program

With a heightened awareness of social media's hold on communication, we must become strategically active on social media platforms for the purposes of: internal communication, ensemble recruitment, relationship cultivation with community organizations, and advertising for our concerts/events. This presentation provides practical strategies for using social media channels to promote auditions, performances, highlight current and alumni musicians, branding annual events, the difference between "pages" and "groups" for internal and external promotion, uses for monthly newsletters, and possible sponsor relationship engagement.

Matt Hill is the clinician for this session. His photo and bio are on page 133.

HeArtful Collaborations: Combining Visual Arts and Choral Music

We have an exciting opportunity to engage our returning audiences in creative ways. One type of meaningful, cross-discipline collaboration exists in the possibility of combining visual art and choral music to encourage audiences and singers to develop rich emotional connections by building creative intersections for different artforms. This session will present a process to organize successful visual art collaborations, provide artist insights and show examples of artwork from previous projects, and embolden conductors to dream of their own visual art collaborations with future concert programming plans.

Brian A. Schmidt is the clinician for this session. His photo and bio are on page 91.

Honoring Trans and Gender-Expansive Singers

Trans and gender-expansive (TGE) singers deserve safe and empowering spaces to engage in high-quality choral music experiences. Drawing from their new Oxford

University Press book, *Honoring Trans and Gender-Expansive Students in Music Education*, the presenters will provide context and practical suggestions for working with students who inhabit a variety of spaces among gender-identity and gender expression continuums. Choral director-educators will have opportunities to reflect on their own choral settings, engage in a discussion of policies, consider instructional strategies, and practice healthy group vocal techniques that will honor singers from all age groups.

Matthew L. Garrett is a clinician for this session. His photo and bio are on page 46.

Joshua Palkki is a clinician for this session. His photo and bio are on page 47.

How to Live Long and Prosper as a Choral Music Educator

One of the main differences between school and real life is that in school we are given a lesson and then we have a test. In the "real world" we are tested and then we learn our lesson. Participants of this session will learn: 1) strategies and concepts to create and maintain an open, vulnerable, and affirming environment in the classroom; 2) ideas to stay healthy and positive, whereby creating more effective educators; 3) suggestions from the presenter for longevity in our profession; and 4) guidance from the presenter in

avoiding some of his early mistakes.



J. Edmund Hughes is in his 50th year of teaching and remains active as a clinician, speaker, choral adjudicator, and honor choir director. Some of his educational recognitions include Arizona Outstanding Choral Educator Award (ACDA), Arizona Music Educator of the Year (AMEA), Lifetime Achievement Award (AMEA) and the first Lifetime Achievement Award granted by the University of Arizona Choral Music Department. His degrees are from the University of Arizona with doctoral studies at the University of Southern California.

Kintsugi Choir: A "How to" Group Composition Primer

The choral world has survived a great existential crisis: how can we create when we cannot be together? Giselle Wyers, Angela Kasper, and the singers from WWU Advanced Treble Chorale describe their experience co-creating a choral work during the height of Covid and sing the work for participants. Ethan Chessin will share techniques explored alongside high school students to utilize new technologies collaboratively, leading to a full-length experimental sound art album. Participants attending this session should come ready to do their own co-creating on the spot in a supportive, encouraging atmosphere!



Giselle Wyers is professor of choral studies and voice at the University of Washington, where she conducts the University Chorale and teaches courses in choral conducting and choral music education. In addition to her active schedule as a guest conductor in the United States, Canada, and Europe, she has composed over 30 choral works, often on themes related to the environment. Commissions include European and American community, college, and high school choruses.

Putting the Heart Back in Choral Recruiting and Retention: Considering Singers' Motivation

Teaching and directing choirs through the pandemic has brought about a new understanding of the social and psychological benefits of music making, in particular the importance on community building, musical friendships, and singer empowerment. This has caused many directors to rethink approaches to recruitment and retention. This session will include information on motivation, effective goal setting, and practical applications. Come and join the discussion on how we can target our recruiting/retention techniques for the needs of 21st-century singers!



David W. Langley is associate professor of music education and associate director of

choral activities at Georgia Southern University. His duties include supervising student teachers, teaching undergraduate and graduate courses in music education, and directing the University Singers. Langley holds a BME and an MME from the University of Georgia, and the PhD from Georgia State University. Langley is on the Editorial Advisory Committee for the *Music Educators Journal*.

