



2020 ACDA Southwestern Region Conference

Overview

The SWACDA 2020 conference will be in Little Rock, AR, a city of great historical significance in its efforts to improve the human condition and in its commitment to making positive global contributions for the present and future.

Choral music, through the fusion of music and text sung by a family of voices, has the power to comment on the beauty and complexity of the human condition. The conference will be centered around the idea that music can inform people pedagogically and allow singers and listeners to engage in important dialogues. We reflect and learn from the past, we intently study the present, and we dream about the future.

There will be nine reading sessions and thirty interest sessions. Registrants can attend an immersion day for college and university students and new teachers. There will also be a vocal jazz immersion day featuring clinician Kerry Marsh. The Young Voices of Colorado, mirabai, and the Chuncheon City Choir (Korea) are our invited guests for the opening president's concert.

This conference will feature selected auditioned performance choirs, graded honor choirs (conductors: Anthony Trecek-King, Gary Packwood, Deanna Joseph, and Eugene Rogers); a church honor choir (conductor: Craig Jessop); and a collegiate honor choir (conductor: Joshua Oppenheim). University students will be featured in conducting master classes and competitions.

We will also host a special honor choir comprising

Little Rock high schools students conducted by William Powell. They will present a concert of perfect vision along with a performance by the Pambo Afrika Chorale (Kenya) and the Inspirational Chorale of the University of Arkansas. This performance will take place at Central High School, a nationally historical site critically important in the desegregation of US public schools following the May 17, 1954, Supreme Court decision *Brown v. Board of Education*.

There will also be a special concert by the Concert Chorale of Prairie View A&M University and the University Singers of the University of Missouri performing *And They Lynched Him On A Tree* by William Grant Still (Little Rock native), composer (1895-1978); and Katherine Biddle, poet (1890-1977).

Conference performances will be held in the newly renovated Robinson Center. Music in Worship events will be held at First United Methodist Church of Little Rock. In addition to all performances being in Robinson, we will be holding sessions in the conference center, Marriott Hotel, and Doubletree Hotel, which are all-adjacent/connected to one another. Numerous eating establishments are a few blocks away. We will have an all-conference BBQ and conference celebration for conference attendees. All conference members will be singing and performing in conference choirs led by VIP conductors!

Southwestern Region Conference Exhibits and App Advertising

Reserve online at acda.org/ACDA/About/Advertising__Exhibiting

8ft x 10ft booth \$495 Extra Badges \$50 each
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App Advertising (1 Ad runs at every conference)

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Deadline January 31, 2020

Email shail@acda.org with questions

Invited Choirs

Chuncheon City Choir



Founded in 1990, the Chuncheon City Choir has played a major role in developing Chuncheon into an art city through more than forty regular, subscription, and special concerts every year. The choir performs various genres of music such as musical, K-Pop, and traditional folk music. In particular, it has been receiving great response by developing a program for children who cannot enter the concert hall due to age restrictions. It is setting the stage for Korea's top choir and global choirs performing major works, including Bach's *Mass in B minor*, *Messiah*, *The Creation*, *Elijah*; and Mozart's, Verdi's, Brahms's, and Faure's *Requiem*. Through the All-Generation Chorus Festival, centered on the Chuncheon City Choir, the Chuncheon is contributing to its development as a global choral city.



Im Changeun earned his bachelor's at Chongshin University, Seoul, Korea, and his master's in orchestral conducting and doctorate in choral conducting at the University of North Texas. In 2012, Changeun was appointed as a permanent conductor of the Chuncheon City Choir and has been active as a director of the Seoul Master's Choir and Chamber Orchestra and the SaRang Church Choir. He is a member of the board of Korean Choral Directors Association, Korean Church Music Association, Korean Choral Research Society, and an adjunct professor of the church music department at Chongshin University.

mirabai



mirabai is a professional women's ensemble dedicated to enhancing artistic expectations of choral singing and engaging in artistic collaboration providing pathways to young women artists in their home and school communities. mirabai musicians are professionals in a variety of music careers, many of whom sang as undergraduate or graduate students in the Michigan State University Women's Chamber Ensemble. Performers value the opportunity to share singing, mentorship, and connectivity with women musicians in their own communities as agents of change for young women and the arts.



Sandra Snow is a conductor, pedagogue, and scholar. She is widely acknowledged as one who brings singers of all ages and abilities to artful performance through an understanding of the music and its context in the world around them. She is

professor of choral conducting and music education at the Michigan State University College of Music. Snow founded the mirabai ensemble in 2017 and produced the first mirabai leadership retreat in 2019. She is a recipient of the MSU William J. Beal Award for Outstanding Faculty, the MSU Teacher-Scholar Award, and the Dortha J. and John D. Withrow Award for Excellence in Teaching.

Pambo Afrika Chorus



Pambo Afrika Chorus is a Kenyan Choral singing group founded by Geoffrey Mukoto in 2002. The group has a membership of thirty adults ranging in age from 26 to 60. It was formed with an aim of popularizing little-known Kenya music, exploiting the untapped musical talent, and enhancing the Kenyan cultural heritage through music. Pambo boasts a wealth of Kenyan and African music. Its music comprises spiritual folk arrangements, secular folk arrangements, spiritual compositions, secular and patriotic compositions, and contemporary pop arrangements.



Geoffrey Mukoto is a Kenyan musician who has been practicing for over twenty years. In these years he has attained various titles and conducted various responsibilities. His musical journey leans majorly on the choral works where he has

served as a church choral director in various Catholic churches in Nairobi. Mukoto is a composer and arranger. He is amongst the best theory and harmony teachers in the country, instilling knowledge in all aspiring musicians. Mukoto has attained his bachelor's in choral music, ABRSM Licentiate in Choral Conducting, and Diploma in Singing. He has held workshops in churches and the military and has served as an editor and an adjudicator.

**Prairie View A&M University
Concert Chorale**



The Prairie View A&M University Concert Chorale is the official performing choral ensemble of the University's Department of Music and Theatre. The Chorale's repertoire spans several centuries of choral art music, including works by African American composers. The Chorale is also noted for its emphasis on the preservation and performance of the African American spiritual. The University Concert Chorale has performed for the Texas Governor's Office, has been a featured ensemble at the Texas Music Educators Conference, and performed with Houston Grand Opera in its production of Scott Joplin's opera, *Treemonisha*.



A. Jan Taylor is associate professor and director of choral music activities at Prairie View A&M University. A native of Houston, Taylor attended University of Houston (BM) (DMA) and Prairie View A&M University (MA). Taylor taught in

the Houston Independent School District. She has served as adjudicator and choral clinician for numerous choral competitions, festivals, and regional choirs throughout the United States. As an authority on the African American spiritual, Taylor frequently lectures on the performance practices and preservation of the genre.

