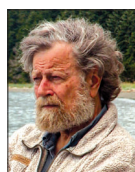


Headliner and Special Events

Morten Lauridsen

Morten Lauridsen joins NW ACDA as a guiding presence and inspiration throughout our 2022 gathering, opening with his *Lux aeterna* and closing with an all-conference sing of his *Sure on This Shining Night*, with Morten playing piano as we sing together. Additional sessions include:

- *Lux aeterna* Combined College Choirs Conversation: A pre-conference conversation with *Lux aeterna* collegiate singers and conductor, Edith A. Copley
- Text Setting & Interpretation with Morten Lauridsen (Plenary Session with all attendees): An exploration of choosing texts, setting texts, interpreting, and performing texts
- A Conversation with Morten Lauridsen & Composers (Composer Track): A Discussion of Career and Creative Life
- *Sure on This Shining Night* All-Conference Rehearsal & Conversation (Plenary Session): Rehearsal with the composer and conductor Amber Lauridsen of *Sure on This Shining Night* (Nocturnes no. 3)
- All-Conference Sing with Morten Lauridsen: “Sure on the Shining Night.” On Saturday evening’s closing concert, all attendees will join our voices together, led by conductor Amber Lauridsen and accompanied by composer Morten Lauridsen at the piano. All attendees will receive a print or digital copy of the music and rehearse with this composer-conductor team on Saturday morning’s plenary session.



The music of **Morten Lauridsen** occupies a permanent place in the standard vocal repertoire of the 21st century. His eight vocal cycles, instrumental works, art songs, and series of sacred Latin motets are performed throughout the world and have been recorded

on over two hundred CDs, including several that have received Grammy nominations. Lauridsen (b. 1943) served as composer-in-residence of the Los Angeles Master Chorale from 1994 to 2001 and is distinguished professor of composition emeritus at the University of Southern California Thornton School of Music. He serves as honorary artistic president of Interkultur/World Choir Games.

Opening Concert

Lauridsen’s *Lux aeterna*

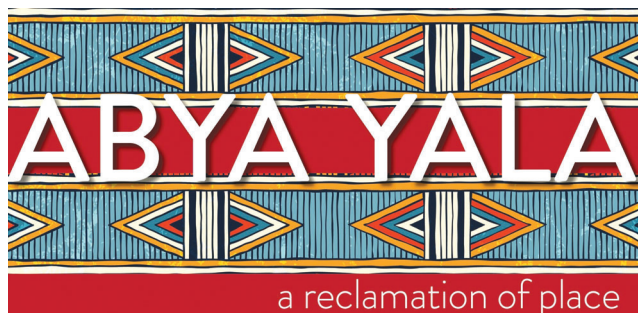
The NW ACDA conference opens with music of healing and renewal as 157 singers from six universities perform Morten Lauridsen’s *Lux aeterna* under the direction of Edith Copley. After two days of combined rehearsals, these students will engage in discussion with our headline composer, Morten Lauridsen. Choirs include Boise State University, Pacific Lutheran University, University of Alaska-Fairbanks, University of Portland, Western Oregon University, and Whitworth University.



Edith A. Copley is regents’ professor emeritus at Northern Arizona University in Flagstaff, where she served as director of choral studies from 1993 to 2021. At NAU she conducted the Shrine of the Ages Choir, Chamber Singers, and taught choral methods, conducting, and graduate choral literature. Copley has received numerous honors, including the NAU Centennial Teacher of the Year, Arizona Music Educator of the Year, Arizona ACDA Outstanding Choral Director, and the Weston H. Noble Award from her alma mater, Luther College. She has served ACDA in various leadership roles, including state and regional president, and is currently ACDA national president-elect.

Headliner and Special Events

Closing Concert



Abya Yala Choral Suite

Pan-Latin-American Premiere

A Co-Commission by NW ACDA and
Resonance Ensemble

Freddy Vilches, composer

Performed with Matices Latin Ensemble

Kathy FitzGibbon, conductor

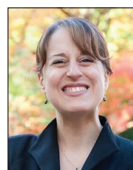
Combined Lifelong Choirs:

Resonance Ensemble (Portland, OR), Spokane Kantorei (Spokane, WA), Seattle Pro Musica (Seattle, WA)

Three lifelong choirs collaborate in premiering *Abya Yala Choral Suite* with Freddy Vilches and Portland-based Matices Latin Ensemble. The word “Abya Yala” comes from the Guna people, meaning “Land in its Full Maturity.” Abya Yala is often used by indigenous peoples to refer to Latin America, reclaiming the name to center indigenous perspectives rather than colonized perspectives. Chilean-born composer and cuatro and charango performer Freddy Vilches has created a choral suite with five-person Latin ensemble in six movements, each of which sets a poem from a Latin American poet exploring identities that are othered within Latin America, such as people of Indigenous descent, mixed race people in Cuba, and Black people in Brazil. Each movement features folk music styles from the region being discussed in that poem, and the composition aims to invite a reflection upon both the universality of dominant cultures and the beauty of diverse Latin American musical styles and poetry.



Freddy O. Vilches is a multi-instrumentalist (charango, Venezuelan cuatro, que-na, zampoñas, Afro-Cuban percussion) singer/songwriter, and educator based in Portland, Oregon. Originally from Santiago, Chile, Vilches has performed extensively throughout the U.S. and Latin America. He has recorded and performed with some of the most versatile Latin bands in the Northwest, and he performs regularly with his own Matices Latin Ensemble. He holds a PhD in Latin American Literature from the University of Oregon. He joined the faculty of Lewis and Clark College in 2006 and is an associate professor in the Department of World Languages and Literatures.



Katherine FitzGibbon is professor of music and director of choral activities at Lewis & Clark College, where she conducts two of the three choirs and oversees the vibrant voice, choral, and opera areas.

FitzGibbon founded Resonance Ensemble in 2009, initially dedicated to thematic, collaborative vocal performances with artistic partners. In the last several years, she and Resonance have shifted their mission, focusing on underrepresented composers and communities. Recently commissioned works include compositions by Melissa Dunphy, Renee Favand-See, Damien Geter, and Joe Kye.