The Science of Belonging: Teamwork, Motivation, and Music

Researchers have found that a sense of belonging is a key component to happiness. Choir can serve an important role in a student's feeling of belonging at school. This highly interactive session will explore the science behind belonging and how we can nurture inclusivity and teamwork in our choral ensembles while working toward musical goals. Pragmatic strategies to encourage team-building and engagement in our classrooms will be considered, as will the relationship between belonging and motivation.



Sharon J. Paul holds the Robert M. Trotter Chair of Music at the University of Oregon, where she serves as department head of music performance and director of choral activities. Her teaching includes graduate courses in choral conducting, repertoire, and pedagogy, along with conducting the internationally

Interest Sessions

award-winning Chamber Choir. The UO Chamber Choir has placed first or second in four international choral competitions.

Understanding Your Diversity, Equity, and Inclusion Blueprint

Our DEI blueprints are the starting point. They may affect us in ways we are consciously aware of as well as influencing on our unconscious biases and blindspots through things that were openly, tacitly, and accidentally taught by our parental impacters, teachers, leaders, friends, etc. This session will help attendees identify DEI blindspots and provide strategies for creating or strengthening a choir's DEI initiatives.



Brenda Winkle has directed choirs of singers from age three to adult through the midwest, Idaho, and relocated to Beaverton, Oregon, in 2021. Originally from Nebraska, she has a BME and a master's degree from Boise State University in Educational Leadership. She teaches elementary music for the Beaverton School District. She has served on the NWAC-DA board since 2019.

You Are the Voice Teacher: Teaching Technique and Authenticity of Vocal Production in Choral Singing

What terminology can we use to provide clarity to singers that con-

nects them in a relatable way? How can we bridge what can be a disconnect between singing in a choral ensemble and singing in applied lessons? This session provides practical applications for how to teach singers to find and use their authentic voices by sharing suggestions from various vocal pedagogy approaches, including Estill Voice. It is applicable to directors working with high school, college and older community singers.



Amy Johnston Blosser

served nine years on the ACDA National Board as the Repertoire and Resources

Committee Chairperson. Under her direction, Bexley H.S. Vocal Ensemble has performed for NAfME and ACDA conferences, including Central Region performances in 2012, 2016, and 2020. Blosser was selected for the 2015 ACDA International Conductors Exchange Program with Sweden.



C. Andrew Blosser,

DMA, serves on the voice faculty at Ohio State, and is director of music at First Com-

munity Church. Blosser is a featured soloist with orchestras and ensembles. Highlights include Vaughn Williams's *On Wenlock Edge* (Carpe Diem String Quartet), Handel's *Messiah* (Columbus Symphony Orchestra), and Bach's *St. Matthew Passion* (Bach Society of Dayton). He served as cantor for services at the Berlin Cathedral.



Apply Today!
Camp Dates: June 18-26, 2022

Seeking High School Singers | Scholarships Available



CatholicYouthChoir.org

Discovery Sessions

Build Choral Excellence in Rural School Choirs

A Cappella Choir represents the most advanced choir in a rural community of about 9,800. Students are provided with enriching choral experiences that develop their love for music making, and students emphasize that it is the friendships and sense of camaraderie that keeps them coming back for more. In this session you will hear A Cappella Choir perform and gain community-building strategies to use in any context.



The **Havre High School A Cappella Choir** is the most advanced choir in a rural community of about 9,800. Despite the ensemble's name, they perform a variety of accompanied and unaccompanied literature. In 2020, A Cappella recorded their portion of *Montana PBS: Celebrate America*.



Danielle Stoll is the choir director at Havre High School. She completed her undergraduate studies at Concordia College in Moorhead, MN. After teaching general music in West Fargo for five years, she joined the Havre teaching staff. This is

her sixth year in Havre, where she leads two extracurricular ensembles and teaches piano, guitar, and four choir classes. She plans on finishing her Masters of Curriculum and Instruction (Music) from Montana State University in 2022.

Ditch Your Auditions!

Jenny Bell and the Mountain View Choir will present a different approach to school choir program structure that eliminates the need for auditioned ensembles while still providing an experience and atmosphere of excellence. Reimagine your program without "failing" any student or leaving anyone behind in the typical choral ensemble hierarchy. Jenny Bell will share the philosophy that guides her decisions and how she structures her program where students self-select their ensembles.



The **Mountain View High School Concert Choir** is one of 5 choirs in the vocal program and was established in 1981 under the direction of Janet Reiter. This 50-member non-auditioned ensemble consists of juniors and seniors and focuses on a high standard of choral literature spanning from the Renaissance

to Contemporary. Students in the Concert Choir represent a cross-section of the Mt. View student body. In recent years, this choir has toured the Northwest, taking part in festivals and choral exchanges.