Invited Choirs

University of Arkansas Inspirational Chorale



The University of Arkansas Inspirational Chorale was founded in 1977 and is the longest running diversity initiative at the University. The mission of the Inspirational Chorale is to keep the black sacred music tradition alive through the performance of music from the African Diaspora. The ensemble provides a forum where university students, regardless of ethnicity, can perform the various genres of the tradition. The Chorale is an integrated part of the department of music and serves the university's academic community and the community at large throughout each year. The ensemble has made appearances at state, national, and international conferences and tours regularly, both in the United States and abroad.



Jeffrey Murdock is the associate director of choral activities at the University of Arkansas. He is a Connor Endowed Faculty Fellow in the J. William Fulbright College of Arts & Sciences. An accomplished conductor of western choral music,

Murdock has quickly become a leader in the field of Gospel music and other music stemming from the African Diaspora. Murdock has been sought after as a clinician and presenter for NAFME and ACDA and serves as president of Arkansas ACDA and is a member of the National Diversity Subcommittee. Murdock holds degrees in music from the University of Southern Mississippi and a Ph.D from the University of Memphis.

University of Missouri University Singers



The University of Missouri's University Singers has performed at state, regional, and national conventions of ACDA and NCCO. This selective ensemble performs a full concert plus a major work with orchestra each semester. Their schedule includes annual domestic tours and frequent international tours. University Singers also regularly premieres commissions from prominent composers (Chen Yi, William Averitt, and Brandon Boyd) and often works with other respected conductors. Recent guest ensembles in residence include Chanticleer and Grammy-winning ensemble Roomful of Teeth.



Paul Crabb, DCA and Chair of Graduate Choral Studies at the University of Missouri, has conducted and lectured in Japan, Taiwan, China, Brazil, Poland, Russia, Sweden, and throughout Western and Central Europe. He was the first

American Visiting Professor at Liszt Academy of Music (Budapest), and also at the University of Vienna's Universität für Musik und Darstellende Kunst choral department. Frequent invitations overseas have led to multiple performances for ensembles and students. Crabb received the top awards at Truman State and MU, as well as Missouri Professor of the Year. Crabb is also artistic director of Prometheus, comprising professional singers from the United States.

Young Voices of Colorado



Young Voices of Colorado (YVC) serves the south metro Denver community with six levels of Kodály-based choirs. Signature is the “signature” of YVC, with young women chosen for their vocal skills, musicianship, commitment to excellence and leadership. VoiceMale comprises outstanding young men with changing voices who sing in both their “old” treble voices and their expanding range. Signature and VoiceMale members, whose average age is thirteen and a half, also sing in YVC’s concert choir Vox Anima and serve as the host choir for Sing A Mile High International Children’s Choral Festival. In July 2019 their a cappella group won second place in the Llangollen International Eisteddfod in Wales.



Jena Dickey established Young Voices of Colorado almost thirty years ago. She holds a bachelor’s from the University of Texas and a master’s in choral conducting from the University of Colorado. For the past six years, Dickey served Southwestern ACDA as R&R chair for Children’s and Community Youth Choirs and in 2012 hosted the second Children’s Choir Conductors’ Retreat. She has been a presenter for the American Orff Schülwerk Association, the Organization of American Kodály Educators, and all levels of ACDA. She recently directed the Shenzhen Bay (China) Music Festival.

Tyson Repke is a former Navy submarine Nuclear Reactor Operator turned teacher, musician, conductor, and actor. He holds a bachelor’s in music education from the



University of Northern Colorado and a master’s in conducting from the University of Denver’s Lamont School of Music. He has conducted middle school, high school, collegiate, and adult choirs for over ten years. As an avid performer, he is best known as a character actor and tenor buffo. He delights in working with the young men in Young Voices of Colorado’s VoiceMale.

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Auditioned Choirs

Arvada West High School Company West



The choirs at Arvada West HS in Arvada, CO, have performed at twelve state, regional, and national ACDA and MEA conferences since 2009, including National ACDA in 2017. Winners of the 2018 American Prize in Choral Performance, Company West is the top treble chorus at AWHHS. Made up of fifty-six sophomores through seniors, they consistently receive straight Superior Ratings and first-place finishes at festivals. They have performed solo concerts in some of the world's great concert halls, including Carnegie Hall, Orchestra Hall in Chicago and Minneapolis, the Kennedy Center, and St. Peter's Basilica at the Vatican.



Chris Maunu is the director of choral activities at Arvada West HS. Maunu was one of ten finalists for the 2018 Grammy Music Educator Award and one of ten educators named as a 2019 CMA National Music Teacher of Excellence.

Choirs under Maunu's direction have performed at twelve state, regional, and national ACDA and MEA conferences since 2009. Arvada West won the prestigious 2018 American Prize in Choral Performance and have been invited by audition to perform in the Champions Competition of the 2020 World Choir Games (the ninth American HS in history). Maunu is a frequent clinician for all-state and honor choirs across numerous states.

Cantare Houston



Cantare Houston is a professional consort of singers dedicated to creating a community of listeners changed by the ageless power and cultural diversity of choral music. Founded in 2003, Cantare performs in some of Houston's most remarkable venues such as the Museum of Fine Arts Houston, Rothko Chapel, Zilkha Hall, and the Co-Cathedral of the Sacred Heart. Cantare strives to perform music of all genres, spanning the musical landscape from the Renaissance era to contemporary classical works, musical theater, and jazz. Cantare has collaborated with rising choral composers, commissioning new works and performing with local musicians from across the country.



Amy Solberg has been the director of the Bellaire Choirs since 2005. Under her direction the choirs have received sweepstakes at UIL and numerous awards at festivals across the country. Most recently the choirs performed at Pearl Harbor and will perform in Carnegie Hall in March 2020.

Solberg holds a master's in choral conducting from the University of Houston and a bachelor's in piano and choral education from Concordia College in Moorhead, Minnesota, where she was a member of the Concordia Choir under René Clausen.

**Clements High School Chorale
Women's Choir**



This choir is a select group of voices that has received acclaimed reviews under the direction of Janet Menzie and assistant conductor, Ryan Bogner. Members also sing in the Concert Chorale, Clements' Varsity Mixed Choir. They have earned consistent first division ratings and placed at choral competitions while maintaining high grades in advanced classes and holding leadership roles in other organizations. Clements High School's mission is to serve a diverse community of lifelong learners and enhance each student's potential for academic excellence and social responsibility.



Janet Menzie is in her seventeenth year of teaching secondary choir in Texas, her fifth at Clements HS. Menzie is in demand as a clinician and adjudicator and has served as a Texas Region and Oklahoma All-State guest conductor.

Her choirs have earned consistent sweepstakes awards at UIL, won or placed at choral competitions, and performed at Carnegie Hall. Her MS Varsity Girls was an invited choir at the 2012 SWACDA conference, and her MS mixed choir at the inaugural MS/JH National Conference for Choral Music. She holds a master's in vocal arts from the University of Southern California.



