

JANUARY 2025

# CHORAL JOURNAL

ACDA NATIONAL CONFERENCE PREVIEW

CELEBRATING THE CHORAL ART • PAST-PRESENT-FUTURE

March 18-22, 2025 Dallas, TX

# ST. OLAF CHOIR

ANTON ARMSTRONG · CONDUCTOR

## 2025 CONCERT TOUR



**January 18 • 2 p.m.**  
Bethel Lutheran Church  
Rochester, MN

**January 30 • 8 p.m.**  
Luther Memorial Church  
Madison, WI

**January 31 • 7 p.m.**  
Fourth Presbyterian Church  
Chicago, IL

**February 1 • 4 p.m.**  
Fountain Street Church  
Grand Rapids, MI

**February 2 • 4 p.m.**  
Zion Lutheran Church  
Ann Arbor, MI

**February 3 • 7 p.m.**  
Third Presbyterian Church  
Rochester, NY

**February 4 • 7:30 p.m.**  
Mechanics Hall  
Worcester, MA

**February 6 • 7 p.m.**  
Battell Chapel,  
Yale University  
New Haven, CT

**February 8 • 2 p.m.**  
Stern Auditorium/  
Perelman Stage,  
Carnegie Hall  
New York, NY

**February 9 • 7:30 p.m.**  
East Liberty  
Presbyterian Church  
Pittsburgh, PA

**February 10 • 7:30 p.m.**  
Mandel Concert Hall,  
Severance Music Center  
Cleveland, OH

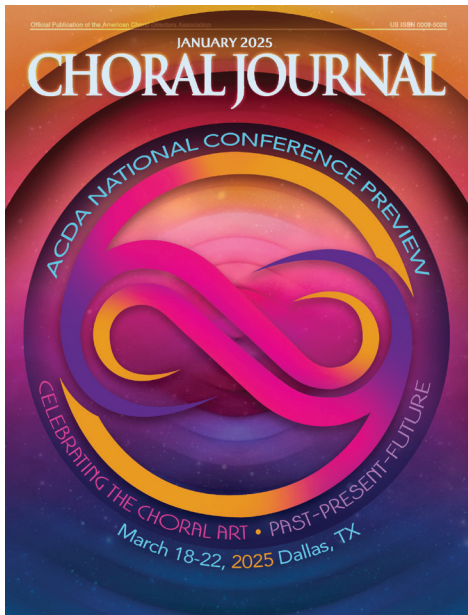
**February 11 • 7:30 p.m.**  
Armerding Concert Hall,  
Wheaton College  
Wheaton, IL

**Ticket information at [stolaf.edu/tickets](https://stolaf.edu/tickets)**

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\*Not applicable at all venues; please check  
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## Conference Previews

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A preview of the forty-seven performing groups. Performers are listed by concert session and include dates/times of performances and choir/conductor bios and photos.

### 39 Interest Sessions

A preview of the forty-nine interest sessions. Sessions are listed in alphabetical order and include dates/times, a short description of the session, and a bio and photo of the session clinician.

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A preview of the two insight choirs. Sessions are listed in alphabetical order and include dates/times, and a bio and photo of the session choir/conductor.

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## ADVOCACY STATEMENT

The human spirit is elevated to a broader understanding of itself and its place in the world through the study of and participation in choral music. Singing in a choir produces more active and involved citizens. It affects self-worth in youth and adults. It builds connectivity throughout communities. Society benefits from the aesthetic beauty and community of singers created by choral programs within schools, houses of worship, and community organizations through involved citizenry, connectivity throughout communities, and feelings of personal self-worth. The American Choral Directors Association and its membership resolve to ensure the survival of choral programs for this and future generations by:

Actively voicing support for funding at local, state, and national levels of education and government; collaborating with local and national organizations to ensure the distribution of arts funding data and arts-related activism opportunities; advocating for full access to choral singing and inclusion of all singers in a choral program; and ensuring the distribution of advocacy statements and data regarding choral programs.

# From the Executive Director



Robyn Hilger

## In Loving Memory: Kathlyn Reynolds September 21, 1929–November 5, 2024

I am fortunate to have many mentors who supported my musical and professional development, but there is one whose influence was the catalyst for my entire music-filled life: Kathlyn Reynolds. Immediately after accepting this position the position of

Executive Director of ACDA, I made three phone calls. The first was to my husband. The second was to my mother. The third was to my elementary music and choir teacher, Kathlyn Reynolds, who passed away on November 5, 2024.

She was my absolute favorite teacher, and she is the teacher who told me that music was something I could do.

In one of my very early music education courses, I remember discussing how, if I could just be like Mrs. Reynolds, then I would know that I had done something

to truly reach students. On September 20, 2005, I found myself standing on a stage as our State Superintendent of Public Instruction was announcing who would serve as the next Oklahoma State Teacher of the Year. I was in awe of the teachers on that stage. Then to my complete surprise, my name was announced, and I could not speak. Yes, I was shocked and nervous. But the real reason I could not speak was that sitting in the front row, the first person I saw after I was ushered to the podium was Kathlyn Reynolds. I had not seen or spoken to her since 1989. She was at the event because she was a former State Teacher of the Year. Since that day, we never lost contact. I will never adequately be able to express my gratitude for the gift of music that Kathlyn Reynolds gave to me. In her passing, I find peace in remembering why I chose this path and why our profession matters every day.

I want to encourage each of you to reach out to a person who has made a significant impact on your musical life. I promise you will not regret sharing your gratitude with someone today. For the last eighteen years, I have been able to share my gratitude with my favorite teacher. I miss her already.

*This column contains portions reprinted from November/December 2021.*



# From the President



David Fryling

January 2025 is somehow upon us, and we all know what that means: It's time for the ACDA *Choral Journal* National Conference issue!

In my last January column I listed three reasons why you could not afford not to attend your ACDA Regional Conference. This January—to showcase some of the things you will experience if you join us in March—I'm offering the following Dallas-specific context to those reasons you still can't afford to miss this conference:

## 1. (Re)connect with friends old and new amid the rich Dallas choral arts community.

Grab lunch with dear friends! Buttonhole that composer you want to commission! And experience the Texas choral culture firsthand with the **Welcome to Dallas Concert** (featuring The Greater Dallas Choral Society for Children and Youth, St. John's Music Ministry, Vocal Majority, and the Turtle Creek Chorale) and the **Dallas Farewell Concert** presenting Jake Runestad's *Earth Symphony* (conducted by Jake with the Baylor University Symphony Orchestra, Baylor University A Cappella Choir, University of Texas-Arlington A Cappella Choir, University of Texas-San Antonio Chamber Singers).

## 2. Learn from experts in our field, exploring new ways to approach what we do.

Learn how choirs across the nation are using choral music to support missions that are social or community related via the **Insight Choir** sessions (featuring the Dallas Street Choir, Credo Community Choir, UT Dallas Choirs, and Prairie View A&M University Concert Chorale). Watch veteran conducting teachers mentor graduate students in the **ACDA Conducting Masterclass**. And hear **JoAnn Falletta conduct Verdi's Requiem** (featuring The Dallas Symphony Orchestra, the Dallas Symphony Chorus & the Dallas Symphony Children's Chorus).

## 3. Hear new music and new ways of musicking.

Learn by singing with genre-specific choral experts in our three **Immersion Choirs**: Black Diaspora (Anton Armstrong and Brandon Boyd), Southeast Asia (Tracy Wong and John Byun), and Latinoamérica (Daniel Alfonso and Diana Saez). And come early to join the **Bent But Not Broken 3.5** Tuesday pre-conference event, elevating the vocal music and artists of the Black and African Diaspora and giving voice to marginalized communities of music makers.

It takes a choral village to vision and plan each of our conferences, and—on behalf of all of our membership—I want to extend a heartfelt thank you and congratulations to ACDA Vice President Edie Copley, Conference Chair, and her Dallas Conference Planning Committee:

(Continued on the next page)

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- William G. Twyman, Equipment Chair
- Mark Boyle, Conference App
- Margie Camp, Hospitality and Receptions

See you in Dallas!



## From the Editor



Amanda Bumgarner

This January issue of *Choral Journal* features our first of two issues dedicated to 2025 National Conference programming. We are excited to share the complete lineup of sessions, concerts, choirs, and conductors in this preview issue. The February *Choral Journal* will once again serve as the conference program book.

In Dallas, I will be facilitating an interest session on writing for ACDA publications on Wednesday afternoon. Members of the *Choral Journal* editorial board will be in attendance to meet with you in person to discuss an abstract, idea, or thesis. The session will also include a Q&A, where you can ask questions about the submission and review process. I hope you are making plans now to attend what I know will be a fantastic national conference! I look forward to seeing you in Dallas.

For information on submitting a 2025 Summer Festival/Workshop Listing, see the ad on page 37.





# 2023 JULIUS HERFORD PRIZE WINNER

**Winner of the 2023 Julius Herford Dissertation Prize:**

**Dr. Andrew Major**  
for

**"Unsettlement Music": Documentation and Inquiry in the Unaccompanied Choral Works of Ted Hearne**

**From the abstract:** "Through detailed analyses of eight of his 'fervently political' works for unaccompanied choir, this document explores how Hearne illuminates style and challenges conviction in order to promote radical self-inquiry, defend truth, and embrace nuance and complexity by blurring lines of division and avoiding answers. An introduction to political music in the classical tradition and a brief biography with a general overview of the composer's oeuvre are included... the author explores ways that Hearne's compositional approach extends to works without inherently political content or motivation while nonetheless maintaining its questioning spirit."

**Committee members' comments include:** "Clear, well-organized, and intellectually rigorous, the work could serve as a model for scholarship in the field and will undoubtedly serve as a foundational text for future research." Also "Excellent analyses" and "a deeply thought-out and researched paper."



Dr. Major received his DMA in Choral Conducting from Northwestern University, where his dissertation advisors included Dr. Donald Nally, Dr. Danuta Mirka, and Dr. Alan Pierson. He received an MM in Choral Conducting from Northwestern University, and a BA in Music, and a BS in Cell Biology and Neuroscience from Montana State University. He currently serves as Lecturer in Choral Studies at the University of Illinois, Urbana-Champaign; as Artistic Director and Conductor of Roots in the Sky; and as Director of Music at Northminster

Presbyterian Church of Evanston, IL. Dr. Major is also active as a professional singer with many Chicago area ensembles, including The Crossing.

**The Julius Herford Dissertation Prize:** Each year the Julius Herford Prize Subcommittee accepts nominations for the outstanding doctoral terminal research project in choral music. Projects are eligible if they comprise the principal research component of the degree requirements, whether the institution defines the project as a "dissertation," "document," "thesis," or "treatise," etc. Eligibility is limited to doctoral recipients whose degrees were conferred during the calendar year prior to the year of nomination.

The submitted projects are evaluated entirely blind with regard to dissertator, assisting faculty, institution, and any other identifying material, by an unpaid panel of choral conductor-scholars. Dr. Major will receive a \$1,000 cash prize and a commemorative plaque. The prize will be presented at the upcoming National ACDA conference in Dallas.



# ACDA NATIONAL 2025

**March 18-22, 2025 | Dallas, TX**

Gather with ACDA members as we celebrate our rich choral heritage, highlight the music and expertise of our present-day choral colleagues, and look with excitement to the next generation.

**Registration is Open! [acda.org/conferences](https://acda.org/conferences)**

**Register early to take advantage of discounted rates! Prices increase after February 5.**

**\$425 \$385 Attendee    \$365 \$325 Retiree    \$250 Student**

Need to pay with a PO? Simply complete your conference registration online and select the Proforma Invoice option at checkout.

ACDA hotel room blocks offer discounted rates of \$215-245 per night, plus tax and parking. You must complete your conference registration to gain access to the hotel booking links.

**Discounted hotel rates expire February 24.**





# ACDA NATIONAL 2025

March 18-22 Dallas, TX

## Conference Hotels

(Distance from Winspear Opera House)

- 1 Dallas Marriott Downtown at 650 North Pearl Street (0.4 miles)
- 2 Fairmont Dallas at 1717 N. Akard Street (0.5 miles)
- 3 Hyatt Regency Dallas at 300 Reunion Boulevard (1.5 miles)
- 4 Omni Dallas at 555 South Lamar Street (1.3 miles)
- 5 Sheraton Dallas Hotel at 400 Olive Street (0.4 miles)

 Pedestrian Bridge

## DART Rail System

DART trains operate daily from approximately 5 a.m. to midnight. [www.dart.org](http://www.dart.org)

- 1 Convention Center Station
- 2 Union Station
- 3 West End Station
- 4 Akard Station
- 5 St. Paul Station
- 6 Pearl Street/Arts District Station

## Conference Venues

(Distance from Winspear Opera House)

- 1 First United Methodist Church (0.4 miles)
- 2 Meyerson Symphony Center (374 feet)
- 3 Moody Performance Hall (410 feet)
- 4 National Shrine Cathedral of Our Lady of Guadalupe (0.2 miles)
- 5 Winspear Opera House





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**Jake Runestad**  
composer & conductor



ACDA NATIONAL  
**2025**  
 March 18-22 Dallas, TX

# 2025 ACDA National Conference

Concert Events and Performers (Purple Track, Orange Track, Both Tracks)

Tuesday Night

Welcome to Dallas Concert

Tuesday 7:30 pm - 9:30 pm  
 Winspear Opera House

## Greater Dallas Choral Society for Children and Youth



The Greater Dallas Choral Society for Children and Youth (GDSC) proudly carries forward the legacy of its predecessor, the Children’s Chorus of Greater Dallas, which was established in 1997. GDSC remains committed to the twenty-five-year-old mission of providing children and youth with an experience in choral artistry in a group that reflects the diversity of Dallas. A nationally recognized organization, GDSC serves as the official children’s chorus of The Dallas Opera. GDSC’s seven choral ensembles serve nearly 350 children and teens in grades four through twelve, drawn from thirty-three communities within a thirty-five-mile radius of downtown Dallas.



**Kimberley Ahrens** is a nationally recognized choral conductor, educator, and clinician with more than twenty years of experience enriching children and youth through the study and performance of

the choral arts. Ahrens is currently founding artistic director of the Greater Dallas Choral Society, which was established in 2022 to continue the legacy of the prestigious Children’s Chorus of Greater Dallas. An expert in the adolescent voice, Ahrens is regularly engaged as a clinician and guest conductor for elementary and middle-school honor choirs throughout the nation. For eighteen years, Ahrens taught choir in the Texas public school system. She holds degrees from Texas Christian University and the University of North Texas.

## Turtle Creek Chorale



As the most recorded male chorus in the world, Turtle Creek Chorale has provided musical journeys to audiences in Dallas, Texas, and beyond for over forty years and offers an annual mainstage concert series at Moody Performance Hall, Meyerson Symphony Center, and other venues around the Dallas Fort Worth metroplex. TCC also features smaller ensembles, and each group delivers a unique performance that highlights the members’ wealth of talent.



**Sean Mikel Baugh** is now in his tenth season as the artistic director of the Turtle Creek Chorale. Originally from Tulsa, Oklahoma, Baugh studied music at Oklahoma Baptist University and the University of Central Oklahoma and was awarded an MM from the Meadows School of the Arts at Southern

Methodist University. His choirs have enjoyed positive reviews and have been lauded for their musicality and emotional performances. An active advocate for TTBB choral music, he regularly commissions new works from established composers. Baugh also serves as conductor for Dallas-based Cathedral of Hope United Church of Christ, where he leads the choir and orchestra for worship services and concerts. He is in demand nationwide as a speaker and conductor.

### St. John Church Music Ministry



The St. John Church Music Ministry is a component of the Music and Worship Arts ministry of the St. John Church, one church in two locations—Grand Prairie and Southlake, TX—pastored by Dr. Denny D. Davis. The St. John Church Music Ministry has recorded two projects and is the featured choir on Bishop Richard White's Live Recording, *I'm Glad*. Additionally, the St. John Church Music Ministry was the 2011 Dallas Regional Winner of the How Sweet The Sound Choir Competition. The choir presented *A Night of Gospel* at Carnegie Hall in 2023 and will be singing in the Eleventh Annual Choral Series in Florence, Italy, in June 2025. In 2021, the choir participated in the Welcome Concert for ACDA's Virtual National Conference.



**Clark W. Joseph** is minister of music at St. John Church in Grand Prairie/Southlake, TX. He earned a BM and MM (University of Louisiana @Lafayette), MS (Fordham University), and MTS (Perkins/SMU). He was awarded the honorary DMIN (Bell Grove Theological Seminary) and earned the DWS (Liberty University). Joseph has traveled the United States, Africa, and Europe teaching gospel music. He has conducted choirs for Dallas Symphony Gospel Goes Classical, Texas State Fair Night of Gospel, National Baptist Convention Musical, and TBAAL Black Music & Civil Rights Movement Concert. His awards include the Community Music Service Award from the African American Museum of Dallas.

### The Vocal Majority



The Vocal Majority comprises more than 100 men volunteering from all walks of life with varying degrees of musical talent and experience, with hearts full of joy, excitement, and passion for singing. For more than fifty years, the chorus has created extraordinary musical experiences that have reached millions of listeners around the world. The Vocal Majority has twenty-five albums/CDs featuring their diverse musical repertoire that spans from time-honored barbershop, jazz, Broadway, pops, to sacred and patriotic. All recordings are available online for download and streaming. In 2023, Vocal Majority was streamed more than 7.1 million times.



**Greg Clancy** has served various leadership roles within the Vocal Majority and has been musical director since 2013. He has coached many award-winning ensembles and won the International Championship with his quartet, Max Q. Clancy won the Barbershop Harmony Society's Lifetime Achievement Award and was inducted into the Southwestern District Hall of Fame. He is celebrated as having the most gold medals of anyone in the Barbershop Harmony Society. Clancy has been in the North Texas music industry for thirty-five years, where he composes, produces, and sings jingles for radio and tv stations. He now co-owns TM Studios, a legendary audio branding house for media and advertisers.

Wednesday Night

Vocal Jazz Concert

Wednesday 7:00 pm - 8:00 pm  
Moody Performance Hall

### 11th-12th Grade National Vocal Jazz Honor Choir



**Jennifer Barnes** is a jazz vocalist, educator, clinician, and arranger throughout the U.S. and Canada. She has directed *DownBeat* Magazine award-winning vocal jazz ensembles at eight universities, including her current position as professor of music and director of vocal jazz at the University of North Texas. She has served as a guest conductor for district and all-state music festivals across the United States. Her vocal arrangements are published by Sheet Music Plus, Anchor Music Publications, UNC Jazz Press, and on JenniferBarnesMusic.com. Barnes is an active performing artist, including singing solo and group vocals for television shows, films, and video games such as *Enchanted*, *World of Warcraft*, and *Glee*.

### Central Washington University Vocal Jazz 1



Vocal Jazz 1 is the premier jazz vocal ensemble at CWU consisting of fourteen to sixteen vocalists and three student rhythm section instrumentalists. Students are selected through a rigorous audition process judged on their technical skills, musicality, sight-reading/ear-training abilities, stylistic diversity, jazz sophistication, improvisation, and performance abilities. Vocal Jazz 1 has a strong tradition of consistent exceptional performances and emphasis on music education, and CWU has a history of producing exceptional educators, performers, composers, and arrangers. Professor Vijay Singh has directed Vocal Jazz 1 since 1999.



**Vijay Singh** is professor of music at Central Washington University, where he has garnered international attention for his eclectic compositions, arrangements, workshops, and performances. Singh's music is performed by groups in both choral and jazz idioms with over 190 published pieces. He has performed with the Robert Shaw Chorale, Male Ensemble Northwest, David Byrne (Talking Heads), Clark Terry, numerous orchestras, and the award-winning a cappella quartet Just 4 Kicks. His student ensembles have performed at regional and national conferences for ACDA, MENC/NAfME, IAJE, and JEN. Singh is a former ACDA National R&R Chair for Jazz.



ACDA NATIONAL  
2025  
March 18-22 Dallas, TX

# 2025 ACDA National Conference

## Concert Events (Purple Track, Orange Track, Both Tracks)

### Keynote Address

Wednesday 8:15 pm - 8:30 pm  
Winspear Opera House

### Headliner Concert

Wednesday 8:30 pm - 9:30 pm  
Winspear Opera House



**Craig Hella Johnson** is the founding artistic director and conductor of Conspirare. Beloved for crafting thought-provoking musical journeys that create deep connections between performers and listeners,

Hella Johnson is also artistic partner at the Oregon Bach Festival. Hella Johnson is a celebrated guest conductor of choral and orchestral works, and a published composer, arranger, and educator. Hella Johnson is an artist in residence at Texas State University, earning the 2022 Presidential Award for Excellence in Scholarly/Creative Activities. His concert-length composition *Considering Matthew Shepard* was premiered and recorded by Conspirare and has been performed by more than sixty choirs worldwide. He and Conspirare won a 2015 Grammy for Best Choral Performance.

### Thomanerchor of Leipzig, Germany



The Thomanerchor was founded in 1212. It is the oldest cultural institution in Leipzig and one of the city's most successful cultural ambassadors. The works of Johann Sebastian Bach, who held the office of Thomas cantor from 1723 to 1750, forms the choir's musical center. The choir's mission is the cultivation of religious choral music. Regular performances in the "motets" of the Thomas church Leipzig as well as musical support during the Sunday services form the focus of intensive rehearsal. The Thomas choir belongs among the elite ensembles of German and European musical life and is sought after in concert and media productions around the world.



**Andreas Reize** was raised in Solothurn, Switzerland, and sang with the boys choir of St. Ursen Cathedral. He studied church music, organ, piano, harpsichord, choral singing, and orchestra conducting at the music colleges of Bern, Zurich, Lucerne, Basel, and Graz. He is the founder of Cantus Firmus vocal



ACDA NATIONAL  
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March 18-22 DALLAS, TX

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1. REGISTER
2. BOOK HOTEL RESERVATION

Conference Hotel information is provided *after* registration  
Book NOW to ensure the low-rate ACDA room block!

ROOM BLOCK DISCOUNTS END FEBRUARY 24

ensemble and consort with historic instruments as well as the Cantus Firmus chamber choir. Since 2006 he has served as the musical director at the “Waldegg Castle Opera.” Reize was inducted as the musical leader of the Thomaner Choir Leipzig in 2021. Reize teaches choral conducting at the College for Music and Theater “Felix Mendelssohn Bartholdy” Leipzig and will make his debut as conductor of the Leipzig Opera in the 2024-2025 season.

organization in the Southwest, the DSO is committed to inspiring the broadest possible audience with distinctive classical programs, inventive pops concerts, and innovative multi-media presentations. As part of its commitment to the community, the orchestra reaches more than 243,000 adults and children annually through performances, educational programs, and community outreach initiatives.