Jenny Bell is the conductor of the Mountain View High School Concert Choir and is the clinician for this session

Diverse Community in Sound!

This high-energy program will feature original songs from our upcoming album interspersed with dialogue about why and how we do this work of building a sense of belonging with this diverse community. Songs will likely include: "Moon Song," a song inspired by teenage boys detained locally; "I'm Just Like You," a song co-written by a Congolese refugee about his desire to belong and build a safe life; "Everyone Can Love Someone," a song sung at every TRC practice and event. While not yet confirmed, we may invite a partner organization, Neema Youth Choir of Spokane, to join us for this session.



Discovery Sessions

The **Tacoma Refugee Choir** is a non-auditioned choir of refugees, immigrants, and friends who seek belonging and are committed to creating a more equitable and welcoming community. In its first five years, the Tacoma Refugee Choir has welcomed over 600 members from over 50 countries, and performed for over 25,000 people at community, educational, and government events. The choir received standing ovations at TEDxSeattle and has been featured on PBS and network television with stories and music videos of original songs created with members.



Erin Guinup is the founding executive and artistic director of the Tacoma Refugee Choir. She has spoken

at TEDxSeattle, Starbucks, Amazon, and national conferences for NATS, ACDA, and Chorus America and contributed to three books. As a composer, her choral and solo works have been featured on PBS and network television, and she performed her one-woman show about female composers internationally. Other career highlights include directing the world premiere of Orson Scott Card and Mark Mitchell's *He is There*.

Movement and Voice in Community

Yelling Choir will perform an original collaborative composition (15-20 minutes) incorporating movement and voice. We will then provide a short description and demonstration of extended vocal yelling techniques and our rehearsal process and philosophy.



Yelling Choir is a femme and non-binary performance group that reimagines voice, presence, gender, and power. Our intention is to provide an experience of empowerment and voice on a core level, in our bodies. We explore claiming space, getting big, and reworking expectations of expression, using collaboration, movement, and voice (including but not limited to yelling). Rehearsals incorporate play and nervous system regulation exercises in addition to extended vocal technique. We use social interaction, breath, voice, and movement to help regulate as well as express emotions.

Maxx Katz is a multi-instrumentalist and composer whose work simultaneously uses vocabulary from metal,



jazz, classical, free improvisation, and performance. A classically trained flutist with an MA in Critical and Comparative Studies in Music from the University of Virginia, she has toured extensively in experimental bands across the US and Europe. She uses primarily flute, electric guitar, and voice in a restless negotiation of the limits of communication.

TBA



The **Boise Gay Men's Chorus**, founded in 2013, is a member of the national GALA Choruses. The Boise Gay Men's Chorus performed at the 2017 national GALA convention. They combine with the Boise Women's Chorus for concert and community outreach opportunities as the Boise Choruses. We are an inclusive and diverse group of singers united in our efforts to perform music that celebrates and encourages men, women, and the LGBTQ community. We share the values of kindness, compassion, acceptance, chorale excellence, and having fun!



Kelly Kaye is the director of the Boise Gay Men's Chorus. She earned an MM and BME from Arizona State University. Following graduation, she studied at the American Institute of Musical Studies in Graz, Austria. In 2018, Kaye retired after 23 years of teaching music in the Boise School District. In addition to

directing the Boise Gay Men's Chorus, she works with Opera Idaho as chorus master, director of the Rising Stars program for high school students, and accompanist for Idaho Opera Children's Chorus.



Sidney Hudson is the director of the Boise Women's Chorus. She has been a secondary

school choral music director for 38 years. After graduating from Boise State University in 1983, she began her teaching career in Spokane, WA. From there she moved to Colorado, where she taught for 25 years. She received her MM from the University of Northern Colorado in 1997. Hudson currently serves as Idaho ACDA president.



2022 ACDA Northwestern Region Conference

Repertoire Spotlight Sessions

ASCAP + BMI: Performance Licensing for Composers and Conductors (Composition Track)

Attend this session on Performance Licensing to get answers to the following burning questions: For Composers: Why should I join ASCAP or BMI? How do I get paid by ASCAP and BMI for my performances? How much will I get paid per performance? Is it really worth my time to report performances? For Conductors: Do I need a performance licenses from both ASCAP and BMI? Why should I pay for a performance license if I already purchased the music? How do I report performances of works, and how do I know if composers are ASCAP or BMI?