Ryan Bogner has been the assistant choir director at Clements HS in Fort Bend ISD since the fall of 2016. Before coming to Clements, he was the assistant at Kempner HS, head director at Memorial

Parkway Junior High in Katy, and the assistant at Norman North HS. He holds a master's from Kansas State University and received a bachelor's from the University of Kansas.

**Fort Worth Academy of Fine Arts
Children's Choir of Texas**



The Children's Choir of Texas is an ensemble of fifth and sixth graders based out of the Fort Worth Academy of Fine Arts. The choir regularly performs throughout the Dallas-Fort Worth area, collaborates with local university and community choirs, and consistently receives superior ratings at the Pride of Texas Music Festival. Previous convention invitations include TMEA (2010, 2014) and Southwestern ACDA (2016).



Jackson Hill is a fifth-year music educator and in his fourth year as director of Elementary School Choirs at the Fort Worth Academy of Fine Arts. He received his bachelor's from the University of Texas at Arlington, where he was named Outstanding Vocal Major in both 2013 and 2014. He is currently completing his master's in choral conducting program at Texas State University.

Auditioned Choirs

Garcia Middle School The Varsity Women's Choir



Garcia Middle School is in the most diverse school district in the nation (Fort Bend ISD, Texas). The Varsity Women's choir is a cross-section of the school and is culturally diverse. The GMS Varsity Women's Choir began in 2015 and currently consists of auditioned seventh- and eighth-grade girls. The GMS Varsity Women's Choir consistently obtains Sweepstakes at UIL Concert and Sight Reading Competition. Students in this organization compete in Region 13 Choir Honor Auditions and obtain placement in one of the honor choirs. Students regularly participate in Solo and Ensemble Contest and earn Division 1 ratings. The women of this choir are actively involved in volleyball, orchestra, band, theatre, Kick Start, NJHS, soccer, and other activities at Garcia.



Kelsey Appleby holds a bachelor's from Shorter College in Rome, Georgia, and a master's from the University of Oklahoma. While in her undergrad, she worked as the conductor's assistant for the Shorter College Choir, where she conducted

at every concert. Her first full-time teaching job was at Mayfield Middle School in Putnam City Schools in Oklahoma City, Oklahoma. Since 2014, Appleby has been the head choir director at Garcia MS in Fort Bend ISD, and she is currently the middle school choir coordinator for Fort Bend ISD. She resides in Houston, TX, with her husband, Tré, and her dogs, Nibus and Jackie.

Grand Prairie Fine Arts Academy Singers



The Grand Prairie Fine Arts Academy is extremely proud of the GPF AA Singers. This ensemble consists of advanced ninth- through twelfth-grade vocalists. In the seven years since its inception, the program has nurtured the lives of the students and is consistently ranked among the top choirs in the state, nation, and internationally. GPF AA Singers have won numerous Texas Sweepstakes Trophies at UIL Concert and Sight Reading Contests, and several Best in Class, Most Outstanding, and Grand Champion trophies at choral festivals. In spring 2019 these singers were part of TMEA and ACDA Conferences in Kansas City.



Joel Duarte is in his ninth year of teaching and is honored to be the director of choral and vocal activities for the Grand Prairie Fine Arts Academy. He graduated from Wayland Baptist University and is currently pursuing a master's at Southern Methodist University. In spring 2019 he was named Teacher of the Year for his campus. His students consistently earn the highest ratings at contest and place in NATS, NAFME, and TMEA All-State Choirs. Duarte clinics choirs across the nation and designs his own choral productions, and performs with the Dallas Symphony Chorus.



Candice Maughan earned master's degrees in music education and vocal performance from the University of Texas at Arlington. She received a bachelor's from Brigham Young University-Idaho. She conducts the GPFAA middle school

choirs and assists with the high school choirs. Choirs under her direction have received top ratings at festivals and Superior Ratings at the Texas UIL Concert and Sight Reading Competitions. She continues to perform as a soloist across the state, the nation, and internationally.

year appointment in 1968 and forgot to leave. He teaches music history, conducting, and hymnology, and he has twice received a Distinguished Teacher Award from the university. He is a past president of Arkansas ACDA and NafME chapters and served for years as the SWACDA R&R chair for Youth and Student Activities and as the editor of the Arkansas ACDA journal, *SEGUE*.

Harding University Chorus



Members of the Harding University Chorus, representing twenty-nine different majors, are united in their common focus on musical excellence and spiritual commitment. The Chorus, one of Harding's six vocal ensembles, takes an extended tour each January in addition to giving concerts closer to home and collaborating regularly with the Arkansas Symphony Orchestra in masterwork performances. In alternating summers they travel overseas, arranging their concerts through local churches and singing in venues that range from street corners to world-class concert halls. The group has performed in thirty-four countries and forty-three states.



Cliff Ganus graduated from Harding College in 1966 and received his master's from North Texas State University and a doctorate in choral literature and performance from the University of Colorado. He joined the Harding faculty on a one-

Kansas City Kansas Community College The Standard



The Standard is the award-winning contemporary vocal jazz ensemble from Kansas City Kansas Community College. They had been invited to perform at the national conferences of the Jazz Education Network, ACDA, and NafME. The Standard has also been selected to perform at the Kansas MEA In-Service Workshop and the New York City Jazz Festival at Jazz at Lincoln Center. Within the last three years, members of The Standard have won seven *Downbeat Magazine* Student Music Awards in five categories. In 2018, The Standard released their first studio recording, *Feelin' Good*.



John Stafford II is associate professor of music, director of choral activities, and co-coordinator of the music department at Kansas City Kansas Community College. Stafford was a 2015 recipient of the John & Suanne Roueche Excellence Award. He holds degrees from Millikin University, Bowling Green State University, and has additional doctoral

Auditioned Choirs

studies at the University of Illinois, Urbana-Champaign. Stafford serves as the Jazz Chair of the Kansas Choral Directors Association. He has served as director of choral music at Community Christian Church in Kansas City, MO, since 2014.

appointment at Liberty High, she was the vocal director at Warrensburg High School, Blue Springs Freshman Center, and South Valley Middle School. Roller is the Women's R&R Chair for the Missouri Choral Directors Association. Roller is married to Steven Roller, and they are parents to their four-year-old son, Bronson, and newborn baby boy, Chance.

Liberty High School Combined Men's Choir



The Combined Men of Liberty High School are proud to make their second appearance at SWACDA, having performed in 2014. This year has been an incredible year, as freshman through senior, all from different ensembles throughout the day, are represented on this stage.



Rika R. Heruth has served as choral director at LHS for fifteen years. Her groups have made three appearances at the MMEA Convention, and this is her third performance at SWACDA. Under her direction, the LHS Chamber Choir was named a winner of the American Prize in Choral Music.



