



together.

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

## 2022 ACDA Southwestern Region Conference

### Overview

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

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



together.

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

## 2022 ACDA Southwestern Region Conference

### Special Events

#### "Together in Praise" Ecumenical Service

**Tuesday, March 1, 7:30pm**

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

#### Jazz Immersion Day: \$10

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

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

#### All Conference Dinner: \$25

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

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

#### Student Immersion Day: \$10

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

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



## Invited Choirs

### Arkansas Tech University Choral Artists



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



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

### Batesville Junior High School Choir



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

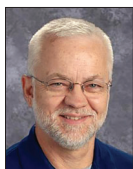


**Alicia** and **Noah Davidson** are Arkansas natives and alumni of the University of Central Arkansas. Now in her fourth year in the Batesville School District, Alicia Davidson teaches 6-12 vocal music and AP Music Theory. Noah Davidson also teaches 6-8 vocal music and leads the secondary string program.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

### Harrison High School Chamber Choir



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



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

### Houston Boychoir Chamber Choir



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



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





## Invited Choirs

## The Spirituals Project



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



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

## Verdigris Ensemble



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



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



## 2022 ACDA Southwestern Region Conference

### Performing Choirs

#### Baylor University A Cappella Choir



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

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



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

#### Charles Patterson Middle School Varsity Tenor Bass Choir



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



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



## Performing Choirs

### Dallas Street Choir



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



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

### Highland Park Presbyterian Church Highland Park Chorale



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



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



### Kansas State University Concert Choir



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



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

### Magnolia High School Chamber Choir



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



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



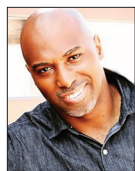


### Performing Choirs

#### Mansfield High School Varsity Women's Choir



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



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

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

#### Memorial High School Varsity Treble Choir



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



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

### Missouri State University Chorale



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



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

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

### Missouri State University Women's Chorus



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

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

### ACDA COVID-19 Conference Guidance

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

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

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

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

The full policy is on page 6.





## Performing Choirs

### Montgomery High School Madrigals



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



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

### Trinity Springs Middle School Varsity Treble Choir



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



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



### University of North Texas A Cappella Choir



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



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

### University of Texas at Arlington A Cappella Choir



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



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



## Performing Choirs

### Voces Spiritus Community Youth Girls Choir



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



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

### Willard High School Chamber Choir



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



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

## Interest Sessions

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

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



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

### Are We Together?

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



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

### Artistry Uninterrupted: Purposeful Transitions in Performance

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

terthought, these moments are ripe opportunities to direct the emotional trajectory and meaning of a program. Transitions emphasize, add, contrast, bring order, and give context to our work. This session seeks to explore parameters for consideration. Topics will include strategies in planning, methodology for implementation, and examples of application. This session will most readily apply to conductors of the secondary and collegiate levels.



**Kristina Caswell MacMullen** serves as associate professor of choral conducting at the University of North Texas, where she conducts the University Singers, Kalandra, and instructs students in the areas of conducting and choral pedagogy. MacMullen has conducted all-state and honors choirs throughout the United States. She has presented and co-presented interest sessions at state, regional, national, and international conferences. She is a graduate of Michigan State University and Texas Tech University.

### Body, Mind, and Spirit: Unifying Health for Conductors

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





### Interest Sessions

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



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

#### Building Community by Caring for One Another

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

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



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

#### Building the Choir: Sound, Spirit, Community

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

er in our spiritual community.



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

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

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



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

### The Choral Music of Caroline Shaw

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



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

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

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

Master of Music

# Choral Conducting

at Texas State University

## faculty

**Jonathan Babcock**  
Interim Director of Choral Activities

**Lynn Brinckmeyer**  
Director of Choral Education

**Craig Hella Johnson**  
Artistic Director

**Craig Aamot**  
Choral Faculty

**Joey Martin**  
Interim Director of School of Music

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Jonathan Babcock  
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Joey Martin  
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MEMBER THE TEXAS STATE UNIVERSITY SYSTEM

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

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

## Interest Sessions

### The Choral Music of Imogen Holst

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

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

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

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

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



**Elizabeth Hearn** (Libby)

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



**Alicia Canterbury**

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

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

### Developing Student Leaders in the Choral Ensemble

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



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

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





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

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

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

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



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

### Essential Somatics for Singers and Conductors

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



**Michael Hanawalt** is the director of graduate choral studies at the Florida State University, where he conducts the Chamber Choir, teaches graduate courses in conducting and choral literature, and serves as artistic director for the Tallahassee Community Chorus. He was exec-

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



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

### Fixer Upper: Lessons Learned from the Past Two Years

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



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## 2022 ACDA Southwestern Region Conference

### Interest Sessions

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

#### Forgetting to Learn: How Cognitive Science Can Improve Rehearsal Retention

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



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

#### Helping Students of Any Age Match Pitch

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



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

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### Holistic Wellness Practices: Build and Maintain a Thriving Choral Program

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



**Ryan Beeken** serves as director of choral activities at Wichita State University, where he conducts the Concert Chorale and Madrigal Singers and teaches graduate and undergraduate choral conducting and literature. He received bachelor's degrees in music education and vocal performance from Drake University and graduate degrees from Michigan State University. Beeken's choirs have performed at state, region, and national ACDA conferences.