John Muehleisen, presenter

Beyond the Sea Shanty: Voice Building with Beginning TB Choirs

This session is built on the concept of appropriate pedagogy and skill building for those beginning TB singers in our ensembles, through the avenue of repertoire that is both age-appropriate and beyond the "normal" themes of sea shanties and drinking songs. Both of these concepts will be presented under the umbrella of creating a climate and culture of trust in our ensembles, schools, and communities.

Alonso Brizuela and Katie Elshire, presenters

The Black Misunderstanding: Improving African American Historical and Performance Practice

In our vocal jazz ensembles, we often neglect to connect our repertoire and our teaching to the African American roots from which the music came. This session will provide valuable historical context and ideas for helping our singers and players make these connections. Our performances can honor the traditions of black music that we love but often misunderstand.

John Stafford, presenter

Jeff Horenstein, coordinator

Repertoire Spotlight Sessions

From Cultural Appropriation to Reconciliation: Resources for Moving Forward

Conductors often seek to program and present diverse compositions in a way that honors the works' originating cultures. This session will provide a "how-to" for navigating the process. Composers and culture-bearers Sydney Guillaume and Coreen Duffy will offer their own practice areas as a point of illustration, and will provide steps to move towards achieving ethically sourced and culturally sensitive performances.

Coreen Duffy and
Sydney Guillaume, presenters

Gospel Music for Everyone

Gospel choirs arose out of a history and culture that are both vital for understanding the role that music plays in public life. Join us for a dive into the essential repertoire of gospel music, alongside a presentation on the history and performance practice of the genre. For secular and academic choirs, we will include tips on how to responsibly engage with practitioners of gospel music.

Ethan Chessin, Presenter

Honoring One Another: A Unique Approach to Multicultural Music in Worship

In 2016, the members of three Seattle-area churches, one predominantly African American, one predominantly Chinese American, and one predominantly white, began building intentional relationships with one another. By sharing leadership and combining their resources, they found ways to honor one another's cultures through music. Come hear the story from some of the directors involved and learn how you can build similar relationships between choirs in your community.

David Gardner and
Tammi Broughton, presenters

Keys to the Kingdom: Building Choral Tone

This session focuses on building key vocal habits, with particular focus on sensation and body awareness for each singer, not just listening. Young singers often have little experience with the sensations of healthy singing, and inability to match pitch is often a result. Using a demo choir of young singers, this session demonstrates multiple ideas for bringing out a beautiful, healthy tone in young singers, utilizing repertoire suitable to varied developmental stages.

Emily Ellsworth, Presenter

Spokane Area Youth Choirs,
Demonstration Choir

Middle School/Junior High Music for Building Community

Kim Claassen will present a resource of "tried and true" literature with a focus on community and experience. This session is intended to not only provide great literature ideas recommended by our fantastic colleagues in the NW region, but to also provide ideas of how you might use this music to build community and provide unique experiences for your ensemble.

Kim Claassen, presenter

Music by Northwest Composers: A Panel of Women, BIPOC & LGBTQ+ Composers

This lively panel discussion includes Pacific Northwest women, BIPOC, and LGBTQ+ composers. Hear their stories, learn about their music, and take home resource lists to help you find their music and the music of other BIPOC, LGBTQ+, and female composers from the Pacific Northwest.

Karen P. Thomas, moderator

John Muehleisen, coordinator

Panelists: Sydney Guillaume, Giselle Wyers, and Patrick Carrabre

Pre-Service Teachers: Revising the Music Curriculum for a New Day and Age

This session is intended for those choral teachers who may also end up teaching elementary/general music. Presenters will provide an overview of a new music curriculum being rolled out in their district that is fresh, inclusive, and equitable for all learners. Essential information for

anyone faced with the challenge of restructuring their curriculum for a new day and age.

Timothy Fitzpatrick, moderator
Touré Pruitt, Kara Jamieson, and
Nancy Thompson, presenters

Treble Repertoire for Adolescent Changing Voices

This session will provide repertoire and vocal techniques used for teaching treble singers through the various stages of vocal development. Specific strategies related to vocal tone production and artistry will be addressed within the context of each piece.

Sandra Babb, presenter
Molly Steele, Coordinator



Congratulations Mia Hall Miller!
Mia is retiring after 19 years as PYC's founder and Artistic Director,
including 7 ACDA performances.
This is her final season directing the choral program for singers in K-12.