Danaya Roller is elated to be teaching at Liberty High School. She received her bachelor's at Missouri State University and a master's and her Education Specialist Degree Curriculum Director from Arkansas State University. Prior to her

Southwestern Region Registration Information

Register at acda.org

Early Registration
prior to midnight January 29, 2020

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

Registration after midnight January 29, 2020*

• Attendee \$315 • Retired \$265 • Student \$169

On-site registration begins March 4, 2020

• Attendee \$335 • Retired \$285 • Student \$199

*NO READING PACKET SELECTION
AFTER MIDNIGHT JANUARY 29, 2020

You must be a current ACDA member to register
You will need your membership number to register

Oklahoma City University
The University Singers



The University Singers are very proud to be making their first appearance at SWACDA. The fifty-six-voice select ensemble has performed at the 2018 Winter Conference of OMEA. The choir performs major works regularly with the Oklahoma Philharmonic and the Canterbury Singers: G.F. Handel's *Israel in Egypt*, Ludwig Van Beethoven's *Symphony No. 9*, Benjamin Britten's *War Requiem*, and pops concerts.



Tony Gonzalez, associate director of choral activities, is in his sixth year at Oklahoma City University. He conducts the University Singers, the University Chorale, and heads the secondary vocal music education department. He spent

seventeen years at Norman North High School producing a program that gained state, regional, and national acclaim. His groups earned State Sweepstakes seventeen consecutive years, won festivals in ten major cities, performed at OMEA, OCDA, SWACDA, and ACDA; and performed on NPR's *From the Top*. He was named in 2003 by NAFME as one of the Outstanding Music Educators in the country.

Permian High School
Cantus



Established in 1959 and located in Odessa, Texas, Permian High School has a strong tradition of excellence in the performing arts. The Permian HS Choir program, led by Ken Sieloff, Stephanie Burton, and Job Harris, consists of 300 students in seven ensembles. Cantus, the varsity tenor-bass choir, comprises sixty students chosen by audition and is a consistent UIL Sweepstakes award-winning ensemble. Permian also has a strong tradition of excellence in athletics and is the setting for the best-selling novel and movie *Friday Night Lights*. This will be the fourth appearance at an ACDA conference for a Permian Choir and the first for Cantus.



Kenneth Sieloff is in his seventh year of teaching in the state of Texas and is currently director of choirs at Permian High School in Odessa, Texas. Sieloff earned his bachelor's from the University of Michigan. In 2011, Sieloff won first

place in ACDA's National Student Conducting Competition. Ensembles under his leadership consistently earn Sweepstakes at UIL Choir Concert & Sightreading Evaluations. In addition to serving as a frequent clinician/conductor in Texas, Sieloff serves on the Prescribed Music List Committee for the University Interscholastic League.

Auditioned Choirs

Plano East Senior High School Concert Choir



The Plano East Senior High School Concert Choir is an auditioned group comprising ninth- through twelfth-grade students. The Concert Choir is the premier ensemble of the seven vocal ensembles within the Plano East Choral program. The Concert Choir has a tradition of excellence with consistent Superior ratings awarded in both concert and sight-reading at Texas UIL competitions. Members of this chorus are involved in the International Baccalaureate program, Advanced Placement classes, athletics, theater, and other various clubs throughout the school. The Plano East Choral program has produced honor choirs at SWACDA 2016, ACDA 2019, and SWACDA 2020.



Daniel Knight is in his fifteenth year as the head choral director at Plano East Senior High School. Knight graduated from the University of North Texas with a bachelor's and master's. In 2014 he was selected the Teacher of the Year for Plano East Senior High. Knight is an active vocalist in the DFW area. He has held section leader positions at Canyon Creek Presbyterian Church, Christ the King Catholic Church, East Dallas Christian Church, Christ Church of Plano, and is currently a member of the professional ensemble Orpheus Chamber Singers.

Sam Houston State University Chorale



The SHSU Chorale is the premiere choral ensemble at Sam Houston State University. This nationally recognized ensemble has performed for National ACDA in 2007, Southwestern ACDA in 2010 and 2014, and Texas MEA in 2010. Chorale singers are primarily undergraduates who are pursuing a degree in music, as well as some graduate students and non-music majors.



Joshua Bronfman is director of choral activities at Sam Houston State University, where he directs the SHSU Chorale and teaches graduate and undergraduate courses in choral conducting and choral literature. He is also creator and host of the podcast *Choral History*. Prior to SHSU, Bronfman was director of choral activities at the University of North Dakota and artistic director of the Grand Forks Chorales. He received his Ph.D. in choral music education and choral conducting from the Florida State University, his master's from Oregon State University, and his bachelor's from the Florida State University.

**Stephen F. Austin State University
Women's Choir**



The Women's Choir, under the direction of Tod Fish, is one of three major choral ensembles at Stephen F. Austin State University. The chorus is a non-auditioned ensemble that is open to all majors across the campus who share an enthusiasm for challenging and stimulating repertoire from various styles and periods. The Women's Choir frequently collaborates with the SFA A Cappella Choir, Men's Choir, and Orchestra of the Pines in performances of large-scale choral/orchestral works. This concert marks the first SWACDA performance for the SFA Women's Choir.



Tod Fish joined the Stephen F. Austin State University Choral faculty in 2013 after a successful thirteen-year career as a Texas high school and middle school choral director. In demand as a clinician, Fish has conducted numerous TMEA

All-Region Choirs and served as a guest conductor in Colorado, Kansas, Missouri, and Ohio. Fish received his bachelor's and master's degrees from Stephen F. Austin State University. Fish completed his doctorate from the University of Kansas. His family consists of his wife, Alice, and his son, Aaron.

**Texas Christian University
Concert Chorale**



The TCU Concert Chorale is the University's flagship choral ensemble, committed to the exploration and performance of the finest repertoire from the sixteenth century to today. One of five choral ensembles in the School of Music, the Chorale is a highly-select, auditioned group of fifty singers including music majors and students from other academic disciplines. The Chorale frequently collaborates with the Fort Worth Symphony Orchestra, the TCU Symphony, and numerous choral ensembles from Dallas/Ft. Worth. The Chorale was also featured as one of two university choirs to perform at the 2018 TMEA Annual Conference.



Christopher Aspaas, conductor and director of choral activities, leads the TCU Frog Corps (tenor-bass spirit group) and coursework in conducting/leadership and literature.

Auditioned Choirs

University of Arkansas Schola Cantorum



Schola Cantorum is the flagship ensemble of the University of Arkansas choral program and has a long and illustrious history spanning over half a century of performances for presidents, appearances on national television, and concerts in some of the world's great venues. The Schola Cantorum received invitations to perform at the 2015 ArkCDA Conference in Hot Springs, AR; the 2017 NCCO Conference in Baton Rouge, LA; and was the graduate conducting competition choir at the 2016 SWACDA conference in Kansas City, MO. Other recent highlights include concert tours to the Republic of Serbia, Belgium, and Puerto Rico.