Thursday and Friday Nights

Headliner Concert

Thursday 7:45 pm - 10:00 pm  
Meyerson Symphony Center

Friday 7:45 pm - 10:00 pm  
Meyerson Symphony Center

### Dallas Symphony Orchestra



The Dallas Symphony Orchestra, under the leadership of Music Director Fabio Luisi, presents more than 150 orchestra concerts each year at the Morton H. Meyerson Symphony Center, one of the world’s top-rated concert halls. As the largest performing arts



**JoAnn Falletta** has been music director of the Buffalo Philharmonic for twenty-five years, in addition to holding the titles of music director laureate of the Virginia Symphony, principal guest conductor of the Brevard Music Center, and conductor laureate of the Hawaii Symphony. Over the course of her career, Falletta has worked with over one hundred orchestras across North and South America, Europe, and Asia. She has conducted over 1,600 orchestral works by more than 600 composers, including 135 works by women composers and 150 premieres. She is a leading recording artist for Naxos, having won two individual Grammy Awards—for Richard Danielpour’s *The Passion of Yeshua* with the BPO and *Spiritualist* by Kenneth Fuchs with the London Symphony.

### Dallas Symphony Chorus



The Dallas Symphony Chorus is the official vocal ensemble of the Dallas Symphony Orchestra. This all-volunteer organization consists of members who

devote their time and considerable talent to rehearsals and performances with the Dallas Symphony, as well as appearances across the United States and with orchestras in venues around the world. The chorus traces its origin to an early 1977 meeting between DSO Music Director Eduardo Mata, Managing Director Lloyd Halderman, and University of Texas at Dallas Chancellor Bryce Jordan. Mata asked that a large-scale permanent vocal ensemble be created to make possible regular performances of major choral works with the orchestra. The DSC's first performance took place under Mata's direction at the Music Hall at Fair Park on September 23, 1977, with a performance of the Mozart *Mass in C minor*.



**Anthony Blake Clark** is director of the Dallas Symphony Chorus. He is in demand by both amateur and professional choral artists and serves as chorus director for the Dallas Symphony and is music director of Baltimore Choral Arts. He has worked with prestigious orchestras such as the Berliner Philharmoniker, Baltimore Symphony, Chicago Symphony, Vienna Radio Orchestra, and the Richmond Symphony Orchestra for esteemed conductors such as Marin Alsop, Fabio Luisi, and Sir John Eliot Gardiner. He and his choirs have performed at the Berlin Philharmonie, Vienna Konzerthaus, St. Martin-in-the-Fields, The Kennedy Center, and the Washington National Cathedral. Clark completed a master's degree at the United Kingdom's University of Birmingham.

### Dallas Symphony Children's Chorus



The Dallas Symphony Children's Chorus, led by artistic director Ellie Lin, builds upon the rich history and practice of choral singing established in the Greater Dallas region, including the Dallas Symphony Chorus through its over forty years of service. The DSCC provides a multi-tiered choral curriculum for children and youth in grades four to twelve, with a continued emphasis on artistic excellence and representation of Dallas's diverse communities.



**Ellie Lin** is artistic director of the Dallas Symphony Children's Chorus. She also serves as artistic director/conductor of the Great Land Choral Society and a faculty member at Texas Music Conservatory. At the DSCC, Lin oversees the artistic and administrative staff, and leads choruses for performances in stand-alone concerts, community appearances, concert tours and participations in Dallas Symphony Orchestra concerts. Lin's choirs have performed in Austria, Germany, China, Taiwan, Argentina, Canada, and in almost every state in the United States. She received both her bachelor's and master's degrees from the Eastman School of Music.



Soloists



Felicia Moore, soprano, is recognized as a powerful and innovative artist, having made music in partnership with Alan Gilbert, Susanna Mälkki, Yannick Nézet-Séguin, Rafael Payare, Sir Donald Runnicles, Speranza Scappucci, and Alexander Shelley, among others. An array of leading roles this season at Deutsche Oper Berlin include Lady Macbeth in a new production of Macbeth; Ghita in Der Zwerg; and Die Kaiserin (cover) in Die Frau ohne Schatten. North America concert appearances include Verdi's Requiem with the Dallas Symphony Orchestra and Beethoven's Ninth Symphony both with Xian Zhang and the New Jersey Symphony and with Tito Muñoz and the Phoenix Symphony.



Michelle DeYoung, mezzo-soprano, appears regularly with the world's most prestigious orchestras, including the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, London Symphony Orchestra, and the Vienna Philharmonic. She has also performed at the festivals of Ravinia, Tanglewood, Saito Kinen, Edinburgh, and Lucerne. DeYoung has appeared with the Metropolitan Opera, Lyric Opera of Chicago, Teatro alla Scala, Bayreuth Festival, Berliner Staatsoper, and the Paris Opera. A multi-Grammy Award-winning recording artist, her most recent recording, the Met Opera's Verdi's Requiem: The Met Remembers 9/11, was nominated for a 2023 Grammy Award for Best Choral Performance.

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## Concert Events (Purple Track, Orange Track, Both Tracks)



**Jamez McCorkle**, tenor, made headlines after his critically acclaimed appearance in the title role of the 2023 Pulitzer Prize-winning opera *Omar*, which premiered at the Spoleto Festival in 2022. This season, McCorkle makes two exciting role debuts as Florestan Fidelio at the Washington National Opera, which he also performs at Opéra national de Bordeaux; and as Siegmund Die Walküre at Santa Fe Opera. On the concert platform he makes a double appearance with the Dallas Symphony Orchestra in Verdi's *Requiem* and Wagner's *Das Rheingold* as Froh and with St. Louis Symphony with Beethoven's *Ninth Symphony*. A graduate of the Curtis Institute of Music, McCorkle is an alumnus of the Mannes College, The New School for Music, and Loyola University, New Orleans.



**Lester Lynch** has become recognized for his charismatic portrayals and commanding voice as some of opera's most important characters, including in pieces such as Dallapiccola's *Il Prigioniero*, Busoni's *Doktor Faust*, and Nico Muhly's *The Glitch*. Lynch has sung on the world's major stages, including Teatro alla Scala, the Royal Opera House, Lyric Opera of Chicago, the Vienna Volksoper, and Houston Grand Opera. Recent performances include Zemlinsky's *Symphonische Gesänge* under the baton of Sir Simon Rattle in Munich, Frankfurt, and at Carnegie Hall with the Bavarian Radio Symphony Orchestra. He made his film debut in 2021 as Merrivale in Gordon Getty's new opera, *Goodbye, Mr. Chips*.

### Headliner Concert

Thursday 8:00 pm - 9:45 pm  
Winspear Opera House

Friday 8:00 pm - 9:45 pm  
Winspear Opera House

### University of Pretoria (Tuks) Camerata



The University of Pretoria (Tuks) Camerata has received many national and international accolades. The choir's mission is to contribute toward the cultural development of the student body, enrich the lives of the students and the broader community through choral singing, and act as cultural ambassadors of the University of Pretoria. The Camerata falls under the auspices of the School of the Arts (Faculty of Humanities) and consists of seventy-six full-time students from a variety of study fields. In recent years, the choir has recorded five critically acclaimed albums and is regularly invited to conferences and symposia all over the world.



**Michael Barrett** is the conductor of the University of Pretoria (Tuks) Camerata and a senior lecturer in choral conducting in the department of music. In 2017 he was awarded a DM (Performing Arts)

in choral performance by the University of Pretoria. Barrett is an active composer and arranger whose music is published internationally by Santa Barbara Music Publishers and Walton Music. He is regularly invited to conduct honor choirs, present workshops and lectures, and adjudicate choral competitions both locally and abroad. He is the co-producer of Capital Singers, South Africa's largest community choir project.

**Batavia Madrigal Singers-Indonesia**



Batavia Madrigal Singers (BMS), Indonesia's renowned choir, has set a high standard both nationally and internationally since it was founded in 1996. Under the direction of Avip Priatna, BMS performs an impressive range of styles, from classical and folk to a cappella and vocal symphonies. In 2022 they won the European Grand Prix for Choral Singing. Collaborations with renowned orchestras, including Tübingen, Macau Orchestra, Orchestra Ensemble Kanazawa, and Südwestdeutsche Philharmonie, reflect BMS's commitment to excellence and cultural exchange through music.



**Avip Priatna**, Indonesia's foremost conductor, studied orchestral and choral conducting at the University of Music and Performing Arts Vienna (MDW), Austria. Priatna led both BMS and The

Resonanz Children's Choir to victory at the European Grand Prix for Choral Singing in 2022 and 2018, respectively. Regularly awarded Best Conductor and Best Song Interpreter at global choral stage, Priatna is also

a sought-after judge for high-profile national and international events. In recognition of his work in fostering cultural exchange between Indonesian and Austrian musicians, he was awarded Austria's Decoration of Honor in Gold for Services to the Republic of Austria.

**Saturday Night Finale**

*Jake Runestad's Earth Symphony*

Saturday 8:00 pm - 8:45 pm  
Meyerson Symphony Center



**Jake Runestad** is an Emmy-winning and Grammy-nominated composer and conductor. He has received commissions and performances from leading ensembles and organizations such as VOCES8,

Washington National Opera, the Philippine Madrigal Singers, the Netherlands Radio Choir, the Munich Radio Orchestra, the National Chorus of Korea, the Dallas Symphony Chorus & Orchestra, the Los Angeles Master Chorale, and a Grammy-nominated all-Runestad album from Conspirare called *The Hope of Loving*. In 2019 he became one of the youngest composers awarded ACDA's Raymond C. Brock commission. Dubbed a "choral rockstar" by American Public Media, Runestad is one of the most frequently performed composers in the world and has traveled to work with ensembles on all but one continent.



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### Baylor Symphony Orchestra



The Baylor Symphony Orchestra (BSO) is an ensemble of artistic excellence, where musicians will find an environment of camaraderie, motivation, and inspiration through a variety of repertoire from all periods, and where they can grow professionally and artistically. BSO has performed at the Piccolo Spoleto Festival in Charleston, South Carolina; at the College Orchestra Directors Association; and eight times at the Texas MEA Convention. BSO has taken tours of Costa Rica and Belgium and has won the American Prize for Orchestra Performance four years in a row.



**Miguel Harth-Bedoya**, Emmy Award-winning and Grammy-nominated conductor, is director of orchestral studies at Baylor University. Previous positions include chief conductor of the Norwegian

Radio Orchestra, and music director of the Fort Worth Symphony Orchestra and the Auckland Philharmonia in New Zealand. Recent guest engagements include the Philadelphia Orchestra, San Francisco Symphony Orchestra, National Orchestra of Taiwan, Melbourne Symphony, and the Metropolitan Opera. He has established The Conducting Institute to teach the fundamentals of conducting to students ages high school and up. In the fall of 2025 he will join the Shepherd School of Music at Rice University as distinguished resident director of orchestras and professor of conducting.

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### Baylor University A Cappella Choir



Established in 1909, the Baylor University A Cappella Choir has enjoyed a vibrant history, performing at many major concert venues throughout the United States. Comprising the most advanced choral musicians at Baylor, its core priorities include fellowship, growth, excellence, and artistry. Performances abroad include the British Isles, Germany, Austria, Italy, France, and South Korea. Conferences invitations include National ACDA, Southwestern ACDA Region, and Texas MEA. In 2020, the Baylor A Cappella Choir was named winner of the American Prize Collegiate Division.



**Kristina Caswell MacMullen** serves as the Mary Gibbs Jones Chair of Music and director of choral activities at Baylor University. She conducts the Baylor A Cappella Choir, Chamber Singers, and leads

the graduate program in choral conducting. Prior to her appointment at BU, MacMullen served on the faculties of the University of North Texas and The Ohio State University. MacMullen has conducted all-state and honor choirs throughout the United States, and she has presented and co-presented interest sessions at state, regional, national, and international conferences. Her editions are published by Boosey & Hawkes and MusicSpoke. She earned degrees from Michigan State University and Texas Tech University. MacMullen sings with the professional ensemble mirabai.

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### University of Texas at Arlington A Cappella Choir



### The University of Texas at San Antonio Chamber Singers



The A Cappella Choir is the premier choral ensemble of the University of Texas at Arlington. Comprising undergraduate and graduate vocal music majors, the choir’s diversity is representative of the UT Arlington student body, which is ranked the fifth most ethnically diverse university in the nation. The A Cappella Choir performed at Texas MEA (2014, 2019); NCCO (2019); Southwestern ACDA Region (2016, 2022); and served as ensemble-in-residence for the National Student Conducting Competition at the 2015 ACDA National Conference. The choir has twice been honored with the American Prize for Choral Performance: 2014 (finalist) and 2021 (third place).

The UTSA Chamber Singers, comprising approximately forty highly selective members, stand as the premier choral ensemble for the university. Under the direction of Yoojin Muhn, the ensemble delivers the highest caliber of choral repertoire, spanning across all musical eras. Noteworthy performances include appearances at the Caritas Concert Series at the Chapel of the Incarnate Word and the Symphony of the Hills’s Beethoven *Symphony 9* concert. They are prominently featured in the annual Winterlude event, various performances across San Antonio, as well as annual performance and recruiting tours.



**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 Texas MEA twice, regional and national ACDA, and the national conference of NCCO. Prior to UTA, Kenaston-French was director of choral activities at Austin Peay State University in Tennessee. She holds degrees from West Virginia Wesleyan College, SMU, and a doctorate from UNT. In 2019 she assumed the position of artistic director/conductor of the Fort Worth Chorale.



**Yoojin Muhn** serves as the director of choral activities at the University of Texas at San Antonio. She also holds the position of music director for the San Antonio Mastersingers, a highly acclaimed

120-voice chorus of volunteers from the expansive San Antonio Area. She previously directed the Tucson Masterworks Chorale, co-directed the Oriana Women’s Chorus, and assisted in leading the Concert Choir at USC. Muhn received a DMA from the University of Southern California, MM degrees from the University of Cincinnati and Westminster Choir College, and a BA in composition from SookMyung Women’s University in Seoul, Korea.



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## Concert Events (Purple Track, Orange Track, Both Tracks)

### "American Immigrant Experience" Concert

Saturday 9:00 pm - 10:00 pm  
 Meyerson Symphony Center

### Santa Fe Desert Chorale



Founded in 1982 by Lawrence "Larry" Bandfield, the Santa Fe Desert Chorale is one of the longest-running professional music organizations in New Mexico, as well as one of the most distinguished American professional chamber choirs. "The Santa Fe Desert Chorale [is] a top-notch, 24-voice group... comprising the crème de la crème of professional choral singers from coast to coast" (*Dallas Morning News*). Their annual summer festival is one of the nation's largest choral events. Artistic Director Joshua Habermann has led the Chorale since 2008 in repertoire spanning seven centuries, from early polyphony to contemporary works.



**Joshua Habermann** is in his sixteenth season as artistic director of the Santa Fe Desert Chorale, one of America's leading professional choirs. From 2011 to 2022 he led the Dallas Symphony Chorus, and he continues to work regularly with symphonic and professional choruses. As a singer, Habermann performed with the Oregon Bach Festival Chorus under Helmuth Rilling and *Conspirare* under Craig

Hella Johnson. Recording credits include *Requiem* and *Threshold of Night*, both Grammy nominees for best choral recording. Recordings as a conductor include *The Road Home* and Rachmaninov's *All-Night Vigil* with the Desert Chorale. Habermann is a regular guest with all-state and university choirs and graduate conducting programs in the United States and abroad.

### Morning/Afternoon Concerts

#### Concert Session A

Wednesday 9:30 am - 11:30 am  
 Meyerson Symphony Center

Wednesday 1:15 pm - 3:15 pm  
 Winspear Opera House

### Nixa High School Chamber Singers



The Nixa Chamber Singers are a nationally recognized choral ensemble from Nixa High School, celebrated for their exceptional performances across prestigious venues. They showcased their talent at the Missouri MEA Conference (2023) and the Southwest ACDA Conference (2024). Additionally, they claimed the title of Grand Champions at the Worlds of Fun Festival of Choirs in 2022 and 2023. This ensemble

continues to set high standards in choral music, inspiring audiences with their musical excellence and passion.



**Daniel Gutierrez**, the head choir director at Nixa High School, is an acclaimed conductor, clinician, and speaker nationwide. He has earned several prestigious awards, including Teacher of the Year for Springfield Public Schools, a finalist for the state award, the Springfield Rotary Award for Community Service, and honors from the *Springfield Business Journal's* 40 Under 40. Gutierrez has received the Missouri Choral Directors Association Podium Award. His choirs frequently win at music festivals and have performed at regional and national ACDA events and the National Conference for MS/JH Choral Music.

### McCullough Junior High School Chamber Choir



The McCullough Junior High Varsity Chamber Choir consists of around seventy auditioned students who are incredibly dynamic and hardworking. This choir includes a diverse group of students all in eighth grade, most of whom are involved in various other programs in and outside of school. These students are resilient representatives of the McCullough choir program values, and many of them hold student leadership roles on campus. This ensemble spends a lot of time outside of the school day striving to develop trust, comradery, community, and a sense of belonging.



**Kelsie Quintana** is a graduate of Sam Houston State University, where she earned her bachelor's degree in music education and her MM in choral conducting. Under her direction, the McCullough Junior High Chamber Choir was selected to perform as an invited choir at the 2024 TMEA Convention. Before teaching at McCullough, Quintana was the director at Stewart Elementary, where she was named teacher of the year. Choirs under her direction have received consistent sweepstakes at UIL, as well as superior rating, best in class, and distinguished performance awards through various festivals.

### University of Wisconsin-Madison Concert Choir



The UW-Madison Concert Choir is the premier choral ensemble in the Mead Witter School of Music. Comprising the most advanced upper-level undergraduate singers in the school of music, this flagship group performs works that span the entire breadth of the choral literary tradition. Concert Choir has had a distinguished history of conductors that include Donald Neuen, Robert Fountain, and Beverly Taylor. Under the leadership of Mariana Farah, Concert Choir is expanding its repertoire to include works by composers of various ethnic backgrounds, historical periods, and impact in shaping our common humanity.



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**Mariana Farah** is the director of choral activities at UW-Madison, where she conducts the Concert Choir, teaches courses in graduate choral conducting, and oversees a comprehensive choral program. Prior to her appointment at UW-Madison, Farah served as the associate director of choral activities at the University of Kansas. Choirs under her leadership have performed at the Missouri, Kansas, and Wisconsin MEA conventions and at Southwestern ACDA Region conferences. Farah maintains an active schedule as a clinician in Brazil and the United States, where she is often sought out for her expertise in Brazilian choral music.



**Derrick Brookins** serves as a devoted contributor of choral musical education. After completing his formal training in choral music education at the University of North Texas, Brookins earned a master's in secondary education/administration from Concordia University. His thirst for knowledge led him to pursue his EdD from North Central University in San Diego, California, cementing his commitment to continuous growth and development in his field. Brookins's formative years were marked by a transformative mentorship under the tutelage of Moses Hogan, with whom he studied and performed for thirteen years.

### Concert Session B

Wednesday 9:30 am - 11:30 am  
Winspear Opera House

Wednesday 1:15 pm - 3:15 pm  
Meyerson Symphony Center

### Brothers In Song



Brothers In Song, founded in 2020, is a distinguished choral ensemble composed of African American male choral music educators based in the Dallas/Fort Worth Metroplex. Renowned for their unwavering commitment to the promotion and performance of excellent choral literature for the male voice, the ensemble places a special emphasis on the rich diversity of choral works by African American composers, both traditional and non-idiomatic. Through their outreach initiatives, they conduct choral clinics and workshops, particularly focusing on supporting young talents in economically disadvantaged educational environments.

### Iowa State University Singers



The Iowa State Singers is Iowa State's premier choral ensemble. Drawn from a campus of over 30,000



students, it comprises freshmen through seniors, less than half of them music majors. The group annually presents a five-concert season, which has included full-scale Madrigal Dinners and choral-orchestral masterworks such as *Carmina Burana* and *Ein deutsches Requiem*. Commissioning new compositions and traveling internationally are integral parts of the group’s tradition. In 2013 the Singers were named the national winners of The American Prize, College/University Division.



**James Rodde**, the Moen-Hamilton Professor and director of choral activities at Iowa State University, Ames, conducts the Iowa State Singers, the Iowa Statesmen, and teaches choral conducting and literature. Choirs under his direction have toured internationally and have been honored with performances at six ACDA national conferences. He has been the artistic director of the Des Moines Choral Society since 2003 and has conducted regional ACDA honor choirs and numerous all-state choirs, most recently in Georgia. A former ACDA state president, he continues to edit and arrange choral music, with several published works.

lence in performance. The Cantanti Singers comprise singers grades 8-12, representing communities and schools across the Minneapolis/St. Paul metropolitan area. Led by Philip Brown, the Cantanti Singers has performed for state/regional/national conferences and for special events hosted in the twin cities. The Angelica Cantanti Youth Choirs organization was voted “Best Community Choir in Minnesota” by WCCO-TV in 2019.



**Philip Brown** is the high school choir conductor for the Angelica Cantanti Youth Choirs. He holds degrees from Bethany College and Northern Arizona University. Choral groups under Brown’s direction have performed on state/regional/national conferences and festivals, receiving many awards and recognition. Brown has been a part of commissioning over thirty choral works in his tenure. His choral groups have also collaborated with many collegiate, adult, and professional choirs. Brown has received several awards recognizing his teaching and conducting from community and professional affiliations.

Angelica Cantanti Youth Choirs  
Cantanti Singers



Angelica Cantanti Youth Choirs is one of the oldest children’s community choir programs in Minnesota. Founded in 1980, ACYC is dedicated to providing consistent, high-quality choral music education with excel-

Trinity Springs Middle School  
Varsity Treble Choir



Located in Keller ISD, the Trinity Springs MS Varsity Treble Choir is a diverse ensemble consisting of students who are dedicated to making beautiful music while learning how to become incredible humans. Students are also involved in band, orchestra, art, theatre, sports, NJHS, student council, and yearbook, and indi-



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vidual choir members have been named to SWACDA and TCDA honor choirs. Varsity Treble performed as an invited choir at TMEA in 2023, SWACDA in 2022, and TMEA in 2019.



**Clinton (Hardy) Ferrie** is the head choral director at Trinity Springs MS and is in his sixteenth year of teaching. He received his bachelor's degree from TCU and his master's degree from UNT. The Varsity Treble Choir was invited to perform at the 2023 Texas MEA Convention, the 2022 Southwestern ACDA Region Conference, and at the 2019 TMEA Convention. He conducted the Varsity Tenor-Bass Choir at the 2021 National ACDA Conference.

performers, conductors, and educators from throughout the United States.



**Robert Taylor** is the founding director of the Taylor Festival Choir and professor emeritus at the College of Charleston, where he served as director of choral activities. Taylor served as director of the Charleston Symphony Orchestra Chorus for twenty-five years, with whom he conducted numerous choral/orchestral works. Taylor's ensembles have been featured in numerous festivals and conferences—including multiple ACDA and NCCO national conferences and the Spoleto USA Festival. The TFC has recorded for the Delos, Centaur, and MSR labels.