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

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

### Honoring Trans and Gender-Expansive Singers

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

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

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

### Identifying the Change... Now Unifying the Sound

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



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

### Intentional Choral Warm-Ups: Skill Building and Accountability

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





## Interest Sessions

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



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

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

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

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



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

### It's Just Middle School

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



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

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

### Kodály in the Middle: Games and Brain Breaks for Choirs

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



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

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

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

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

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

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##### RECENT ENSEMBLE REPERTOIRE includes

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

##### RECENT STUDENT RECITAL REPERTOIRE includes

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

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## Interest Sessions

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



### D'Walla Simmons-Burke

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

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

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

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

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

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

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

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



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

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

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

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

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

### Performing Together: Adding Instruments in Renaissance Choral Music

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



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

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

### Seven Essentials for Developing Voices in Choir

Vocal technique is a critical part of choral artistry. Without proper technique, musical nuance suffers, and the final performance, however engaging, leaves audiences desiring more. As many students' only voice instructor, choir directors are tasked with building healthy vocalism in each singer. However, many teachers lack the vocal pedagogy training necessary for such a role. This session offers conductor-teachers tools to build efficient phonation within singers of all ages to achieve refined tone quality that enhances the ensemble's innate musicianship.

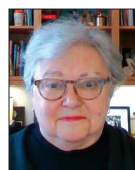


**Francis Cathlina** is a Vietnamese-American conductor and the visiting director of choral activities and assistant professor at the University of Memphis. He directs the University Singers and the Treble or Tenor-Bass Choir and teaches undergraduate and graduate conducting. Concur-

rently, he is completing a DMA at the University of North Texas. He is currently a national semi-finalist in the College Division of Conducting for the American Prize. He holds an MM from Michigan State University and a BME from Baylor University.

### Sound Patterns for Changing Voices - Sequential Sight-Reading in the Choral Classroom

Imagine: learning to sight read while having fun! Adolescent singers with maturing voices will grasp concepts quickly while singing "real music" from Day One. This step-by-step method builds success upon success—the best motivation of all—with songs, accompaniments, and preparatory exercises that are interesting, authentic, and flexible based on the sound patterns that form the foundations of music. Techniques and materials for SA, TB, and SAB choirs will be presented.



**Emily Crocker** taught public school music at all levels for 15 years in Texas. In 1989 she joined Hal Leonard, becoming VP of Choral Publications in 2000, retiring in 2017 after 29 years. She was founder/director of the Milwaukee Children's Choir (1994-2009) and named Director Emeritus in 2019 and was founder/director of the Vocal Arts Academy (2009-2015). As a com-

poser, Crocker's works have been performed worldwide.

### Ten Keys to Unlocking Artistic Choral Performances

This session will explore a multitude of ways to improve the artistry of choral performances. Issues to be addressed include melodic shape and phrasing, choosing and interpreting texts, conducting gesture and artistry, tone color, movement, articulation and dynamics, the teacher as first artist and the impact of interpersonal relationships on artistry. Participants will receive a generous resource packet containing concept and principle illustrations, a variety of tried-and-true rehearsal tips and strategies, conducting tips, and more.



**Frank F. Eychaner** is an internationally recognized conductor, teacher, and clinician. He is director of choral and vocal activities, department chair, and holds the Kathlyn Cospers Dunagan Endowed Fellowship in the Humanities at the University of Texas Permian Basin. He has conducted 40 honor choirs across the United States, Cuba, Korea and Mexico. Eychaner authored "Foundations of Conducting Technique" published with GIA. He has presented over 120 interest sessions around the world.



## Interest Sessions

### Then Sings My Soul: Provoking Meaning through a More Rhetorical Choral Presence in Worship

The purpose of this session is to explore how church choirs can use rhetoric to provoke a more dynamic presence in worship. We need to give meaning to the music through the text we sing, creating a kind of “high definition” approach to choral singing. We will look at the vocabulary, grammar, and syntax, and how the author’s style of writing can provoke meaning, gesture, and rhetoric. Specific takeaways will include practical rehearsal techniques that can be used with church choral singers to enhance rhetorical singing.