Stephen Caldwell is the director of choral activities, associate professor, and chair of Campus Faculty at the University of Arkansas, where he is a two-time winner of the Student Government's Outstanding Faculty Award and recipient of Student Affairs' Golden Tusk. He receives regular invitations to conduct all-region and all-state choirs. His choirs have been selected for performance at conferences of NCCO, SWACDA, and ArkCDA. An award-winning composer, his works are published with ECS Schirmer, Santa Barbara, and NoteNova. He holds degrees from the University of Northern Colorado, Temple University, and Rutgers University.

University of Denver Lamont Chorale



The University of Denver Lamont Chorale is the premiere choral organization at DU. Comprising music majors and non-music majors, the choir is dedicated to the highest level of artistry in the performance of choral music from the Renaissance to the present. They have worked with many guest composers and conductors. The choir won First Place in the American Prize for Choral Performance, and Second Place in the International Barenreiter Choral Competition.



Catherine Sailer is director of choral studies at the University of Denver Lamont School of Music, conductor of The Evans Choir, and associate conductor of the Colorado Ballet Orchestra. Collaborations as conductor/chorus master include the New York Philharmonic, Dallas Symphony, Aspen Music Festival Orchestra, Colorado Symphony and Chorus, Milwaukee Symphony and Chorus, Shanghai International Choral League, Rhineland-Pfalz International Choir (Germany), Lund Musika Akademiska Kor (Sweden), Madrigal Vocale (Brazil), and Central City Opera. Sailer has served as ACDA state president and ICEP exchange fellow to China.

University of Houston
ManCorps



ManCorps, the University of Houston’s premier tenor/bass choir, pursues artistic excellence through authenticity and passionate engagement. ManCorps reflects the diversity of its home city and wider student body. Similarly, its membership represents myriad musical and academic backgrounds, with approximately half pursuing careers outside of music. The ensemble

performs a wide variety of repertoire, from Renaissance motets to new compositions. It has premiered works by some of America’s leading and emerging composers. ManCorps recordings are frequently featured as exemplary performances on publisher websites.



Jeb Mueller serves as associate director of choral studies at the University of Houston Moores School of Music, where he conducts two choirs, teaches choral music education courses, and maintains a graduate conducting studio.

In addition to his academic duties, Mueller is an active conductor, clinician, conference presenter, and adjudicator with engagements throughout the United States and in Europe. Under his direction, UH’s Concert Women’s Chorus performed at the 2016 ACDA Southwestern Region Conference in Kansas City, Missouri. He holds degrees from the University of Miami, the University of Texas, and Texas Tech University.



2020 ACDA Southwestern Region Conference

Interest Sessions

**Beyond the Gospel Truth:
Moving Toward Acceptable
Performance Practice of
Gospel Music and Spirituals
(featuring the University of
Arkansas Inspirational Chorale)**

Participants will explore the history and evolution of spirituals and gospel music, and will identify similarities and differences between these two genres within the contexts of style and performance practices. The session will also explore the cur-

ricular importance of these genres in the choral canon and offer insight as to how they can be regularly incorporated into everyday student learning. Participants will be guided through the process of rote teaching and how to use traditionally rote-taught genres (e.g., Gospel and soul and other music inspired by the Diaspora) to teach music literacy, tone, and other skills germane to good musicianship.

Jeffrey Murdock will be the clinician for this session. His photo and bio are on page 100.

**The Black Composer:
More than Spirituals,
Gospel, and Jazz**

Out of the throes of slavery was birthed the Negro Spiritual; from the piano and organ on Sunday morning came a wealth of black gospel and church music; and from those tickled ivories and blown horns in the clubs in New Orleans came the beginning of jazz. Black composers today, often fluent in at least one of these largely cultural musical idioms, have a dynamic, distinctive compositional

Interest Sessions

voice that regularly and organically combines the musical influence of their unique cultural experiences with the traditional musical training and compositional technique. This session will explore the non-genre specific classical choral music of African American composers—with a special focus on works of living composers that are not spirituals, gospel, or jazz.



Christopher H. Harris is a music educator, conductor, performer, clinician, and composer. Harris is the director of choral

activities and assistant professor of music at Arkansas Tech University, where he conducts the ATU Choral Artists, University Singers, Men's and Women's Choruses, and teaches Choral Methods, Conducting, and Arranging. He holds degrees from the Florida State University, Ithaca College, and Texas Southern University. This year, ATU choirs under Harris's direction will perform with Arkansas Baroque Music Inc., at the NCCO Conference, at the Arkansas All-State Music Conference, and at Carnegie Hall.

Bringing Music Literacy into Focus

Music literacy is foundational to a choir's artistic success. As such, methods for building music literacy in the choral ensemble abound, with no shortage of books currently on

the market. This session seeks to cut through the noise and bring into focus only those skills that are essential to successful sight-singing in an ensemble setting. Through the use of innovative tools from the findings of cognitive science, along with practical teaching strategies, participants will leave with greater clarity and focus in helping to build their choirs' music literacy skills.



David Edmonds currently serves as director of choral studies at the University of New Mexico. Before coming to UNM,

Edmonds was DCA at the University of Montana for six years, where he led the UM Chamber Chorale to their first-ever invitations to perform at the 2015 NAFME NW and 2016 NWACDA Conferences. Edmonds obtained advanced degrees in conducting from the University of North Texas and Westminster Choir College and taught high school choral music for six years in Iowa and Texas. His original compositions and arrangements are published with Alliance, Colla Voce, and MorningStar.

Choir Directors as Voice Teachers: Promoting Healthy Singing in a Group Setting

As a primary source of information for many students about fundamental singing technique, the choral classroom provides an opportunity

for choral music educators to develop individual singers within a group context. By incorporating vocal pedagogy principles into choral rehearsals, educators and students can learn to build a foundation for lifelong healthy singing habits. This session will explore techniques typically used in the private lesson studio and offer insights for implementation in modern ensemble settings.



Susan E. Shirel, assistant professor of music at Harding University, serves as coordinator of music education, teaches

private voice and music education courses, supervises student teaching interns, and has directed Belle Cantato—Harding's auditioned women's ensemble—for five years. She holds a master's in Vocal Pedagogy from Texas Woman's University and doctorate in Music Education and Vocal Performance from Ball State University. Shirel earned a bachelor's from Harding University and was a secondary choral music educator for ten years in three states.

Considering the Commission: Interesting and Intriguing Ideas

Through the lens of their favorite and most meaningful commissioned works, composers Andrea Ramsey and Tom Shelton will address practical considerations for conductors interested in commissioning new works: the compositional process,

navigating fees, establishing structural parameters, and other items to help ensure a successful experience for everyone involved. Repertoire featured in the session will encompass a wide range, including works for children and youth voices to works for university ensembles.