Performing Choirs

Asian Civic Choir



The Asian Civic Choir was established in August 2000 and is an auditioned 43-voice SATB chorus. The choir has performed more than 60 times, including regular/routine performances, special concerts, and touring performances. The choir has elevated its citizens' cultural awareness in the city.



Soonjung Kim is the conductor for Asan Civic Choir, Seoul Court's General Government Choir, and an adjunct professor at Hanyang University in Seoul, Korea. She is recognized as a choral conductor with excellent performance skills. She possesses knowledge and expression skills to conduct any genre, such as Western and Oriental music, popular and classical music. Kim majored in composition at Hanyang University and received her MM and her DMA at the University of Southern California.

C. M. Russell High School Chanteur Choir



The Chanteur Choir is one of six curricular choirs at C. M. Russell High School. The choir frequently performs throughout the Great Falls community and collaborates with other choirs in Montana. Chanteur was named semi-finalists in the American Prize, high school division, in 2015 and 2016. Their most recent regional performances were at the 2016 Northwest ACDA Conference in Seattle and the 2017 Northwest NAFME Conference in Bellevue.



Lynn Ryan is in her tenth year as director of choir at Charles M. Russell High School in Great Falls, Montana. Ryan earned her BME from Pacific Lutheran University and her MM from Northern Arizona University (Flagstaff). She is a frequent choral clinician, adjudicator, and conference presenter in Montana. Outside of school, Ryan serves as an accompanist and musician in her church.

ACDA COVID-19 Conference Guidance

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

- A) CDC guidance:** All people, vaccinated and unvaccinated, should wear masks while in group settings and practice social distancing where possible. Conference attendees are advised that masks will be required in all public conference spaces.
- B) State and city mandates:** ACDA will honor the COVID-19 mandates of our host states and host cities. Conference attendees and performers are advised that there may be additional mandates in place in the localities where conferences are being held. Attendees and performers will be required to abide by these mandates.
- C) Venue mandates:** ACDA will honor the COVID-19 policies of our host venues. Conference attendees and performers are advised that there may be additional mandates in place for specific conference venues. These mandates could include required masking, proof of vaccination, and/or proof of negative COVID-19 tests prior to being admitted to the venue.

The full policy is on page 6.

Performing Choirs

Chor Anno



Founded in 2009 by Howard Meharg, Chor Anno provides an opportunity for teachers and conductors of choral music to enjoy “facing the other direction” on the stage. Chor Anno (“the annual choir”) sings just one concert program per year, with a three-day rehearsal in August and concert weekend in mid-September. Professionals all, but none are paid. With a guided yet collaborative rehearsal process led by conductor Nicole Lamartine, the choir is able to access and build on the collective wisdom of the choral professionals in the group.

Nicole C. Lamartine is a director of this choir. Her photo and bio are on page 135.



Howard J. Meharg taught vocal music in SW Washington for over 30 years. He also directed church choirs and community groups. He has been active in ACDA since the mid-1960s, including two terms as WA ACDA president. He began the websites for both Washington and NWACDA and served as web-person for 20 years. He was the 2008 recipient of NWACDA’s Leadership and Service Award. In 1982 he founded, along with colleagues Bruce Browne and Larry Marsh, Male Ensemble Northwest. He founded Chor Anno in 2009.

Great Falls High School Delphian Choir



Founded in 1958, the Delphian Choir of Great Falls High School has appeared on five Northwest ACDA region conference programs. This SATB choir is auditioned and consists of sophomores through seniors. The choir frequently collaborates with other high school and collegiate choirs, as well as the Great Falls Symphony. Recently the choir has commissioned and premiered works by John Muehleisen and Timothy Takach, and this year enjoyed working directly with composers Josh Rist and Jake Runestad.



Patrick Ryan is a choral director at Great Falls High School, where he leads a thriving program of seven choirs and over 200 students. Ryan is a past president of Northwest ACDA and of the Montana Choral Directors Association. He holds degrees from Pacific Lutheran University and Northern Arizona University.



Jordan Lee is a choral director at Great Falls High School, where she directs the Select and Aeolian treble choirs as well as the Chorale Choir. In addition, she teaches general music in a self-contained special education classroom, manages a guitar class, and assists with the Delphian choir. She received her BM from Gonzaga University.

Linn-Benton Community College Chamber Choir



The Linn-Benton Community College Chamber Choir is an auditioned vocal ensemble that performs literature from a wide array of composers, especially those traditionally underrecognized in the choral canon. Our concerts explore societal issues including previous performances on immigration and gun violence. This ensemble has represented LBCC in several festivals and competitions both domestically and internationally. In 2021 the ensemble received Gold in the Vocal Ensemble category of the WYCCAA Virtual Festival based in Hong Kong.



Raymund Ocampo serves as performing arts department chair and director of choral studies at Linn-Benton Community College. At Linn-Benton, he conducts the Chamber Choir, Concert Choir, and teaches conducting. He also serves as associate conductor of the Corvallis Repertory Singers. Previously, he served as the Bonita L. Bass Memorial Assistant Conductor for the Master Chorale of Tampa Bay. Ocampo received an MM at the University of South Florida and received a BM from Concordia College.

Meadowdale High School Impressions



Meadowdale High School's Impressions have been considered pioneers in vocal jazz education at the high school level since their founding by Bob Burton in 1963. Performing at several concerts and jazz festivals throughout the Pacific Northwest each year, Impressions have been invited to present Concert Hour performances at multiple WMEA state conferences, NafME Northwest conferences, and Northwestern ACDA region conferences. Impressions was recently recognized as the winner of a *Downbeat Magazine* Student Music Award.



Jeff Horenstein is the choir director at Meadowdale High School in Lynnwood, Washington. He has worked as a performer and clinician throughout North America and Europe, and is a founding member of the award-winning contemporary vocal group Groove For Thought. His choirs have received performance invitations to several state and regional conferences, and in 2019, Horenstein was recognized by the CMA Foundation as a Music Teacher of Excellence. He earned a BME and an MM from Central Washington University.

