

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.

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.



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).

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 Ešenvalds.



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



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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.

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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



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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