Andrea Ramsey enjoys an international presence as a composer, conductor, scholar, and music educator. Before

leaping into full-time composing and guest conducting, Ramsey held

positions at the Ohio State University and the University of Colorado Boulder. An award-winning composer with over 100 works to date, she believes strongly in the creation of new music. She has experienced in her own life the power of music to provide a sense of community, better understanding of our humanity, and rich opportunities for self-discovery.



Tom T. Shelton, Jr. is associate professor of sacred music at Westminster Choir College and also serves as the director

of music for Children's and Youth Choirs at Princeton United Methodist Church. He is an associate conductor with the Princeton Girlchoir Organization, conducting two ensembles. Shelton currently serves as the ACDA National Past President. Shelton has conducted festivals and honor choirs in twenty-one states. He is the Series Director for the Music for Young Voices Series with GIA Publications and has over fifty compositions published.

ACDA Children's Choir Conductors' Retreat
January 18 – 19, 2020
Atlanta, GA

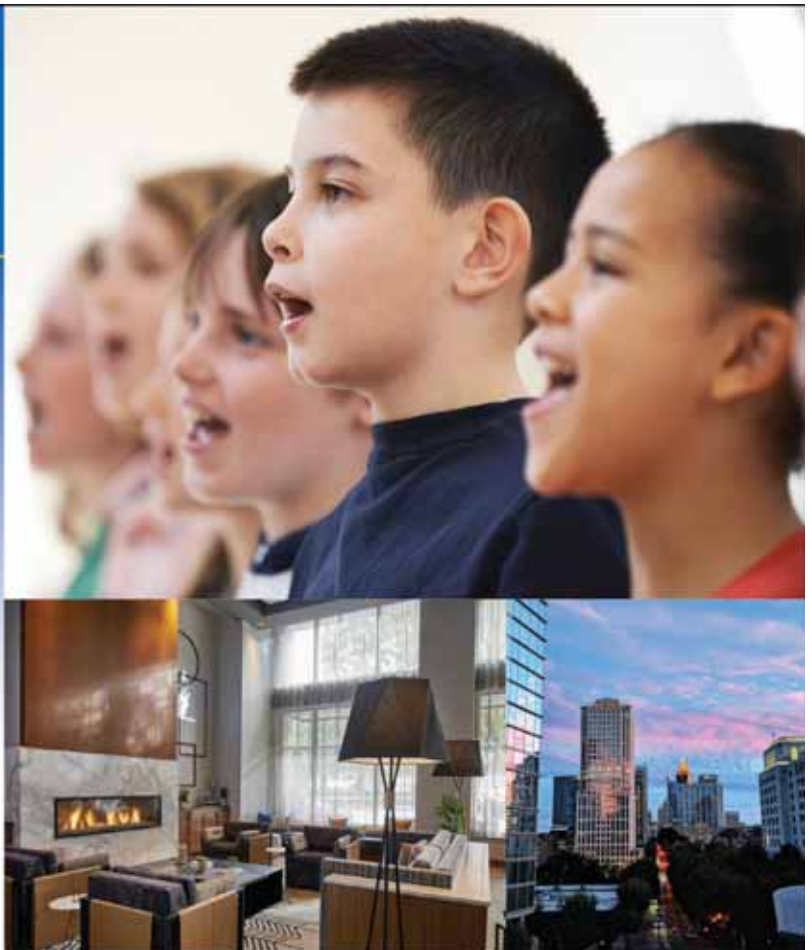
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Registration and information will be available at acda.org in the fall.
For information contact:

Joy Hirokawa, National Chair for Children & Community Youth:
joyhirokawa@comcast.net

Emmy Burch, Local Chair at
emilywilliamsburch@gmail.com



Interest Sessions

Creating an Environment of Trust through Vulnerability

Conductors must demonstrate they are both competent and vulnerable to form shared trust between ensemble members. By applying Brene Brown's concepts of BRAVING to the music classroom, conductors will explore techniques to be open to creativity during rehearsal. Topics include: setting clear boundaries, making students reliable and accountable, and building personal integrity. The goal is to develop an

environment for individual growth and a positive group dynamic.



Tom Wine is chair of music education and director of choirs at Wichita State University. Recipient of the 2009 WSU President's Distinguished Service Award and the Burton Pell Award from the Wichita Arts Council, Wine is editor of the book, *Composers on Composing for Choir*. Wine is past-president of Kansas ACDA. His choirs have appeared

at KMEA twelve times and Carnegie Hall in 2009. Wine has conducted district and all-state choirs in six states. In 2016 he received the HRW Lifetime Achievement Award from the Kansas Choral Directors Association. He directs the Chancel Choir at Eastminster Presbyterian Church.

"Do the Hustle!" Using Concurrent Instruction to Expedite Student Learning and Make Rehearsals Engaging, Motivating, and More Efficient

Time is a precious commodity, and most teachers would agree there is generally not enough of it. Testing procedures, inclement weather, in-school functions, etc., often hamstring educators from meeting personalized performance standards with student ensembles. "If only I had more time" is a common catchphrase shared among educators, music or otherwise. This session will focus on how to use concurrent instructional techniques (i.e. "hustles," cues, reminders) to help expedite student learning and save valuable time in rehearsal.



Adam Zrust is a Nebraska native, conductor, and teacher active in the United States and abroad. His calendar includes concerts, guest performances in festivals and workshops, and lectures. He holds degrees from the

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Florida State University and the University of Nebraska–Kearney. Zrust is based in Missouri, where he serves as assistant professor of music education and director of choral activities at the University of Central Missouri.

Engaging Your Community through Commissioned Music

A well-planned music commissioning project can provide rich opportunities for exploring current events and social issues with our students and can open doors to engage with new audiences throughout our communities. Using a 2016 commission by Dominick DiOrio as an exemplar (*Down Deep: A Work Honoring the Legacy of the Little Rock Nine*), the session will explore (1) new music’s ability to address complex contemporary and historical issues, (2) practical suggestions for navigating the commissioning process with an eye toward community engagement, (3) considerations in planning performances and engaging with audiences, and (4) a discussion of the educational benefits of exposing our students to community engagement and new music experiences.



Andrew Morgan is assistant professor of music at Hendrix College in Conway, Arkansas. He conducts the Hendrix

College Choir and teaches courses in music history, theory, and popular music. He frequently commis-

sions new music, including works by Dominick DiOrio, Edmund Jolliffe, Janet Wheeler, and Alan MacMillan. He serves on the board of directors for Arkansas ACDA and the national board for NCCO. He holds degrees from the University of Wisconsin-Madison, Temple University, and the University of Minnesota.

Everyone's Song: Gender-Inclusive Choral Programs

The number of singers in our choral ensembles who openly embrace their non-binary gender identity continues to grow. In our attempt to best serve our students, growing discussions among choral directors surrounds what we call our ensembles (e.g., “tenor/bass choir” vs. “men’s choir), the language we use in the context of rehearsal (e.g., “sopranos” vs. “girls”), and the policies for our choir programs (e.g., concert attire). This session will explore the results of a national study examining choral director experiences with students who identify as transgender, gender-inclusive teaching practices, and concepts relevant to teaching singers who identify as non-binary.



