

## Overview/Special Events

### Western Region Conference Vaccination/Testing Requirements as of November 15, 2021



Western Region Conference Leadership has been notified that the Terrace Theatre will require proof of vaccination or proof of a negative COVID-19 PCR test to enter the venue. In alignment with the ACDA COVID Conference Guidance adopted by the National Board in October, the Western Conference will abide by these requirements for the upcoming region conference March 2-5. Attendees are expected to abide by the following:

- Conference attendees must be fully vaccinated or must provide proof of a negative COVID-19 PCR test taken within 72 hours prior to attending the conference.
- You will need to present your proof of vaccination or negative PCR test results upon check-in at the conference in order to receive your badge.

• Your physical vaccination card/PCR results, a picture of your vaccination card/PCR results, or a digital vaccination record/PCR results will all be acceptable. Your information will not be collected or stored by the conference.

• Attendees who are ineligible for the vaccine must provide proof of a negative COVID-19 PCR test taken within 72 hours prior to entering the theatre.

• “Fully vaccinated” means you have had your second vaccine dose at least 14 days prior to the conference start.

• Masks will continue to be required per current CDC guidance that all people, vaccinated or unvaccinated, wear masks while in public spaces.

Conference leaders will continue to monitor the situation and will provide additional updates as necessary.

### Keynote Speaker: Wednesday 7:30 pm



**Eric Whitacre** is a Grammy Award-winning composer and conductor. His works are programmed worldwide. His ground-breaking Virtual Choirs have united singers from more than 145 countries over the last decade. A graduate of Juilliard School of Music, Whitacre completed his second term as artist in residence with the Los Angeles Master Chorale in 2020. He also served five years as composer in residence at the University of Cambridge. His long-form work *The Sacred Veil*, a profound meditation on love, life, and loss, was premiered by the Los Angeles Master Chorale and released on Signum Records in 2020.

### Overview

The performances, interest sessions, honor choir rehearsals and performances, and even receptions will be held in or around the beautiful Long Beach Convention Center. No need to drive or take a shuttle anywhere.

Our performance venues will include the 3,000-seat Terrace Theater and the 800-seat Beverly O'Neill Theater, with interest sessions and exhibitions held in the Promenade and Grand Ballroom at the convention center, directly across the street from the conference hotels.

## Special Events

### Bach Collegium San Diego



Founded in 2003 by artistic director Ruben Valenzuela, Bach Collegium San Diego diversifies musical offerings in the San Diego community and presents a wide variety of historically significant works. The organization engages many of the country's finest singers and instrumentalists to bring world-class music to the greater San Diego area. Bach Collegium San Diego's excellent programming and exemplary talent have made it one of the premier early music ensembles on the West Coast and one of the most dynamic ensembles in the United States.



**Ruben Valenzuela** is the founder and artistic director of Bach Collegium San Diego (BCSD). As a conductor, keyboardist, and musicologist, he has led BCSD in notable performances of music of the Renaissance, early and high Baroque, early Classical period, as well as music of the twentieth century. Valenzuela is regularly called upon as a guest speaker on an array of musical topics encompassing music aesthetics, Mexican cathedral music, music and rhetoric, and the music of J. S. Bach. Valenzuela holds a PhD in musicology from Claremont Graduate University and is also the director of music and organist of All Souls' Episcopal Church, San Diego.

### Nation



Nation is a collaborative vocal band from Minneapolis/St. Paul, MN, pioneered by composer/performers Jocelyn Hagen and Timothy C. Takach. Blurring the lines of pop, classical, a cappella, singer/songwriter, folk, and many other genres, Nation's sound defies definition and commands attention from the stage. Pioneers in their field of composing, entrepreneurship, coaching youth and adults, and leading ensembles in the spirit of collaboration, Takach and Hagen inspire choral educators to stretch outside the box with rehearsal strategies, programming ideas, improvisation, co-teaching, and crafted experiences to honor and balance tradition and innovation in these fast-paced times.

**Timothy C. Takach** frequently works with youth and adults as a composer-in-residence, conductor, presenter, clinician, and lecturer. Applauded for his melodic lines and rich, intriguing harmonies, Takach has received numerous commissions and performances. Takach is currently composer-in-residence for The Singers—Minnesota Choral Artists. He studied music composition at St. Olaf College, Northfield, MN, where he graduated with honors.

**Jocelyn Hagen** composes music that has been described as "simply magical" (Fanfare Magazine) and "dramatic and deeply moving" (Star Tribune, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Hagen's commissions include *Conspirare*, the Minnesota Opera, the Minnesota Orchestra, the International Federation of Choral Music, Minnesota ACDA, Georgia ACDA, Connecticut ACDA, Texas ACDA, and the North Dakota Music Teachers Association.

### Tonality



Established in 2016, Tonality is an award-winning ensemble known for “open hearted singing” (Lauri’s List). Tonality’s most recent award is the 2020 Chorus America/ASCAP Award for Adventurous Programming, a prize given for commitment to singing and commissioning new works. Led by founder and artistic director Alexander Lloyd Blake, Tonality is an ensemble that represents the diverse cultures and ethnicities within the Los Angeles area. Within a year of its forming, Tonality’s mission evolved to use their collective voices to present concerts on themes of social justice in hopes to act as a catalyst toward empathy and community activism.



**Alexander Lloyd Blake** works as an award-winning conductor, composer/arranger, vocal contractor, singer, and music activist. He was named Musical America’s 30 Professionals of the Year in 2019 and received the Louis Botto Award for Innovative actions and Entrepreneurial Zeal from Chorus America. Blake is the founding artistic director of Tonality and also serves as the choir director at Los Angeles County High School for the Arts. Blake completed a DMA from the University of Southern California, an MM from the University of California Los Angeles, and a BM from Wake Forest University.

### Vox Femina Los Angeles



Founded in 1997, VOX Femina Los Angeles (VOX) gives women voice through the performance of high-quality choral literature. Diverse in culture, age, race, belief, and sexual identity, VOX is a chorus committed to commissioning new works and raising awareness about issues that affect women. Since its debut, VOX has presented over 300 performances across the United States, Mexico, and Canada, as well as numerous appearances at ACDA and Chorus America conferences. VOX is well known for commissioning over 50 new works for women’s voices, collaborating with over 35 contemporary composers.



**Iris S. Levine** is founder and artistic director of VOX Femina Los Angeles, L.A.’s premier women’s chorus. Levine is the interim provost and vice president of Academic Affairs at California State Polytechnic University in Pomona. As faculty, she conducted the Kellogg Chamber Singers, taught beginning conducting, choral conducting, and music education courses. Levine earned her DMA from the University of Southern California and an MM from Temple University in Philadelphia.



## Performing Choirs

### The American River College Vocal Jazz Ensemble



The American River College Vocal Jazz Ensemble is entering its 23rd year under the direction of Arthur LaPierre. The ensemble has appeared in performances for the state, divisional, and national

conferences of the International Association of Jazz Educators, ACDA, and JEN. These performances have afforded American River Community College students the opportunity to travel the United States. The American River College Vocal Jazz Ensemble most recently received their 22nd DownBeat Student Achievement Award.