### Taylor Festival Choir



The Taylor Festival Choir (TFC) is a professional chamber choir based in Charleston, SC. Founded and conducted by Robert Taylor, the choir is inspired by the lives and careers of his parents, Bob and Cornelia, music educators in their home state of Arkansas. TFC has toured and been heard in prestigious venues and festivals throughout the United States, Ireland, and the UK, and has garnered a reputation of excellence among critics and choral specialists alike. TFC has recorded with Delos Recordings, MSR Classics, and Centaur Records. Personnel in the ensemble represent

### Concert Session C

Thursday 10:15 am - 12:15 pm  
 Meyerson Symphony Center

Thursday 2:30 pm - 4:30 pm  
 Winspear Opera House

### Montgomery High School Madrigals



The Montgomery Madrigals are from Montgom-

ery HS, a small rural town in Montgomery, TX. This choir consists of twenty-eight students and performs in a variety of concerts and community performances. The Madrigals have a long tradition of accolades. Many students are members of TFME and TriM Music Honor Society and are active in region and state solo and ensemble contests, NATS competitions, and region and all-state choirs. These young musicians are role models in the school and excel in all areas of academia.



**Heather Orr** is in her twenty-ninth year of teaching and twenty-third year as the Montgomery HS head choir director. Choirs under Orr’s direction have performed at the TMEA Convention in 2010, 2018, and 2024; National ACDA in 2011 and 2021; and the SWACDA Region in 2018 and 2022. Orr has been recognized with the TCDA Choral Excellence Award, UIL Sponsor Excellence Award, and Fine Arts Teacher of the Year Award. She is sought after as a presenter on developing tone and vertical alignment, a region clinician, and adjudicator.

**Luther College  
Nordic Choir**



Nordic Choir, founded in 1946, enjoys national and international stature as one of the premier collegiate choral ensembles in the United States. Acclaimed for the way it honors the Lutheran choral tradition while

also featuring new and innovative choral works, the choir showcases versatility, artistry, and technical mastery across many genres of music. Nordic Choir is under the direction of Dr. Andrew Last. Last arrived at Luther in the fall of 2012 and became director of choral activities in 2017.



**Andrew Last** is the Weston Noble Endowed Professor and director of choral activities at Luther College, where he conducts the Nordic Choir, teaches conducting, and serves as the artistic director for Christmas at Luther. Last is part of an exciting choral program at Luther College that includes three choral faculty, nearly 400 singers, and five choral ensembles. The choir has numerous regional and national ACDA conference performances, and regularly presents choral/orchestra works. Last holds a BA from Luther College, an MM from Northern Arizona University, and a DMA from the University of Nebraska-Lincoln.

**Ragazzi Boys Chorus, Silicon Valley  
Concert Group and Choral Scholars**



Grammy Award-winning Ragazzi Boys Chorus, Silicon Valley, provides outstanding musical education and performance opportunities for boys and young men ages five to eighteen. The largest boys’ chorus in the San Francisco Bay Area, Ragazzi serves over 230 choristers in six tiered levels. Recent highlights in-



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clude performing Benjamin Britten's *War Requiem* with the San Francisco Symphony and singing at the 2024 Western ACDA Region Conference. Under the leadership of artistic and executive director Kent Jue, Ragazzi shapes the lives of boys from diverse backgrounds, developing tenacious and confident young musicians who pursue choral arts of the highest caliber together.



**Kent Jue** is an experienced conductor, educator, and facilitator for lifelong learning in music. An energetic teacher, adjudicator, clinician, presenter, and mentor, he is known for building high-level musician-ship skills through his engaging style and rapport with students. Recent highlights include conducting Ragazzi at the 2024 Western ACDA Region Conference and

in concert at the 2023 Chorus America Conference. Jue serves as the Children and Community Youth R&R Chair for the California Choral Directors Association and advocates for new music from underrepresented and local composers.

### Georgia State University University Singers

The internationally award-winning Georgia State University Singers is the School of Music's premier vocal ensemble. Selected by competitive audition, the choir represents the diverse population of Georgia State University. In 2023 the choir performed at

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 Dir. of Choral Studies  
 University Singers

**Dr. Christopher Peterson**  
 Concert Choir, Singing Titans  
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the World Symposium on Choral Music in Istanbul, Turkey. In 2017, the University Singers won first place in the renowned Marktoberdorf International Chamber Choir Competition. The choir's recordings, *Evening Hymn* (2016), *Heavenly Display* (2020), and *Requiem* (2023), have been featured on NPR's *With Heart and Voice*. The ensemble enjoys frequent collaborations with the Atlanta Baroque Orchestra and the Atlanta Symphony Orchestra.



**Deanna Joseph** is professor of music and director of choral studies at the Georgia State University School of Music, where she conducts the University Singers and leads the master's program in choral conducting.

A recent review of her work states, "The choir sings with great musicality, excellent intonation, clear diction, and a healthy and beautiful pallet of tone colors" (*The Choral Scholar*). Joseph holds conducting degrees from the Eastman School of Music. She is the founder and co-artistic director of the Atlanta Summer Conducting Institute, a conducting master class that draws conductors from across the country.

Concert Session D

Thursday 10:15 am - 12:15 pm  
Winspear Opera House

Thursday 2:30 pm - 4:30 pm  
Meyerson Symphony Center

**Thurman White Academy  
Advanced Choir**



The Thurman White Academy Advanced Choir has been under the direction of Athena Mertes since 2015. Thurman White Academy is a Performing Arts Magnet Middle School program that accepts students through a random lottery system. This seventh- and eight-grade ensemble consistently receives superior ratings at choral festivals and competitions and regularly performs as a guest choir with the Southern Nevada Musical Arts Society. Their virtual choir performance was featured at the 2022 Western ACDA Region Conference, and they performed at the 2024 Western ACDA Region Conference.



**Athena Mertes** is the director of choirs at Thurman White Academy of the Performing Arts in Henderson, Nevada. She is a graduate of UNLV, where she received a master's in vocal performance



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## Concert Events (Purple Track, Orange Track, Both Tracks)

and a bachelor's in music education. Her virtual choir performance was featured at the 2022 Western ACDA Region Conference, and her Advanced Choir performed at the 2024 Western ACDA Region Conference in Pasadena. In 2020 she received the Teacher of the Year Award from Magnet Schools of America; she is also a national board-certified teacher.

for several district honor choirs, SCVA Men's Honor Choir, Central California Women's Honor Choir, Texas Honor Choir Region 9, Clark County, NV Honor Choir, and at the NWACDA regional conference. He has also conducted all-state honor choirs in North Carolina, Tennessee, New Mexico, and Arizona.

### Riverside City College Chamber Singers



The RCC Chamber Singers have performed at the Western ACDA Region Conference in 2010, 2014, 2020, and 2024. They have also performed at National ACDA (2011, 2017, 2021) and NCCO (2011, 2015). The Chamber Singers have competed nationally and internationally, taking first place at the California International Choral Competition (2011), The Eisteddfod Choral Competition in Wales (2009), the Yeosu International Choral Competition in Korea (2013), and the Choral Competition in Spittal, Austria (2015).



**John Byun** received his BM from University of California, Irvine, and his MA from California State University, Long Beach. He is the director of choral and vocal activities at Riverside City College, where he directs the Chamber Singers and the Vocal Jazz Ensemble. He has been the guest conductor

for several district honor choirs, SCVA Men's Honor Choir, Central California Women's Honor Choir, Texas Honor Choir Region 9, Clark County, NV Honor Choir, and at the NWACDA regional conference. He has also conducted all-state honor choirs in North Carolina, Tennessee, New Mexico, and Arizona.

### Miami Arts Studio 6-12 @ Zeldia Glazer BellArmonia



BellArmonia is the premier treble ensemble at Miami Arts Studio, a performing arts magnet school located in Miami, Florida. All of its members are first- or second-generation immigrants from Cuba, and Central and South America. The school and the vocal program are predominantly Hispanic, which parallels the community in which the school is situated. While students are exposed to a wide array of musical styles and time periods in their choral literature, each time we travel to a new place we bring a piece of Miami with us by preparing repertoire in English, Spanish, and Haitian Creole.



**Cindy Ellis** is a Cuban American music educator and vocalist. After immigrating from Cuba in 2005, she studied music education and became a full-time choral director at Miami Arts Studio (MAS). Her ensembles frequently record backgrounds for television

for several district honor choirs, SCVA Men's Honor Choir, Central California Women's Honor Choir, Texas Honor Choir Region 9, Clark County, NV Honor Choir, and at the NWACDA regional conference. He has also conducted all-state honor choirs in North Carolina, Tennessee, New Mexico, and Arizona.

award shows, including the Latin Grammys, and have been featured at various conferences and halls around the country. Ellis travels as a soloist and alto with the Jason Max Ferdinand Singers. She also serves as the World Musics & Cultures Coordinator for Southern ACDA and is the MAS 2025 Teacher of the Year.

Music at Luther College, where he served as conductor of the renowned Nordic Choir. From 2000 to 2010 he was the director of choral activities at Sam Houston State University. Hightower serves at Stonebriar Community Church in Frisco, Texas.

**University of North Texas  
A Cappella Choir**



The University of North Texas A Cappella Choir is the premier ensemble of the UNT Choral Studies program comprising nine choirs. The A Cappella Choir has had a distinguished history of conductors that include Wilfred Bain, Frank McKinley, Hal Gibbons, Mel Ivey, Jerry McCoy, and Allen Hightower. The A Cappella Choir frequently performs at regional, national, and international conferences. Engagements include Southwest ACDA (2022), TMEA (2020), and National ACDA (1999, 2005, 2013, and 2021). A Cappella Choir serves as the core of the UNT Grand Chorus, performing major choral-orchestral repertoire.



**Allen Hightower** is the director of choral studies at the University of North Texas, where he leads the master's and doctoral programs in choral conducting and conducts the A Cappella Choir, Vox Aquilae, and Grand Chorus. Prior to his appointment at UNT, Hightower held the Weston Noble Endowed Chair in

**Concert Session E**

Friday 10:15 am - 12:15 pm  
Meyerson Symphony Center

Friday 2:30 pm - 4:30 pm  
Winspear Opera House

**Linn-Mar High School  
Chamber Singers**



Chamber Singers is the forty-two-voice advanced mixed choir from Linn-Mar High School in Marion, IA. This ensemble is one of seven total curricular choirs that serve the 400 students enrolled in choir at Linn-Mar. Over 750 students are enrolled in at least one of sixteen ensembles offered in the choir, band, and orchestra departments. Chamber Singers focuses on exposing audiences to a rich and diverse repertoire of styles, stories, and experiences. The choir enjoys experiencing new and emerging works from composers all over the globe in addition to classic repertoire from the renaissance to the twentieth century.



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**Trent Buglewicz** is a choir teacher at Linn-Mar High School, where he has spent the last ten years. In addition to directing the advanced mixed chorus, Chamber Singers, since the fall of 2020, he also conducts Fortis, Cantemus, and the extra-curricular show choir Tenth Street Edition. He received his BME from the University of Nebraska–Lincoln in 2014 and now lives in Cedar Rapids with his wife, Lexi Robson-Buglewicz. Buglewicz avidly enjoys watching the Yankees play baseball, struggles to play golf, and loves his students and colleagues at Linn-Mar.



**Robert Istad** is a Grammy Award-winning conductor and director of choral studies at CSU Fullerton, where he was recognized as CSUF's 2016 Outstanding Professor. He is also artistic director of Pacific Chorale. His artistry can be heard on Mahler's *Eighth Symphony* with the Los Angeles Philharmonic conducted by Gustavo Dudamel on Deutsche Grammophon (2021), for which he was awarded the Grammy Award for Best Choral Performance, and other recordings. He serves on the executive board of Chorus America and dean of Chorus America's Conducting Academy.

### California State University-Fullerton University Singers



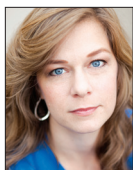
California State University-Fullerton's University Singers, led by Dr. Robert Istad, perform all over world and collaborate with Los Angeles Philharmonic and Pacific Symphony. They performed at the 2013 ACDA National Conference; 2013 NCCO Conference; and 2012, 2018, and 2023 Western ACDA Region Conferences. Recent tours include Rwanda, South Africa, Eastern Australia, Spain, Scandinavia, and Russia. They perform with conductors Gustavo Dudamel, Carl St. Clair, David Newman, and John Williams; and are heard on Sony Records' *John Williams and Steven Spielberg: The Ultimate Collection* and Yarlung Records' *Nostos: The Homecoming of Music*.

### Texas Woman's University Concert Choir



The Concert Choir at Texas Woman's University in Denton, TX, is a forty-five-voice, select treble choir consisting of undergraduate and graduate students majoring in a variety of disciplines. It is the premier choral ensemble at TWU, which is a co-educational state institution primarily for women. In support of the university's female focus initiative, music by female composers is frequently featured on the Concert Choir's programs, as well as a wide span of literature from masterworks to modern innovations. Since the founding of the choral program in 1905, the choir has presented at regional and national conferences and at international events.





**Joni Jensen** is the director of choral activities at Texas Woman’s University (TWU) in Denton, Texas. She received degrees from Brigham Young University and the University of Arizona. She is a sought-after festival and all-state conductor/clinician. The TWU Concert Choir, under her direction, has performed at many conferences, including the 2019 ACDA National Conference. Jensen is active as a composer, publishing with Walton and Hal Leonard. She is also the editor of a series at Hal Leonard for advanced women’s choral music and is a musical director with Millennial Choirs and Orchestras.



**J. D. Burnett** enjoys a varied career as a conductor, singer, and teacher. He is artistic director of Orpheus Chamber Singers and is also director of choral activities at the University of Texas Butler School of Music, where he conducts the UT Concert Chorale and guides the graduate program in choral conducting. Additionally, Burnett is the founding artistic director of Kinnara, Atlanta’s premier professional chamber choir. He did undergraduate study at Stanford University and Oklahoma State University and holds advanced degrees in choral conducting from Westminster Choir College and the University of North Texas.

### Orpheus Chamber Singers



Orpheus Chamber Singers, the premier professional chamber choir in Dallas, was founded with the express purpose of providing exceptional performances of traditional and innovative chamber choral music from the past six centuries. Since its first concert in 1995, Orpheus has presented a multi-concert subscription series each year to great critical acclaim. Orpheus has performed throughout the Dallas-Fort Worth area at venues including the Dallas Museum of Art, the Kimbell Museum of Art, UT-Southwestern Medical Center, Children’s Medical Center-Dallas, numerous public schools, and acoustically rich churches. Orpheus’s roster comprises the area’s finest professional singing artists.




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- Looking for exceptional choral music educators?

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### Concert Session F

Friday 10:15 am - 12:15 pm  
Winspear Opera House

Friday 2:30 pm - 4:30 pm  
Meyerson Symphony Center

### Parker Elementary School Chorus



Established in 1975, Parker Elementary School is the oldest magnet school for the arts in the Houston ISD. It offers instructions in strings, piano, guitar, band, and chorus. Its excellence was recognized by the National Grammy Foundation, which named it a Signature Elementary School of the Year in 2002. Under the direction of Marianna Parnas-Simpson, Parker Chorus has grown from 30 to 250 students (grades 1-5). It is the only single school elementary school chorus ever invited to perform at the National ACDA Conference. Parker Chorus has collaborated with the Grammy Award-winning Houston Chamber Choir on many occasions and was featured in the 2024 documentary “Choral Singing in America.”



**Marianna Parnas-Simpson** grew up in Ukraine and graduated with a master’s degree in choral conducting from the St. Petersburg Conservatory, Russia. Since 2000, Parnas-Simpson has taught at Parker Elementary School, Houston ISD. In 2006 she founded Treble Choir of Houston, a choral ensemble for young women, grades 6-12. Her choirs performed multiple times at the National ACDA, TMEA, OAKE. The ensemble is featured in Bob Chilcott’s cantata *CIRCLESONG*. Parnas-Simpson is in high demand as a clinician and conductor in the United States and internationally. She is a founding member of the Grammy Award-winning Houston Chamber Choir.

### Tidwell Middle School Varsity Tenor Bass



The Varsity Tenor Bass Choir at Tidwell Middle School comprises fifty-five seventh- and eighth-grade students who represent every corner of our school and are some of the hardest working and dedicated kids Tidwell Choir has ever seen. From academic accolades to victories on the football field, these well-rounded singers put their heart into everything they do. These students embody the motto of Tidwell Choir, “Work Hard, Be Kind” while upholding the tradition of choral excellence from year to year.

**Evan Lane** serves as the head choir director at Tidwell Middle School. Lane received his BME from TCU in 2018. During his six years at Tidwell, Lane has grown the program to 450 students. His choirs receive consis-



tent sweepstakes awards at UIL, superior ratings at district contests, and hold two national titles from the Foundation for Music Education's Annual Mark of Excellence National Choral Honors Competition. As a native Texan, Lane is a product of the rich choral tradition that is present within the state.

**J. S. Davidson Fine Arts Magnet School  
Davidson Chorale**



The Davidson Chorale is the elite, auditioned choral ensemble from Davidson Fine Arts Magnet School in Augusta, Georgia. Throughout its rich history, the group has been invited to perform at numerous conferences and events, including ACDA and the GMEA Conference and global venues such as Christ Church, Dublin, Ebenezer Baptist Church, St. Thomaskirche, La Sagrada Familia, Lincoln Center, and the Vatican. Under the direction of Phillip Streetman, the group continues to seek challenging and enriching performance opportunities while sharing their love of and appreciation for choral arrangements and composers.



**Phillip R. Streetman** is director of choral studies at the Davidson Fine Arts Magnet School. Streetman holds an undergraduate degree from Georgia Southwestern State University and an MM from the University of Georgia. In addition to his work with Davidson, Streetman serves as choir master at Wood-

lawn UMC in Augusta, GA. He was Davidson Fine Arts' teacher of the year 2020-2022, Richmond County Choral Director of the Year 2022-2023, and currently serves as the Georgia ACDA's R&R chair in Vocal Jazz/A cappella.

**Brigham Young University  
Singers**



Members of the forty-voice Brigham Young University Singers pursue a wide variety of mostly undergraduate degrees at BYU. As one of the nation's largest private universities, its more than 30,000 students come from all parts of the United States and 120 foreign countries. Roughly 1,000 students at BYU sing in a choir. Since its founding in 1984 by Dr. Ronald Staheli, BYU Singers has performed in many of the world's most prestigious venues, recorded multiple full-length albums, and earned top prizes in international choral competitions. Dallas 2025 marks the choir's fifth invited performance at an ACDA national conference.



**Andrew Crane** joined the BYU faculty in 2015, where his main duties include conducting the Brigham Young University Singers and teaching courses in the graduate choral conducting program. Previous positions include director of choral activities at East Carolina University and California State University, San Bernardino. Crane has appeared as a guest conductor, clinician, adjudicator, and/or lecturer in twenty U. S. states and eight foreign countries. He continues to per-



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form actively as a professional solo and ensemble tenor, and also curates the Andrew Crane Choral Series through Walton Music. He holds a BM and MM from Brigham Young University and DMA from Michigan State University.

### Vocal Jazz and Show Choirs Concert

Saturday 11:15 am - 1:15 pm  
Winspear Opera House

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



Pacific Standard Time is the top vocal jazz ensemble at California State University-Long Beach. The group has performed at the most prestigious educational events, including multiple JEN and IAJE conferences, and multiple regional and national ACDA conferences. Pacific Standard Time has also performed at the Playboy Jazz Festival (Hollywood Bowl) and the Monterey Jazz Festival, and with internationally renowned artists such as Kurt Elling, Peter Eldridge, and Dena DeRose. In the Graduate College Vocal Jazz Ensemble category, PST has been honored with DownBeat Student Music Awards for the past fifteen years in a row (2010-2024).



**Christine Guter** is the director of vocal jazz at Cal State Long Beach, where she directs the award-winning ensemble Pacific Standard Time. She is a professional vocalist in the LA area and has sung on dozens of Hollywood soundtracks, including Disney's *Wish*, *Hocus Pocus 2*, *Dr. Strange and the Multiverse of Madness*, *Mulan*, *Star Wars Rogue One*, *Sing!*, and *Star Trek Beyond*. Guter is active internationally as an adjudicator and clinician, and has conducted numerous all-state and honor choirs. In 2018 she received the Jazz Education Achievement Award from *DownBeat* Magazine.

#### John Burroughs High School Powerhouse



Powerhouse is the elite-level choir from John Burroughs High School in Burbank, CA. Singing both classical and contemporary genres, this ensemble has performed in every corner of the United States, winning numerous local and national show choir championships. Under the direction of Brendan Jennings, Powerhouse has appeared on *The Oprah Winfrey Show*, *Dancing with the Stars*, and *The Voice* as well as on stage at the Hollywood Bowl, the Grand Ole Opry, and Lincoln Center. Powerhouse has taken two international tours and has shared the stage with artists such as Christina Aguilera and Stevie Wonder.



**Brendan Jennings** is the director of vocal music at John Burroughs High School, of which he is an alumnus. He heads a nationally acclaimed music program that features seven highly accomplished performing ensembles, a cutting-edge technical theater program, and nearly 300 students. His choirs have won numerous awards and made appearances on stages all over the world. Jennings is a sought-after musical director, clinician, and vocal teacher. He received two bachelor's degrees and a teaching credential from the University of Southern California's Thornton School of Music and an MM at California State University, Los Angeles.



**Chris Albanese** serves as associate professor of choral conducting at the Indiana University Jacobs School of Music, where he conducts the Grammy-nominated Singing Hoosiers. He concurrently serves as director of the Akron Symphony Chorus. As director of The Singing Hoosiers, he has conducted and prepared collaborations with notable guests including Sylvia McNair and Sandi Patty, and has led the ensemble for performance at ACDA's national conference. An active performer, he was previously a tenor with Chanticleer and the Santa Fe Desert Chorale.

**Indiana University Bloomington  
Singing Hoosiers**



For seventy-five years, the Grammy-nominated Indiana University Singing Hoosiers have entertained audiences across the United States and abroad with America's popular song, enjoying collaborations with Duke Ellington, Mel Torme, Sylvia McNair, and the Cincinnati Pops. Housed within IU's Jacobs School of Music, the ensemble, under the direction of Dr. Chris Albanese, comprises approximately 100 singers representing over twenty majors at Indiana University. Notable Singing Hoosiers alumni include Ryan Murphy (creator/producer, *Glee*), Elizabeth Stanley (Broadway), and a cappella sensation Straight No Chaser.

**Music in Worship Event**

Saturday 11:15 am - 12:30 pm  
First United Methodist Church  
Sanctuary

**Duke University  
Duke Chapel Schola Cantorum**



The Duke Chapel Schola Cantorum is a flexible chamber ensemble auditioned from within the 100-voice Duke University Chapel Choir. Comprising section leaders, community members, and students, the Schola sings in Sunday morning worship services and festival services at Duke Chapel, including All Hallows

Eve and Christmas Eve. Recent concert offerings have included a program of spirituals and chorales for the Society for Christian Scholarship in Music; a multi-faith concert commemorating September 11; and a presentation of Bach's *St. John Passion* in collaboration with the Chapel's Evensong Singers. The Schola's first professional recording will be released in summer 2025.



**Zebulon M. Highben** serves as director of chapel music at Duke University Chapel and associate professor of the practice of church music at Duke Divinity School. He conducts the Duke University Chapel Choir and Schola Cantorum, teaches courses in sacred music and worship, edits the Music from Duke Chapel choral series with MorningStar Music, and oversees the Chapel's extensive music program. More than seventy of Highben's compositions are published by eight domestic publishing houses and by Gehrman's Musikförlag in Sweden. He is a past recipient of The Dale Warland Award in Choral Conducting from The American Prize.