Dustin S. Cates is a teacher, conductor, singer, researcher and proud native of Kansas City, Missouri. Cates is assistant

professor of choral music education at Temple University, where he conducts the University Chorale, supervises graduate students, and teaches

courses in music education, choral/vocal pedagogy, and choral methods. His research focuses on issues of diversity, inclusion, and social justice in choral music. Cates is National ACDA R&R Chair for men’s choirs and past president of Kansas Choral Directors Association. He holds undergraduate and doctoral degrees in choral music education from the University of Missouri-Kansas City Conservatory and a master’s from Baker University.

Gesture Matters: Are You Really Showing What You Want?

Intended for both the seasoned conductor and the college beginner, this session will challenge participants to rise above inhibitions and pretense to reveal their true artistic intention. By referencing everyone’s unique nonverbal communication, specific strategies will be discussed to create an authentic, artistic approach to the art of conducting. Though music making is inherently artistic, one’s conducting gesture may not always be representing their true artistic intent. Emphasis will be placed on conducting gesture being an artistic expression unique to each individual conductor.



Jonathan Babcock is in demand as a conductor, educator, and clinician internationally. He has performed in venues

such as Carnegie Hall; The For-

Interest Sessions

bidden City Concert Hall, Beijing, China; and The St. ThomasKirche, Leipzig, Germany. Babcock is a professor at Texas State University, where he conducts the Texas State University Singers and teaches graduate and undergraduate courses in choral conducting, literature, and pedagogy. Babcock received his degrees from The Crane School of Music, SUNY at Potsdam, and a doctorate from The Hartt School, University of Hartford.

High School Choral Warm-ups: From Process to Product

How do we engage our high school students, provide feedback, teach vocal technique, build community, and connect our initial vocal exercises to our repertoire? This session will explore the collective choral, vocal, and educational wisdom of James Jordan, Robert Shaw, Richard Miller, Ingo Titze, and the Music Learning Theory of Edwin Gordon. We will then select and adapt exercises that will help lead us to a tone that is healthy, free, and vibrant, building from unison singing to four-part chordal exercises. The goals of this session will be to sing, laugh, learn, and take new ideas and perspectives back to our own high school choir rooms and rehearsals.

How We Learn: Engaging Every Singer— An Exploration of Differentiating the Choral Rehearsal, What it Means, and Expected Outcomes

At its core, a differentiated classroom includes all students and provides opportunities for each student to be successful. In planning lessons, there are three areas that can be adjusted depending on the needs of students. These include presentation or how a concept is taught; process or how students assimilate information presented; and product or how to demonstrate proficiency. In this session, we will discuss different types of learners, methods of presentation, and varied paths to successful music performances.

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Jason Sickel is on the staff of Blue Valley North High School in Overland Park, KS, where he directs five choirs and as-

sists with the musicals. Sickel is the KCDA R&R Chair for High School Choirs. Ensembles under his direction have performed in concerts and clinics at universities across Kansas and Missouri and have performed at four Kansas MEA In-Service Workshops (2011, 2016, 2018, and 2020). He has most recently conducted middle level and high school honor choirs for the Southeast and South Central districts of KMEA. He represented all Kansas teachers as the 2017 Kansas Teacher of the Year.



Lorissa Mason is the current director of choral activities and vocal department chair at the University of Arkansas Little Rock. Mason studied music and conducting at the University of Missouri–Kansas City Conservatory of Music and Dance. Prior to doctoral studies at UMKC, Mason completed her master's at Texas Tech University, where she held graduate teaching assistant positions in the Choral and Opera Music Theater departments. Mason currently resides in Little Rock, Arkansas, with her husband, Brady, and her son, Silas.

**Illumine:
Shining Light on Programming
through Production for
Children and Youth Choirs**

In our fifteen-year history, the Conspirare Youth Choirs have enjoyed a rich performance trajectory. As we have grown in numbers, we have faced challenges in creating visually and musically artistic concerts. In this interest session we will share our repertoire, programming strategies, and how we stage and produce our concerts. Nina Revering, CYC Artistic Director, and Robert Harlan, Conspirare Technical Director and Stage Manager, will share detailed steps in the intricate dance of meaningful concert experiences.



Nina Revering has performed throughout the country and internationally as both a soloist and chorister under conductors Seiji Ozawa, John Williams, Sir David Willcocks, Craig Hella Johnson, and notably under Jean Ashworth-Bartle in the Toronto Children's Chorus. Revering has performed with the Conspirare Chamber Choir since 1995. Her training includes Toronto's Royal Conservatory of Music, Youth Performing Arts School in Louisville, Kentucky, Boston University, and New England Conservatory of Music. Revering taught elementary music in Austin, TX, from 1996 to 2015.

**Less is More:
Refining Your Conducting Gestures
for Maximum Musical Result**

With humor and insight, John Yarrington offers a fresh approach to the unique challenges of working with volunteer singers in community and church choirs. Musical excerpts will enable participants to have a hands-on experience in specific techniques related to text, score study, rehearsal strategies, warm-ups that really accomplish something, and appropriate, effective, less effortful gesture to bring all of this about. The human side of the equation will be considered with the following questions: What do "they" need? and What do "I" need?



John Yarrington served Houston Baptist University as head of choral studies. In retirement, he conducts the Chancel Choir of the First Presbyterian Church of Houston. He is adjunct professor of conducting in the sacred music program of the University of St. Thomas. He teaches private voice at Mayde Creek and Taylor High Schools in Katy, Texas. *Have We Had This Conversation* is his most recent book.

**Leveraging Music Privilege
for Community Impact:
Justice Choir in the Street, Church,
Classroom, Worship Space,
and Concert Hall**

Our communities are increasingly seeking opportunities for activism. As music educators and choral conductors, we have the unique ability to help people from an array of skill levels access intentional and empowering musical performance through effective instruction and aggressive purpose. Justice Choir boasts fifteen regional chapters from San Francisco to New York to Melbourne, Australia, with the mission to further social and environmental justice movements by engaging communities in singing together. Join us to explore a collection of resources, both tangible and anecdotal, to effectively utilize music as a tool to further justice movements in our streets, faith communities, classrooms, and concert halls.



Claire Minnis is an educator, performer, and conductor. Her newest project, Justice Choir Chicago, is an aggressively welcoming community choir utilizing innovative programming and community partnerships to amplify local voices dismantling systems of oppression. Minnis currently serves as director of choirs at The Noble Academy in Chicago. She has performed professionally, directed community groups, and founded Justice Choirs in Chicago and Grand

Interest Sessions

Rapids. She is currently completing her master's in Nonprofit Administration to continue combining her passions of music and justice in the nonprofit sector.