**Arthur LaPierre** is a professor of music and director of the vocal jazz ensembles at American River College, where he also teaches studio voice, jazz history, jazz/pop styles, and voice class. LaPierre's ensembles

have performed at regional and international conferences and jazz festivals. *DownBeat Magazine* has awarded his ensembles with 22 Student Achievement Awards. Previously, LaPierre directed vocal jazz ensembles at the Berklee College of Music; California State University, Long Beach; California State University, Los Angeles; Rancho Santiago Community College; and Long Beach Polytechnic High School.

### Angel City Chorale



Angel City Chorale represents the spirit and diversity of Los Angeles in its membership, music, and outreach activities. Artistic director Sue Fink founded the Chorale in 1993, presenting a broad repertoire of classical, R&B, gospel, pop, and world music. Angel City Chorale has gained a worldwide audience with over 80 million views of their performance of Toto's Africa, 116,000 YouTube followers, and as Golden Buzzer-winning semi-finalists on *America's Got Talent*. The ensemble has toured internationally and released three acclaimed CDs. Hosting a yearly, local "Tour of Hope," Angel City Chorale brings their holiday performances directly to L.A.'s underserved populations.



**Sue Fink** formed Angel City Chorale in 1993 with a mission of inclusiveness and community. As artistic director she has created a renowned ensemble with fans worldwide and millions of online views. Prior to establishing Angel City Chorale, she founded the Oriana Renaissance Ensemble and the Los Angeles Women's Community Chorus. On *America's Got Talent*, Fink led ACC to the semifinals and winning the Golden Buzzer.



### Brigham Young University Singers



Brigham Young University Singers performs pieces from nearly every musical genre and many original works written or arranged for the choir. They have given concerts in some of the most prestigious halls throughout the United States and abroad, and have appeared frequently by invitation at state, regional, and national conferences of NafME, NCCO, and ACDA. Founded in 1984 by Ronald Staheli, the choir consists of 40 students pursuing graduate and undergraduate degrees in such areas as engineering, law, accounting, and music. The Brigham Young University Singers will perform the 2022 Raymond Brock Commission “Stopping by Woods on a Snowy Evening” by Ēriks Ešņvalds.



**Andrew Crane** is professor and division coordinator for choral conducting and ensembles at Brigham Young University, where he conducts the BYU Singers. Previous positions include director of choral activities at East Carolina University and California State University, San Bernardino. His choirs have appeared by invitation at state, regional, and national conferences of ACDA, NafME and NCCO, and have won multiple first-place prizes in international competitions. Crane received BM and MM degrees from Brigham Young University and a DMA from Michigan State University.

### California State University—Long Beach Bob Cole Chamber Choir



CSULB's Bob Cole Chamber Choir has won the Pavarotti Trophy and Choir of the World at the Welsh Isteddfod and First Prize at the Internationaler Chorwettbewerb at Spittal, Austria. Comprising an extraordinary collection of musicians, the Chamber Choir tours yearly and has concertized throughout Europe, Australia, New Zealand, and China. Chamber Choir performed at NCCO at Yale in 2009, at the College of Charleston in 2013, at four Western ACDA Conferences, and the 2021 ACDA National Conference.



**Jonathan Talberg** is the recipient of the President's Award from the California MEA. He is in his 22nd year as director of choral activities at CSULB's Bob Cole Conservatory, where he is conductor of the international award-winning Bob Cole Chamber Choir and the University Choir. He earned degrees at Pepperdine and Chapman Universities and at the University of Cincinnati, College-Conservatory of Music.

## Performing Choirs

### California State University—Long Beach Pacific Standard Time



Pacific Standard Time is the top vocal jazz ensemble at California State University—Long Beach, Bob Cole Conservatory of Music. The ensemble has performed at the most prestigious state, national, and international music conferences and festivals including JEN, IAJE, ACDA, and California MEA. They have also performed as featured artists at the Playboy Jazz Festival on the stage of the Hollywood Bowl. Pacific Standard Time has competed at the Monterey Next Generation Jazz Festival and taken first place in the Collegiate Vocal Jazz Ensemble division four times.



**Christine Guter** is the director of vocal jazz at California State University—Long Beach and director the award-winning vocal jazz ensemble, Pacific Standard Time.

An extraordinary educator, Guter is active internationally as an adjudicator and clinician, and has conducted numerous all-state jazz and honor choirs. She is also a board member of the non-profit organization Jazz Education Abroad. She also works professionally as a jazz vocalist and studio singer and has sung on dozens of Hollywood soundtracks.

### Choral Audacity



Choral Audacity is a chamber choir with a mission to center stories of marginalized communities through programming of underrepresented composers with a roster of underrepresented singers. Incorporated in 2018 as a project-based ensemble, Choral Audacity cultivates excellence through performance, mentorship, scholarship, and community. Choral Audacity has presented programs such as: *We All Live Here* (American music through the eyes of BIPOC), *Freedom Come* (music of civil rights movement and the apartheid), *Wildfire* (music in response to the California wildfires), and *Balikbayan* (stories of Overseas Filipino Workers).



**Darita Seth** is a Cambodian-American conductor, Haute-Contre, and composer. Seth is president and artistic director of Choral Audacity and associate director of Cantabella Children's Chorus. Originally from Columbus, Ohio, Seth relocated to Long Beach from the San Francisco Bay Area in 2021, where he served as the director of music at St. Timothy's Episcopal Church and associate director of the Danville Girls Chorus. In 2016, he concluded his tenure as a counter-tenor with Chanticleer. He holds a BM from Capital University and is currently completing his MM at CSU Long Beach.



### Clovis North High School Women's Chorale



The Clovis North Women's Chorale comprises auditioned young women in grades 9-12. Their abilities and commitment are unified to grow together as an ensemble and as musicians. The Women's Chorale has performed at the Pasadena WACDA convention in 2018, Command Performance concerts at CSUF, CASMEC, Worldstrides Festival 1st place, Festival of Gold Encore Performance, and at Carnegie Hall in 2015, as well as other festivals.



**Heather Bishop** is the choir director and performing arts department chair at Clovis North High School. She has served as a resource teacher in CUSD, served ten years on the CCDA Board, served on the WACDA board, as well as several terms as the choral representative for FMCMEA. Bishop received her BM from the UMKC Conservatory in piano performance. She has received awards over her past 34 years of teaching that include the Eunice Skinner Award, Teacher of the Year, and a district Crystal Innovator Award.

### First Congregational Church L.A. Laude



Laude is the resident professional ensemble at First Congregational Church L.A. First Church strives to redefine religion and the arts through inclusion, equity, and diversity. Laude's membership of business leaders, composers, conductors, soloists, film and stage actors, and instrumentalists define the robust chamber group, lending it noted flexibility and strength. During quarantine Laude created hundreds of virtual recordings, presented three stand-alone concerts, and recorded the premiere of Patrick Cassidy's choral/organ "The Mass," available on Supertrain Records.