Sunday worship services, they perform major choral concerts and choral works with orchestra every year. They have made several sacred music recordings, and have been honored to sing at both the regional and national ACDA conferences and for the North Texas Annual Conference of the United Methodist Church. The choir has toured extensively to countries throughout Europe, Canada, and the United Kingdom.



**Dana Effler** serves as director of music and arts ministries at First United Methodist Church of Dallas, where she oversees a graded choir and handbell program, the Rotunda Theatre program, and the Goodrich Gallery. She conducts the Chancel Choir, Men's Chorus, Women's Chorus, and Variations Youth Choir. Under her direction, the Chancel Choir has toured extensively throughout Europe, Canada, and the UK, and have sung for both regional and national ACDA conferences and for the United Methodist Annual Conference. Effler earned her BME from Furman University and MMs in choral conducting and vocal performance from Southern Methodist University.

### First United Methodist Church of Dallas Chancel Choir



The Chancel Choir of First United Methodist Church of Dallas is made up of volunteer singers from around the Dallas metroplex. In addition to singing for

### Prairie View A&M University Concert Chorale



The Prairie View A&M University Concert Chorale is the flagship choral ensemble of the university's department of music. Our choir's repertoire spans sev-

eral centuries of choral art music, including works by African American composers, with a noted emphasis on the performance, presentation, and preservation of the Negro spiritual. As a historically black college/university that, since its inception in 1876, has opened its doors to any and every person seeking a first-class, four-year university experience, our ensemble has presented performances of the Negro spiritual with excellence, authenticity, and respect.



**Demetrius Robinson** serves as the director of choral activities and music education coordinator at Prairie View A&M University in Prairie View, Texas. Robinson received a BME in vocal and instrumental music and an MM in choral conducting from the University of Southern Mississippi. He also completed an educational specialist degree in educational leadership at William Carey University and a PhD in music education at the University of Memphis. Robinson received the Future Music Faculty Fellowship from the Cleveland Institute of Music in 2022.

Convention in February, under the baton of acclaimed conductor Richard Bjella. During the TMEA convention, the choir will engage in four days of intensive rehearsals. Presenting an encore of that performance for ACDA members, this marks the second time a TMEA all-state choir has been invited to perform at an ACDA national conference.



**Richard Bjella** has distinguished himself as a conductor, clinician, choral pedagogue, and choral arranger around the world. In 2014, Bjella was appointed artistic director of the San Antonio Chamber Choir. Their CD, *Unfrozen: A Baltic Christmas*, received Grammy attention in 2018. He retired from Texas Tech University in 2017, but previous to his work in Lubbock, Bjella served twenty-five years as director of choral studies at the Lawrence Conservatory of Music, leading the Concert Choir in an acclaimed performance at the 2009 National ACDA Conference. He is also active in the promotion of creative choral programming and has a chapter in *The Oxford Handbook of Choral Pedagogy* (2017) “The Art of Successful Programming: Study, Selection, and Synthesis.”

**Featured Concert**

Saturday 4:30 pm - 5:30 pm  
Winspear Opera House

**TMEA All-State Large School Mixed Choir**



Selected through a highly competitive multi-level audition, the top high school choristers in Texas will be named to the 2025 TMEA All-State Large School Mixed Choir in January. The choir’s 224 voices will unite for the first time during the TMEA Clinic/

**Call for 2025 Choral Journal Summer Festival/Workshop Listings!**

The March/April 2024 issue will feature our annual free Summer Festival and Workshop Listing. Email submissions to [abumgarner@acda.org](mailto:abumgarner@acda.org) by January 15, 2025, in the following format:

- Event date
- Event name
- Event location
- One-sentence description of the event
- Contact information (e.g., name, phone, email, website)



Chapel Choir performs with Patrice E. Turner, John V. Brown, and Orlandus Perry in a tribute to Mary Lou Williams.

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### SCHOLA CANTORUM

Performance at ACDA Dallas, Music in Worship event

### EVENSONG SINGERS

Residency in Oxford, England (*July 2025*)

### SACRED CHORAL CLINIC WITH PEARL SHANGKUAN

January 25, 2025 – *register at* [chapel.duke.edu/choralclinic](https://chapel.duke.edu/choralclinic)

### CHORWORKS YOUNG ARTISTS PROGRAM

June 16–22, 2025 – *register at* [chapel.duke.edu/chorworks](https://chapel.duke.edu/chorworks)



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## Interest Sessions (Open to Both Tracks)

### Adolescent Voice Pedagogy: Guiding Singers through the Voice Change

Friday 9:00 am - 9:50 am  
 First United Methodist Church  
 Upper Room (3rd Floor)

Working with singers during the voice change is one of the most daunting challenges of teaching adolescent-aged ensembles. This session will provide a brief overview of the leading research in the physiology of the voice change and focus on what we can do as conductor-teachers to guide our singers through this tumultuous time. Attendees will leave the session with a research-based method of voicing and grouping singers and a toolbox of vocal exercises tailored to helping singers develop healthy singing habits and avoid the pitfalls of fighting biology.



**Kurtis Heinrich** is the choir director at Pattonville Heights Middle School and the director of Cantate Youth Choir at Manchester UMC in St. Louis, MO. He has a decade of experience working with

adolescent singers in both the studio and classroom. This experience, paired with the research he completed in his master's work at Webster University, have made him an emerging expert in working with the changing voice. He holds BA degrees from Lindenwood University in vocal performance and vocal music with a minor in education and an MA from Webster University.

### Africa Rejoice: Sing and Dance the South African Way

Friday 1:10 pm - 2:00 pm  
 First United Methodist Church  
 Sanctuary

Join Michael Barrett and the University of Pretoria (Tuks) Camerata for an engaging workshop that delves into the vibrant world of South African singing and dancing. We will explore cultural nuances, language, and the art of movement in performance, including the joyous practice of ululation. This is also a chance to connect with the incredible students of Tuks Camerata. This interactive experience celebrates the rich cultural diversity of South Africa and examines the profound connection between peace and the unifying power of music. Together, we will journey through the past, present, and future of South African traditions, immersing ourselves in Tuks Camerata's beloved repertoire. Don't miss this unique opportunity to experience the spirit of South Africa through music and movement!

**Michael Barrett** will be the clinician for this session. His photo and bio are on page 16.

### American Roots: Pedagogical Approaches and Performance Practices of Negro Spirituals

Wednesday 3:30 pm - 4:20 pm  
 First United Methodist Church  
 Sanctuary

There are comparable performance practices that exist in the singing of choral and solo art song spirituals that stylistically contextualize these timeless American



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songs of resistance. Approaches to performance pedagogy will be considered within the categories of the spiritual and discussions about: (1) text-dialect coupled with International Phonetic Alphabet; (2) ornamentation and embellishments; and (3) African rhythmic adaptations synthesized in Western art traditions. Participants will engage in exercises to demonstrate an understanding of these skills. These perspectives reflect the affirmation and cross-cultural sharing about the universal message of the human experience that is embedded in the Negro Spiritual.



**Melody Gamblin-Bullock**, choral music educator and conductor, is passionate about promoting the artistry of the choral art form. She is director of choral activities at Dallas College-Brookhaven, where she conducts Pegasus Choral Society and Viva-ce Madrigals. She has conducted and performed in international choral performances in Europe, Asia, and South America. While serving in her previous position as assistant director of the Dallas Symphony Chorus, Gamblin-Bullock prepared that ensemble for noted performances with conductors Thomas Wilkins, Lawrence Loh, and Jaap van Zweden. She also prepared Pops concerts for James Newton Howard and Marvin Hamlisch.



**Jammieca D. Mott** is assistant professor and coordinator of voice at Prairie View A&M University. Her students have performed roles in university productions, and summer programs, including The Glimmerglass Festival, The Chautauqua Institution Voice Program, and Miami Music Festival. Mott's students have also participated in Los Angeles Opera's HBCU Opera Career Comprehensive, The Song Continues with Marilyn Horne at Carnegie Hall, Metropolitan Opera National Council Auditions Finals, Mostly Mozart Festival, as well as the Houston Grand Opera's Young Artists Vocal Academy. Mott is active as a performer and conducts masterclasses and clinics for young singers.

**Demetrius Robinson** will be a clinician for this session. His photo and bio are on page 37.

At Any Level:  
Developing Comprehensive Music Literacy Skills

Wednesday 3:30 pm - 4:20 pm  
First United Methodist Church  
Upper Room (3rd Floor)

This session aims to provide directors (in any setting of the ACDA collective) with tools and tricks to increase the music literacy of their choral program. The main focus of the session will be the step-by-step process of teaching fluent music reading skills through the consistent development of sight-reading skills, use of music theory, and ear training in the rehearsal room from day one. Session participants will be taken through mini lessons designed for every skill level of singer from novice to expert.



**Chantae D. Pittman**, director of choral activities at Campbell High School and adjunct professor at Georgia College and State University, boasts an impressive background with degrees from Tennessee State University, VanderCook College of Music, and the University of Georgia. With fifteen years in choral music education across various levels, her expertise makes her sought after as a clinician, adjudicator, and music education consultant. Additionally, she excels as a soprano soloist and chorister, contributing her talents to the Grammy-winning Atlanta Symphony Orchestra Chorus and the Atlanta Women's Chorus, underscoring her commitment to musical excellence and education.

**Beyond the Score:  
Exploring Colombian Cumbia in Choral Spaces**

Saturday 10:00 am - 10:50 am  
First United Methodist Church  
Upper Room (3rd Floor)

Through experiential learning and discussions around cultural understanding, this session aims to examine the significance of Colombian cumbia and proposes an exciting approach to music education that expands on Western European choral perspectives. We will explore the Black and Indigenous rhythmic components of cumbia through movement and vocal

percussion, experience call-and-response singing, and learn a representative song. Following this practical exploration, we will discuss the origins and transformations of cumbia and look at a classroom application through a personal case study. Session participants will receive all pedagogical materials and a list of repertoire by representative composers and arrangers.



**Mariana Romero Serra**, a versatile music educator and choral conductor from Caracas, Venezuela, brings a global perspective with international experience in Colombia, Japan, and the United States.

She has served as adjudicator and clinician at vocal and choral festivals worldwide, including Tokyo and Michigan. An active arranger, her work was featured at the 2021 VMEA Conference. She was awarded a graduate assistantship at Michigan State University, where she



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## Interest Sessions (Open to Both Tracks)

is a doctoral student and serves as conductor of the Treble Glee Club. She holds a BME from The Florida State University and an MM from Michigan State.

### Brain Smart Rehearsals

Friday 1:10 pm - 2:00 pm  
National Shrine Cathedral of Our Lady of Guadalupe  
Sanctuary

This session will explore the benefits of being “brain-smart” in rehearsals. Participants will be up and moving for nearly the entire session and will leave with resources to keep the director and the singers fired up for the entire year. Participants will experience brain break activities and creative teaching strategies that can be used to increase focus, energy, and creativity in choral rehearsals. Participants will leave with a toolkit of more than eighty brain break, team, and learning activities that they can use to enhance their choral rehearsals and improve the overall experience for their singers.



**Stephen Rew** holds his MME from UMKC Conservatory of Music. In over a decade as a public educator, he has received his district’s Teacher of the Year Award two times. He is the past president for the Missouri Choral Directors Association. Rew is a vocal music teacher at Raymore-Peculiar High School and is also entering his twenty-fourth year as a professional church musician, serving as the music director at St. Paul’s United Methodist Church nearby the location where he and his wife, Cindy, and their children, Mason and Chloe, live in their dream home.

### Building a Better Voice Care Toolkit

Friday 9:00 am - 9:50 am  
National Shrine Cathedral of Our Lady of Guadalupe  
Grand Salon

Join Singing Voice Specialist Philip A. Doucette for an interactive lecture/demonstration designed to help choral professionals of all levels and backgrounds demystify dysphonia. Attendees will learn about current best practices in the prevention of voice injury as well as effective approaches for the care of the professional voice user based on current research and years of clinical experience. Participants will also engage in guided group practice of voice-optimization exercises for singing and speaking as well as a Q&A. Attendees will leave empowered to advocate for themselves, educate others, and implement strategies to optimize healthier voice use.



**Philip A. Doucette** (BM, MM, MA, CCC-SLP, SVS) is a licensed speech-language pathologist and singing voice specialist whose clinical work focuses on assisting high-demand voice users in successful management of voice changes related to injury and illness. He has been a featured presenter on issues that bridge the medical and performing arts communities, especially preventative care of the professional voice, demystifying care for the injured voice, and developing effective approaches for optimal singing during life-stage related voice change. He is an active choral conductor and has served as the associate director of the Wilmington Children’s Chorus since 2009.

**Celebrating Accessible Artistry:  
Repertoire and Practices for  
Open-Enrollment Collegiate Choirs**

Friday 9:00 am - 9:50 am  
First United Methodist Church  
Atrium

Programming concerts for beginning mixed-voice collegiate choirs can be a daunting task, especially with small ensembles, uneven voice part distributions, and a varied spectrum of familiarity with choral musicianship. How do we create an artistically meaningful and intellectually fulfilling experience for our young adult singers while also building foundational skills and vocal technique? This interactive session explores methods for nurturing artistic integrity in the beginning collegiate experience through creative programming practices and the inclusion of extra-choral artistry. Participants will receive a useful database of flexible repertoire for their ensembles in SAB, SSAB, SA(T)B, and SATB voicings.



**Aaron Peisner** is the director of choral activities at the University of North Carolina Wilmington, where he conducts the Chamber Singers and University Chorale and teaches courses in choral

methods, aural skills, conducting, and voice. He is the artistic director of Cape Fear Chorale and serves as chorus master for Opera Wilmington. Peisner received his BA from Wesleyan University, his MM from the Yale School of Music, and DMA from the University of Maryland.



**Stephanie Tubiolo** teaches at Rutgers University, where she won the Irene Alm Prize for Excellence in Performance and Scholarly Research upon completion of her DMA. She directs the University Choir and Voorhees Choir, teaches conducting, and

works collaboratively with Opera Theater Rutgers and New Brunswick Schools. From 2011 to 2023 she taught with the Yale Music in Schools Initiative, where she founded a free choir for New Haven students and received the Distinguished Teaching Artist Award. Tubiolo holds a BA from Yale College and an MM from the Yale School of Music.

**Championing Inclusive Choral Futures:  
Navigating Disability Perspectives**

Thursday 9:00 am - 9:50 am  
National Shrine Cathedral of Our Lady of Guadalupe  
Sanctuary

Do you read IEPs of your students and feel lost on how to support them? We have collaborated with our Office of Disability Resources to identify practical approaches to an inclusive choral ensemble experience. Join us as we offer solutions, resources, and insight on how to lead every student. This session identifies pragmatic ways to champion the needs of your students and educate yourself while advocating for your program that is inclusive and equitable for all. Walk away from this session with a renewed sense of empowerment for making your choir a successful, educational, and meaningful experience for all students.



**Maxwell Trombley** is an MM student in choral conducting at Western Michigan University. He directed secondary vocal music in Michigan and currently serves on the summer voice faculty at Interlochen Center for the Arts. An active singer, Trombley serves as a Seraphic Fire Scholar in the ensemble's Early Artist Program and has sung in the chorus with many of the country's premier orchestras. He maintains a robust career in sacred music, directing and singing in various congregations throughout Miami. He holds a BME from Eastern Michigan University.



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### Interest Sessions (Open to Both Tracks)



**Kyra Stahr** is a DMA candidate in choral conducting at the University of Miami Frost School of Music and the associate conductor of the Master Chorale of South Florida. She earned her BM from Miami University and completed her MM in choral music from the University of Southern California. Stahr is the co-founder of *conduct(her)*, a podcast amplifying voices of women conductors while exploring the gender divide. Stahr has participated in the ACDA Eastern Graduate Conducting Masterclass and presented at the World Symposium on Choral Music, ACDA Southern, and SWACDA.

terian elder, with additional experience in Episcopal, Lutheran, Methodist, Catholic, DOC, and Mennonite traditions, Kroeker came to Dallas from the University of Notre Dame, where she held a faculty research position in church music. She is the author of *The Sounds of Our Offerings: Achieving Excellence in Church Music*, editor of *Music in Christian Worship*, and has published numerous articles on church music.

**Choral Pioneers:  
A Conversation with  
Charlene Archibeque and André Thomas**

**Friday 1:10 pm - 2:00 pm  
Fairmont Dallas Hotel  
Venetian Room**

**Choose Inspiring Sacred Choral Music  
for the Liturgical Year**

**Thursday 1:10 pm - 2:00 pm  
First United Methodist Church  
Atrium**

“Informed by the Past, Committed to the Present, Preparing for the Future” describes a session presented by Church Music Institute that will journey through the history of sacred choral music to highlight significant events from early music through the latest sacred music. The session will answer questions about how history informs current practice and how resources like the Church Music Institute libraries can help choral musicians effectively lead church music programs. Attendees will leave with ideas for how to use the best sacred choral music to challenge and inspire their choirs and congregations.



**Charlotte Y. Kroeker** (she/her) is author, professor (university and seminary), pianist, organist/church musician, and executive director at the Church Music Institute, Dallas, TX. Ordained Presby-



**Gregory Gentry** has taught at three R1 institutions—Arizona State University, University of Colorado, and University of Alabama—and has served as chorus master for the Phoenix Symphony, Tuscaloosa Symphony, Colorado Music Festival, and Boulder Philharmonic. He has prepared more than thirty world and regional premieres, is founder of Southwest Liederkrantz, and curator of *The Gregory Gentry Choral*

*Series* (Fred Bock/distributed by Hal Leonard), which includes historic choral gems such as “Prairie Sunset” by Cecil Effinger, “Sing Unto the Lord” by George Lynn, Hall Johnson’s stirring arrangement of “The Star Spangled Banner,” and Wray Lundquist’s “Johnny’s Gone Marching.”



**Charlene Archibeque** served for thirty-five years as director of choral activities at San Jose State University, where she trained hundreds of today’s choral conductors, both at the undergraduate and graduate levels. She was the first woman to earn the DMA in choral conducting in 1969 from the University of Colorado. Archibeque helped put SJSU on the world map by winning seven international choral competitions with the famous SJSU Choraliers. Known as one of America’s top choral clinicians, she has conducted hundreds of honor choirs in forty-five states and six provinces of Canada and her choirs have performed at twenty-five state, divisional, and national conventions. Her degrees were earned at the University of Michigan, San Diego State, and the University of Colorado.



**André J. Thomas** is a professor emeritus of music at The Florida State University. He was visiting professor of choral conducting at Yale University from 2020 to 2022. He also served as a faculty member at the University of Texas, Austin. He is presently an associate artist with the London Symphony Orchestra. He is in demand as a choral adjudicator, clinician, and director of honor/all-state choirs throughout North America, Europe, Asia, New Zealand, Australia, and Africa. Thomas has conducted choirs at the state, region, and national NAFME and ACDA conferences. He has led numerous prestigious orchestras and choirs around the world. Thomas is a distinguished composer/arranger/author and the immediate past national president of ACDA.

**Collaborative Arranging  
for Contemporary Choirs**

**Thursday 9:00 am - 9:50 am  
First United Methodist Church  
Crossroads**

Choral singers have long been trained to read written music accurately and carefully. What happens when we flip this modality over and create full and complete choral arrangements aurally? The collaborative arranging model helps to empower singers from diverse backgrounds with strong aural traditions, and encourages groups of all ages to have honest conversations around identity, brand, and messaging, leading to strong buy-in, attendance, and tradition and relationship building. This session will break down the pros and cons of collaborative arranging, and then detail the process of how to build a piece from start to finish with examples from award-winning collaborative arrangements. Attendees will also build a short collaborative arrangement together.



**Erin Hauger Hackel** is an associate professor at the University of Colorado, Denver. She has founded two award-winning a cappella groups, MIX and Lark, who have been praised for their innovation and have been singled out for their boundary-changing work in collegiate a cappella. Both groups have been BOSS and SoJAM champions, are recipients of multiple performance awards, and have won several contemporary a cappella recording awards. Hackel has published widely on the topics of healthy belt voice singing and historic female singers at the turn of the twentieth century.



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## Interest Sessions (Open to Both Tracks)

### Connect and Co-Create: Engaging Singer-Led Artistry with Young Singers

Thursday 1:10 pm - 2:00 pm  
First United Methodist Church  
Crossroads

This interactive repertoire session responds to the challenge of co-creating artistry with elementary singers while managing behaviors, accomplishing goals, and building community. The presenters will offer a values-based framework that harnesses the creativity of young singers and their artistic agency in the rehearsal process. Through engaging directly with repertoire, this interactive, responsive, and singer-led approach to rehearsal will be modeled and explored collaboratively. Participants will leave this session with innovative strategies to access and enliven creativity in young singers, supplemental lists of quality treble repertoire, and resources for rehearsal activities and games.



**Nicky Manlove** (they/them) is the community engagement director for the Tucson Girls Chorus, where they also serve as associate conductor and accompanist. Manlove is a committed advocate of equity-centered and liberatory choral practice, and supports a number of justice-focused choral initiatives nationally. Manlove's research on gender diversity has been featured on *The Choral Commons* podcast, as well as at choral and music education conferences around the country. Manlove holds a BA from Seattle University and an MM from the University of Arizona.



**Krystal Morin** (she/her) is a New England-based conductor, singer, and educator who is passionate about leading singing experiences rooted in empowerment, co-creation, culturally responsive

pedagogy, and interdisciplinary storytelling. Morin's background includes ten years as a public high school choir and music teacher, providing artistic development and ensemble leadership, multi-modal artistic work in incarceration settings, field leadership, and experience performing in community and professional ensembles. She is the associate director of Choirs for Boston Children's Chorus, sings with VOICES 21C, and is a teacher for Boston University's Prison Arts Initiative.

### Decolonizing Choral Music of the Philippines

Saturday 9:00 am - 9:50 am  
National Shrine Cathedral of Our Lady of Guadalupe  
Grand Salon

Despite a robust culture of choral music, Filipino musical perspectives are invisible in U.S. curricula, and our musical culture remains vulnerable to miseducation. This session provides choral conductors with an exploration of underperformed repertoire, authentic pedagogical approaches, an introduction to pronunciation (Tagalog), and how to find repertoire and resources. This is an interactive session, so be prepared to dance, sing, laugh, cry, and learn as we broaden our musical perspectives, ensuring a brighter future for all.



**Reagan G. Paras** is associate professor for Berklee College of Music in Boston, Massachusetts. Paras has directed performance tours across the U. S. and abroad. He is the artistic director for Many Voices: Mechanics Hall's Youth Singers, music director for The Nashua Choral Society, and conductor of the Massachusetts Kodály Music Institute Choir. Paras regularly presents at research symposiums across the U. S. He serves on executive boards for music associations across the northeast. He is a guest conductor, clinician, and adjudicator for music festivals nationwide.