Performing Choirs

Northwest Nazarene University Northwesterners



The NNU Northwesterners is a 16-voice vocal jazz ensemble with an all-student rhythm section. Northwesterners were featured at the 2019 NAfME Northwest Conference in Portland, OR, and have performed for the Idaho ACDA fall mini-conference (2021, 2019, and 2016), and the Utah ACDA fall conference (2018). The vocal jazz ensemble performs a variety of jazz styles, and members develop an understanding and implementation of vocal improvisation and solo styling.



A. Quinn Van Paepegthem is enjoying his 41st year as a music educator. He currently directs the Northwesterners vocal jazz ensemble at Northwest Nazarene University, is director of jazz studies, assists in the music education program, teaches choral methods and jazz guitar. He holds music education degrees from the University of Oregon and Boise State University. He serves as the Vocal Jazz R&R chair for Idaho ACDA and is past president of Idaho ACDA.

Pacific Lutheran University Choir of the West



Choir of the West was founded in 1926 and comprises undergraduate students from a variety of academic disciplines at Pacific Lutheran University. Choir of the West has performed at several Northwestern region conferences, and national conferences sponsored by ACDA and NCCO. The choir regularly participates in world and continental premieres of important new works. The Choir of the West will perform the 2022 Raymond Brock Commission “Stopping by Woods on a Snowy Evening” by Ēriks Ešenvalds.



Richard Nance is director of choral activities and conductor of the Choir of the West, University Singers, and Choral Union at Pacific Lutheran University. Nance’s choirs have regularly performed at region and national ACDA, NAfME, and NCCO conferences. Nance was named the 2002 Raymond Brock composer for ACDA. He has served ACDA in state and division offices, and received leadership awards in 2010 and 2013.

Pacific University Chamber Singers



The Pacific University Chamber Singers is a choir representing Pacific University in Forest Grove, Oregon. Comprising undergraduate students drawn from a diverse variety of disciplines across the Pacific University Campus, the Chamber Singers have performed for audiences throughout the United States, Canada, Europe, and Asia. The group seeks to explore a wide variety of repertoire drawn from diverse choral traditions including sacred and secular, ancient and modern, global and local.



Scott Tuomi is professor of music, director of choral activities, and music department chair at Pacific University. As president of ACDA Oregon (2019-2021), he focused on diversity in programming, compiling resources to assist with multicultural and transgender topics, and worked to re-evaluate adjudication standards for state choral and vocal performances and competitions. Tuomi has extensive experience in church and worship music and also working with tenor/bass choirs. He currently conducts the Balladeers chorus at the Multnomah Athletic Club in Portland.

Pacific Youth Choir



In 2003, Mia Hall Miller founded Pacific Youth Choir. Prior to the Pandemic, PYC had grown to 300 singers in 10 choirs and three free after-school choir programs. PYC, in residence at Trinity Episcopal Cathedral, gained a reputation for quality that led to ongoing collaborations with Oregon's top musical organizations including: Oregon Symphony Orchestra, Metropolitan Youth Symphony, Portland Youth Philharmonic, Eugene Symphony, and Oregon Ballet Theater. PYC has performed five times at NW Regional ACDA conferences and at the 50th Anniversary National Conference.



Mia Hall Miller has more than 30 years of choral education experience. Her dedication and enthusiasm for working with young people is widely recognized. In addition to PYC, Hall Miller has enjoyed working with schools, festivals, and all-state choirs. She holds a BM and MM from the University of Oregon. She studied further in Stuttgart, Germany, while singing with Helmuth Rilling and Frieder Bernius.

Performing Choirs

Portland State University Chamber Choir



Since its founding in 1975, the Chamber Choir has performed and competed in venues across the country and around the world, earning over 30 medals and awards in international choir competitions including being the only American choir to have won the Seghizzi International Competition for Choral Singing in Italy in 2013, and the Bali International Choral Festival in Indonesia in 2017. In summer 2022 they will represent the United States at the World Choral Exposition in Portugal.



Ethan Sperry is the Barre Stoll Professor of Choral Music at Portland State University, artistic director and conductor of the Oregon Repertory Singers, and editor of the Global Rhythms series for earthsongs music, one of the best-selling choral series in the world. Choirs under his direction have performed at over a dozen ACDA and NAfME conferences, toured over twenty foreign countries, and sung at The Hollywood Bowl, The Kennedy Center, and the United Nations.

St. Mary's International School Varsity Male Ensemble



The Varsity Ensemble seeks to nurture a love for and global awareness of music from many cultures and their spiritual heritage. Realizing music through expressive movement, they have received top honors and awards at festivals and competitions on four continents, including being only the 3rd choir in 30

years to receive the Oswald Stocker Prize at the Verona Choir Competition. Selected performances include three National and five Regional ACDA Conferences, the ANCA National Conference in Brisbane, Australia, and EARCOS Conference in Bangkok, Thailand.



Randy Stenson conducts the acclaimed Varsity Ensemble, International Show Choir, 100+ voice Men's Choir at St. Mary's International School. Recognized for use of expressive movement in rehearsal and performance, he is an advocate for male choral music education. He has directed honor and all-state choirs, lectured at universities and international conferences, and adjudicated competitions globally. He earned a BA from Concordia College (Moorhead, MN) and MME from VanderCook College of Music.

Seattle Pro Musica



Seattle Pro Musica is a critically acclaimed choral organization. Recognized internationally for the caliber of its programming and performances, Seattle Pro Musica is ranked as “among America’s very best choirs” by *American Record Guide*, and *Choir and Organ* writes: “Seattle Pro Musica presents a cappella singing at its best.” Seattle Pro Musica has appeared by invitation at numerous international and national festivals, and performed with artists such as Jane Eaglen, Andrea Bocelli, Josh Groban, Sarah Brightman, Pacific MusicWorks, and Seattle Symphony.



Karen P. Thomas is the artistic director and conductor of Seattle Pro Musica. She has conducted at international festivals in Europe and North America. Among her awards are the Margaret Hillis Award and the ASCAP/Chorus America Award for Adventurous Programming, the National Endowment for the Arts, American Academy and Institute of Arts and Letters, ASCAP, the Washington State Outstanding Choral Director, and the Seattle Mayor’s Arts Award.