**David Harris** (DMA) specializes in new music, American music, and the intricacies of communication in singing, writing, and conducting. He has premiered hundreds of pieces for vocal ensembles. He is an active performer and composer in L.A., is director of the professional ensemble Laude, the Ensemble Director for the NEO Voice Festival, and has over 150 virtual choir performances. He is the co-founder of VoiceScienceWorks with Laurel Irene.

## Performing Choirs

### Green Valley High School Madrigal Singers



The Green Valley High School Madrigal Singers are one of six performing choral ensembles at Green Valley High School in Henderson, Nevada. The group consists of 46 singers who are honor students, distinguished scholars, and athletes in grades 9-12. Established in 1991, the Madrigal Singers represent Green Valley High School and the Clark County School District in as many as 40 performances a year. The Madrigals have performed in two national and one regional ACDA conferences. The ensemble is committed to presenting highly artistic interpretations of advanced choral repertoire from the Renaissance period to the music of our time.



**Kimberly Barclay Ritzer** is in her 31st year as director of the Green Valley High School Choirs in Henderson, Nevada. Ritzer is currently the task force chair for high school choir and facility chair for the district secondary fine arts programs. She also serves as GVHS Performing Arts Department Chair. She has served three terms as president of Nevada ACDA, Nevada MEA, and is past president of Western ACDA Region. Under her direction, the Green Valley High School Choirs consistently receive superior ratings at district, regional, state, and national festivals. Ritzer was a semi finalist for the 2021 Grammy Music Educator Award.

### Herriman High School Vivace



Herriman High School's Vivace ensemble was originally conceived by conductor LeAnna Willmore as a choir that would perform during the choral department's annual spring tour. Since then, it has developed into a full-year ensemble that performs at all concerts and region/state festivals, earning superiors at both since 2015. Its members comprise 25 treble voices from the HHS Chamber Singers and A Cappella Choir. These singers perform challenging, beautiful treble repertoire and frequently commission a piece to be performed for festivals and competitions.



**Andrew W. Howden** earned a BME from BYU, where he also obtained a double minor in French Teaching and Business Management. He began his teaching career at Utah International Charter School in South Salt Lake in 2016 and currently teaches choral music at Herriman High School. He sang with Cantorum from 2015 to 2019, and he currently sings in the Salt Lake Vocal Artists.



### Mt. San Antonio College Chamber Singers



During the past 27 years, the Mt. SAC Chamber Singers have won numerous awards and received special performance invitations, including thirteen ACDA national and regional conferences; five California State conventions; six European tours; and headline performances at the Canadian Rocky Mountain Music Festival in Banff, the Australian National Choral Association Convention in Port Macquarie, and at Carnegie Hall. They won two platinum medals at the Xinghai Prize International Choir Championships in Guangzhou, China, and perform numerous tours throughout the United States and Canada.



**Bruce Rogers** is the director of choral activities at Mt. San Antonio College. Choirs under his direction have achieved top ranking in national and international competitions throughout the world. His choirs have performed at eight California State conventions, fourteen ACDA regional and national conferences, and numerous performances at the International Association of Jazz Educators National Convention and the Jazz Education Network Conference.

### Northern Arizona University Women's Chorale



Founded in the early twentieth century as part of Northern Arizona State Teachers College, the Women's Chorale is one of the oldest existing choirs at Northern Arizona University. The ensemble, consisting of almost half non-music majors, rehearses three times a week for fifty minutes in addition to required sectionals outside of class. This performance will mark the Northern Arizona University Women's Chorale's second appearance at an ACDA region conference. The Northern Arizona University Women's Chorale's is part of a vibrant choral program with over 235 participants in eight ensembles.



**Ryan Holder** is currently in his 16th year as the associate director of choral studies at NAU, where he directs the Women's Chorale, High Altitude vocal jazz ensemble, and teaches music technology, undergraduate conducting, choral arranging, and serves as the adviser for the NAU Student Chapter of ACDA. Holder has served as president of AzACDA and on the ACDA National Committee on Educational Technology. He is director of music at The Church of the Red Rocks in Sedona and is the founding artistic director of the Sedona Academy of Chamber Singers.

## Performing Choirs

### Sacra/Profana



Sacra/Profana is a San Diego-based professional chamber choir founded in 2009 by visionary conductor Krishan Oberoi and known for their eclectic and adventurous programming. The ensemble has given numerous world, national, and regional premieres by composers such as David Lang, Sarah Kirkland Snider, Saundar Choi, Brandon Waddles, Stephen Feigenbaum, and Sarah Rimkus. Sacra/Profana also provided the voices for the world premiere live performance of Michael Giacchino's score for *Star Trek: Beyond* with the San Diego Symphony, and the development of Alan Menken and Stephen Schwartz stage production of *The Hunchback of Notre Dame* with Disney Theatrical and the La Jolla Playhouse.



**Juan Carlos Acosta** has served as the principal conductor of Sacra/Profana since 2016 and has led the ensemble to critically acclaimed and award-winning performances in a broad array of choral repertoire. Acosta holds a BME and an MM from San Diego State University. In addition to his work with Sacra/Profana, he also serves as the director of music ministries at the Village Community Presbyterian Church in Rancho Santa Fe, and the director of the choral scholars of the University of San Diego.

### San José State University Choraliers



The San José State University Choraliers have been considered one of America's preeminent chamber choirs for the past 40 years. Currently under the direction of Jeffrey Benson, the SJSU Choraliers have most recently performed with the Irish Chamber Orchestra, The Rolling Stones, Josh Groban, Dionne Warwick, Andrea Bocelli, and the Skywalker Orchestra. In the heart of Silicon Valley, the SJSU Choraliers give four major concerts a year in addition to their annual tours throughout the state of California. The SJSU Choraliers won the prestigious "Choir of the World" title at the 1991 International Musical Eisteddfod in Llangollen, Wales.



**Jeffrey Benson** is director of choral activities at San José State University in San José, California. *The Washington Post* hails his choirs for singing "with an exquisite blend, subtlety of phrasing, confident musicianship and fully supported tone." Benson made his international conducting debut with the Irish Chamber Orchestra and the SJSU Choraliers in Limerick, Ireland, and made his Carnegie Hall conducting debut in 2015. Benson received his MM and PhD from the Florida State University and his bachelor's from NYU.



### Snow College Women's Chorale



Set within the small farming community of Ephraim, Snow College serves six rural Utah counties and has a tradition of learning going back to the 19th century. The Women's Chorale is part of a thriving School of Music that offers a Bachelor of Music (with emphasis in Commercial Music) Degree—a unique feature for a Junior College. They are one of two premiere choirs at Snow. They sing for a variety of functions and perform literature drawn from across the stylistic spectrum—from traditional choral music to jazz, rock, and musical theatre.