**Developing Embodied Sound:  
Enhancing Rehearsal and Performance  
through Movement**

Thursday 9:00 am - 9:50 am  
First United Methodist Church  
Upper Room (3rd Floor)

Incorporating movement into the choral rehearsal and performance can feel daunting and uninspired. This session will focus on how to organically incorporate movement into rehearsals and performances to enhance, expedite, and ignite musical ownership in your singers. Movement will be divided into three categories—free form, guided, and choreographed—to provide various points of entry for each director and ensemble. Participants will be active in the session as we develop a vocabulary of gestures and teaching strategies. These movement techniques will support an embodied choral sound and engaging choral experience that translates from rehearsal to performance.



**McKenna Stenson** is an innovative conductor, teacher, and vocalist who has built a career inspiring students to sing confidently and motivating communities to create lasting change through song. Her energetic demeanor permeates positivity throughout the ensemble, creating a community of compassion, trust, and resilience. Stenson serves as an assistant professor on the choral faculty at The Florida State University, where she teaches undergraduate choral methods, graduate conducting, and graduate seminars. She enjoys serving as a guest conductor, clinician, presenter, and adjudicator for choirs throughout the United States and abroad.



**Bryan Hiroto Stenson** was born and raised in Tokyo, Japan, and seeks to share a global perspective with the students and collaborators he works with. Intent on

fostering cross-cultural communication, his research centers on Japanese choral music and folk songs. He teaches the Vocal Jazz ensemble and music education courses at The Florida State University. Past organizations include the U.S. Army Band “Pershing’s Own,” the Indianapolis Symphonic Choir, the Tacoma Youth Chorus, the Children’s Chorus of Washington, and Columbia College in Missouri.

**Divisive Concepts and Choral Spaces:  
Strategies for Navigating Challenging Landscapes**

A session hosted by the  
ACDA National Diversity Initiatives Committee

Friday 4:45 pm - 5:30 pm  
National Shrine Cathedral of Our Lady of Guadalupe  
Grand Salon

In this session, the ACDA Diversity Initiatives Committee will examine how divisive concept laws are impacting choral spaces across the country. As these laws attempt to restrict conversations around race, gender, and social justice, music educators, conductors, and leaders in choral communities can find themselves in precarious positions. In this session, the presenters will provide insights into where divisive concepts are currently under scrutiny, share strategies for navigating these policies, and foster a space for open dialogue and peer support.

Presenters for this session are the members of the ACDA National Diversity Initiatives Standing Committee: Arreon Harley-Emerson, Verena Lucía Anders, Noel Archambeault, Ramon Cardenas, Joshua Palkki, Melanie E. Stapleton, Mari Esabel Valverde, and Kimberly Waigwa.



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## Interest Sessions (Open to Both Tracks)

### Every Student Matters: Crafting Inclusive Spaces for LGBTQIA+ Students

Friday 1:10 pm - 2:00 pm  
First United Methodist Church  
Upper Room (3rd Floor)

This session empowers music educators to foster inclusivity for LGBTQIA+ students. We will explore proactive strategies for creating welcoming environments in music classrooms, addressing unique challenges faced by that community. Participants examine how inclusivity enriches learning and cultivates empathy, while also gaining insights into the needs of LGBTQIA+ students. Interactive discussions provide actionable insights and resources to celebrate diversity, ensuring every student's voice is heard and valued. By the session's end, educators will leave equipped to create supportive spaces that embrace diversity in music education.



**Joshua Donaldson** is the director of choral activities at Emporia State University, where he leads three ensembles and teaches classes in conducting, choral methods, and music theory. He is an active choral artist, singing with KC VITAs. He clinics choirs across Kansas and most recently was the clinician for the SEKMEA District Honor Choir. His research focuses on creating inclusive choral classrooms as well as emphasizing women composers and LGBTQIA+ composers. He holds a BME and MM in choral conducting, an MM in vocal performance from Pittsburg State University, and a DMA in choral conducting from the University of Kansas.

### Getting Comfortable Being Uncomfortable about Race in Choral Music

Thursday 1:10 pm - 2:00 pm  
National Shrine Cathedral of Our Lady of Guadalupe  
Sanctuary

Considering the current socio-political climate, we as choral conductor-teachers are faced with some uncomfortable truths about choral music. We as artist citizens can, and must, leverage coalitions to dismantle systems of oppression. Utilizing Intercultural Dialogue and Whiteness as Property as frameworks, the presenters will equip attendees with tools and language needed to become comfortable engaging in uncomfortable conversations surrounding race and contemporary choral culture. This uncomfortability may be seen as growing pains for a choral community grappling with difficult and long overdue conversations about equity, "inclusion," and access.



**Joshua Palkki** (he/him) is fortunate to serve on the faculty at Arizona State University. After high school he was too afraid to leave the Midwest to pursue an undergraduate degree. After completing a master's degree, he could not secure a teaching position in California, which resulted in an unplanned sojourn to the East Coast. After being rejected from one of the two doctoral programs to which he applied and finishing a PhD, his application failed to advance in job searches at more than twenty universities. We are as much a product of our failures as our successes. Palkki often sings to his two rescue cats, who begrudgingly tolerate his shenanigans. He is co-author (with Dr. Matthew Garrett) of *Honoring Trans and Gender-Expansive Students in Music Education* (Oxford University Press, 2021).

**Arreon A. Harley-Emerson** is a conductor, composer, nonprofit strategist, and equity coach. He is the president and CEO of Equity Sings and the CEO and ar-



tistic director of Elevate Vocal Arts. Committed to the principles of equity and justice, Equity Sings assists organizations in remaining relevant in the twenty-first century. Harley-Emerson’s work includes longitudinal studies, strategic planning, board governance, resource and asset development, and board diversification. Harley-Emerson is a University Fellow and doctoral candidate at the Boyer College of Music Dance at Temple University, where he is pursuing a PhD in music education with a cognate in choral conducting and has completed a graduate certificate in Diversity in Higher Education.

the *International Symposium on Research in Choral Singing*, Desert Skies Symposium, ACDA national conference, and the Texas MEA convention.



**J. Christine Le** has served as conductor, clinician, adjudicator, and collaborative pianist throughout the United States. She taught chorus in Florida and Louisiana public schools for nine years. Choirs under Le’s direction have performed at state, regional, and national ACDA conferences. Le is currently at the University of North Texas working toward her DMA in choral conducting.

**Good Treble:  
The Case and Place for Treble Choirs**

**Great Stuff I Never Learned  
(or Forgot) in Choral Methods**

Friday 1:10 pm - 2:00 pm  
First United Methodist Church  
Atrium

Friday 1:10 pm - 2:00 pm  
National Shrine Cathedral of Our Lady of Guadalupe  
Grand Salon

In choral music, the hierarchy of different voicings of ensembles has long been a topic of discussion and contention. In this presentation, we aim to uncover historical biases specific to treble choirs, acknowledge both the growth and challenges remaining in contemporary treble ensembles, and provide suggestions for choral directors to keep treble ensembles moving forward within the choral landscape. Through a close look at historical context, present-day challenges, and future aspirations, we advocate for tangible changes to reshape and uplift all voices for generations to come.

Central to the celebration of the Choral Art: Past, Present, and Future is the training of experienced and emerging choral educators who change students’ lives every day through music. Great teaching inspires great music making. This fun, engaging, and light-hearted session will explore effective choral rehearsal techniques including effective pacing and sequencing, integrating musicianship into the choral rehearsal, performance assessment tips, and engaging techniques for warming up the choir while turning off the choral “autopilot.” Experienced and emerging conductors will enjoy this practical session as a guide or refresher for techniques they forgot (or never learned) during their choral training.



**Julianna LoBiondo** serves as a teaching fellow in the college of music while pursuing her PhD in music education at the University of North Texas. LoBiondo taught high school chorus in New Jersey public schools before earning her MM in choral conducting at Ithaca College. Recent research presentations include



**Christopher W. Peterson** is a teacher, conductor, author, and choral arranger of music and books published around the world. In his over thirty years of teach-



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### Interest Sessions (Open to Both Tracks)

ing, Peterson has taught in elementary, middle, high school, church, community, and collegiate settings. A professor at California State University-Fullerton, he trains choral music educators and conductors, and directs the Concert Choir and Singing Titans Chorus. He has served the profession in many roles, including president of the California Choral Directors Association. His choral methods textbook *RESONANCE: The ART of the Choral Music Educator* is used widely to train pre-service music teachers.

#### Help! I Have to Teach a Jazz Choir

Thursday 1:10 pm - 2:00 pm  
First United Methodist Church  
Upper Room (3rd Floor)

This session will address basics of vocal jazz pedagogy with a slightly different emphasis: What do I need to “un-learn,” leave behind, or modify when I go from choir to jazz choir? Choral educators are well trained to teach choir but not necessarily jazz choir. Choir directors develop their tried-and-true, cherished techniques to develop choral tone, but many of those techniques are out of place or do not work well when teaching jazz. There is no need to despair. Your musicianship and instincts will serve you well.



**John Hendrix** accepted a teaching position at Shorewood High School that included vocal jazz after he had already been directing choirs for twenty years. Having no jazz experience in his background, he needed to become a student again. After a couple of “awkward” years, his jazz choir began to “hold its own,” and then became competent, competitive, and reputable (of course, it was the teacher who was growing). Hendrix has enjoyed a career that includes church music; secondary music education (public and private) in Minnesota and Washington; and

serving as an associate conductor with the Seattle Children’s Chorus.

#### “Hidden Flowers” — Persian Choral Music

Thursday 1:10 pm - 2:00 pm  
First United Methodist Church  
Sanctuary

We will examine the history of choral music in Iran; historical and contemporary Iranian choral composers, conductors, and ensembles; repertoire from “early” Persian choral music to today; and performance practice(s) associated with sound production and Persian diction. The SDSU Chamber Choir, led by Arian Khaefi, will demonstrate excerpts of works, discussing challenges and successful approaches to this repertoire with American ensembles from a conductor’s point of view. Attendees will gain a knowledge of potential repertoire within a living database of Iranian works, as well as a toolbox of methods to employ when approaching Persian choral music.



**Daniel Reza Sabzghabaei** is a creator who is interested in looking at time through different lenses: unpacking notions of tradition, exploring memories of those past, and investigating nostalgic frameworks that lean forward. His music has been presented by New York Youth Symphony, JACK Quartet, National Sawdust, Civic Orchestra of Chicago, American Composers Orchestra, Beth Morrison Projects, New York Festival of Song, Guerilla Opera, Moab Music Festival, Chorus Austin, Young New Yorkers Chorus, Pro Coro Canada, The Esoterics, and VocalEssence. He recently completed his doctorate at Cornell, where his dissertation focused on Persian Choral Music.



**Arian Khaefi** is an Iranian American conductor. He is director of choral studies at San Diego State University, where he directs the choral program and the graduate choral conducting program. In 2017, Khaefi was appointed as director of the Cornish American Song Institute Choral Scholars Program through Oxford University. In 2022 he was appointed Sally and Einar Gall Music Director and Chorus Conductor of La Jolla Symphony & Chorus, and now helms the symphonic chorus through performances of canonic masterworks as well as commissions and new music. Khaefi is in demand as a clinician and guest conductor nationally and internationally.



The **San Diego State University Chamber Choir** is a twenty-four-member advanced ensemble that performs six to ten concerts annually. Their repertoire consists of a diverse array of languages, styles, and time periods, including major works. Chamber Choir collaborates with living composers, has commissioned new works, and hosts guest artists from around the world. Alumni currently teach throughout the state, sing with professional companies. The ensemble tours nationally and internationally, and has performed at CMEA and ACDA conferences.

"I Am a Musician!"  
Fostering a Child's Musical Identity

Friday 9:00 am - 9:50 am  
First United Methodist Church  
Crossroads

The children who first experienced choral singing on Zoom five years ago occupy the ranks of children's choirs today. This interactive session highlights the educational needs of today's youngest choristers—some of whom first experienced in-person ensemble singing in middle childhood. Through storytelling and song, participants will learn to apply the concept of "Musical Identity" to rehearsal design and organizational revitalization. This standing room-only session from the 2024 Northwestern ACDA Region Conference instructs the future practice of all through thoughtful consideration of the past.



**Kendra Kay Friar** is an associate conductor of Pacific Youth Choir (PYC) in Portland, Oregon, where she directs resident and neighborhood choir programs serving singers in grades K-5. She is the academic editor of NAFME's *Journal of General Music Education* as well as a frequent presenter at state, regional, and national conferences. She received Oregon's 2021 Outstanding Elementary Music Educator Award. Her work as collaborative pianist with Portland Phoenix Chamber Choir can be heard on the group's upcoming Centaur Records album showcasing the choral and vocal works of Margaret Bonds. Friar's compositions for beginning choirs are available through Pavane Publishing.



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#### In Her Voice: Spotlighting Female Choral Composers

Saturday 9:00 am - 9:50 am  
National Shrine Cathedral of Our Lady of Guadalupe  
Sanctuary

This session focuses on the work of female choral composers who represent a span of several centuries, multiple countries, and various genres of music. In a new book, over forty authors wrote about more than 200 composers, giving information about their lives and music. Each entry includes the titles of several compositions with details about voicing, instrumentation, duration, publishers, and a bibliography. The project raises awareness of women choral composers and their output for various voicings. A panel of four people involved in the book's creation will describe the context of the project and share video recordings from additional contributors.



**Hilary Apfelstadt** is professor emerita of choral studies at the University of Toronto. She remains active as a guest conductor, clinician, masterclass presenter, and author. She has served ACDA as interim executive director, national president, Central Region president, NC-ACDA president, and has received leadership awards from both ACDA and Choirs Ontario. She has taught public school, community, and church choirs and was a faculty member at the University of North Carolina-Greensboro and the Ohio State University. Her ensembles have performed at conferences of ACDA and Choral Canada. She curates a choral series by Canadian composers for Hinshaw Music.



**Alan Davis** is a conductor, music educator, tenor, and voice teacher. He has completed the coursework for the DMA at the University of Nebraska-Lincoln and is currently working on his doctoral docu-

ment. He holds an MM from California State University-Los Angeles, an M.Ed. from Portland State University, and a BMA from Pacific Lutheran University. He has taught in public high schools in Oregon, Colorado, and California, and directed church and community ensembles. His research interests include choral intonation, vocal pedagogy, Renaissance and Baroque performance practices, and choral repertoire by women composers.



**Lynne Gackle** is professor emerita at Baylor University, where she served as the director of choral activities and ensemble division chair. An active choral clinician/conductor nationally, she has held several positions within ACDA, including national president, Southern Region president, Florida ACDA president, and TCDA VP-College/Community Choirs. Internationally recognized for her research on the female adolescent voice, Gackle is the author of *Finding Ophelia's Voice*, *Opening Ophelia's Heart*. She is a contributing author for other books published by GIA, Oxford, and Hal Leonard/McGraw-Hill. Gackle serves on the editorial board of Walton Music and is editor for the *Lynne Gackle Choral Series* (Colla Voce).



**Mari Esabel Valverde** is an award-winning transgender Mexican composer who has been commissioned by ACDA, Boston Choral Ensemble, Cantus, the Gay and Lesbian Association of Choruses, Los Angeles Master Chorale, One Voice Mixed Chorus, Portland's Resonance Ensemble, Seattle Men's and Women's Choruses, TMEA, and the University of Michigan's Glee Club. She has also built a reputation as a singer, educator, adjudicator, and translator. Following six years as a high school classical voice instructor, she spent two years specializing in transgender voice training. Proficient in Spanish, French, and Brazilian Portuguese, she has translated numerous vocal works and documents. She holds degrees from St. Olaf College and San Francisco Conservatory of Music.

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## Integrating Aural Theory in the Choral Rehearsal

Thursday 9:00 am - 9:50 am  
First United Methodist Church  
Atrium

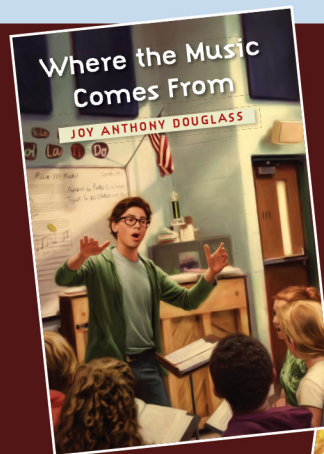
This session is designed to support music literacy and promote independent learning through the integration of aural skill development in the choral rehearsal. Common issues related to sight singing will be addressed, including instructional strategies, time management, financial considerations, assessment, and the importance of selecting quality choral literature that supports literacy goals.



**Lauren Whitham** serves as associate director of choral activities at Western Kentucky University, where she directs the University Singers and Treble Chorus, and teaches music education and aural theory courses. In addition to university teaching, Whitham has considerable public school teaching experience working with K-12 students. Her choirs were invited to perform at NAFME Conferences in Washington State in 2008, 2010, and 2014; and in Kentucky in 2020 and 2021. Whitham earned her bachelor's from Pacific Lutheran University, her master's from Western Washington University, and her DMA from the University of Georgia.

# The Perfect Books for Young Music Lovers

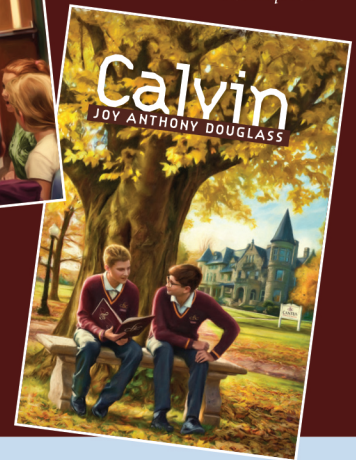
by Joy Anthony Douglass



Scan or click to listen to "WHERE THE MUSIC COMES FROM" by Lee Hoiby, performed by Peter Stewart, baritone; accompanied by the composer.

available at  
**amazon**

Search for "Joy Douglass"



"CALVIN is a captivating story of a boy who loves to sing and thrives in a boy choir of other talented young people.

In the sequel, *WHERE THE MUSIC COMES FROM*, Calvin ponders whether to apply his skills to science or choral conducting.

Written by experienced master teacher and musician, Dr. Joy Anthony Douglass, the books are of special interest to teachers and young people who aspire to explore their artistic values through music."

- Ann Howard Jones

DMA in Choral Conducting, U of Iowa | Professor Emerita- Boston University  
Assistant to Robert Shaw and the Atlanta Symphony Chorus



Photo by Steve Gilbert



Visit our website:  
[www.joydouglass.com](http://www.joydouglass.com)



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### Interest Sessions (Open to Both Tracks)

#### International Conductors Exchange Program: Music of the Philippines

Thursday 9:00 am - 9:50 am  
Fairmont Dallas Hotel  
Venetian Room

This session, led by Filipino delegates from the International Conductors Exchange Program (ICEP), offers a vibrant exploration of the grassroots-driven Philippine choral scene. Showcasing a rich repertoire across various ensemble types—including male, treble, children’s, and SATB—this session highlights the intricate rhythms, lyrical melodies, and layered textures that define Philippine choral music. These selections reflect the Philippines’ unique, community-centered approach to music making and its deep-rooted cultural expressions. Designed to introduce conductors to Filipino music that can enrich diverse choral programs globally, this presentation encourages cultural exchange and broadens perspectives within the international choral community.



**Beverly Shangkuan-Cheng** is the president of the Philippine Choral Directors Association, chair of the Conducting & Choral Ensemble Department of the University of the Philippines College of Music, and artistic director of the Las Piñas International Bamboo Organ Festival. She won the ACDA National Graduate Conducting Competition and the A1 Piano Category of the Philippines’ National Music Competitions for Young Artists. She is the Philippine representative to the Asia Pacific Choral Council and was appointed as conductor of the Asia Pacific Youth Choir for its 2018 season. In 2023 she served as one of the artistic directors for the World Symposium for Choral Music, an event organized by the International Federation for Choral Music.

#### Learning by Trial and Many Errors: Early Career Teaching

Wednesday 3:30 pm - 4:20 pm  
First United Methodist Church  
Atrium

The earliest years of our teaching careers are often the most difficult. As young teachers, we may have great ideas but can struggle to put all of them into successful practice. This session will address common early career teaching misconceptions and pitfalls through the lens of personal experience. Discussion will center around unexpected issues, real-life problems and difficulties in the classroom, and solutions and strategies for growth. Attendees will also be provided with resource and repertoire examples. By addressing the realities of the first years of teaching, this session aims to set a motivating foundation for a lifetime of choral teaching.



**Alyssa Schott** is a music educator, conductor, and vocalist originally from Orland Park, Illinois. She is a graduate of The Ohio State University with a BME specializing in vocal music. At Hilliard Bradley High School in Hilliard, Ohio, she is responsible for teaching the treble voices of the high school choir program and co-directing the Jaguar A Cappella Program (ICHSA Champion Shades of Blue A Cappella and WAVE A Cappella). Schott additionally serves as the South-Central Region Chair for OCDA and is an active member of OMEA, where she has previously presented at the state conference.



Lessons from Renaissance Polyphony  
for Our Contemporary Choral Toolkit

Saturday 10:00 am - 10:50 am  
Moody Performance Hall  
Auditorium

The skills of successful Renaissance music performance and the application of those skills to the performance of contemporary choral music will be explored directly in this session. Participants will discover that the music of the sixteenth and seventeenth centuries provides choral musicians with the tools, both individual and ensemble, needed to perform the repertoire of the past seventy-five years artistically, in addition to Renaissance repertoire itself. Using examples from both the periods, participants will experience rehearsal, vocalization, and conducting techniques that demonstrate the vital connections between the literature of today and the wellspring of our shared choral art.



**Edward Maclary** is professor emeritus of music at the University of Maryland. Under his leadership over two decades, UMD Choirs toured throughout the world, won top prizes in international competitions, and performed multiple times to critical acclaim with the National Symphony Orchestra and the Baltimore Symphony Orchestra. Maclary has been a guest artist at Westminster Choir College, the Eastman School of Music, Indiana University, Ithaca College, Temple University, and Peabody Conservatory. He has served as chorus master for dozens of internationally recognized conductors, and from 2014 to 2017 was the director of the master class in conducting at the Oregon Bach Festival.

“Let’s Sing Indonesian Choral Works”  
with Maestro Avip Priatna and  
the Batavia Madrigal Singers

Friday 9:00 am - 9:50 am  
National Shrine Cathedral of Our Lady of Guadalupe  
Sanctuary

This workshop will focus on four choral works by young Indonesian composers that show the possibility of variations, nuances, and styles that Indonesian choral works can achieve. What you’ll learn in each piece:

“Di Ambang Batas” (Fero Aldiansya Stefanus): how body percussion creates an atmospheric sound to portray the very idea of “The Judgment Day,” as the title of the song implies.

“Stabat Mater Dolorosa” (Vatara A. Silalahi): hear the dissection of this contemporary piece directly from the composer, who is also a member of BMS.

“Gayatri” (Bagus S. Utomo): the cultural depth of Gayatri mantra (Hinduism) by incorporating Balinese traditional dance.

“Hela Rotan” (Ken Steven): sing and dance along with BMS to this enchanting Indonesian folksong.



**Hazim Suhadi** began his piano studies at Yayasan Musik Jakarta and later earned a BA in French and francophone studies and a BM in piano performance at Lawrence University. He then completed his MM at the University of Wisconsin-Madison. He has worked with esteemed musicians, including Nobuko Imai and Robert McDonald, and has participated in productions like *Candide* and *L’etoile*. He has served on the boards of the Music Teachers National Association Collegiate Chapter and Classical Revolution Madison Cooperative. Now a faculty member at the Jakarta Conservatory of Music, he promotes Indonesian contemporary music and co-founded Klassikhaus, a community connecting classical music to a broader audience.