Timberline High School
Encore

Encore is one of six choirs at Timberline High School in Boise, ID. This 35-member ensemble consists of auditioned junior and seniors. Encore has been invited to perform at IMEA and ID-ACDA conferences. They regularly collaborate with local and regional choirs and tour annually. In January and February, Encore annually produces a full-scale musical. Recent productions include *Fiddler on the Roof*, *Cinderella*, and *Les Misérables*.



Sean Kane has served as the director of choirs at Timberline High School since 2015. From 2008 to 2015 he served as director of choirs at Gonzaga Preparatory High School in Spokane, WA. He was named ID-ACDA 2019 Conductor of the Year and the 2021 Idaho DIII Music Educator of the Year. He holds degrees from Gonzaga University and Montana State University.

Performing Choirs

University of Montana Chamber Chorale



The University of Montana Chamber Chorale seeks to embed commitment to underrepresented composers in every program, performing the historic canon while promoting ethically sourced and previously overlooked repertoire. The ensemble prioritizes outreach to rural areas in our state while seeking broad touring opportunities. UM Chamber Chorale will perform at the 75th Festival of Music at the University of Saarbrücken, Germany (2022), Cadogan Hall and Southwark Cathedral in London (Vox Anima London, 2022), and the Montana International Choral Festival (2019, 2022).



Coreen Duffy is director of choral activities at the University of Montana School of Music, where she conducts Chamber Chorale, University Choir, teaches conducting, choral methods, and supervises student teachers. She is artistic director for the UM-Missoula Community Chorus. A specialist in Jewish choral music, Duffy has presented sessions at national ACDA conferences and the international conference of the European Center for Jewish Music in Hannover, Germany. Duffy serves as Co-Chair for World Musics and Cultures for Northwest ACDA and is on the editorial board for *The Choral Scholar*.

Vallivue High School Advanced Women's Choir



Vallivue High School Advanced Women's Choir is composed of 50 singers ranging from sophomores to seniors. This ensemble sets the goal each year to take the next step toward growth as musicians and as humans. They cultivate a community of acceptance and care, and enjoy singing music of various choral genres, always striving to bring authenticity and heart to each piece they perform.



Corrina Steinbach has served as director of choirs at Vallivue High School in Caldwell, ID, since 2016. She currently conducts six choirs, all at varying levels, and believes in exposing students to an assortment of choral music that ranges from Renaissance to Multicultural, as well as Vocal Jazz and Contemporary Acapella. She believes in advocating for the arts and has served in leadership roles for both ACDA and IMEA.

Interest Sessions

Acknowledgement, Affirmation and Action: Cultivating an Inclusive Choral Community

Unpacking the bias in our curriculum and in ourselves is a difficult but necessary process in creating and fostering an inclusive choral community. Concepts presented in this session will help you **ACKNOWLEDGE** your biases (personal and curricular), identify blind spots that may minoritize and marginalize singers in your ensembles or classrooms, outline methods that support the **AFFIRMATION** of varied lived experiences, represented in your ensembles and offer **ACTION** steps that support diversity, equity, inclusion, access, and belonging.



Derrick Fox is the director of choral activities and distinguished associate professor of music at the University of Nebraska-Omaha. He has conducted, presented, and lectured in venues, conferences, and institutions across the United States and internationally. He created the Professional Choral Collective to collect and create learning activities and teaching strategies for choral music educators during the pandemic of 2020.

"A More Excellent Way" Blank Slate Worship

Without a doubt, communities of faith were overwhelmed with emotion when they first reopened for in-person singing. However, if coming "back to normal" was always the goal, then we've missed a blank slate opportunity. This session will explore how reconciliation has been rooted in scriptural worship from the start, how breath is both a technical and spiritual component, and how vulnerability through repertoire selection and delivery must be at the heart of your choir's mission to lead communities in worship.



Brennan Michaels is director of music and worship at Bellevue Presbyterian Church. He conducts multiple choral and instrumental ensembles and oversees a robust K-12 youth choral program. Michaels was recently appointed as conductor of the Concert Choir at Northwest University. From 2012 to 2015 he served as artistic director of the Minneapolis chamber choir From Age to Age. He received his DMA from Michigan State University, his MM from Baylor University, and his BM from Concordia College.

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

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

Alyssa Cossey is the clinician for this session. Her photo and bio are on page 44.

A Brief Introduction of Choral Literature in Eastern Asian Musical Cultures

This interest session aims to provide practical and valuable guidance for music educators to study and program choral literature from Eastern Asian musical cultures. Starting with a general introduction of the geography of the Eastern Asian musical cultures, the audience will explore choral repertoire from the musical cultures of Japan, Korea, Mongolia, and China. This session also briefly introduces the histori-

Interest Sessions

cal development of choral music in Eastern Asian cultures, both in its traditional form and under the influence of the Western European musical style.

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

The Choral Legacy of R. Nathaniel Dett

This interactive session discusses the life, legacy, and choral music of R. Nathaniel Dett (1882-1943), the Canadian and American composer, conductor, and professor at a number of Historically Black Colleges and Universities. Through a combination of demonstration choir performances, delegate participation and professional recordings, this session introduces and reintroduces several pieces by Dett. The presenter will also share how to access Dett's works and ideas for creatively programming them.



Jamie Hillman is an American and Canadian musician, active as a conductor, singer, pianist, and music educator. He holds the Elmer Iseler Chair in Conducting at the University of Toronto, where he conducts the MacMillan Singers and leads the MM and DMA programs in Choral Conducting. Previously Hillman served on the faculties of Boston University Tanglewood Institute,

Gordon College, Kodály Music Institute, and Longy School of Music of Bard College. He has led all-state or honor choirs in seven states and Ontario, Canada.

The Choral Musician as Teaching Artist: Methods for Engaging Concert Audiences

Program notes and brief introductory remarks have long been the vehicle for informing and educating concert audiences. However, master Teaching Artists agree that a more impactful way to give our audiences "a way into" the music is by inviting them to do more than simply attend a concert. This session will demonstrate simple methods for inviting audiences to participate, create, or reflect on the music in a way that deepens personal responses to it. Interactive concert elements are perfect for ensembles looking to connect with audiences in new and meaningful ways.