**Michael Huff** is in his 6th year as director of choral activities at Snow College, where he directs the Cadence Chamber Choir, Women's Chorale, A Cappella Choir, and the Central Utah Master Chorale. He also serves as dean of Fine Arts, Communication, and New Media. He was the founding director of Utah Voices, the community choir with whom he made his critically acclaimed Carnegie Hall debut. He holds degrees from the University of Utah (BM, MM) and Arizona State University (DMA).

### Spirit Chorale of Los Angeles



For almost 30 years, the Spirit Chorale of Los Angeles has proudly maintained the tradition of African American choral performances. In the style of the historic ensembles as the Fisk Jubilee Singers, the chorale keeps alive the a cappella tradition of the Negro Spiritual. Spirit Chorale has performed in numerous concert halls worldwide and have proudly performed for national conferences including Chorus America, ACDA, and the National Association of Negro Musicians, Inc. Programs include traditional and contemporary spirituals, Jazz, blues, and gospel selections.



**Byron J. Smith** received his BM from CSU Long Beach and his MM in choral conducting from CSU Los Angeles. Smith's long music career has included 50 years in church music and freelance keyboard work in the industry; 37 years at Los Angeles Harbor College, currently as a professor of commercial music; 28 years with the Spirit Chorale and numerous musical theater directing projects, including his own award-winning musicals. His choral compositions have been performed by ensembles worldwide. His company, Onyx Music Publishing, distributes his music.

## Performing Choirs

### University of Hawai'i Chamber Singers



The UH Chamber Singers is the premiere choral ensemble for the University of Hawai'i System. Comprising the most advanced choral artists on campus, the UH Chamber Singers performs literature from a vast spec-

trum of languages, styles, and time periods with particular attention to the repertoire and traditions of Hawai'i's host culture. The UH Chamber Singers have performed as an invited choir to the Musica Pasifika Festival in Tahiti in 2020 and to the Pasifika Choral Symposium in Guam in 2019.



**Jace Kaholokula Saplan** serves as the director of choral activities and assistant professor of music at the University of Hawai'i, where he teaches courses in graduate choral conducting and choral literature, conducts the University of Hawai'i, Chamber Singers, and oversees the graduate choral conducting program. Known for his work in celebrating Pasifika choral traditions, he is the artistic director of Nā Wai Chamber Choir and Nā Mamo Vocal Ensemble.

## Sing UP

### 2021 Sing Up Membership Drive

We have closed the book on another year's membership drive, and it was a good one! Membership grew by 7 percent from start to end of the drive thanks to incredible state leadership and member collaboration.

Congratulations to the following states who achieved at least 10 percent growth in Active membership during the membership drive:

New Mexico (100.0% growth)  
Alaska (55.6%)  
West Virginia (47.1%)  
Wyoming (45.0%)  
Nevada (36.1%)  
North Carolina (34.4%)  
Idaho (34.0%)  
South Dakota (29.3%)  
New Hampshire (25.0%)

Nebraska (20.9%)  
Utah (19.0%)  
Florida (18.4%)  
New Jersey (14.1%)  
Hawai'i (13.6%)  
Iowa (12.4%)  
Oklahoma (11.4%)  
Kentucky (10.4%)  
Arkansas (10.0%)



## Interest Sessions

### About Gong, Ai, Na: Influences of Gamelan and Kulintang in Southeast Asian Choral Works

Fast tempo, overlapping intricate rhythms, tongue-twisting combinations, extensive use of onomatopoeic syllables, and bright and forward timbres are some of the key elements that characterize the choral music of SE Asia. This session will look into the common musical features in choral works from the SE Asian region, generally strongly influenced by the gamelan and kulintang orchestras. Each of these features will be explored through the six compositions selected for this session. Come and discover the wonders of the SE Asian gong-chime sound world and the rich cultural significance of these musical elements!



**Yu Hang Tan** is a Malaysian choral conductor and baritone currently pursuing his DMA at USC. Before moving to Los Angeles, Tan was an active member of the Atlantic Canada choral scene, where he directed Suara, a semi-professional choir specializing in Southeast Asian choral repertoire that he founded in 2018. Performing nationally and abroad, Tang is an alumnus of the 2018 and 2020 World Youth Choir, and the professional Elora Parish Choir.

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

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

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

### Better Together: Strategies that Allow Choral Directors and Voice Teachers to Work Cohesively toward the Creation of Fulfilling, Healthy, Diverse, and Inclusive Experiences for Our Students

Are your choral and voice programs unnecessarily siloed due to common misconceptions of the differences between choral and solo singing? Jenny Bent and Justin Montigne will present strategies choral directors and voice teachers can use to create a unified voice program

that develops, fosters, and models a collaborative philosophy and encourages a musically explorative curriculum. They will also discuss holistic pedagogical approaches and skills-based systems that can be applied in the choral rehearsal and the voice studio.



**Jenny Bent** is professor of music, director of choral activities, and associate dean of the School of Arts &

Humanities at Sonoma State University. She is choral director of the Santa Rosa Symphony and manages Chanticleer's summer program. Bent earned degrees from Boston University (BM & MM Voice Performance, MM Choral Conducting) and University of Illinois at Urbana-Champaign (DMA Choral Conducting & Choral Literature). She received the 2019 California MEA Bay Section Outstanding Choral Educator Award.



**Justin Montigne** is a voice teacher and countertenor who teaches workshops, classes, and private lessons in the

San Francisco Bay Area and abroad. Montigne is currently the director of voice studies for the Grammy Award-winning San Francisco Girls Chorus and teaches vocal studies courses at Sonoma State University. Previously he co-founded Bay Area Vocal Academy and taught at the University of Minnesota, UC Davis, and UC Berkeley.

## Interest Sessions

### Beyond Palestrina: Keeping Early Music Relevant in a Diversifying Choir Room

As choral directors wrestle with issues of diversity, inclusion, and relevance, it's not hard to imagine that music from before 1700—already an endangered species—might fade from use in schools, churches, and community choirs. In truth, as music historians continue to unearth Medieval, Renaissance, and Baroque music by a variety of male and female composers of many backgrounds, early music can enrich singers' understanding of diverse cultures. Furthermore, the repertoire can work for choirs of all ages and skill levels, ranging from middle school treble choirs to professional early music ensembles.



**Nicole Baker** has served Jouyssance as artistic director since 1999, and under her leadership the group has blossomed into Southern California's premiere early music vocal ensemble. Recently retired from the music history faculty at California State University, Fullerton, Baker led Collegium Musicum, the School of Music's ensemble specializing in music prior to 1700. She is currently the traditional choir director at St. Philip the Apostle Church in Pasadena. A graduate of Wellesley College, she earned her MFA in voice and her PhD in musicology at UCLA.

### Beyond Programming: Creating a More Inclusive Choral Space

Representation through the repertoire we program is one key tool that we use to create a decolonized choral space. However, we must also examine how and what we teach. Join a team of pedagogues to unpack six study-supported tools that can be integrated directly into the everyday work you already do. Based on extensive field work and research in Colombia, this session integrates research with practice and, more importantly, will leave participants feeling emboldened and informed.