**Charles Hausmann** has served as professor of choral studies at the University of Houston’s Moores School of Music since 1985, where he has also served as director of choral studies. As director emeritus of the Houston Symphony Chorus, Hausmann prepared and conducted more than 800 concerts, collaborating with many of the world’s leading conductors in the United States, Mexico, and Europe. Also a career church musician, he is currently director of traditional music at Memorial Drive Presbyterian Church, Houston.

### Thinking Outside the Box: Why Creative Concert Programming Matters

Today’s audiences are eager for an immersive concert experience that challenges every sense. In this session, we will talk about how to marry sight, sound, and space to engage new audiences, and a method for assembling a multi-dimensional performance.

**Sam Brukman** will be the clinician for this session. His photo and bio are on page 90.

### Togetherness! Achieving an Excellent Unified Choral Sound

Many choral conductors’ primary goal is to achieve a unified sound within their ensemble. Students in elementary, secondary, and collegiate ensembles often times hear the word “blend” but are not able to relate this term in the everyday choral rehearsal. This presentation will offer an extremely concise look into the subject of how to develop a unified, healthy, and artistic vocal tone in any choral ensemble regardless of size, age, and skill level.



**Damion Womack** currently serves as assistant professor of music and director of choral activities at Mississippi College. Choral ensembles under

the direction of Womack have performed for regional and national conventions of ACDA and NAfME. In addition, Womack has presented workshops and lectures for ACDA and NAfME. He currently serves as the ACDA National R&R Chair for High School Choirs. He holds a DMA from the University of South Carolina.

### Tuning Together as One

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

**Andrew Withington** is the clinician for this session. His photo and bio are on page 52.

The **Memorial High School Varsity Treble Choir**, conducted by Lawrence Johnson, is the demonstration choir for this session. Their photos and bios are on page 94.

### Using Popular Music to Help Students "Find Their Voices"

This interactive session will describe how to set up collaborative small-group projects with clear expectations and share video examples from the presenter's own classrooms. He will also describe and model exercises that choir teachers can use to develop students' aural skills and musical independence prior to beginning small-group work to help set them up for success. Finally, he will provide strategies for monitoring and facilitating these small groups in

both virtual and in-person settings to ensure students have opportunities to express themselves, work collaboratively, and further develop as independent musicians.



**Saleel Menon** is a graduate choral conducting student at Michigan State University. Prior to his work there, he was a choir director at Ridge Point High School in Houston, Texas. Specializing in non-traditional choral pedagogy, Menon co-authored an article published in the *Music Education Journal* on popular music in 2019, and presents at conferences on

the topic. In 2020, Menon received the Texas Choral Director's Association's Young Director of Distinction.



**Julie Derges** teaches undergraduate courses in elementary and secondary general music methods and graduate courses in music education research and pedagogy. Originally from central Illinois, she earned her BME from the University of Illinois at Urbana-Champaign and her master's and doctoral degrees at Michigan State University. Derges is an active clinician and regularly provides pro-

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## Interest Sessions

professional development workshops for elementary and secondary general music teachers.

### Warm-ups with Intention: Crafting a Warm-up Sequence that Caters to the Repertoire

As choir directors, we constantly search for ways to set our singers up for success. Exploring strategies for intentionally catering the warm-up to the rehearsal plan, this session will discuss how to craft an effective warm-up sequence and identify which types of warm-ups prepare choirs for various types of repertoire.



**Jacob Augsten** is a first-year DMA student at the University of North Texas, where he serves as conducting associate

of the early music ensemble Vox Aquilae. Prior to graduate work, Augsten taught public school for three years in the Metro Atlanta area. During this time, his choirs received superior ratings in performance and sight-reading at Large Group Performance Evaluation, and awards from multiple festivals and competitions throughout the state of Georgia.

### We Are One: Repertoire that Unifies

The repertoire selections provided in this session emerged from a project during COVID-19 when performance parameters were extremely limiting due to social distancing and safe singing. The repertoire has varying levels of difficulty that respond to the following questions: 1) Does it offer the singers and audience a perspective or sound scape to which they may not have previously been exposed? 2) Does it share a thematic idea shared universally regardless of culture, i.e., love, peace, hope? 3) Does it involve a fresh instrumental aspect? Each selection offers a unique element or elements that will challenge singers and broaden their perspectives in highly rewarding rehearsal and performance experiences.