Lindsey Bruner Woodcock is a DMA candidate in choral conducting at the University of Georgia. Prior to studies at UGA, Woodcock earned degrees from Iowa State University (BM) and the University of Iowa (MA) and has held teaching positions in elementary, middle school, high school, collegiate, and church settings. Woodcock's doctoral research is focused on audience engagement and the ways

in which interactive performances can enhance the concert experience.

Choral Storytelling: Tools and Techniques

As artists and educators, we are uniquely positioned to bridge division through empathy. How do we do that? Storytelling. Regardless of the medium, art is about telling stories and human connection. This session will dive into tools and techniques from the theatre world that we can apply in our choral world to help both our individual singers and our ensembles become better storytellers.

Jeff Horenstein is a clinician for this session. His photo and bio are on page 149.



Kip Taisey is an assistant professor of theatre arts at Flagler College in St. Augustine, Florida. He has acted professionally for over ten years, five in New York City, toured with numerous theatre companies, and worked in voice-over and television. Taisey holds an MFA in Musical Theatre from the University of Central Florida and a BM from Central Washington University.

Collaborations with Culture Bearers

This session demonstrates the gifts that culture bearers bring to our choral rehearsals as we work to diversify our choral repertoire and enrich our choristers' understanding of cultures and musical traditions from around the globe. At this session the Western Washington University's Advanced Treble Chorale and their culture bearers will be present to give demonstrations, discuss their experiences, and provide a template for other directors who wish to bring experts into their own choral rehearsal rooms.



Angela Kasper (formerly Broecker) serves on the faculty at Western Washington University, where she

teaches three choirs and undergraduate courses in global choral music and choral methods. Guest conducting engagements include honor choirs for the Eastern, Southern, Southwestern, North Central, Central, and Northwestern ACDA region conferences; the ACDA National Conference in Salt Lake City; engagements in Asia, South America, and the Middle East; and all-state choirs in over 40 states.

Dynamic Body Balance— Unlocking Communication

Breath is the foundation of all movement, and efficient movement is the fundamental aspect of gestural communication. Based on the author's experience with human dissection, Laban Movement Theory Training, and athletic training systems, a theory of Dynamic Body Balance emerged, providing the choral conductor greater access to expression and comfort in the body. Using simple body positions and tools like exercise bands, participants

will learn the theory and apply the concepts in an interactive workshop to enhance body awareness and increase expressivity in conducting and leadership.

Nicole C. Lamartine is the clinician for this session. Her photo and bio are on page 135.

Expanding the Choral Canon

This session will help you create engaging experiences for your choirs

FREE SHIPPING
to the U.S. and Canada
for orders \$200+ until Jan. 31,
2022 using order code **ACDADEAL122**



Opening everywhere.

Choir singing is back! Time to stock up?

Quality, durability and smart design make our folders the choice of more than half a million singers since 1993. Order online to take advantage of our shipping offer (above). And prepare to sing.

Order online or toll-free today: 1.877.246.7253.





MUSICFOLDER.com

The world's best music folders. Since 1993.

*3D Mask for Singers,
3-layer polypropylene,
excellent breathability,
\$1 (or less) each.*

Interest Sessions

that draw on overlooked parts of the canon. In addition to uncovering more approachable works by well-known composers of the Renaissance and Baroque eras, This session will highlight voices often excluded from our choral history. Learn new resources for this repertoire and how to creatively program these works. Scores and audio will be provided for every repertoire example.

Liza Calisesi Maidens (she/her) is the clinician for this session. Her bio and photo are on page 46.

EXTRA! EXTRA! A Session on Internal and External Social Media Promotion of the Scholastic Music Program

With a heightened awareness of social media's hold on communication, we must become strategically active on social media platforms for the purposes of: internal communication, ensemble recruitment, relationship cultivation with community organizations, and advertising for our concerts/events. This presentation provides practical strategies for using social media channels to promote auditions, performances, highlight current and alumni musicians, branding annual events, the difference between "pages" and "groups" for internal and external promotion, uses for monthly newsletters, and possible sponsor relationship engagement.

Matt Hill is the clinician for this session. His photo and bio are on page 133.

HeArtful Collaborations: Combining Visual Arts and Choral Music

We have an exciting opportunity to engage our returning audiences in creative ways. One type of meaningful, cross-discipline collaboration exists in the possibility of combining visual art and choral music to encourage audiences and singers to develop rich emotional connections by building creative intersections for different artforms. This session will present a process to organize successful visual art collaborations, provide artist insights and show examples of artwork from previous projects, and embolden conductors to dream of their own visual art collaborations with future concert programming plans.

Brian A. Schmidt is the clinician for this session. His photo and bio are on page 91.

Honoring Trans and Gender-Expansive Singers

Trans and gender-expansive (TGE) singers deserve safe and empowering spaces to engage in high-quality choral music experiences. Drawing from their new Oxford

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

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

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

How to Live Long and Prosper as a Choral Music Educator

One of the main differences between school and real life is that in school we are given a lesson and then we have a test. In the "real world" we are tested and then we learn our lesson. Participants of this session will learn: 1) strategies and concepts to create and maintain an open, vulnerable, and affirming environment in the classroom; 2) ideas to stay healthy and positive, whereby creating more effective educators; 3) suggestions from the presenter for longevity in our profession; and 4) guidance from the presenter in

avoiding some of his early mistakes.



J. Edmund Hughes is in his 50th year of teaching and remains active as a clinician, speaker, choral adjudicator, and honor choir director. Some of his educational recognitions include Arizona Outstanding Choral Educator Award (ACDA), Arizona Music Educator of the Year (AMEA), Lifetime Achievement Award (AMEA) and the first Lifetime Achievement Award granted by the University of Arizona Choral Music Department. His degrees are from the University of Arizona with doctoral studies at the University of Southern California.

Kintsugi Choir: A "How to" Group Composition Primer

The choral world has survived a great existential crisis: how can we create when we cannot be together? Giselle Wyers, Angela Kasper, and the singers from WWU Advanced Treble Chorale describe their experience co-creating a choral work during the height of Covid and sing the work for participants. Ethan Chessin will share techniques explored alongside high school students to utilize new technologies collaboratively, leading to a full-length experimental sound art album. Participants attending this session should come ready to do their own co-creating on the spot in a supportive, encouraging atmosphere!