**Corie Brown** serves as assistant professor of choral music education at San José State University. She leads the SJSU Concert and Treble Choirs as well as music education courses, and is fueled by her passion around the integration of social justice and music education. Prior to graduate studies in choral conducting at the University of Colorado Boulder and University of Oregon, Brown taught in Colombia with the Fundación Nacional Batuta.

**Jeffrey Benson** is the clinician for this session. His bio and photo are on page 128.

### Breaking Barriers: Performing Diverse and Accessible Music for All

This session will explore choral music that is inclusive of the great diversity around the globe. The presentation will focus on women and BIPOC composers over the past 500 years who we will continue to perform, celebrate, and learn from. In addition to reading through scores and providing resources for use in rehearsals, accessible performance practice issues and critical historical implications will be discussed.

**Jeffrey Benson** is the clinician for this session. His bio and photo are on page 128.

### Building Beautiful Voices: Tools and Principles

In this participatory session, clinicians Frank F. Eychaner and John Martin Petzet will demonstrate practical tools for voice building through the warm-up and rehearsal. Vocal pedagogy will be applied to common challenges, and age-appropriate vocalizes will be explored to build the capacity of singers to perform with freedom, expression, and beauty. Session participants will receive a resource packet of tried-and-true warm-ups, solutions to common problems, essential vocal pedagogy illustrations, and more.



**Frank F. Eychaner** is a clinician for this session. His bio and photo are on page 109B.



### John Martin Petzet

is associate professor and director of choral activities at the University of Nebraska-Kearney. He has conducted honor choirs in Louisiana, Colorado and Nebraska and has worked in Mexico with the Universidad Autónoma De Ciudad Juárez and Tlaxcala Canta. He has presented interest sessions in 15 states and Mexico. He recorded Alexandre Grechaninov's Passion Week with the Kansas City Chorale, which won a Grammy for Best Engineered Classical Album.

### Choir IS a Community: Community Choirs Best Practices

Community choirs are the last and best vehicle for keeping singers and audiences engaged with choral music. Community choir conductors are the nucleus of all activity in their choirs and must be experts in many fields to be successful. This presentation will bring to bear my fifteen years of experience as the founding artistic/executive director of one of the nation's largest nonprofit choral organizations, Sing Omaha. Our ten choirs of 400+ singers give nine concerts each season and are contracted as the official choirs for the Omaha Symphony.



**Matt Hill** joined the Peru State College faculty in September 2014 as director of choral activities. He founded

the nonprofit Sing Omaha in 2007, which serves as the nation's only K-12/adult choral arts organization, offering eight choirs that serve more than 350 singers annually, and two studio locations enrolling 150+ students in weekly lessons. Hill earned an MM at Oklahoma State University and a DMA at the University of Nebraska. He serves ACDA as the National Community Choirs R&R Chair.

### Choral Intersectionality: Gender, Race, and Reimagined Excellence

When singers exercise their agency to draw upon all components of their identity, the entire choral community benefits. Named by Kimberlé Crenshaw, intersectionality is a concept to describe how race, gender, and other characteristics "intersect" with one another, resulting in systems of power and oppression. Rooted in existing scholarship in anti-racist, decolonial, gender-affirming, and LGBTQIA± inclusive pedagogies, this session will synthesize these concepts toward a unified, intersectional approach that ensures that all singers' identities can be celebrated in choral spaces. Attendees will participate in active music making and discussion and leave with practical strategies to implement in their choral communities.

**Jace Kaholokula Saplan** is a clinician for this session. His bio and are on page 130.

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

### Come Together: Fostering Meaningful Collaborations between Composers and Conductors

Breaching the divide between composers and conductors can be daunting. If you're a conductor, what's the best way to encourage composers inside and outside of your chorus to write successfully for your singers? If you're a composer, how do you approach conductors with your music, turning an initial impression into a life-long collaborative relationship? Composer and conductor Zanaida Robles and composer Dale Trumbore will present strategies that reach across the composer-conductor divide, resulting in meaningful collaborations for conductors, singers, and composers. Participants will leave this session feeling empowered to work together to contribute to the choral repertoire.



### Zanaida Stewart Robles

is a fierce advocate for diversity and inclusion in music education and performance. She is in demand as a vocalist, conductor, clinician, and adjudicator for competitions, festivals, and conferences. She

## Interest Sessions

serves on the national board of the National Association of Negro Musicians. She holds a DMA from the USC Thornton School of Music, an MM from CSU Northridge, a BM from CSU Long Beach, and she is a graduate of the Los Angeles County High School for the Arts.



**Dale Trumbore** is a composer and writer based in Southern California whose music has been praised by *The New York Times* for its “soaring melodies and beguiling harmonies.” Trumbore’s compositions have been performed in the U.S. and internationally. She has written extensively about working through creative blocks and is the author of *Staying Composed: Overcoming Anxiety and Self-Doubt Within a Creative Life*.

### Compassion and Contemporary Choral Music Performance

Performance of contemporary music has significant advantages to ensembles. Yet, many conductors struggle to program new music regularly. We will explore how compassion as a scientifically researched tool represents the core of ensemble leadership in the 21st century, how compassion as a motivational practice allows vocalists to explore their voices in ways that open them to new music, how compassion leads to discoveries in vocal acoustics that uplift and excite creativity and exploration, and how compassion fuels a desire for newness.

**David Harris** is a clinician for this session. His bio and photo are on page 125.



**Laurel Irene**, Los Angeles-based vocal artist and voice researcher, specializes in bringing new compositional works to life with vocal repertoire ranging from Monteverdi to Mozart to wacky, wild, and extreme sounds of the 21st century. In 2019 she performed the role of Countess Almaviva in Redcat’s 12-hour endurance art piece. She gives voice workshops at conferences and collegiate settings across the United States and Europe.

### The Creative Potential in Diversifying Our Ensembles and Redefining Our Musical Values

Between the Covid-19 pandemic and a rise in global social consciousness, many choirs have been inspired to examine their assumed values of what makes a quality piece of music and a successful choral experience. This session is an opportunity to consider these values and explore the creative possibilities that come from re-evaluating them in terms of repertoire/programming, performance practice, and rehearsal techniques, and how we can reach that potential through diversifying our membership.

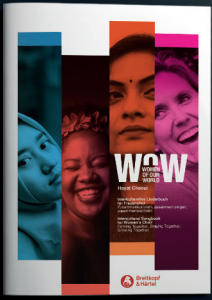


**Fahad Siadat** creates interdisciplinary storytelling works, folding together words, sound, and movement into ritualistic narratives. Siadat is the director of the Resonance Collec-

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tive, a multifaceted organization that explores the intersections of artistic and spiritual practice, as well as the new music vocal ensemble HEX. He has conducted choirs at Columbia University, CalArts, Chaffey College, and been assistant conductor of The Industry.