PACIFIC
YOUTH CHOIR

Accepting applications spring 2022
www.pacificyouthchoir.org
503-780-1675

Repertoire Spotlight Sessions

Using Repertoire for Curricular Assessment

This session will focus on utilizing repertoire of varying voicings and levels to create student learning outcomes and assessments. We will explore strategies relating to the National Core Arts Standards in Music, applications to the edTPA, and student teaching evaluation.

Sandra Babb and Maya Adams,
presenters

We Don't Like This Piece: Building Buy-In

You've spent your entire summer pouring over mountains of choral repertoire and selected works that will challenge and enlighten your

students. However, after a few rehearsals you're met with, "We don't like this piece," "This is boring," or simply silent eye rolls from your choir. Sound familiar? This reading session will review several quality works along with methods to help turn, "We don't like this piece," to "We LOVE this piece!"

C. Michael Porter, presenter

Honor Choir Conductors

9th - 10th Grade SATB



Lynnel Joy Jenkins is artistic director of Westrick Music Academy and choral teacher at Timberlane Middle School of Hopewell Valley Regional School District in New Jersey. At Westrick Music Academy, she conducts advanced groups, Princeton Girlchoir Ensemble, and Concert Choir. Jenkins is a choral music educator of international stature. She has conducted honor choruses for one national, four regional, and several state conferences for ACDA, numerous all-state choruses and choral festivals. She earned degrees from Westminster Choir College (BM), Temple University (MM), and University of Arizona (DMA), and at the first two institutions was awarded the Elaine Brown Conducting Award.



John Byun received his BM in Vocal Performance from the University of California, Irvine, and his master's 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 Vocal Jazz Ensemble. He has been guest conductor for several district honor choirs, SCVA Men's Honor Choir, Central California Women's Honor Choir, Texas Honor Choir Region 9, Clark County NV Honor Choir, North Carolina All-State Honor Choir, Southern Invitational Choral Conference, Tennessee All-State Honor Choir, New Mexico All-State Honor Choir, and NWACDA SA Honor Choir.

11th - 12th Grade SA

6th-8th Grade Middle School



Fernando Malvar-Ruiz, internationally regarded choral conductor, clinician, educator, and expert in the changing male voice, is artistic director of Los Angeles Children's Chorus. Previously, Malvar-Ruiz was music director of the American Boychoir. He prepared the choir for appearances with the New York Philharmonic, Philadelphia Orchestra, Chicago Symphony Orchestra, Berlin Philharmonic, and London Symphony Orchestra. He has led performances on the Academy Awards and a 9/11 Memorial Service broadcast on CNN. He has a master's degree in choral conducting from Ohio State University and completed coursework toward a doctoral degree from the University of Illinois.

9th-12th Grade Jazz



Amanda Taylor is a GRAMMY®-nominated arranger specializing in music for vocal ensembles. A Seattle native, Taylor grew up singing in the Seattle Youth Symphony and Seattle Girls' Choir. At 16, she joined the professional jazz ensemble Groove for Thought (NBC's "The Sing-Off"). In 2010, Taylor attended Central Washington University to study music composition. In 2018, she joined Sara Gazarek, Johnaye Kendrick, and Erin Bentlage to form the critically acclaimed "vocal supergroup" säje. She recently founded the vocal arranging company Wicked Pigeon and has relocated to Seattle to write full time. Taylor serves as a guest clinician and adjudicator at vocal jazz festivals and arranges for scholastic and professional vocal ensembles.

11th - 12th Grade TB

Gary Packwood will be the conductor of this choir. His bio and photo are on page 54.

Northwestern Region Registration Information

Register at acda.org/region-conferences

Early Registration ends 11:59 pm CST February 10, 2022

Attendee \$230 Retired \$180 Student \$75

Registration after 11:59 pm CST February 10, 2022

Attendee \$275 Retired \$200 Student \$95

CHORAL JOURNAL CONTACT INFORMATION

Book Reviews	Gregory Pysh	gpysh@fpcmid.org
On the Voice	Duane Cottrell	dco@udel.edu
Recorded Sound Reviews	Laura Wiebe	wieb0043@morris.umn.edu
Rehearsal Breaks	Christopher Eanes	eanesc@gmail.com
Research Report	Bryan 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, P.O. Box 1705, Oklahoma City, Oklahoma 73101-1705

OTHER ACDA PUBLICATIONS CONTACT INFORMATION

ChorTeach (online)	Amanda Bumgarner	chorteach@acda.org
International Journal of Research in Choral Singing	Patrick K. Freer	pfreer@gsu.edu