Giselle Wyers is professor of choral studies and voice at the University of Washington, where she conducts the University Chorale and teaches courses in choral conducting and choral music education. In addition to her active schedule as a guest conductor in the United States, Canada, and Europe, she has composed over 30 choral works, often on themes related to the environment. Commissions include European and American community, college, and high school choruses.

Putting the Heart Back in Choral Recruiting and Retention: Considering Singers' Motivation

Teaching and directing choirs through the pandemic has brought about a new understanding of the social and psychological benefits of music making, in particular the importance on community building, musical friendships, and singer empowerment. This has caused many directors to rethink approaches to recruitment and retention. This session will include information on motivation, effective goal setting, and practical applications. Come and join the discussion on how we can target our recruiting/retention techniques for the needs of 21st-century singers!



David W. Langley is associate professor of music education and associate director of

choral activities at Georgia Southern University. His duties include supervising student teachers, teaching undergraduate and graduate courses in music education, and directing the University Singers. Langley holds a BME and an MME from the University of Georgia, and the PhD from Georgia State University. Langley is on the Editorial Advisory Committee for the *Music Educators Journal*.

The Science of Belonging: Teamwork, Motivation, and Music

Researchers have found that a sense of belonging is a key component to happiness. Choir can serve an important role in a student's feeling of belonging at school. This highly interactive session will explore the science behind belonging and how we can nurture inclusivity and teamwork in our choral ensembles while working toward musical goals. Pragmatic strategies to encourage team-building and engagement in our classrooms will be considered, as will the relationship between belonging and motivation.



Sharon J. Paul holds the Robert M. Trotter Chair of Music at the University of Oregon, where she serves as department head of music performance and director of choral activities. Her teaching includes graduate courses in choral conducting, repertoire, and pedagogy, along with conducting the internationally

Interest Sessions

award-winning Chamber Choir. The UO Chamber Choir has placed first or second in four international choral competitions.

Understanding Your Diversity, Equity, and Inclusion Blueprint

Our DEI blueprints are the starting point. They may affect us in ways we are consciously aware of as well as influencing on our unconscious biases and blindspots through things that were openly, tacitly, and accidentally taught by our parental impacters, teachers, leaders, friends, etc. This session will help attendees identify DEI blindspots and provide strategies for creating or strengthening a choir's DEI initiatives.



Brenda Winkle has directed choirs of singers from age three to adult through the midwest, Idaho, and relocated to Beaverton, Oregon, in 2021. Originally from Nebraska, she has a BME and a master's degree from Boise State University in Educational Leadership. She teaches elementary music for the Beaverton School District. She has served on the NWAC-DA board since 2019.

You Are the Voice Teacher: Teaching Technique and Authenticity of Vocal Production in Choral Singing

What terminology can we use to provide clarity to singers that con-

nects them in a relatable way? How can we bridge what can be a disconnect between singing in a choral ensemble and singing in applied lessons? This session provides practical applications for how to teach singers to find and use their authentic voices by sharing suggestions from various vocal pedagogy approaches, including Estill Voice. It is applicable to directors working with high school, college and older community singers.



Amy Johnston Blosser

served nine years on the ACDA National Board as the Repertoire and Resources

Committee Chairperson. Under her direction, Bexley H.S. Vocal Ensemble has performed for NAfME and ACDA conferences, including Central Region performances in 2012, 2016, and 2020. Blosser was selected for the 2015 ACDA International Conductors Exchange Program with Sweden.



C. Andrew Blosser,

DMA, serves on the voice faculty at Ohio State, and is director of music at First Com-

munity Church. Blosser is a featured soloist with orchestras and ensembles. Highlights include Vaughn Williams's *On Wenlock Edge* (Carpe Diem String Quartet), Handel's *Messiah* (Columbus Symphony Orchestra), and Bach's *St. Matthew Passion* (Bach Society of Dayton). He served as cantor for services at the Berlin Cathedral.



Apply Today!
Camp Dates: June 18-26, 2022

Seeking High School Singers | Scholarships Available



CatholicYouthChoir.org

Discovery Sessions

Build Choral Excellence in Rural School Choirs

A Cappella Choir represents the most advanced choir in a rural community of about 9,800. Students are provided with enriching choral experiences that develop their love for music making, and students emphasize that it is the friendships and sense of camaraderie that keeps them coming back for more. In this session you will hear A Cappella Choir perform and gain community-building strategies to use in any context.



The **Havre High School A Cappella Choir** is the most advanced choir in a rural community of about 9,800. Despite the ensemble's name, they perform a variety of accompanied and unaccompanied literature. In 2020, A Cappella recorded their portion of *Montana PBS: Celebrate America*.



Danielle Stoll is the choir director at Havre High School. She completed her undergraduate studies at Concordia College in Moorhead, MN. After teaching general music in West Fargo for five years, she joined the Havre teaching staff. This is

her sixth year in Havre, where she leads two extracurricular ensembles and teaches piano, guitar, and four choir classes. She plans on finishing her Masters of Curriculum and Instruction (Music) from Montana State University in 2022.

Ditch Your Auditions!

Jenny Bell and the Mountain View Choir will present a different approach to school choir program structure that eliminates the need for auditioned ensembles while still providing an experience and atmosphere of excellence. Reimagine your program without "failing" any student or leaving anyone behind in the typical choral ensemble hierarchy. Jenny Bell will share the philosophy that guides her decisions and how she structures her program where students self-select their ensembles.



The **Mountain View High School Concert Choir** is one of 5 choirs in the vocal program and was established in 1981 under the direction of Janet Reiter. This 50-member non-auditioned ensemble consists of juniors and seniors and focuses on a high standard of choral literature spanning from the Renaissance

to Contemporary. Students in the Concert Choir represent a cross-section of the Mt. View student body. In recent years, this choir has toured the Northwest, taking part in festivals and choral exchanges.



Jenny Bell is the conductor of the Mountain View High School Concert Choir and is the clinician for this session

Diverse Community in Sound!

This high-energy program will feature original songs from our upcoming album interspersed with dialogue about why and how we do this work of building a sense of belonging with this diverse community. Songs will likely include: "Moon Song," a song inspired by teenage boys detained locally; "I'm Just Like You," a song co-written by a Congolese refugee about his desire to belong and build a safe life; "Everyone Can Love Someone," a song sung at every TRC practice and event. While not yet confirmed, we may invite a partner organization, Neema Youth Choir of Spokane, to join us for this session.