### Cultivating a Choral Culture of Connectedness

Choral music provides a unique place to begin to address the realities of mental health and trauma. It is essential that we recognize the importance of emotional intelligence, social connection, and trauma-informed instruction in arguably the most personal musical art form. In this session, we will discuss how to craft an educational environment that facilitates excellent music learning, encourages students to remain present, passionate, motivated, and engaged, while creating a space that encourages vulnerability, emphasizes psychological safety, and cultivates connection within the group.



**Nicholas Sienkiewicz** is a conductor, researcher, and mental health advocate based in Bloomington, Indiana. He has appeared on various media platforms including the Choralosophy podcast and WMUK Radio and has presented at multiple conferences. Sienkiewicz holds a BS in Biochemistry and a BMA from Western Michigan University and is currently pursuing an MM in cho-

ral conducting at Indiana University Bloomington.

### Dynamic Body Balance: Unlocking Communication

Breath is the foundation of all movement, and efficient movement is the fundamental aspect of gestural communication. Based on the author's experience with human dissection, Laban Movement Theory Training, and athletic training systems, a theory of Dynamic Body Balance emerged, providing the choral conductor greater access to expression and comfort in the body. Using simple body positions and tools like a yoga ball, participants will learn the theory and apply the concepts in an interactive workshop to enhance body awareness and increase expressivity in conducting and leadership.



**Nicole C. Lamartine** is the Sorensen Director of Choral Music at the University of California, Santa Barbara, where she conducts the UCSB Chamber Choir, integrates 21st-century relevance into choral studies at the MM and DMA levels, and teaches conducting and voice. Prior to her appointment at UCSB, she was professor and director of choral activities at the University of Wyoming (2008-2020). In addition to Chor Anno, she is the founder and conductor of the Santa Barbara Gay Men's Chorus. She is a past president of Northwestern ACDA.

### Empowered Leaders Empower Others: Committing to Vulnerable, Thoughtful, and Inclusive Leadership

As we find ourselves in a societal renaissance, it is imperative that we recommit to modeling and engaging in respectful yet tough conversations with our ensemble members. This session will discuss different types of leadership styles and how they function within choral communities. Attendees will learn about the importance of being a vulnerable leader, skills for community building, strategies for democratizing ensembles, and how to lean into hard conversations.



**Jennifer Hansen Heder** is currently pursuing a DMA from Michigan State University. She has directed the choirs at Albion College and is currently the artistic director of the Ingham Festival Chorale. Previously, she was the director of choirs at Spanish Fork High School in Utah. She earned an MM and a BME from Brigham Young University.



**Colleen Chester** is the director of music at Presbyterian Church of Okemos and is pursuing her DMA in choral conducting at Michigan State University. Previously she held the position of director of vocal music at San Luis Obispo High School and Laguna Middle School in San Luis

## Interest Sessions

Obispo, CA. Chester holds an MM from the University of Georgia and a BME from California State University, Fullerton.

### Enlarging the Choral Canon: Discovering and Performing Choral Works from a Broader Perspective

In this session, we explore the process of engaging with living composers, particularly those of underrepresented communities. This includes commissioning new works, broadening our programming palette to include underperformed existing works, and engaging with these composers as part of the rehearsal process. We also explore how to interact with the folksong and ethnic repertoire in a respectful way. This includes engaging those who have lived experience with this music to help with cultural context, language, and authenticity of the pedagogical and performance experience.



**Brent Wells**, associate professor of choral conducting and ensembles, is the director of the Brigham Young University Men's Chorus and Concert Choir. Wells received his DMA at Michigan State University, his BM and MM at Brigham Young University. Wells' scholarship focuses primarily on hymnody and the folksong, including his work as a composer. He has written original works

and arranged selections from the sacred harp repertory, the treasury of the African-American spiritual, and the folk traditions of Appalachia, England, Germany, Poland, Vietnam, China, Armenia, and the country of Georgia. As a bass vocalist, Wells has performed as a featured soloist.

**Andrew Crane** is a clinician for this session. His photo and bio are on page 123.

### Forgotten Gems: Exploring Works of the German Renaissance and Early Baroque

As historical research advances, choral scholars are taking a greater interest in forgotten pieces of our choral history. This presentation explores the under-represented people and pieces of the German Renaissance and Baroque eras, from madrigals and motets to cantatas by Johann Schein, Johann Christoph Bach, and many others. The session will discuss why some of these pieces fell out of regular performance and how we can bring them back. Explore expressive and accessible pieces for any level or voicing of ensemble. Attendees will receive a resource database of compositions and public domain scores.

**Angelica Dunsavage** serves as assistant professor of music and director of choirs at Tennessee State University, where she conducts the



TSU University Choir and the Meistersingers. Dunsavage received her DMA from University of Arizona, her MM from Bowling Green State University, and her BME from Indiana University of Pennsylvania. Dunsavage currently serves as editor of Western ACDA's *Tactus*.



**Jeff Vanderlee** is a part-time faculty member at Youngstown State University, where he is advising three graduate conducting students through recitals, and teaching the spring semester of the choral literature sequence. He holds a BME from the University of Texas at Austin, an MM from Westminster Choir College, and a DMA from the University of Arizona. Vanderlee has served as the conductor of the University of Arizona's Collegium Musicum.

### Inclusive Vocal Pedagogy for the Choral Rehearsal

Our goal is to inspire choral directors to rethink the inclusivity of their vocalises in the same way that they are rethinking the inclusivity of their repertoire decisions and overall classroom culture. We will discuss the importance of creating a safe space for vocal experimentation/exploration for singers from every background, including but not limited to Latinx, BIPOC, APIDA, ESL, LGBTQ, non-binary, Jewish, and Muslim



singers. With the audience participating, we will demonstrate vocal concepts that work for all singers and discuss how the traditional SATB vocal model does not always meet the needs of all singers.



**Désirée LaVertu** is a conductor, soprano, and voice teacher. She is director of choral/vocal activities at Occidental College, where she conducts the Glee Club and College Chorus and teaches voice classes/lessons and conducting. LaVertu made her Walt Disney Concert Hall debut as soprano soloist in Poulenc's Gloria, conducted by Grant Gershon. Degrees: BM-Accompanying (CSU Fullerton) and MM-Choral Conducting/Voice from University of Nevada, Reno.



**Olga Perez Flora** is a Cuban American mezzo-soprano. Flora holds a DMA from the Ohio State University, an MM from Arizona State University, and a BM in vocal performance and a post-bachelor in music education from Northern Arizona University. She is currently an assistant professor of voice at the University of New Mexico and the artistic director of the Gobbi Villa summer young artist program in Rome, Italy.



**Lori Marie Rios** is a conductor, soprano, educator/clinician, and voice teacher. She is professor of music

at College of the Canyons, directing the Chamber Singers and Voices-of-the-Canyons and teaches voice. She is also on the music education faculty at CSU Fullerton. Ensembles under her direction have sung at the 2004 ACDA Regional Conference and the 2007 ACDA National Conference. Degrees: MM from University of Nevada, Reno, and BA from CSULA.