ADVERTISERS' INDEX

BREITKOPF & HAERTEL KG	134	SING FOR JOY RADIO PROGRAM	19
CALIFORNIA STATE UNIVERSITY-LA	118	THE SINGERS MINNESOTA CHORAL ARTISTS	46
CHOIR SCHOOL OF DELAWARE	8	STETSON UNIVERSITY	58
CHOIRS OF AMERICA	IBC	SUPER HOLIDAY TOURS	104
CINCINNATI MAY FESTIVAL	52	SUSQUEHANNA UNIVERSITY	31
FLORIDA GULF COAST UNIVERSITY	78	TEXAS STATE UNIVERSITY-SAN MARCOS	101
HAL LEONARD PUBLISHING	IFC	UNIVERSITY OF CINCINNATI	51
KI CONCERTS	86, BC	UNIVERSITY OF MIAMI	85
MIDAMERICA PRODUCTIONS	116,117	UNIVERSITY OF NORTH TEXAS	115
MUSICFOLDER.COM	157	VALPARAISO UNIVERSITY	34
NATIONAL CATHOLIC YOUTH CHOIR	160	VILLAGE HARMONY	25
NORTH CAROLINA MASTER CHORALE	75	WEST CHESTER UNIVERSITY	32
NORTH CENTRAL COLLEGE	56	WARTBURG COLLEGE	55
PACIFIC LUTHERAN UNIVERSITY	139	YALE GLEE CLUB	27
PACIFIC YOUTH CHOIR	164	YALE INSTITUTE OF SACRED MUSIC	107
PERFORM INTERNATIONAL, LLC	144		



HARMONY TOURS & EVENTS

HARMONY TOURS

www.Harmony-Tours.com

An experienced team of dedicated and passionate musicians, educators, and performance tour professionals focused on creating outstanding custom tours exclusively for performing arts groups.

HARMONY FESTIVALS

www.Harmony-Festivals.com

Calling all band, orchestra, and choir directors ... get ready for an elevated music education festival experience in places you want to travel with your group (*coming spring 2023*).

CHOIRS OF AMERICA

www.VocalMusic.org

Since 2011, Choirs of America has engaged, inspired, and educated choirs from across the country at choral festivals in places like NYC & Carnegie Hall, Hawaii, and more.

HARMONY PRODUCTIONS

www.HarmonyProductions.com

Have your concert band, choir, and/or orchestra, perform during a professionally-produced concert in Carnegie Hall or Lincoln Center (*coming spring 2023*).

The Journey is the Destination

Why Harmony? Because we care. Because we are there for you, every step of the way. Because we treat you and your group with respect. Because we have decades of experience and are passionate about music education and travel. Because we *only* work with performing arts groups. Because we understand that the journey is the destination.

But, mostly, because ... we care.

TOUR with Harmony: Wherever and whenever you want to take your performers next, we'll bring a wealth of knowledge and experience to planning and producing your next tour.

PERFORM with Harmony: We offer a wide variety of performance opportunities in destination cities across the nation. From festivals to professional concert performances, we've got you covered!

RELAX with Harmony: Let us handle the details and do the work to create an amazing event and tour experience giving you more time to focus on connecting with your group.

Contact us today. We're here to help!

1-800-284-2177 ♦ www.go2harmony.com

American Choral Directors Association
545 Couch Drive
Oklahoma City, Oklahoma 73102
<www.acda.org>

DESTINATION
SPOTLIGHT

France

KI CONCERTS

CHOOSE YOUR WAY TO TRAVEL!

CUSTOM TOURS

Take your ensemble on a journey through this breathtaking and culturally rich country. Tour the Eiffel Tower, visit the Louvre, sail the Seine and promenade on the Champs-Élysées. Travel North to Normandy and the American Cemetery or South to the Riviera traversing one of the world's most cultured destinations.



2023-2024 SOUTHERN FRANCE FESTIVAL

Welcome 2024 with

Dr. Z. Randall Stroope and

other ensembles as you perform
a gala concert on the French Riviera.

Visit Monte Carlo, explore Nice and walk in the footsteps of the Impressionists in Aix en Provence and tour Avignon's Palace of the Popes. Enjoy the temperate Mediterranean winter strolling, your ensemble will never forget this magical time.

DECEMBER 26, 2023–JANUARY 1, 2024

**GET IN TOUCH WITH US TODAY
TO GET STARTED!**

kiconcerts.com | (719) 260 0200