Discovery Sessions

The **Tacoma Refugee Choir** is a non-auditioned choir of refugees, immigrants, and friends who seek belonging and are committed to creating a more equitable and welcoming community. In its first five years, the Tacoma Refugee Choir has welcomed over 600 members from over 50 countries, and performed for over 25,000 people at community, educational, and government events. The choir received standing ovations at TEDxSeattle and has been featured on PBS and network television with stories and music videos of original songs created with members.



Erin Guinup is the founding executive and artistic director of the Tacoma Refugee Choir. She has spoken

at TEDxSeattle, Starbucks, Amazon, and national conferences for NATS, ACDA, and Chorus America and contributed to three books. As a composer, her choral and solo works have been featured on PBS and network television, and she performed her one-woman show about female composers internationally. Other career highlights include directing the world premiere of Orson Scott Card and Mark Mitchell's *He is There*.

Movement and Voice in Community

Yelling Choir will perform an original collaborative composition (15-20 minutes) incorporating movement and voice. We will then provide a short description and demonstration of extended vocal yelling techniques and our rehearsal process and philosophy.



Yelling Choir is a femme and non-binary performance group that reimagines voice, presence, gender, and power. Our intention is to provide an experience of empowerment and voice on a core level, in our bodies. We explore claiming space, getting big, and reworking expectations of expression, using collaboration, movement, and voice (including but not limited to yelling). Rehearsals incorporate play and nervous system regulation exercises in addition to extended vocal technique. We use social interaction, breath, voice, and movement to help regulate as well as express emotions.

Maxx Katz is a multi-instrumentalist and composer whose work simultaneously uses vocabulary from metal,



jazz, classical, free improvisation, and performance. A classically trained flutist with an MA in Critical and Comparative Studies in Music from the University of Virginia, she has toured extensively in experimental bands across the US and Europe. She uses primarily flute, electric guitar, and voice in a restless negotiation of the limits of communication.

TBA



The **Boise Gay Men's Chorus**, founded in 2013, is a member of the national GALA Choruses. The Boise Gay Men's Chorus performed at the 2017 national GALA convention. They combine with the Boise Women's Chorus for concert and community outreach opportunities as the Boise Choruses. We are an inclusive and diverse group of singers united in our efforts to perform music that celebrates and encourages men, women, and the LGBTQ community. We share the values of kindness, compassion, acceptance, chorale excellence, and having fun!



Kelly Kaye is the director of the Boise Gay Men's Chorus. She earned an MM and BME from Arizona State University. Following graduation, she studied at the American Institute of Musical Studies in Graz, Austria. In 2018, Kaye retired after 23 years of teaching music in the Boise School District. In addition to

directing the Boise Gay Men's Chorus, she works with Opera Idaho as chorus master, director of the Rising Stars program for high school students, and accompanist for Idaho Opera Children's Chorus.



Sidney Hudson is the director of the Boise Women's Chorus. She has been a secondary

school choral music director for 38 years. After graduating from Boise State University in 1983, she began her teaching career in Spokane, WA. From there she moved to Colorado, where she taught for 25 years. She received her MM from the University of Northern Colorado in 1997. Hudson currently serves as Idaho ACDA president.



2022 ACDA Northwestern Region Conference

Repertoire Spotlight Sessions

ASCAP + BMI: Performance Licensing for Composers and Conductors (Composition Track)

Attend this session on Performance Licensing to get answers to the following burning questions: For Composers: Why should I join ASCAP or BMI? How do I get paid by ASCAP and BMI for my performances? How much will I get paid per performance? Is it really worth my time to report performances? For Conductors: Do I need a performance licenses from both ASCAP and BMI? Why should I pay for a performance license if I already purchased the music? How do I report performances of works, and how do I know if composers are ASCAP or BMI?

John Muehleisen, presenter

Beyond the Sea Shanty: Voice Building with Beginning TB Choirs

This session is built on the concept of appropriate pedagogy and skill building for those beginning TB singers in our ensembles, through the avenue of repertoire that is both age-appropriate and beyond the "normal" themes of sea shanties and drinking songs. Both of these concepts will be presented under the umbrella of creating a climate and culture of trust in our ensembles, schools, and communities.

Alonso Brizuela and Katie Elshire, presenters

The Black Misunderstanding: Improving African American Historical and Performance Practice

In our vocal jazz ensembles, we often neglect to connect our repertoire and our teaching to the African American roots from which the music came. This session will provide valuable historical context and ideas for helping our singers and players make these connections. Our performances can honor the traditions of black music that we love but often misunderstand.

John Stafford, presenter

Jeff Horenstein, coordinator

Repertoire Spotlight Sessions

From Cultural Appropriation to Reconciliation: Resources for Moving Forward

Conductors often seek to program and present diverse compositions in a way that honors the works' originating cultures. This session will provide a "how-to" for navigating the process. Composers and culture-bearers Sydney Guillaume and Coreen Duffy will offer their own practice areas as a point of illustration, and will provide steps to move towards achieving ethically sourced and culturally sensitive performances.

Coreen Duffy and
Sydney Guillaume, presenters

Gospel Music for Everyone

Gospel choirs arose out of a history and culture that are both vital for understanding the role that music plays in public life. Join us for a dive into the essential repertoire of gospel music, alongside a presentation on the history and performance practice of the genre. For secular and academic choirs, we will include tips on how to responsibly engage with practitioners of gospel music.

Ethan Chessin, Presenter

Honoring One Another: A Unique Approach to Multicultural Music in Worship

In 2016, the members of three Seattle-area churches, one predominantly African American, one predominantly Chinese American, and one predominantly white, began building intentional relationships with one another. By sharing leadership and combining their resources, they found ways to honor one another's cultures through music. Come hear the story from some of the directors involved and learn how you can build similar relationships between choirs in your community.