### Implementing a Multicultural Framework in Choral Classrooms

Multicultural education is a reform movement rooted in the idea that diversity enriches a nation and that individuals who participate in a variety of cultural experiences are more able to benefit from the total human experience (James Banks). Choral ensembles are ideally situated to affect positive societal change if approached from a broad multicultural perspective. This session will guide participants through the implementation of a multicultural framework in choral classrooms, highlighting the ways we might thoughtfully honor our students, engage deeply with literature, enact our engagement through rehearsals, and present faithfully in performance.



**Jason Bowers** holds a BME, MM, and a PhD from Louisiana State University (LSU). He currently serves as instructor of music education and outreach coordinator

at LSU. Bowers has nine years of experience developing high school choral programs in the Houston and Baton Rouge public schools. He has also directed a community children's choir in Baton Rouge for five years.

### Let All Children Sing!: Creating Community Connection through Youth Choirs

In this session, we will share the benefits for children (and you!) of participating in a youth chorus and share how to get started, with information on for-profit and non-profit ventures, as well as ideas for creating a youth choir as part of an elementary general music education. We will run two mini-rehearsals, one for ages 3-6 and one for ages 7-10, modeling various ways to make their experience most successful. Finally, we will offer suggestions on ways to build community connection through youth choirs.



**Erin Bailey** is an assistant professor of music education at Brigham Young University. She teaches elementary music practicum and choral rehearsal techniques courses. Bailey received her PhD in music education from the University of Utah and her BME and MME from Brigham Young University. She currently conducts the American Heritage Treble Chorus in American Fork, Utah.

## Interest Sessions



**Leslie Walker** has taught children's choirs for 38 years and in the public schools for the past 21 years. She currently directs the Hubble Creek Singers and the choral program at Springville High School in Springville, Utah. She earned an MM in vocal performance and pedagogy and a second bachelor's degree in secondary choral education. She was a member of the Mormon Tabernacle Choir for 16 years.

### A Life-Changing Tour: Planning a Choir Tour for Peace and Social Justice

We all know the incredible healing power of choral music. What if choir tours were about healing and promoting unity and peace in our country? What if your choir could feel fulfilled spending time in our own country, exploring historical churches, museums, and monuments that would help them to understand their history? Learn about how All Saints Trouveres Youth Choir did just that on a 10-day tour of the deep south. It changed their lives and the lives of those who listened.



**Jenny Tisi** has been the director of the children's and youth choirs at All Saints Pasadena since 2011, where she conducts 6 children's and youth choirs, grades PreK–12. Currently,

Tisi is in the final stages of completing her MM at Cal State LA, writing her thesis on creating a peace- and social-justice focused children's and youth church choir program. She holds a BME from SUNY Fredonia and an MM in Liberal Studies from SUNY Stony Brook. She currently sings with the Donald Brinegar Singers.

### Magic in the Middle

Directing the middle school choir can be a joy or a burden depending upon your preparation for all of the variables you will encounter. Roger Emerson will present methods and materials to make the job easier with carefully crafted resources.



**Roger Emerson** is a professional composer and arranger with over 900 choral titles in print and over 30 million copies in circulation. He is the most widely performed composer/arranger of popular choral music and vocal jazz in the world today. Emerson has been the recipient of ASCAP's Standard Award for 30 years running, and his works have been performed at the White House, Carnegie Hall, and the Kennedy Center. He has appeared at numerous MENC, ACDA and JEN conferences.

### Modeling Creativity within the (Interactive) Choral Rehearsal

Ensemble membership has traditionally relied upon a regulatory model where artistic decisions emanate from the director. This model has historically subjugated the role of creativity on the part of the singers to a minimalist function. While members are an integral part of fulfilling an overarching artistic vision, they are afforded precious little in actually shaping that vision. Offering "guided creativity" to choristers in the rehearsal process allows individual singers artistic input, while simultaneously offering them autonomous ownership into the performance product.



**Jerry Ulrich**, an ASCAP award-winning arranger/composer, has composed commissioned works for professional choirs and orchestras, including the Grammy award-winning Orchestra of St. Luke's. Ulrich is director of choral activities at the Georgia Institute of Technology, where he directs the Chamber Choir and the Georgia Tech Glee Club. His early training included four years singing with Robert Shaw in the Atlanta Symphony Chorus and Chamber Chorus.



## Nisenan Cultural Music Project - A Concert and Conversation about the Histories of the Nisenan's from the Nevada City Rancheria

For the past eight years, Vox Musica has been collaborating with the Nisenan's from the Nevada City Rancheria in order to help them preserve their tribal music and to perpetuate their story in our community. During this interest session we will perform "We are, We have, We live," a fifty-minute musical work that tells their story through new music and traditional tribal songs. This session offers the listener an opportunity to gain a better understanding of the history, culture, and relationship they have to their homeland. This will be followed by a conversation with their tribal spokesperson, Shelly Covert.



### Daniel I. Paulson

holds a BM, MM, and is a doctoral candidate in Music Education at Teachers College, Columbia University. Paulson has been a featured conductor on the International Festival of New American Music in Sacramento and the 2011 ACDA. He is professor of voice and choral music at Sacramento City College, adjunct instructor of Voice at Columbia University in New York, and serves as founder and music director for Vox Musica.



**Vox Musica** is a professional-level women's vocal ensemble that presents innovative concert projects that perpetuate the stories of our community and beyond. Vox Musica has been a featured artist for the prestigious Old First Concert Series in San Francisco and the 2011 ACDA National Conference in Chicago,

IL. In 2016, Vox Musica was the recipient of the American Society of Composers and Publishers (ASCAP) National Award for Adventurous Programming.



**Shelly Covert** is the spokesperson for the Nevada City Rancheria Nisenan Tribe. Covert is a member of the Nisenan Tribal Council and is the executive director for the California Heritage: Indigenous Research Project, or CHIRP, a 501c3 nonprofit organization.



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## Interest Sessions

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

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

**Dean Luethi** is the clinician for this session. His photo and bio are on page 30.

### The Residue of Thought: Cognitive Science in the Choral Rehearsal

After just 20 minutes, average learners forget more than half of the information they have just encountered. For decades, findings from the field of cognitive science have led to significant improvements in student learning, retention, and achievement in STEM classes around the world. Unfortunately, these techniques rarely, if ever, appear in the choral rehearsal. By drawing on proven strategies from peer-reviewed research, this session will help to facilitate more effective and efficient

rehearsals and help to straighten out our singers’ “forgetting curve.”

**David Edmonds** is the clinician for this session. His photo and bio are on page 104.

### Re-Writing History: Curriculum Redesign for 21st-Century Conductors

In the fall semester of 2020, graduate choral conducting majors at the University of Arizona embarked on an educational journey that featured a new curriculum including study of historical and contemporary works by women and BIPOC composers alongside those who have been part of traditional courses of study. Elizabeth Schauer, who researched and designed this curriculum, shares her thoughts about what it means to be an educated conductor in the 21st century, ways to re-consider current educational paradigms, and resources for those who wish to create their own innovative and inclusive curricula.