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### Interest Sessions (Open to Both Tracks)

#### *Mass of the Americas:* New Directions in Sacred Music

Friday 1:10 pm - 2:00 pm  
 First United Methodist Church  
 Crossroads

Highlighting music from two traditionally under-represented communities, Frank La Rocca's *Mass of the Americas* utilizes Mexican mariachi music as melodic source material and contains the first known Ave Maria in the Nahuatl Aztec language. After undertaking field research in Mexico City, including exploring original source materials from the 1500 and 1600s, this presentation will showcase the fusion of an older compositional style in a fresh new way. Come learn about this work that is accessible for both community/church choirs and university/professional choirs alike and epitomizes the merging of the past and present while pointing to the future of sacred music.



**Richard Carrillo** is an assistant professor and director of choral activities at the University of Nebraska at Omaha. An accomplished conductor, singer, educator, and researcher, Carrillo was a former member of the Grammy Award-winning Houston Chamber Choir and a recipient of the Tinker Field Research Grant, funding research in Mexico. He taught for nearly ten years at Plymouth, Minnesota's Providence Academy, which included 2016 MMEA and 2018 Midwest ACDA Regional Conference performances. His degrees include the University of Houston's Moores School of Music (BM), Missouri State University (MM), and the University of Miami's Frost School of Music (DMA).

#### More than Surviving: Collegiate Stress, Burnout, and Musicianship

Thursday 1:10 pm - 2:00 pm  
 Moody Performance Hall  
 Auditorium

Using a trauma-informed lens, this session explores the physical impact of toxic levels of stress. Stress impacts the body and has specific implications for conductors and singers at all levels. Focusing on the undergraduate experience, this session introduces research-supported ways to complete the stress cycle. Furthermore, recognizing that teachers are experiencing high levels of burnout and compassion fatigue, this session explores ways to establish a practice of wellness and balance during one's time as an undergraduate that one can hopefully bring with them into the field, preparing them to be a model of balance for future generations.



**Rebecca DeWan** is the Libra assistant professor of choral/general music education at the University of Maine, where she teaches undergraduate music education courses and conducts Collegiate Chorale.

DeWan's fourteen years in the K-12 classroom inform her research on trauma-informed, equity-centered teaching and learning. She recently earned a PhD in music education from Michigan State University. She is committed to building community through music.

Multigenerational Choral Excellence:  
Lead, Empower, Achieve

Thursday 9:00 am - 9:50 am  
National Shrine Cathedral of Our Lady of Guadalupe  
Grand Salon

Our volunteer singers provide a unique enthusiasm to succeed beyond what they believe they are capable of. Examine how a combination of intentional leadership skills and proactive choral pedagogies will empower your singers to improve what they bring to your ensemble rather than simply absorbing what you tell them to do. You can provide engagement for younger singers while simultaneously renewing aging voices. Learn how a mostly volunteer community chorus achieved Grammy Award-winning excellence.



**Adam Luebke** was appointed music director of the Buffalo Philharmonic Chorus in 2015. He is the winner of the 2020 Grammy for Best Choral Performance, and critics have described his choruses as “splendid” (*Gramophone*), “excellent” (*Musical America*), and “articulate, unified and vividly expressive” (*Chautauqua Daily*). He has conducted at Carnegie Hall, Lincoln Center, the Chautauqua Institution, and the Metropolitan Museum of Art. He has worked with Wynton Marsalis, JoAnn Falletta, Gil Rose, Richard Danielpour, Paul Moravec, Angela Brown, and Liz Calloway. Luebke received his musical training at the American Boychoir School, St. Olaf College, Westminster Choir College, and The Florida State University.

Nosotros Existimos:  
Mexican Choral Repertoire and Resources

Wednesday 3:30 pm - 4:20 pm  
First United Methodist Church  
Crossroads

The goal of *Nosotros Existimos* is inclusion and belonging for the choral conductor’s students and community through programming. This session’s information on Mexican repertoire and resources, through handouts and websites, will connect our growing Chicano/a/e student population to this large body of music. By the end, attendees will have more insight on Mexican choral music history, know where to find Mexican and indigenous repertoire, and have access to resources to lead culturally responsive performances. Using this session’s offerings, participants can generate deeper belonging amongst their students and community, share unheard voices, and continue to build community through music.



**Raul Dominguez** is the associate director of choral studies at Pacific Lutheran University, where he leads two ensembles, the conducting sequence, and teaches secondary methods. He previously served as the director of choral activities at Regis University. He holds a DMA from CU Boulder, an MM from Ithaca College, and BM degrees from Oklahoma City University. His ensembles have sung with the Houston Symphony, Houston Chamber Choir, at Carnegie Hall, on the Colorado State Capitol balcony for the inauguration of Governor Jared Polis, and alongside *RuPaul’s Drag Race* season 11 winner, Yvie Oddly.

### Preparing and Performing Extended Choral Works for Social Justice

A Joint Initiative by the National Diversity Initiatives Committee and the National Composition Initiatives Committee

Thursday 4:45 pm - 5:30 pm

National Shrine Cathedral of Our Lady of Guadalupe Grand Salon

While it has become more common for choral directors to program repertoire that addresses issues of social justice, a deficit remains in our understanding of how choral directors and their communities responsively and thoughtfully prepare and perform extended choral works for social justice. In this session, presenters will share findings and key aspects of a large-scale research study involving three different university's preparation and performance of extended choral works, specifically Rollo Dilworth's *Weather*, Craig Hella Johnson's *Considering Matthew Shepard*, and Andrea Ramsey's *Suffrage Cantata*. Singer and conductor perspectives on rehearsal considerations, context-building discussions, and community-specific needs will be shared to propel future possibility.



**Elizabeth Cassidy Parker**, PhD, is professor of music education at the Boyer College of Music and Dance at Temple University. Prior to her work at Temple, Parker taught at the Schwob School of Music at Colum-

bus State University and held PreK-12 school positions in New York, Nebraska, and Georgia. An active choral conductor, Parker leads Commonwealth Youth Choir, a community-based program in Philadelphia. Her research interests include adolescent musical identity and issues of preservice music teacher identity. Published widely nationally and internationally, Parker is the sole author of *Adolescents on Music* (Oxford University Press).



**Dustin S. Cates** is a teacher, conductor, singer, and researcher who is passionate about building meaningful relationships with people through music. Cates is assistant professor of choral music education at Temple University, where he conducts the University Chorale and teaches courses in music education, choral/vocal pedagogy and choral methods. He currently serves as National ACDA R&R Chair for Tenor-Bass choral ensembles and is past president of the Kansas Choral Directors Association. Cates considers his most important roles to be husband to Raymond Cattaneo and father to their son, Emmaus.



**G. Preston Wilson, Jr.**, PhD, is the musical director of the Fisk Jubilee Singers and assistant professor of music at Fisk University. His research includes urban music educational experiences, race relations in music education, and practical applications of diversity, equity, and inclusion. Prior to his current position, he was the assistant professor of music education at Westminster Choir College of Rider University. He also serves as the Diversity Initiatives Chair for the Tennessee American Choral Directors Association.

### Recruiting and Retaining Singers: Building the Present, Planning the Future

Wednesday 3:30 pm - 4:20 pm

National Shrine Cathedral of Our Lady of Guadalupe Sanctuary

As choral directors, we are always exploring ways to recruit and retain singers in the ensembles. When growing choral programs in all settings, it is helpful to consider the following three opportunities: 1) exploring or modifying program structure to meet the needs of the community/school; 2) identifying and connect-

ing with prospective singers; and 3) creating engaging musical experiences that encourage singer retention. Focusing on identifying and developing recruitment efforts that appeal to the broader community and at all musical levels, this session will include strategies to make meaningful connections in order to build and grow a choral program.



**Jennifer Sengin** serves on the choral faculty at the University of Missouri-Kansas City, where she leads the graduate choral conducting program and conducts the flagship ensemble, Conservatory Singers, and the Choral Union. In addition to ensembles, Sengin teaches graduate choral conducting and choral literature. She participated as a conducting fellow with ACDA's International Conductor Exchange Program to Germany. Choirs under her direction have won the American Prize and were invited to perform at the NCCO Conference and GMEA conference. An active guest conductor, clinician, adjudicator, and presenter, Sengin has conducted honor choirs across the country.

that perpetuates a one-dimensional perspective on music by historically excluded composers. This session will conclude with a comprehensive list of accessible repertoire and resources that will help participants shift their DEI practices to create more welcoming, safe, and joy-centered choral spaces.



**Alyssa Cossey** is a conductor, singer, educator, and scholar. She is a contributing author for a new textbook on women composers (edited by Hilary Apfelstadt), an inaugural member of mirabai, and is associate director of choral activities at Coastal Carolina University. She was previously an assistant professor of choral music at the University of Arizona. Prior to that, she taught middle and high school choir in Southern California for nearly a decade. Cossey holds degrees from Michigan State University, California State University-Fullerton, and California State Polytechnic University-Pomona.

(re)sounding Joy:  
Shifting Paradigms for DEI Work  
in Choral Spaces

Saturday 9:00 am - 9:50 am  
First United Methodist Church  
Crossroads

Utilizing trauma-informed and equity-centered approaches, this session addresses common DEI programming practices and pitfalls. Attendees will gain strategies for reframing or replacing potentially triggering or trauma-centered music through an examination of common choral practices that may be unintentionally traumatizing for singers. Additionally, we will explore current challenges and common shortcomings of DEI work in choral spaces—including programming

Setting the Tone:  
Voice Placement for Choirs

Wednesday 3:30 pm - 4:20 pm  
National Shrine Cathedral of Our Lady of Guadalupe  
Grand Salon

Do you wonder why some voices “stick out” in your choir? Do some chords just not seem to tune even though your singers have learned their music? Perhaps all your singers need is a new seating chart. Group voice placement techniques can achieve a variety of goals including balance, timbre, and musicianship. In this session, we will explore various placement theories and discuss their benefits to help singers to improve their sound efficiently. Attendees will have the opportunity to take part in voice placement processes within their own vocal parts as well as experience a variety of standing positions.



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**Matthew Myers** serves as associate director of choral activities at Washington State University, where he conducts the University Singers and Treble Choir and teaches choral methods and vocal pedagogy. He earned his DMA at Louisiana State University, MM from Northern Arizona University, and BA from Luther College. Prior to his time at WSU, he taught choir at The American International School of Muscat in Oman; Boylan Catholic High School in Rockford, Illinois; and the University of Alabama. He conducts the Palouse Choral Society and co-hosts the *Choir Fam* Podcast.



**Dean Luethi** serves as the director of choral activities, professor, and former director of the school of music at Washington State University. Luethi received degrees from UW–Green Bay, University of South Florida, and University of Illinois–Urbana/Champaign. Known for his work as a choral pedagogue, he has presented research, workshops, or conducted choirs at festivals, conferences, and competitions in the United States, India, China, Cuba, Canada, Austria, Poland, and Germany. He is published in the *Choral Journal* and *Music Educators Journal* and has two books published through GIA Publications. He is also cohost of the *Choir Fam* Podcast.

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**Shaping the Sound:  
Attaining Authenticity in  
Your Jazz Vocal Ensemble**

**Friday 9:00 am - 9:50 am  
Moody Performance Hall  
Auditorium**

The session will demonstrate the artistic and performance practices of creating an authentic jazz sound in your vocal ensemble. It will focus on how to achieve that sound through proper vocal pedagogy that is synonymous with a small traditional chamber ensemble choir combined with jazz and contemporary instrumental articulation and style. The session, through short demonstrations (live and recorded), will focus on stylistic differences and similarities between the genres and will teach you “step by step” how to achieve the desired sound that honors the jazz and contemporary traditions.



**Darden Purcell** is a soloist with symphony orchestras, big bands and small ensembles, and jazz vocal educator. Her ensembles have performed at the Kansas City Jazz Summit, VMEA conference, Jazz Education Network conferences and have shared the stage with The New York Voices, Manhattan Transfer, and ACCENT. Purcell has presented/directed at VMEA, PMEA, and Baltimore All-County festivals; Southern ACDA Region; in Sao Paulo, Brazil; and the Institute for Jazz Research, Graz, Austria. She is the director of jazz studies, jazz voice instructor, and director of the Downbeat Award-winning Mason Jazz Vocal Ensemble at George Mason University.

**Members of the George Mason University Mason Jazz Vocal Ensemble** will serve as the demonstration choir for this session.



**Shattering Barriers:  
Empowering Women of Color  
in Choral Leadership**

**Saturday 10:00 am - 10:50 am  
National Shrine Cathedral of Our Lady of Guadalupe  
Grand Salon**

Join us for an empowering session dedicated to amplifying the voices by women conductors of color. Drawing upon academic research, real-world examples, and practical strategies, attendees will learn how to identify, navigate, and challenge the systemic barriers and biases that have hindered the advancement of women conductors of color in the field. In a landscape where traditional paths to success often overlook diverse perspectives, this session shines a spotlight on the resilience, creativity, and leadership of women who are forging new paths in the choral world.



**Erika Tazawa** is the assistant director of choral activities at Kennesaw State University, where she conducts the Chamber Singers, Chorale, and Men’s Ensemble. Prior to her appointment at KSU, she served on faculty at Emory University. Tazawa enjoys a versatile and collaborative musical career, actively performing as a conductor, pianist, vocal coach, and guest



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clinician. She is a core member of the contemporary music ensemble Bent Frequency, and has served on musical staff at The Atlanta Opera and American Institute of Musical Studies in Graz, Austria.



**B.E. (Brittney Elizabeth) Boykin** first pursued her interest in music during her time at Spelman College, attending classes that inspired and challenged her musical imagination and peaked her interest

in composition. Boykin has been commissioned by and collaborated with several organizations, including a number of ACDA regions, the Minnesota Opera, and the Kennedy Center. She obtained her PhD from Georgia State University with an emphasis in music education and is currently an assistant professor of music at the Georgia Institute of Technology.



**Elizabeth Bemis-Gatter** serves as the organist/choirmaster at Christ Church Cathedral in Mobile, AL. She has a diverse background as a vocalist, music educator, and church musician in a variety of de-

nominations. She has previously presented at a number of conferences, including The Voice Foundation. She holds an MM from Shenandoah Conservatory and is pursuing a DMA from the University of Mobile. While her formal education is in voice, she enjoys the complexity of playing the pipe organ and working as a collaborative pianist.

### The Future of Choral Music: Performance, Literacy, and Pedagogy

Saturday 10:00 am - 10:50 am  
National Shrine Cathedral of Our Lady of Guadalupe  
Sanctuary

### Switching It Up: Thoughtful Creativity in Music Ministry

Saturday 9:00 am - 9:50 am  
First United Methodist Church  
Atrium

This interest session explores frameworks for fostering intentional creativity in music ministry that both speaks to and expands the congregation's sense of their collective musical identity. While many music professionals rely on choral repertoire choice as the primary vehicle for creativity, this session highlights other avenues for creativity, including the use of ensembles and soloists, hymnody, summer scholarship programs that engage youth, and ideas for designing a concert series. This session addresses a wide range of ideas for all budgetary levels and also speaks to the role of the organist/pianist in facilitating worship.

Developmental Teaching in choral music is an approach that supports successful rehearsal and performance by choirs diverse in talent, training, singing experience, motivation—all the challenges we can audition out if there are many available singers. For those teachers without unlimited skilled singers, rehearsal and performance becomes a different and challenging task. In this session, participants will sing and experience several developmental teaching strategies: Group Voice Placement, Repertoire Hierarchy, Revoicing Treble Music (for SATB unbalanced choirs), and the Rules for Expressive Singing. Upon completion of analysis and singing practice, participants can easily implement these methods in their choirs.



**Judy Bowers** was named professor emerita in the College of Music at The Florida State University upon retirement, and subsequently completed four years as Bie-



denharn Endowed Chair at the University of Louisiana Monroe. Bowers has taught music education classes and choirs, provided honor choirs in Canada, Africa, and conducted regional ACDA honor choirs. She also directed the ACDA middle school honor choir in 2009. In 2014, Bowers was named a Lowell Mason National Music Education Fellow by NAFME; and in 2023, the Florida MEA inducted her into the Florida Music Hall of Fame.

**The New Canon Project:  
When Partnerships Bring New Works  
from New Voices to Developing Vocal Ensembles**

**Saturday 9:00 am - 9:50 am  
First United Methodist Church  
Upper Room (3rd Floor)**

The New Canon Project is a model for stepping out of silos and joining forces. Through a unique partnership between ACDA, the American String Teachers Association, Rising Tide Music Press, and ArrangeMe, the New Canon Project champions emerging Black and Latinx composers and will result in twenty-four new works in the last two years. Session participants will hear Cohort 1 & 2 choral works and learn from cohort composers about this experience. Learn how collaboration between composers and mentors, disciplines, and associations fosters community and amplifies new voices. This work is provided with generous support from The Sphinx Venture Fund.



**Allyssa Jones** is the executive director of Rising Tide Music & Arts, Inc., and serves as director of vocal ensembles and assistant director of the School of Music at the University of South Florida. Her thirty-year career in arts education includes positions with Boston Arts Academy, Boston Public Schools, decades of work as a DEIA presenter and consultant, and

board-level participation in NAFME, Eastern ACDA Region, and NCCO. A recipient of a Surdna Fellowship for her creative work, Jones's credits include several solo recordings, original musicals and commissioned works for soloists and choral ensembles. Jones is an informal composer-in-residence with New Voices New Orleans, the Crescent City's new community-based youth chorus.



**Robyn Hilger** is the national executive director of ACDA. She brings a wealth of experience in administration, fundraising, grant writing, and strategic innovation to her work. She is a national board-certified teacher and was named the Teacher of the Year for the State of Oklahoma in 2007. Hilger began her career as an instrumental music teacher. Prior to joining ACDA, she served as the director of community engagement for ReMerge of Oklahoma County. ReMerge is a leader in developing solutions in criminal justice reform specifically focused on women facing felony offenses who are mothers. She teaches advocacy and policy, as well as nonprofit finance, as an adjunct professor in the MA in Nonprofit Leadership program at Oklahoma City University.

**The Score Study and Rehearsal Techniques  
of Margaret Hillis**

**Saturday 10:00 am - 10:50 am  
First United Methodist Church  
Atrium**

This session will explore the choral methods of Margaret Hillis, the founder and first conductor of the esteemed Chicago Symphony Chorus. Hillis developed methods of score study and rehearsal techniques that have raised the level of choral singing in America to a refined professional level. Her disciplined approach to preparing a score provides the basis for rehearsal



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strategies and overall rehearsal planning. Hillis's step-by-step approach will be presented, along with samples of her marked scores. During her teaching career, she promoted this method as being applicable to diverse genres and levels of repertoire. It remains the gold standard.



**Cheryl Frazes Hill** is the director of the Milwaukee Symphony Chorus and associate director of the Chicago Symphony Chorus. Now in her forty-eighth season with the CSO, she was mentored by Margaret Hillis, who appointed her to the position of associate conductor of the symphony chorus. Frazes Hill is professor emerita at Roosevelt University's Chicago College of Performing Arts. Under her direction, her Conservatory Chorus appeared at ACDA conferences and in widely varied performances, including appearances with the Chicago Symphony Orchestra and the Rolling Stones. Frazes Hill is the author of *Margaret Hillis Unsung Pioneer* (GIA Publications).

Together We Sing:  
Celebrating the Power of the Treble Chorus

Saturday 10:00 am - 10:50 am  
Fairmont Dallas Hotel  
Venetian Room

It is the conductor's responsibility to cultivate distinct identities and environments for each ensemble within our program, ensuring they feel valued and unique. This session will explore ways to foster community, inspire singers with relevant repertoire, and provide opportunities both within and beyond the treble ensemble. Repertoire will be shared that is accessible, allows singers to see themselves and those different from them, all while having age-appropriate text that places them in a position of strength. Participants will

leave with tangible resources, including new octavos, curriculum strategies, and programming ideas to assist with enriching their rehearsal experience and preparing the next generation of choral singers.



**Amy Kotsonis** is the director of choral activities at the University of New Hampshire, where she conducts Chamber Singers and Concert Choir, and teaches choral methods. She is also the artistic director for the Community Chorus at South Berwick. Previously, Kotsonis was associate professor of choral ensembles and music education at the University of Northern Iowa, assistant conductor for the young People's Chorus of New York City, and taught public school in Boston and New York City. She holds degrees from New York University, the University of New Hampshire, and The Florida State University.

Voices from the Light:  
Reviving a Masterwork for Treble Voices

Thursday 9:00 am - 9:50 am  
First United Methodist Church  
Sanctuary

In 1997, the Girls Choir of Harlem premiered *Voices from the Light*, composed by African American composer Dorothy Rudd Moore. As was unfortunately common with pieces by persons of color, it remained largely unknown for many years. Masterfully linking quotes from leading African American poets and Negro Spirituals amidst the tapestry of Moore's own text and music, this piece deserves its rightful space in the choral canon. In this session, attendees will be presented with the background of the piece and composer, examination of the text, musical analysis, as well as a performance of the piece, complete with string quartet, oboe, and piano.



**Marques L. A. Garrett** (he/him) is associate professor of choral studies at the University of North Texas. He is an accomplished vocalist and composer, with his works available through several publishers and performed by festival/honor, all-state, professional, and college/university choirs such as the Los Angeles Master Chorale and the Oakwood University Aeolians. He regularly serves as a choral clinician and guest conductor for festival and honor choirs throughout the country. He is an active researcher with published articles and presentations on the choral music of Black composers and rehearsal techniques for state, regional, and national conferences.



**Susan Kelly** is co-director of choirs at Stewarts Creek High School in Smyrna, Tennessee. Previously, Kelly was the director of choral activities at Tennessee State University. She serves as the associate conductor for Vox Grata Women’s Choir in Nashville and as the adult choir director at Saint Paul’s Episcopal Church in Murfreesboro. Kelly is also in demand as a guest conductor, having recently conducted regional and all-state choirs across the Southeast and Northeast. She is a past president of TN-ACDA and serves as chair of choral performance assessment for Middle Tennessee Vocal Association.



**Brian Russell** is co-director of choirs at Stewarts Creek High School in Smyrna, Tennessee. Previously, Russell was assistant professor of music at Illinois Wesleyan University (Bloomington) and Hobart and William Smith Colleges (Geneva, NY). He serves as executive music director of Murfreesboro’s Ethos Youth Ensembles and director of music at St. Andrew Lutheran Church in Franklin. He remains an active guest conductor, having been an invited clinician for regional and all-state choirs across the Southeast, Midwest, and Northeast. He serves as the state choral performance assessment coordinator for TN-ACDA.



Creek High School choral program, which also includes the Apollo Contra Ensemble (advanced tenor/bass), *Giovani Voci* (beginning treble), *Meistersingers* (beginning tenor/bass), and *Bel Canto* (intermediate treble). The Stewarts Creek Choirs are one division of the Stewarts Creek Fine Arts Academy, which offers a collaborative, conservatory-style education within a public high school. In 2023, Athena was selected to perform at TN-MEA.

