

## 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.



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**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.

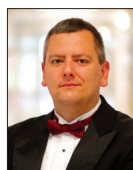


**Patrick Hachey**, director of choral activities/lead teacher for the performing arts, is in his 17th year at Roxbury High School. He holds a BME and an MM from Indiana University. His ensembles have been selected to perform at ACDA and NAFME Conferences. Hachey has conducted the 2017 NJ All-State Mixed 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.

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**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.

## 2022 ACDA Eastern Region Conference

### 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

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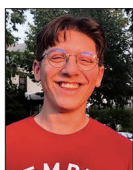
# 2022 ACDA Eastern Region Conference

## 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



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## 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*

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## 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](mailto:ddevenney@wcupa.edu)) or visit the website ([wcupa.edu/choral](http://wcupa.edu/choral)) and click on "Symposium."

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**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



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## 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](https://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)