### Christopher Haygood

serves the Michael and Anne Greenwood School of Music as interim director of Choral and Vocal Studies. Haygood has conducted choirs across the United States, Europe, Asia, Australia, and New Zealand. He has prepared choruses for collaborations with Helmuth Rilling, The Tonight Show, Andrea Bocelli, and Jennifer Hudson. Haygood was named a Sigma Alpha Iota National Arts Associate, OSU Distinguished Music Professor, and Phi Kappa Lambda Outstanding Graduate from the USC Thornton School of Music.

### We Can Tell the World Together: Understanding, Teaching, and Programming Negro Spirituals

A pedagogical journey into the choral and solo arrangements of the negro spiritual. This session will present an in-depth look into the many stages, from early Slave Songs (1867) to the Middle Period (1866-1927) to Modern Arrangers of today. The session will cover: how to correctly identify the many different spirituals and differentiate the difference between a spiritual and a gospel; a deeper understanding of developing the style, vocal tone, and vocal inflections; new perspectives on programming choral spirituals in the modern classroom.



**Derrick Brookins** has served in choral music education for more than 24 years. For thirteen years, Brookins

studied under and performed with world-renowned choral musician Moses Hogan. Brookins has presented several educational workshops for the Texas Choral Directors Association, Texas MEA, Southwestern and National ACDA.



**Stacey V. Gibbs** is a composer, arranger, and clinician. Best known for arrangements of spirituals, he currently

has over 80 published arrangements available for SATB, SSAA, and TTBB voices. His music was featured at the 57th Inaugural Service for

President Barack Obama. He will conduct the Chicago Sings Festival in April 2022. Gibbs serves as clinician (nationally and internationally) for university, high school, professional, and church choral ensembles.



**Melody Gamblin-Bull-ock** is the director of choral activities at Dallas College, director of the Brookhaven Choral

Society, and artistic director of the Spirituals Renaissance Chorale; and has conducted and performed in international choral performances in Europe, Asia, and South America. She developed a Sight-reading Initiative for the Dallas Independent School District, and remains in demand as a consultant, in-service clinician and adjudicator throughout the Southwestern Region.

**Jammieca Denise Mott**, soprano, is a graduate of Jackson State Univer-



sity, Southern Methodist University and received her DMA from the University of North Texas. On the concert stage, Mott has been heard at the Round Top Music Festival as the soprano soloist in a performance of Beethoven's *9th Symphony*. Mott currently serves as an assistant professor and coordinator of voice at Prairie View A&M University. In addition, Mott has a thriving studio in Dallas, TX.

### Your Programming Philosophy: A Blueprint for More Inclusive Concerts

This presentation will provide methods for crafting a programming philosophy that is an extension of a conductor's educational philosophy; fits the identity and mission of their ensemble; and provides an avenue to

explore diversity, equity, and inclusivity in each concert. By developing a comprehensive programming philosophy, conductors will create purposeful concerts that engage singers and audience members, as well as ensuring diversity, equity, and inclusivity within their repertoire and rehearsal pedagogy.



**C. Michael Porter** is an associate professor of music and director of choral activities at Boise State University.

Porter also serves on the editorial board for the *Choral Journal* and is the NWACDA Collegiate/University R&R Coordinator. He contributes frequently to the *Choral Journal's* Recorded Sound Review Column and to the *Choral Scholar's* Score Review feature. Porter received his DMA from the University of Iowa and his BM and MM from Truman State University.

## Southwestern Region Registration Information

Register at [acda.org/region-conferences](https://acda.org/region-conferences)

Early Registration ends 11:59 pm CST January 31, 2022

Attendee \$295 Retired \$240 Student \$135

Registration after 11:59 pm CST January 31, 2022

Attendee \$315 Retired \$260 Student \$135

### On-site Registration

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



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## 2022 ACDA Southwestern Region Conference Honor Choir Conductors

### 5th-7th Grade Treble

**Victor C. Johnson** is the conductor of this choir. His photo and bio are on page 106.

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### 11th-12th Grade Mixed

**Richard Bjella** is the conductor of this choir. His photo and bio are on page 108.

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### 7th-10th Grade Tenor Bass

**Charlotte Botha** is the conductor of this choir. Her photo and bio are on page 99.

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### Collegiate

**Amanda Quist** is the conductor of this choir. Her photo and bio are on page 100.

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### 8th-10th Grade Treble

**Brandon Williams** is the conductor of this choir. His photo and bio are on page 106.

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### Historically Black Colleges and Universities

**D'Walla Simmons-Burke** is the conductor of this choir. Her photo and bio are on page 108.

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Joy Hirokawa, ACDA National Chair for Children & Community Youth Choirs, [ACDANationalChildrenYouth@gmail.com](mailto:ACDANationalChildrenYouth@gmail.com)