Voices Unleashed:  
Empowering Students in  
Contemporary A Cappella

Friday 1:10 pm - 2:00 pm  
Moody Performance Hall  
Auditorium

Join us for a hands-on workshop designed to equip choral directors with the skills and knowledge to guide students in expressing themselves through contemporary a cappella. Using members of a professional a cappella group to demonstrate, participants will gain the tools necessary to teach students how to independently handle every aspect of a cappella performance, from selecting repertoire to arranging, beatboxing, and creating choreography. This session will draw on traditional choral foundations and pedagogy, honoring bel canto singing, while embracing innovative methods and styles of contemporary a cappella.

The **Stewarts Creek High School Athena Treble Choir** is the flagship treble ensemble of the Stewarts



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**Christina Aloisio** is the music director of the professional a cappella group Backtrack Vocals. Her musical journey spans musical theatre, choral ensembles, and contemporary a cappella. She holds a BME from the University of Delaware, where she served as assistant music director for Vocal Point, earning third place in the nation's largest a cappella competition, ICCA. Aloisio has also directed productions at Gateway to the Arts, including "The Most Epic Birthday Party" and "You're a Good Man, Charlie Brown." She served as vocal captain for Busch Gardens' a cappella show, The Gift of Harmony, and directed the semi-professional group Downbeat.



**Backtrack Vocals** is a vocal band from New York City with a rich touring history across the U.S., Vietnam, and Kazakhstan. Their engaging performances feature a diverse repertoire, including Top 40 hits, Motown, classical, and original music. They are dedicated to education, having conducted outreach programs at over 250 schools worldwide that aim to inspire and develop young artists, fostering inclusivity and a love for a cappella music. Backtrack has over 113,000 subscribers and 13 million views on YouTube.

### Why Social Media is Vital for Choir

Saturday 10:00 am - 10:50 am  
First United Methodist Church  
Crossroads

Discover the power of social media for choral programs! This presentation emphasizes the vital role of an engaging online presence, providing practical tips for effective use. Research and insights from teens' social media usage and its societal impact are shared, highlighting the importance of connectivity. Learn quick and easy content creation tips for Facebook and Instagram and how to streamline posts with Meta Business Suite. The session wraps up with a ready-to-use social media calendar, empowering choral programs to boost visibility and impact in today's digital landscape.



**Kirstie Lisk-McCallum** is a master's student in choral conducting at the University of Houston. After receiving her BME from UH, she served as the assistant choir director at Langham Creek High School in Cy-Fair ISD, directing multiple choirs that earned accolades in competitions and festivals across the city. She has performed with UH's Concert Chorale at prestigious events like TMEA, ACDA, and NCCO, and the Bela Bartok International Choral Competition in Hungary. She has also performed with the Christ Church Cathedral Choir, Cantare Houston, and Suono Chamber Choir in Houston.

Writing for ACDA Publications

Wednesday 4:30 pm - 5:20 pm  
National Shrine Cathedral of Our Lady of Guadalupe  
Grand Salon

This interactive clinic is designed to help potential authors on their path to publication. Amanda Bumgarner, ACDA publications editor, will lead the session. Participants are invited to bring an idea, an outline, or a work in progress. After an introduction, the publications editor will facilitate a Q&A with members of the *Choral Journal* editorial board about submissions and the review process. During the second half of the session, attendees can meet individually with editorial board members to discuss their articles.



**Amanda Bumgarner** received degrees in English and religion from Greenville University (Greenville, Illinois). She has almost two decades of professional and freelance editing experience and has worked with hundreds of authors on books and articles of all genres. She lives in Oklahoma City and has worked at the ACDA National Office since 2013.

You Are the Voice Teacher:  
Teaching Technique in Choral Singing

Thursday 1:10 pm - 2:00 pm  
National Shrine Cathedral of Our Lady of Guadalupe  
Grand Salon

“Blend. Drop your jaw. Straight tone. Darker.” Most have heard one of these phrases before, but do these ideas really help inexperienced singers? What terminology can we use to provide clarity, connects concepts in a relatable way, and takes away some of the mystery?

Are we teaching singers the pedagogy behind their instrument in clear, concrete terms? Additionally, how can we bridge what can be a disconnect between singing in a choral ensemble and singing in applied lessons? By bringing concepts and skills from voice pedagogy into the choral rehearsal, conductors can better support their singers in their vocal development.



**Amy Johnston Blosser** served for nine years on the ACDA National Board as the Repertoire & Resources Committee chairperson and was the 2023 national conference chairperson for auditioned choirs. She has helped plan nine ACDA conferences. Under her direction, Bexley High School has performed for NAFME and ACDA conferences, including ACDA performances in 2012, 2016, and 2020. Blosser was selected for the 2015 ACDA International Conductors Exchange Program with Sweden. She is associate director of music at First Community and artistic director of Bexley Choral Society.



**C. Andrew Blosser**, DMA, serves on the voice faculty at The Ohio State University, and is the director of music at First Community Church. Blosser is a featured soloist with orchestras and ensembles throughout the United States, specializing in oratorio. Highlights include Vaughan Williams’s *On Wenlock Edge* (Carpe Diem String Quartet), Handel’s *Messiah* (Columbus Symphony Orchestra), and Bach’s *St. Matthew Passion* (Bach Society of Dayton). In 2013 he served as cantor for services at the Berlin Cathedral and as soloist for Mozart’s *Missa Longa* at the Salzburg Cathedral.

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**2025**

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**Dr. Jolie Rocke**  
Lecturer of Music



ACDA NATIONAL  
2025  
March 18-22 Dallas, TX

## 2025 ACDA National Conference

### Insight Choir Sessions (Open to Both Tracks)

#### Exploring the Negro Spirituals and Anthems by Lela Anderson

Friday 9:00 am - 9:50 am  
First United Methodist Church  
Sanctuary

Many composers today have drawn inspiration from early Negro spirituals by using call-and-response techniques, syncopated rhythms, and embellishments. The purpose of this session is to explore the spiritual arrangements and anthems of Lela Anderson, a Texas native and celebrated composer/arranger of negro spirituals and anthems. Lela Anderson and Demetrius Robinson will guide the insight choir through the interpretation and performance practice of various spiritual arrangements and anthems. Attendees will leave the session with a greater awareness of Anderson's choral works and her inspiration for writing, a resource guide including a set of octavos to incorporate in their choral library, and practical strategies to assist in performing Anderson's works with authenticity and respect.

The **Prairie View A&M University Concert Chorale** will be the insight choir for this session. Their photo and bio are on page 36.

**Demetrius Robinson** will be the clinician for this session. His photo and bio are on page 37.

#### Shelter Me: Sharing Stories of Our Unhoused Neighbors through Music

Saturday 9:00 am - 9:50 am  
Moody Performance Hall  
Auditorium

This session will feature singers from the Dallas Street Choir, the University of Texas at Dallas, the Credo Community Choir, conductor-teacher Jonathan Palant, and composer-lyricist Jacob Ryan Smith. Together, we will explore the transformative power of communal singing and how every choral rehearsal serves as a beacon of connection for those too often isolated. Hear selections from *Shelter Me: An Original Rock Oratorio*, commissioned by the Dallas Street Choir, which chronicles one man's sudden journey through homelessness. His steadfast companion is an older man who is well versed in the trials of homelessness. *Shelter Me* is based on the real-life experiences of Dallas Street Choir members and offers hope and resilience in the face of adversity.

Singers from the **Dallas Street Choir, UT Dallas**, and the **Credo Community Choir** will be featured in this session, led by conductor Jonathan Palant with composer Jacob Ryan Smith. Together, we will explore how the transformative power of communal singing fosters connection for our unhoused neighbors. (Re)discover how

acda.org



1. REGISTER
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ACDA NATIONAL

2025

March 18-22 Dallas, TX

# 2025 ACDA National Conference

## Insight Choir Sessions (Open to Both Tracks)



**Jonathan Palant** is associate dean of the arts and director of choral activities at the University of Texas at Dallas and is founder of both the Credo Community Choir and the Dallas Street Choir. Palant serves as president emeritus of the National Alliance for Music in Vulnerable Communities, SWACDA R&R chair of community choirs, and sits on the board of directors of the Intercollegiate Men's Choruses. In 2017 the *Dallas Morning News* named Palant one of nine "Texan of the Year" finalists; in 2016, Musical America named him an "Innovator of the Year" for establishing the Dallas Street Choir.

music cultivates empathy, understanding, and drives social change. Hear selections from *Shelter Me: An Original Rock Oratorio* commissioned by the Dallas Street Choir. Rooted in real-life experiences, *Shelter Me* offers hope and resilience amid adversity, highlighting the strength found in community and the healing power of music.

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# FLORENCE

SUNDAY, MAY 31- SUNDAY, JUNE 7, 2026



# PARIS

SUNDAY, JUNE 7 - SUNDAY, JUNE 14, 2026



# VIENNA SALZBURG

SUNDAY, JUNE 14 - SUNDAY, JUNE 21, 2026



# LONDON

SUNDAY, JUNE 21 - SUNDAY, JUNE 28, 2026



# STOCKHOLM UPPSALA

SUNDAY, JULY 5 - SUNDAY, JULY 12, 2026

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### Call for National Repertoire and Resources Positions

**Deadline: January 05, 2025**

The ACDA National Repertoire and Resources team is seeking to fill seven open leadership positions:

- Youth Choirs Coordinator • Children & Community Youth Chair • 2-year Collegiate Choirs Chair
- 4-year Collegiate Choirs Chair • Student Activities (Chapter Development) Co-Chair
- Contemporary/Commercial (Show Choirs) Co-Chair • Tenor-Bass Choirs Chair

You may apply by following the steps below or you may nominate someone else. When nominating, the committee will reach out to your nominee and alert them to your nomination and request that they submit an official application.

The R&R team creates programming, curates repertoire lists, offers guidance in resource acquisition and utilization, and is driven to provide collegial and collaborative relationships for ACDA members. The team is responsible for many elements of National Conference programming, and for developing programming for non-conference-related events. Project360 is the R&R commitment to the development of year-round programming, outside of conferencing activities. R&R team members also contribute to the *Choral Journal* on a preset rotational basis.

A successful candidate will demonstrate strengths including visionary leadership, strong communication, collaboration, and problem-solving skills in addition to a "self-starter" mentality useful for out-of-the-box thinking. Commitment to volunteerism is a priority. Prompt, concise communication skills are a must. It is expected for R&R team members to attend the national conference on odd years and a regional conference on even years. Candidates should have demonstrated experience in leading related R&R activities at the local, state, region, or national level.

You are encouraged to review the R&R chairs policy and procedures guide located at <https://acda.org/about-us/leadership-tools> to better understand the role and responsibilities for these positions.

If selected for a leadership position, you will serve a two-year term, renewable twice, for a possible total 6-year term of service. The renewal of term is extended by the National Chair. The first term begins on July 1, 2025.

**To nominate someone, use the google form located at <https://acda.org/repertoire>.** You will need to submit a name and email address for your nominee.

**To apply, use the Google form located at <https://acda.org/repertoire>**

- Submit your CV (PDF); and
- Submit a statement that addresses why you are interested in this role, the specific skills you will bring to this role, and a vision statement for this role.

Application collection will close on January 5, 2025. Applicants will be notified February 10-15, 2025. The new leaders will have the opportunity to work with the sitting chair or coordinator through the spring and early summer and will assume their leadership responsibilities on July 1, 2025.

Your consideration is greatly appreciated. Your desire to serve ACDA in this capacity is heroic.

For questions or more information, contact Gretchen Harrison, National Chair for Repertoire and Resources:  
[nationalrr@acda.org](mailto:nationalrr@acda.org)



ACDA NATIONAL  
**2025**  
 March 18-22 Dallas, TX

# 2025 ACDA National Conference

## R&R Forums and Deep Dives (Open to Both Tracks)

### Children and Community Youth Choirs

#### Forum

Wednesday 8:00 am - 8:50 am  
 First United Methodist Church  
 Crossroads

#### Relationships and Repair: Building Robust Choral Communities across Socioeconomic Diversity

Who are we missing in our ensembles? How might we prepare new teachers for success when their first assignment is in a low-income school? This forum will discuss research, practice, and practical aspects of working with individual students living in low SEC households and more broadly engaging with low SEC communities. Presenters will address research on the effects of poverty and share teaching strategies aimed at addressing the cognitive impact and social and emotional challenges associated with living in poverty. The goal is to establish a supportive, learner-focused environment that fosters a holistic music education for all. Presenters will also outline Tucson Girls Chorus' Community Engagement Program, which aims to expand choral access in Title I schools. This example will consider unexpected challenges, lessons learned, and relationship-driven successes as a potential model for public school teachers, community organizations, and teacher preparation programs.

Presenters: Joy Hirokawa, Katy Green, and Nicky Manlove

### Deep Dive

Friday 8:00 am - 8:50 am  
 First United Methodist Church  
 Crossroads

#### Something for Everyone!

The children and youth deep dive features great repertoire that is available in multiple voicings, unison to SATB! You will be introduced to pieces that are versatile, fun, meaningful, and poignant!

Presenters: Joy Hirokawa, Darren Dailey, Chaequan Anderson, and Michael Bussewitz-Quarm

### Community Choirs

#### Forum

Wednesday 8:00 am - 8:50 am  
 National Shrine Cathedral of Our Lady of Guadalupe  
 Salon

#### Community Choir Best Practices Discussion

This forum discussion will be a time to ask and answer questions about issues that impact all of us, including: singer recruitment/retention, marketing/promotion, audience building, grant writing, fundraising, and general operational practices. Come share your expertise and learn from others in the field to improve the work we all do with our community choirs.

Presenter: Matt Hill



ACDA NATIONAL

2025

March 18-22 Dallas, TX

# 2025 ACDA National Conference

## R&R Forums and Deep Dives (Open to Both Tracks)

### Deep Dive

Friday 8:00 am - 8:50 am  
National Shrine Cathedral of Our Lady of Guadalupe  
Salon

### Community Choir Deep Dive

Join us for a repertoire exploration session that will focus on rehearsal tips for a handful of specific pieces, accompanied by a larger list of titles for your consideration.

Presenter: Matt Hill

### Contemporary A Cappella

### Forum

Thursday 8:00 am - 8:50 am  
First United Methodist Church  
Crossroads

### A Cappella 101

Over the past decade, contemporary a cappella has exploded in popularity to become one of the fastest-growing forms of group singing in the country. Artists like Pentatonix and cultural hits like Pitch Perfect have energized a generation of singers at high schools and universities across America. In order to harness this energy, you may be wondering: How can I start a contemporary a cappella group as part of my program? A Cappella 101 is the session for you! Led by Rob Dietz (*The Sing-Off*, *Glee*), this class will cover everything you need to know in order to start or grow an a cappella

program of your own. Topics will include pop vocal pedagogy, teaching vocal percussion/beatboxing, bass singing, mic technique, where to find arrangements, and more!

Presenter: Rob Dietz

### Deep Dive

Saturday 8:00 am - 8:50 am  
First United Methodist Church  
Upper Room (3rd Floor)

### Building Expressive, Versatile Singers through Contemporary A Cappella

Come explore contemporary a cappella repertoire as a foundational tool to help teach healthy and stylistically appropriate pop singing! In this session we will analyze and sing several pop a cappella arrangements, as well as discuss best practices for teaching in this style. Participants will gain a better understanding of the construction of popular arrangements, the technique necessary to sing pop genres with authenticity and ease, and where to find arrangements for both large and select ensembles.

Presenter: Rob Dietz

Four-Year College and University Choirs

Forum

Wednesday 8:00 am - 8:50 am  
First United Methodist Church  
Sanctuary

Musician Health and Wellness  
in the Collegiate Choral Setting

This interactive forum will explore applications of performing arts medicine to the collegiate choral setting. The four areas of musician health—vocal, hearing, musculoskeletal, and psychological health—will provide a framework for the discussion. Participants will review the unique risk factors associated with choral singing and investigate pertinent resources and research. Attendees will have an opportunity to reflect on their current pedagogical practices and to develop health and wellness strategies for their unique choral settings.

Presenter: Caron Daley and Christopher Clark

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ACDA NATIONAL

2025

March 18-22 Dallas, TX

# 2025 ACDA National Conference

## R&R Forums and Deep Dives (Open to Both Tracks)

### Deep Dive

Friday 8:00 am - 8:50 am

National Shrine Cathedral of Our Lady of Guadalupe Sanctuary

### True North: Exploring Canadian Repertoire for Collegiate Choirs

This interactive session will provide an in-depth look at select works for collegiate choirs by Matthew Emery, Shireen Abu-Khader, Sarah Quartel, Katerina Gimón, and Tracy Wong. Together, we will explore pedagogical and performance opportunities in these works, experiencing the music and hearing directly from the composers.

Presenters: Caron Daley, Tracy Wong, and Shireen Abu-Khader

place where we need to recruit more students. If that’s you, don’t worry. Just “shake it off” and get “ready for it.” Join Clinton (Hardy) Ferrie as he shares a variety of instructional games and materials for the middle school/junior high classroom that will have your students feeling like they are the masterminds of choir. Your students will be telling their friends “look what they made me do. I had to sing back up for choir.” We want everyone to have a choir era, so come out to this session and experience what you can do to make it true.

Presenter: Clinton (Hardy) Ferrie

### Deep Dive

Saturday 8:00 am - 8:50 am  
First United Methodist Church  
Crossroads

### Dive in the Middle: Deep Dive into MS/JH Repertoire

Have you ever been at a point where you’re just not sure where to begin with teaching a piece of music? Maybe you think a piece is too difficult for your choir, or you’re not sure if you, can handle the challenge. Join Clinton (Hardy) Ferrie, ACDA JH/MS National R&R Chair, as he presents several selections to use in your middle-level choral classroom. He will break down these pieces to provide instructional ways to teach each piece, including a description of what type and level of choir can handle each piece. There will be pieces for treble, tenor-bass, and mixed choirs. He will also present on different styles of teaching so you can see a diverse approach in how success can happen in the middle school/junior high choir room.

Presenter: Clinton (Hardy) Ferrie

### Junior High/Middle School Choirs

### Forum

Thursday 8:00 am - 8:50 am  
First United Methodist Church  
Atrium

### In Our Choir Era

We all want students to fill one of their schedule’s blank spaces with choir/chorus! Perhaps you’re stuck on how to retain students from year to year and you want to “bejewel” them back? We’ve definitely all been in a

Music in Worship

Forum

Thursday 8:00 am - 8:50 am  
National Shrine Cathedral of Our Lady of Guadalupe  
Salon

Relevance and Refuge  
in Music and Worship

Choral music draws much of its lineage from the rich history of music in worship, but the post-global pandemic world has dramatically impacted many areas of church life. Changing social patterns have made it challenging for houses of worship, and music directors are seeing significant changes in the social, emotional, and spiritual needs of participants and parishioners. Join panelists Jennaya Robison, Mark A. Miller, Kyle Pederson, Zanaida Robles, and Tom Trenney (all of whom currently serve in music in worship positions), where we will focus on the ways music can bring about positive change and provide refuge for those who participate and serve centers of worship. The panel will explore innovative, collaborative approaches to music across generations while finding ways to provide meaningful discourse and a sense of belonging in our worship spaces. Additionally, the panel will address how church musicians are challenged to think creatively in a rapidly changing church landscape.

Presenters: Kyle Pederson, Jennaya Robison, Zanaida Robles, and Tom Trenney

Deep Dive

Saturday 8:00 am - 8:50 am  
First United Methodist Church  
Sanctuary

Everyone Has a Place in the Choir!  
Music for Diverse Worship Styles

Today’s worshipping communities often find several ways to make participatory music making possible. The panel of composers and music directors will explore music from traditional anthems with choir and organ to reimagined settings of Latin texts and anthems for soloists, guitar, and congregational response. Each panel member will introduce anthems appropriate for various worship settings with multiple possibilities, including intergenerational/multi-generational choirs, small groups, and different instrumentations.

Presenters: Kyle Pederson, Jennaya Robison, Zanaida Robles, and Tom Trenney

Senior High Choirs

Forum

Thursday 8:00 am - 8:50 am  
National Shrine Cathedral of Our Lady of Guadalupe  
Sanctuary

Enhancing Your Pedagogical Tool Box

Are your rehearsal methods starting to feel stale for you? For your singers? This session will explore specific rehearsal challenges and offer a variety of kinesthetic,



ACDA NATIONAL  
**2025**  
March 18-22 Dallas, TX

## 2025 ACDA National Conference

### R&R Forums and Deep Dives (Open to Both Tracks)

aural, and visual instructional strategies that can be utilized in rehearsals quickly and easily. Many strategies will be demonstrated and practiced during the session, with time to briefly address and dialogue any questions. This session is meant to be useful for teachers of all ages and experience levels!

Presenter: Philip Brown

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#### Deep Dive

Friday 8:00 am - 8:50 am  
First United Methodist Church  
Sanctuary

#### Senior High School Reading Session

Senior high school directors! Join together as we take a closer look at several new pieces of repertoire. There is a solid variety of music that will be included in this session. We will dialogue about how thoughtful repertoire selection can strengthen the choir community and further connections on many different levels. Music featured in this session will include composers Alex Gartner, Marie-Claire Saindon, Grace Becker, Ryan Main, Elaine Hagenberg, and Don MacDonald.

Presenter: Philip Brown

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#### Show Choirs

#### Forum

Thursday 8:00 am - 8:50 am  
First United Methodist Church  
Upper Room (3rd Floor)

Contemporary Voice Lessons:  
Empowering Your Singers to  
ARISE in Your Ensembles

Join Show Choir Chairs Kelsey Burkett and Contemporary Vocal Coach Cierra Jordan (A.R.I.S.E. with Cierra) as we take you through a voice lesson geared toward contemporary and pop singing. Use the tools with your show choirs, contemporary a cappella groups, and more as you help guide your singers toward accessing their best contemporary sound

Presenters: Kelsey Burkett and Cierra Jordan

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#### Deep Dive

Saturday 8:00 am - 8:50 am  
Moody Performance Hall  
Auditorium

#### Show Choir Deep Dive

Join us as we DIVE into some new and exciting contemporary pieces that are accessible to all levels of choirs! If you are wanting to change up your repertoire,



March 18-22, 2025

looking for a “showstopper” or closer, or even just want to try something new, join us as we take a look at some great offerings!

Presenters: Kelsey Burkett

Soprano-Alto Choirs

Forum

Thursday 8:00 am - 8:50 am  
First United Methodist Church  
Sanctuary

Looking for Treble in Old and New Places:  
Historical Repertoire for Treble Voices

Do you struggle to find engaging historical literature for your treble ensemble? This forum will provide multiple resources for programming high-quality, diverse historical repertoire for treble voices of all ages. The presenter will provide an annotated list of suggested repertoire, and attendees will have the opportunity to sing selected works throughout the session. Works presented will range in ability level from middle and high school to more complex music appropriate for collegiate or professional ensembles.