**Elizabeth Schauer** serves as director of choral activities at the University of Arizona, where she has received recognition for her innovative and inclusive curricular approach. Schauer conducts Symphonic and Arizona Choirs and teaches gradu-

ate and undergraduate conducting and choral literature courses. She is in demand as a conductor, guest lecturer, and presenter throughout the United States. Choirs under her direction have performed at the conferences of ACDA, College Music Society (CMS), American Guild of Organists, and Arizona Music Educators.

### Strong Body, Strong Mind, Strong Music

As global consciousness shifts to a more holistic way of living, society is realizing that, even with technological innovations, something is missing. Many people are rediscovering eastern philosophy, where the mind and body work together to find balance and sustainability. The presenters of this session have made mental and physical wellness a daily practice in their musicianship and want to share their passion. Attendees will walk away with healthy living practices, yoga postures, breathing, and meditation techniques that can all be applied immediately at home and in the choral classroom.



**Steven Hankle** is the assistant professor of choral music and music education at the University of Dayton. He teaches choral conducting, choral methods, University Chorale, and women’s ensemble. An active guest



conductor, clinician, and adjudicator, Hankle has worked with choirs in the United States, Africa, and Mexico. Hankle has presented his research at Florida MEA, Arizona MEA, NAfME, and ACDA conferences.



### Jaclyn Normandie

earned her doctorate at the University of Michigan after which she taught conducting at the University of Tennessee, Knoxville, and Oakland University. Ensembles under her direction have performed at ACDA National, Western, and Central Region conferences. She has presented lectures at over twenty conferences includ-

ing National, Western, Northwest-ern, and Southern ACDA conferences.

## This is the Future

This session will introduce a free audio platform called “Jamulus” with a new hardware called a “Jam-box” that enables real-time rehearsal with little latency even while members are in various locations. Choral and instrumental collaborators from Santa Barbara City College and UC Santa Barbara will demonstrate how the use of the Jamboxes has enabled both choral and instrumental ensembles to produce live rehearsals

and live performances streamed digitally with great success. The workshop will cover equipment, software, troubleshooting, use with Zoom, live rehearsal techniques, and engaging digital techniques for live performance.

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



### Jon Nathan

is director of the University of California, Santa Barbara, Jazz Ensemble and lecturer in percussion. He has been a figure in the SoCal musical scene for nearly three decades in percussion,

## Western Region Registration Information

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

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

Attendee \$290 Retired \$200 Student \$105

Registration after 11:59 pm CST January 31, 2022

Attendee \$305 Retired \$210 Student \$115

### On-site Registration

Attendee \$320 Retired \$225 Student \$125 One Day \$150 (only available on-site)

## Interest Sessions

jazz, and musical theatre. He holds a BM from the University of Massachusetts, Amherst, an MM from CSU at Northridge, and a DMA from UCSB. Nathan performs with Opera Santa Barbara, Santa Barbara Symphony and Chamber Orchestra, among others.



**James Mooy**, professor of music, conducts the award-winning Lunch Break Jazz Ensemble and the 70-piece Symphony Orchestra at Santa Barbara City College. Under his leadership, the SBCC Lunch Break Jazz Ensemble was one of six finalist bands chosen for the Monterey Next Gen Jazz Festival for three consecutive years. He is a Music Academy of the West alumnus and has toured the US and Japan as a professional trumpet player. In 2020 he was selected to direct two honor bands, and to adjudicate five jazz festivals.

### Timely, Uplifting, and Super-Practical: Creating Realistic Arrangements for Your Church, Community, or School Choir

Does your choir need music that can be learned in (approximately) one rehearsal? We will find and lightly arrange authentic tunes that a choir of any size can quickly learn and proudly present for special occasions, emergencies, and worship

services. We will consider sources, styles, inclusiveness, and copyright issues. You will take home new projects-in-progress, plus ready-to-use examples.



**Nina Gilbert's** background ranges from Kenya, where she translated Schubert's *Mass in G* into Swahili while serving as a Peace Corps volunteer; to Carnegie Hall; to Germany; to Boston. She has served ACDA as associate editor of the *Choral Journal* (1996-2006) and editor of *Tactus* (2015-18). Her degrees are in music and conducting, from Princeton, Indiana, and Stanford. She serves as music director for the Congregational Church of La Jolla.

### (Trans)itioning Voices: Inclusivity through Line Recombination

This session presents a new methodology to promote the inclusivity of transgender and gender expansive (trans) individuals in choral ensembles. Line recombination involves creating a new vocal line by combining portions of the existing alto and tenor lines in order to provide a singable, intermediate part that supports the student's gender identity while accounting for vocal health during and after transition. Choral directors can use this concept to address the potential uncertainty surrounding the inclusion of

trans singers in choral ensembles by providing an alternative that meets their vocal needs without compromising musical integrity.



**Stevie J. Hirner** is primarily a choral conductor but is also an active vocalist, composer, and arranger of choral music. As a transgender musician, she is currently pursuing her doctorate at the University of Southern California, where her research focuses on methodologies and tools that directors can use to promote transgender inclusivity. She is the artistic director of the Long Beach Youth Chorus. She completed her BME at Auburn University and her MM at the University of Missouri.

### Young Conductors' Chorus - Music by Jacob Narverud

Let the Music Fill Your Soul! Join together for a rehearsal of MS/HS choral repertoire led by composer/conductor Jacob Narverud. Though this session is geared toward college music education majors and young conductors/beginning teachers, all are welcome! Music provided by Santa Barbara Music Publishing, Inc.

**Jacob Narverud** is the clinician for this session. His bio and photo are on page 48.

## Honor Choir Conductors

### Gospel SATB



**Rosephanye Dunn Powell** serves as professor of voice at Auburn University. She holds degrees from the Florida State University (DM in vocal performance), Westminster Choir College (MM in vocal performance and pedagogy), and Alabama State University (BME). Powell's research focuses on the art of the African American spiritual and voice care concerns for voice professionals (specifically, music educators, choral directors, and choral singers). Powell has received numerous awards, including the "Living Legend Award" presented by California State University African Diaspora Sacred Music Festival in Los Angeles.



**Marcela Molina** has been affiliated with the Tucson Girls Chorus since 2006, first serving as artistic director and taking the helm as executive director in 2011. Under Molina's guidance, the Tucson Girls Chorus has grown significantly in both programming and community engagement. Born in Bogotá, Colombia, Molina holds degrees from Westminster Choir College and the University of Arizona. Molina serves on the boards of the Arizona ACDA and Chorus America.

### High School SSAA



**Tesfa Wondemagegnehu** serves as the conductor of the Viking Chorus and the Chapel Choir at St. Olaf College. He also served as the guest artistic director of one of North America's Largest LGBTQ+ choirs, Minnesota's One Voice Mixed Chorus. Wondemagegnehu previously served as the director of choral ministries at Westminster Presbyterian Church of Minneapolis. He has conducted and given master classes, workshops, and clinics both nationally and internationally. He holds a MM from the Florida State University and a BM from the University of Memphis.

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