David Gardner and
Tammi Broughton, presenters

Keys to the Kingdom: Building Choral Tone

This session focuses on building key vocal habits, with particular focus on sensation and body awareness for each singer, not just listening. Young singers often have little experience with the sensations of healthy singing, and inability to match pitch is often a result. Using a demo choir of young singers, this session demonstrates multiple ideas for bringing out a beautiful, healthy tone in young singers, utilizing repertoire suitable to varied developmental stages.

Emily Ellsworth, Presenter

Spokane Area Youth Choirs,
Demonstration Choir

Middle School/Junior High Music for Building Community

Kim Claassen will present a resource of "tried and true" literature with a focus on community and experience. This session is intended to not only provide great literature ideas recommended by our fantastic colleagues in the NW region, but to also provide ideas of how you might use this music to build community and provide unique experiences for your ensemble.

Kim Claassen, presenter

Music by Northwest Composers: A Panel of Women, BIPOC & LGBTQ+ Composers

This lively panel discussion includes Pacific Northwest women, BIPOC, and LGBTQ+ composers. Hear their stories, learn about their music, and take home resource lists to help you find their music and the music of other BIPOC, LGBTQ+, and female composers from the Pacific Northwest.

Karen P. Thomas, moderator

John Muehleisen, coordinator

Panelists: Sydney Guillaume, Giselle Wyers, and Patrick Carrabre

Pre-Service Teachers: Revising the Music Curriculum for a New Day and Age

This session is intended for those choral teachers who may also end up teaching elementary/general music. Presenters will provide an overview of a new music curriculum being rolled out in their district that is fresh, inclusive, and equitable for all learners. Essential information for

anyone faced with the challenge of restructuring their curriculum for a new day and age.

Timothy Fitzpatrick, moderator
Touré Pruitt, Kara Jamieson, and
Nancy Thompson, presenters

Treble Repertoire for Adolescent Changing Voices

This session will provide repertoire and vocal techniques used for teaching treble singers through the various stages of vocal development. Specific strategies related to vocal tone production and artistry will be addressed within the context of each piece.

Sandra Babb, presenter
Molly Steele, Coordinator



Congratulations Mia Hall Miller!
Mia is retiring after 19 years as PYC's founder and Artistic Director,
including 7 ACDA performances.

This is her final season directing the choral program for singers in K-12.

PACIFIC
YOUTH CHOIR

Accepting applications spring 2022
www.pacificyouthchoir.org
503-780-1675

2022 ACDA Northwestern Region Conference

Repertoire Spotlight Sessions

Using Repertoire for Curricular Assessment

This session will focus on utilizing repertoire of varying voicings and levels to create student learning outcomes and assessments. We will explore strategies relating to the National Core Arts Standards in Music, applications to the edTPA, and student teaching evaluation.

Sandra Babb and Maya Adams,
presenters

We Don't Like This Piece: Building Buy-In

You've spent your entire summer pouring over mountains of choral repertoire and selected works that will challenge and enlighten your

students. However, after a few rehearsals you're met with, "We don't like this piece," "This is boring," or simply silent eye rolls from your choir. Sound familiar? This reading session will review several quality works along with methods to help turn, "We don't like this piece," to "We LOVE this piece!"

C. Michael Porter, presenter

2022 ACDA Northwestern Region Conference

Honor Choir Conductors

9th - 10th Grade SATB



Lynnel Joy Jenkins is artistic director of Westrick Music Academy and choral teacher at Timberlane Middle School of Hopewell Valley Regional School District in New Jersey. At Westrick Music Academy, she conducts advanced groups, Princeton Girlchoir Ensemble, and Concert Choir. Jenkins is a choral music educator of international stature. She has conducted honor choruses for one national, four regional, and several state conferences for ACDA, numerous all-state choruses and choral festivals. She earned degrees from Westminster Choir College (BM), Temple University (MM), and University of Arizona (DMA), and at the first two institutions was awarded the Elaine Brown Conducting Award.



John Byun received his BM in Vocal Performance from the University of California, Irvine, and his master's in choral conducting from California State University, Long Beach. He is the director of choral and vocal activities at Riverside City College, where he directs the Chamber Singers and Vocal Jazz Ensemble. He has been guest conductor for several district honor choirs, SCVA Men's Honor Choir, Central California Women's Honor Choir, Texas Honor Choir Region 9, Clark County NV Honor Choir, North Carolina All-State Honor Choir, Southern Invitational Choral Conference, Tennessee All-State Honor Choir, New Mexico All-State Honor Choir, and NWACDA SA Honor Choir.

11th - 12th Grade SA

6th-8th Grade Middle School



Fernando Malvar-Ruiz, internationally regarded choral conductor, clinician, educator, and expert in the changing male voice, is artistic director of Los Angeles Children's Chorus. Previously, Malvar-Ruiz was music director of the American Boychoir. He prepared the choir for appearances with the New York Philharmonic, Philadelphia Orchestra, Chicago Symphony Orchestra, Berlin Philharmonic, and London Symphony Orchestra. He has led performances on the Academy Awards and a 9/11 Memorial Service broadcast on CNN. He has a master's degree in choral conducting from Ohio State University and completed coursework toward a doctoral degree from the University of Illinois.

9th-12th Grade Jazz



Amanda Taylor is a GRAMMY®-nominated arranger specializing in music for vocal ensembles. A Seattle native, Taylor grew up singing in the Seattle Youth Symphony and Seattle Girls' Choir. At 16, she joined the professional jazz ensemble Groove for Thought (NBC's "The Sing-Off"). In 2010, Taylor attended Central Washington University to study music composition. In 2018, she joined Sara Gazarek, Johnaye Kendrick, and Erin Bentlage to form the critically acclaimed "vocal supergroup" säje. She recently founded the vocal arranging company Wicked Pigeon and has relocated to Seattle to write full time. Taylor serves as a guest clinician and adjudicator at vocal jazz festivals and arranges for scholastic and professional vocal ensembles.

11th - 12th Grade TB

Gary Packwood will be the conductor of this choir. His bio and photo are on page 54.

Northwestern Region Registration Information

Register at acda.org/region-conferences

Early Registration ends 11:59 pm CST February 10, 2022

Attendee \$230 Retired \$180 Student \$75

Registration after 11:59 pm CST February 10, 2022

Attendee \$275 Retired \$200 Student \$95