Presenter: Erin Plisco

NORFOLK 2025

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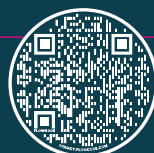
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ACDA NATIONAL  
**2025**  
 March 18-22 Dallas, TX

## 2025 ACDA National Conference

### R&R Forums and Deep Dives (Open to Both Tracks)

#### Deep Dive

Saturday 8:00 am - 8:50 am  
 National Shrine Cathedral of Our Lady of Guadalupe  
 Sanctuary

#### Changing the Narrative

Explore several pieces of repertoire for treble choir in depth—listen, sing, and discuss rehearsal strategies. All pieces included in this session will challenge or defy treble literature stereotypes in some form. We will look at pieces that utilize under-explored emotions and themes like rage, fear, violence, grief, loss, and power (among others). We will explore different approaches to sound production and movement in the context of diverse repertoire, along with strategies for approaching the rehearsal and performance of rare or dead languages.

Presenter: Erin Plisco

#### Student Activities

#### Forum

Thursday 7:30 am - 8:00 am  
 Starbucks -2200 Ross Ave  
 Thursday 8:30 am - 9:50 am  
 Moody Performance Hall

#### Aspiring Conductor-Educators: Maximizing Your Undergraduate Years

Today's alarm will need to go off early, but every

minute that you spend not dozing in your conference hotel room will be worth its weight in gold! Aspiring educators and conductors will be granted coveted 1:1 access with some of today's most intrepid conductors and mentors during an informal pre-panel coffee hour. We will meet at 7:30am for coffee, pastries and conversations at Starbucks\*. Starting at 8:00am, we will make our way to Moody Performance Hall for the 8:30am "Student Panel Session."

The eighty-minute panel (8:30-9:50am) will offer advice for maximizing your short window of time as an undergraduate student, unpacking topics such as ideas for how to create conducting opportunities as an undergraduate student, advice on how to seek out a mentor and how to be a good mentee, pro tips for developing video footage for graduate school and/or conducting masterclass applications, advice for developing your own leadership skills and style, secrets to networking in this profession, and how to leverage opportunities through your institution's student ACDA chapter.

\*The purchase of coffee/pastries is not mandatory; you may attend the 7:30am meeting simply for the opportunity to connect with other leaders in our profession.

Presenters:

Elizabeth Swanson and Ryan Beeken

Panelists:

Kevin Fenton

Professor of Choral Conducting and Ensembles  
 Florida State University

Isiah Maxey

PhD Student, Choral Music Education  
 Florida State University

Seaira Anderson

Undergraduate Student, Choral Music Education  
 Florida State University

Sharon Paul

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 Director of Choral Activities;

Robert M. Trotter, Chair of Music  
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Derrick Fox  
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and Creative Endeavors and Professor of Choral  
Conducting  
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Jeffrey Douma  
Marshall Bartholomew Professor in the Practice of  
Choral Music  
Yale School of Music

Julie Yu  
Professor of Music and Director of Choral Studies  
Oklahoma City University

with tenor-bass voices of all ages.

Presenters: Dustin Cates, Tim Seelig, and Turtle  
Creek Chorale Chamber Chorus (Sean Mikel Baugh,  
Artistic Director)

Deep Dive

Friday 8:00 am - 8:50 am  
First United Methodist Church  
Upper Room (3rd Floor)

Tenor-Bass Deep Dive

Tenor-Bass Choirs

Forum

Wednesday 8:00 am - 8:50 am  
First United Methodist Church  
Upper Room (3rd Floor)

Programming Tenor-Bass Choirs with TLC:  
Tears, Laughs, and Chill Bumps with Tim Seelig

Join conductor, teacher, singer, and author Dr. Tim Seelig in an interactive session exploring repertoire and rehearsal techniques specifically designed for tenor-bass choirs. Seelig, Conductor Laureate of the San Francisco Gay Men’s Chorus and Conductor Emeritus of the Turtle Creek Chorale, will be joined by a chamber ensemble from the Turtle Creek Chorale. Together they will demonstrate his signature “TLC” (tears, laughs, chill bumps) philosophy, developed throughout his successful trailblazing career working

Come take a “deeper dive” into selected titles featured in the tenor-bass reading packet. Join Tenor-Bass National R&R Chair, Dustin Cates (Temple University), Whitney Covalle (Montclair State University), Lorissa Mason (Univeristy of Arkansas-Little Rock), and Brandon Williams (Rutgers University) as we read these pieces and explore practical rehearsal strategies for working with tenor-bass voices at all levels.

Presenters: Dustin Cates, Whitney Covalle, Lorissa Mason, and Brandon Williams



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## 2025 ACDA National Conference

### R&R Forums and Deep Dives (Open to Both Tracks)

#### Two-Year College Choirs

#### Forum

Wednesday 8:00 am - 8:50 am  
First United Methodist Church  
Atrium

#### Challenges and Opportunities: A National Perspective on Two-Year College Choirs

This moderated panel discussion brings together two-year college choir directors from across the country

to discuss the unique challenges and opportunities within their programs. Directors will share insights on issues including recruitment and retention, building a strong choral community, managing diverse student needs, transfer preparation, ensemble repeatability, and advocating for institutional support. Each panelist will offer a regional perspective, allowing for a robust conversation on how different contexts impact choral programs in two-year colleges. Attendees will leave with actionable strategies and a broadened understanding of how to support their own choirs, no matter their institution's size, resources, or location. This forum offers a rare chance to learn from colleagues facing similar hurdles.

Moderator: Matthew Hazzard

Panelists: Kira Rugen, Raymund Ocampo, and Misty Bermudez

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**Lynda Hasseler**  
Adult Choir Director



**Brandon Waddles**  
Senior High Choir Director



**Amy Kotsonis**  
Middler Choir Director



**Michael Burkhardt**  
Children's Choir Director

Deep Dive

Friday 8:00 am - 8:50 am  
 First United Methodist Church  
 Atrium

Two-Year Colleges: SATB Music for  
 Established and Building Choirs

Explore five recent SATB works perfect for directors aiming to build and develop their two-year college choirs. These pieces are carefully selected for their accessibility, ensuring they engage ensembles with varying experience levels. At the same time, they offer opportunities for musical growth, making them ideal for established choirs ready for a challenge. This session will include a live read-through, allowing participants to experience the balance between approachability and complexity firsthand. Whether you're looking to strengthen your choir's core skills or seeking repertoire that pushes your ensemble to new musical heights, these selections offer something for everyone.

Presenter: Matthew Hazzard

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Vocal Jazz

Forum

Wednesday 8:00 am - 8:50 am  
 Moody Performance Hall  
 Auditorium

Creating the Optimal Sound:  
 Voice Matching Methods for  
 the Large Vocal Jazz Ensemble

The presentation will be about how to voice match a large vocal jazz ensemble (10+ students) using principles from the historically six schools of American Choral Tone. This voice matching method is designed to improve an ensemble's tone, blend, and intonation. The content from the presentation could apply to any type of vocal ensemble with multiple people on a part.

Presenter: John Stafford

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Deep Dive

Friday 8:00 am - 8:50 am  
 Moody Performance Hall  
 Auditorium

If I Don't Scat Sing, How Can I Teach It?  
 Strategies to Help Choir Directors Who are New to  
 the Jazz Idiom Demystify Vocal Improvisation

For many choir directors, the art of wordless vocal improvisation, better known as scat singing, is one of the scariest parts of teaching jazz. This is compounded



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by the fact that very few music education programs prepare choral educators in the area of jazz pedagogy, which includes improvisation. Our default instruction to students is often, “Well... just make something up.” Unfortunately, this doesn’t actually help our students, nor is it something jazz musicians do. In this session, we will use examples from jazz literature to explore scat singing concepts used by professional jazz singers, including variation on the melody, tools for building harmonic vocabulary, use of blues concepts, the importance of listening and transcription, and how rhythm and groove make even the most harmonically simple solos become more stylistically authentic.

Presenter: Justin Binck

---

unique vowel sounds create a vibrant and distinctive soundscape. This engaging forum will feature notable recorded performances by iconic choirs and showcase public domain treasures, providing a richly immersive sensory experience. Join us for an enlightening session and seize the opportunity to deepen your practical understanding of Dutch choral music.

Presenter: Madlen Batchvarova and Michel Hogenes

---

**World Musics and Cultures**

**Forum**

Wednesday 8:00 am - 8:50 am  
 National Shrine Cathedral of Our Lady of Guadalupe  
 Sanctuary

**Voices of the Netherlands:  
 Exploring the Rich Tapestry  
 of Dutch Choral Music**

This World Musics and Cultures forum invites you on a captivating journey through the heart of Dutch choral traditions, from Renaissance masterpieces to the modern innovations of contemporary composers. Discover practical strategies for curating compelling and educational concert programs that blend the choral landscapes shaped by the Protestant Reformation and folk melodies and the lush harmonies of modern Dutch choral music. Delve into the linguistic intricacies of singing in Dutch, where guttural consonants and

**Deep Dive**

Saturday 8:00 am - 8:50 am  
 National Shrine Cathedral of Our Lady of Guadalupe  
 Salon

**Northern Nocturnes:  
 Exploring Night and Nature in  
 Baltic and Scandinavian Choral Works**

Immerse yourself in the evocative themes of night and nature in the choral gems of Baltic and Scandinavian composers. This session will guide you through the works of Pärt Uusberg, Kęstutis Daugirdas, Anders Edenroth, and others as we explore the symbolic and lyrical elements that breathe life into these nocturnes. Discover how the delicate whispers of trees and the tranquility of the night are intricately woven into the music, while deepening your ensemble’s musical and cultural understanding.

Presenter: Madlen Batchvarova

# Keith Hampton

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### Immersion Choir Experiences (Open to Both Tracks)

Immersion Choirs are returning in a new format! Each Immersion Choir experience is offered as a ninety-minute session, no pre-registration required. There is no performance, and you do not have to make an ongoing commitment to experience these sessions. Sessions are repeated on Wednesday, Thursday, and Friday, allowing you to choose a different Immersion Choir experience each day!

The Black Diaspora, Southeast Asia, and Latin America Immersion Choir sessions are each offered three times:

Wednesday 4:45 pm-6:15 pm  
Thursday 4:45 pm-6:15 pm  
Friday 4:45 pm-6:15 pm

#### Music of the Black Diaspora

Wed., Thur., and Fri. 4:45 pm - 6:15 pm  
Sheraton Dallas Hotel  
Austin Ballrooms 1, 2, and 3

Anton Armstrong and Brandon Boyd will lead the Black Diaspora Immersion Choir, which will explore the performance practice in the genres of the Black Spiritual and Gospel Music. Drawing on settings by historic and contemporary composer/arrangers, Armstrong and Boyd will explore issues of tempo, use of dialect and appropriate vocal timbre for the interpretation of these genres with musical integrity.



**Anton Armstrong** is in his thirty-fifth year as conductor of the St. Olaf Choir, marking him as the longest tenured conductor in the ensemble's storied 112-year history. He is the Harry R. and Thora H. Tosdal Professor of Music at St. Olaf College, becoming the fourth conductor of the St. Olaf Choir in 1990. He is a graduate of St. Olaf College and earned advanced degrees at the University of Illinois (MM) and Michi-

gan State University (DMA). He is editor of a multicultural choral series for earthsongs, co-editor of the revised St. Olaf Choral Series for Augsburg Fortress Publishers, and has initiated the Anton Armstrong Signature Choral Series with Gentry Publications. Armstrong currently serves as chair of the National Board of Chorus America and has returned to serve on the National Board of The Choristers Guild.



**Brandon A Boyd** is the Marie M. and Harry L. Smith Endowed Professor and the director of choral activities at the University of Missouri, where he conducts the MU University Singers, Sankofa Chorale, and Choral Union Symphonic Chorus. He also leads the graduate choral conducting program. He is a conductor, composer, collaborative pianist, and frequent presenter. His compositions are performed across the U. S. and abroad, and he curates the "Brandon A. Boyd Choral Series" with Hinshaw Music Publications. He is also the executive choral editor for Gentry Publications. He holds degrees from The Florida State University (PhD and MM) and Tennessee State University (BME).

#### Music of Latin America

Wed., Thur., and Fri. 4:45 pm - 6:15 pm  
Sheraton Dallas Hotel  
Dallas Rooms A1, A2, and A3

During this session, participants will explore different aspects of the Latin American choral tradition, including works from the colonial period and other traditional repertoire, as well as music that was inspired by or based on Latin American folk music. While rehearsing and singing, participants will get insight into performance practices, rehearsal techniques and cultural understanding of the repertoire, and the context in which the pieces were created.





**Daniel Afonso Jr.** is the coordinator of vocal and choral studies at California State University, Stanislaus, and conductor and founding director of the Modesto Symphony Orchestra Chorus. Originally from Rio de Janeiro, Afonso has been recognized for his research and performance of Brazilian choral music and continues to present workshops and lectures about the Latin American choral repertoire in the U. S. and abroad. He is the recipient of the 2020 California MEA's John Swain College-University Educator Award. Afonso is also an arranger, composer, and editor. His choral music is heavily influenced by Brazilian folk music and has been performed throughout the Americas, Asia, and Europe.



**Diana V. Sáez** is the director of choral activities at Towson University in Towson, Maryland, directing the University Chorale, Treble Voices, and Choral Society. Prior to this appointment, Sáez served as visiting choir director at Knox College in Galesburg, Illinois, and visiting choir conductor at McDaniel College in Westminster, Maryland. As a leading specialist in the field of Latin American music, Sáez is a frequent guest conductor, adjudicator, and lecturer. She began her musical education at the Escuela Libre de Música in San Juan, Puerto Rico. She earned an MM from Temple University and a DMA at the University of Maryland, College Park. Her compositions for choir are published by Hal Leonard, Boosey and Hawkes, the Roger Dean, and La Voz Publishing.

Music of Southeast Asia

Wed., Thur., and Fri. 4:45 pm - 6:15 pm  
 Sheraton Dallas Hotel  
 Dallas Rooms D1, D2, and D3

Be ready to sing in four languages! Explore East and Southeast Asian choral music through pieces that not only convey a message of hope but also a deep sense of gratitude and pride in cultural heritage. Through evocative melodies, lush harmonies, and historical context, we reflect on the strength of the human spirit and celebrate shared cultural threads that connect people across borders, creating a rich tapestry of sound that reflects the beauty of the Asian diaspora. Ultimately, this session is a celebration of heritage through singing and a tribute to the folk songs and cultures that inspires new choral music.

**John Byun** will be a clinician for this session. His photo and bio are on page 28.



**Tracy Wong** is a Malaysian Canadian choral conductor, music educator, composer, vocalist, and pianist. She strives to provide unique experiences for singers through collaborative commissions, customized workshops, festivals, and artist residencies. At Western University, Canada, she is the assistant professor of choral studies and conducts Chorale and Les Choristes ensembles and teaches choral conducting. She holds a DMA (choral conducting) from the University of Toronto. She collaborates regularly with choral organizations in North America and internationally on conducting events, workshops/clinics, commissioned projects, and residences. Her compositions are widely published and performed internationally.



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## 2025 ACDA National Conference

### Student Conducting Masterclass (Open to Both Tracks)

#### Undergraduate

Thursday 10:30 am - 12:30 pm  
Moody Performance Hall  
Auditorium

#### Graduate

Thursday 4:00 pm - 6:00 pm  
Moody Performance Hall  
Auditorium

#### Clinicians



**Jeffrey Douma** is the Marshall Bartholomew Professor in the Practice of Choral Music at the Yale School of Music, where he heads the program in choral conducting and conducts the Yale Glee Club, hailed under his direction by the *New York Times* as “one of the best collegiate singing ensembles, and one of the most adventurous,” as well as the Yale Choral Artists, a professional, project-based ensemble. He has appeared as guest conductor with ensembles on six continents and makes frequent domestic and international appearances as clinician and master teacher. He has prepared choruses for such conductors as William Christie, Sir David Willcocks, Helmuth Rilling, and Marin Alsop and has premiered many new works.



**Derrick Fox** is the associate dean of graduate studies, research, and creative endeavors and a professor of choral conducting at Michigan State University. He has conducted all-state and honor choirs and has been in residence at universities across the United States and abroad. He also leads professional

development and organizational change initiatives for music-focused organization throughout the United States. Fox’s compositions and arrangements are published by Hal Leonard, MusicSpoke and Brilee Music, and his book, *Yes, You Can: A Band Director’s Guide to Teaching Choirs* is published by Carl Fischer. He has cultivated educational partnerships with musical organizations, such as Hal Leonard, Sounding Spirit, TATI, and the Country Music Association Foundation.



**Sharon J. Paul** holds the Robert M. Trotter Chair of Music at the University of Oregon, where she serves as the department head of music performance and director of choral activities. Her teaching includes graduate courses in choral conducting, repertoire, and pedagogy, along with conducting the internationally award-winning Chamber Choir. Paul has presented interest sessions at regional, state, division, national, and international conferences. She appears as adjudicator, clinician, conductor, teacher, and honor choir director throughout the United States and abroad. Her book, *Art & Science in the Choral Rehearsal* (OUP, 2020), features many of the creative and evidence-based teaching strategies she has cultivated over her career.



**Julie Yu** is professor of music and director of choral studies at the Wanda L. Bass School of Music at Oklahoma City University and the artistic director of Canterbury Voices. Yu holds a BME from the University of Central Oklahoma, an MM from Oklahoma State University, and a DMA from the University of North Texas. She previously taught at Norman North High School in Oklahoma, San José State University, and Kansas State University. Her choirs have performed for state and regional conferences of ACDA, NAfME, DoDEA Europe Honors Music Festival, and the European MEA. She is a past president of the Southwestern ACDA Region and served as an International Conducting Exchange Fellow to Kenya.

Demonstration Choir

Biola University  
Chorale



The Biola University Chorale comprises thirty-seven voices from various disciplines on campus, with 21% voice majors, 45% music majors (non-voice), and 32% non-majors. The Chorale has enjoyed performances on *The Tonight Show* with Jay Leno, in Carnegie Hall, and with the Pacific Symphony Orchestra under the renowned conductor Carl St. Clair. The choir regularly tours domestically and internationally. Each spring, the Chorale joins forces with the Biola Symphony Orchestra for a performance of a major work. These performances have included Duruflé’s *Requiem*, Beethoven’s *Symphony No. 9*, Poulenc’s *Gloria*, and Orff’s *Carmina Burana*. The Chorale has performed at four Western ACDA Region Conferences: 2024, 2020, 2016, 1990.



**Shawna Stewart** is the director of choral studies at Biola University in La Mirada, CA, where she conducts the Biola University Chorale and the Vocal Jazz Ensemble. As associate professor, she teaches courses in conducting and choral methods. Stewart holds advanced degrees from the Eastman School of Music and the University of Southern California, and has served on the faculty at John Brown University and North Dakota State College of Science. She has also

held the position of music director at several churches in CA and NY. With an additional interest in early childhood music education, she is the owner of and teacher at Children’s Music Academy in Whittier, CA.

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## 2025 ACDA National Conference

### Honor Choirs (Open to Both Tracks)

#### 5th - 7th Grade Treble Choir

Saturday 12:45 pm - 1:15 pm  
 Meyerson Symphony Center



**Marcela Molina** was born in Bogotá, Colombia. She has been leading 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 programming and community engagement, and has transformed into a vibrant and collaborative organization that creates access to inclusive programming for youth, and provides resources to music educators year-round. In addition to her work with the TGC, Molina serves as director of the Tucson Symphony Orchestra Chorus. She currently serves on the board of Chorus America.

#### 7th - 10th Grade Tenor-Bass Choir

Saturday 3:30 pm - 4:00 pm  
 Meyerson Symphony Center



**Randy Stenson** joined the Tokyo International Music School faculty after a distinguished forty-year career at St. Mary's International School, where he built a globally recognized vocal music program.

His choirs have earned countless accolades on four continents, performing at prestigious events, including several ACDA and Australian National Conferences. A graduate of Concordia College in Moorhead, MN, he studied under Paul Christiansen and Larry Fleming, earned an MME at VanderCook College of Music with Robert Sinclair, and has continued masterclasses with esteemed mentor Rodney Eichenberger. Stenson edits choral series for Pavane and Santa Barbara Music Publishers and co-authored *Movement and the Maturing Male Voice* with Henry Leck.

#### 8th - 10th Grade Treble Choir

Saturday 2:45 pm - 3:15 pm  
 Meyerson Symphony Center



**Lynnel Joy Jenkins** is artistic director of Westrick Music Academy, music director of Princeton Girlchoir, and a choral teacher in the Hopewell Valley Regional School District, New Jersey. Jenkins has varied conducting and teaching experience from elementary to collegiate levels, including positions at the American Boychoir and Westminster Choir College. She has conducted choirs and lectured worldwide and has led several ACDA and OAKE honor choirs and all-state choruses. She earned degrees from Westminster

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Choir College (BA), Temple University (MM), and the University of Arizona (DMA), and received the Elaine Brown Conducting Award from the first two institutions.

### 11th - 12th Grade Mixed Choir

Saturday 1:30 pm - 2:00 pm  
Meyerson Symphony Center



**Chris Maunu** is the artistic director of the Pacific Youth Choir. He also spent many years at Arvada West HS, where he was a four-time Grammy Music Educator Finalist. Choirs under Maunu's direction have

performed at thirteen conferences, including national and regional ACDA. He is in demand as an all-state clinician and speaker across the U. S. and internationally. He is an award-winning composer and editor of the Pacific Youth Choir Choral Series with Pavane Publishing. Maunu is on faculty at Portland State University, artistic director of Choro in Schola, and the NWACDA Children and Community Youth Choir R&R Chair.

### 11th - 12th Grade Vocal Jazz Honor Choir

Wednesday 7:00 pm - 8:00 pm  
Moody Performance Hall

**Jennifer Barnes** will be the conductor of this choir. Her bio and photo are on page 11.

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## CHORAL JOURNAL CONTACT INFORMATION

Book Reviews	Gregory Pysh	gregory.m.pysh@gmail.com
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Lift Every Voice	Amanda Bumgarner	abumgarner@acda.org
On the Voice	Matthew Hoch	mrh0032@auburn.edu
Recorded Sound Reviews	Amanda Bumgarner	abumgarner@acda.org
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Research Report	Elizabeth Hearn Elizabeth Cassidy Parker	ehearn@olemiss.edu eparker@temple.edu
Student Times	Micah Bland	mbland1613@gmail.com

For feature article submissions, contact the editor, Amanda Bumgarner, at <abumgarner@acda.org>.  
View full submission guidelines at [acda.org](http://acda.org)

Book and music publishers should send books, octavos, and discs for review to:  
Choral Journal, Attn: Amanda Bumgarner, P.O. Box 1705, Oklahoma City, Oklahoma 73101-1705

## OTHER ACDA PUBLICATIONS CONTACT INFORMATION

ChorTeach	Amanda Bumgarner	chorteach@acda.org
International Journal of Research in Choral Singing	Bryan Nichols	bnichols@psu.edu

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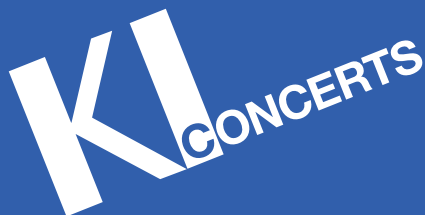
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