The Life and Choral Works of Little Rock Native Florence B. Price

American composer Florence B. Price was a native of Arkansas and the first African American woman to have a work performed by a major American orchestra. The Special Collections department at the University of Arkansas in Fayetteville holds her near-complete historical archive, including thousands of photos, letters, scores, manuscripts, several of her known choral works, and a number of unpublished choral works and fragments. This presentation will offer a primer to Price's choral archive, including scores never-before seen or performed, and will discuss what work has already been done by musicologists and what work is needed in the future.

Stephen Caldwell will be the clinician for this session. His photo and bio are on page 110.

Lift Every Voice and Sing: Strategies for Radical Inclusion in Church Singing

This session will explore comprehensive inclusion in the musical life of the church congregation. Singing is one of only a few specifically prescribed activities for worship—psalms, hymns, and spiritual songs—yet some congregations are in danger of relinquishing this mode of worship entirely to the choir, leaving a good portion of the church passively observing. We will explore twenty strategies for encouraging congregational song and training children as active participants in the musical life of the church. Collected, conceived, or borrowed over years of trial and error, the concepts range from inter-generational performance to simple ideas for psalm-singing. Bring your own ideas for teaching children and adults in the congregation to sing. To lift *every* voice is a heavy load, so let's share it.



Joshua Hawkins Nannestad is associate professor of choral music education at Southeastern Oklahoma State

University, where he conducts and teaches undergraduate and Master's students. Prior to Southeastern, he taught K-2 classroom music and led the high school choral program in Milford (MA) public schools and conducted the Gordon College Choir. Nannestad's formative training came from his church musician

mom and his high school piano and chorus teacher; his formal degrees are from Boston University, Gordon College, and Saint Olaf College. He currently serves at Covenant Presbyterian Church in Sherman, TX.



Joanna Hawkins Nannestad is director of music at Our Savior's Lutheran Church in Durant, OK, where she is

responsible for all aspects of the music program, including composing musical settings of the liturgy. A versatile musician, she has served as choral scholar in the Marsh Chapel Choir of Boston University, taught classroom music at Achille Elementary School, was a member of the Saint Olaf Choir, and dabbles in the flute when needed for Bach cantatas or pit orchestras. Nannestad holds a master's in theology from Boston University and undergraduate majors in religion and Greek.

Looking to the Future: Building a Culture of Community

It is essential for choral directors to recognize and adapt to future generations of choristers who celebrate individualism but may struggle with a sense of ensemble cohesiveness. Building a culture of community can include curating carefully selected activities to nurture the future of choral music. This workshop will focus on collaboration in a traditional teacher-centered classroom, building

relationships with others through active engagement, and discovering a sense of community within the choral ensemble. Participants will experience individual, partner, and large group (cooperative) activities appealing to differentiated learners. Proprioceptive (self-aware) singers lead to stronger musicians and an aesthetically pleasing outcome.



Elise Hepworth is professor and director of choral activities at Missouri Western State University in Saint Joseph. She

conducts the Concert Chorale and Chamber Singers, is a member of Kantorei of Kansas City (performing at the 2019 ACDA National Conference), and directs the Robidoux Chorale, a semi-professional chamber ensemble in Saint Joseph. Hepworth earned degrees from Northwest Missouri State University, The UMKC Conservatory of Music, The University of Mississippi, and the New Zealand School of Music. Additionally, she is nationally certified in the pedagogies of Orff Schulwerk and Zoltán Kodály.

The Lyricist's Guide to Performing Choral Music

Charles Anthony Silvestri has penned the inspiration for many of the most popular choral works in the contemporary repertoire, including those by his frequent partners Whitacre, Gjeilo, Arnesen, Takach, and Forrest. Come explore a unique

perspective on the interpretation and performance of choral repertoire as this noted lyric poet and author invites you to join him behind the poet's pen. Learn about the ins and outs of commissions, the col-

laborative process between poet and composer, the deep connection between words and music they seek to create, and the powerful roles of the conductor and choir in the interpretation and transmission of the poet's



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<p style="text-align: center;">BOSTON SYMPHONY HALL BOSTON, MA</p>	<p style="text-align: center;">MAESTRO GRANT GERSHON Orff: Carmina Burana Poulenc: Gloria <i>June 21 - 28, 2020</i></p>
<p style="text-align: center;">MUZIEKGEBOUW AMSTERDAM, NETHERLANDS</p>	<p style="text-align: center;">MAESTRO JOE MILLER Mendelssohn: Die Erste Walpurgisnacht Dan Forrest: Requiem For The Living <i>July 19 - 26, 2020</i></p>
<p style="text-align: center;">PALAU DE LA MÚSICA BARCELONA, SPAIN</p>	<p style="text-align: center;">MAESTRO SAUL ZAKS Beethoven: Missa Solemnis Traditional Ladino: Three Sephardic Songs <i>August 5 - 12, 2020</i></p>

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Interest Sessions

heart and composer's spirit. There will be time for questions, discussion, and conversation.

Charles Anthony Silvestri will be the clinician for this session. His photo and bio are on page 54.

Rehearsing and Performing African Choral Music: Movement and Authenticity

In many African societies, music, dance, and drama are integrated and often inseparable. Choral ensembles from a Western tradition tend to teach music and accompanying dance movements separately. Carolyn Cruse and Andrew Kagumba will provide strategies that merge the teaching of music and movement during this participatory session. Clinicians will share experiences from their perspectives as American and Ugandan choral conductor-teachers and will provide examples from co-taught performances. Topics will include authentic sourcing, sequencing basic footwork, body posture, and coordination of rhythmic patterns, and building gradually to learn more advanced movement patterns and body area emphasis.



Carolyn Cruse is associate professor of music education and associate director of choral studies at Texas Tech University, where she conducts the Women's Chorale and teaches undergrad-

uate and graduate music education courses in choral techniques, vocal pedagogy, conducting, and curriculum and instruction. Prior to her appointment at Texas Tech, she taught choral music for nine years in Richardson and Plano, TX.



Andrew Kagumba Kalyowa is assistant lecturer at Makerere University and music teacher at Kampala Music School, both in Kampala, Uganda. Kagumba Kalyowa is in his third year in the PhD-Fine Arts program (emphasis in music education) at Texas Tech University.

Remember You: Finding a Balance in a Life Devoted to Music

Striking a balance between a music program you love and the rest of what life has to offer is a big and enduring challenge. The presenters will discuss work-life balance challenges as they manifest in their own lives as educators and parents, as described by other choral musicians, and in research, paying special attention to teacher attrition. They will outline strategies, founded in clinical practice and research, designed to improve work-life balance. Although broadly applicable, the strategies will be tailored to the experience of high school choral directors. Topics covered will include workplace efficiency, stress management, social media,

leisure, and relationships with friends and family. Finally, they will discuss the uniquely beneficial properties of participation in choir and strategies for advocacy.



Troy Robertson, PhD, is the director of choirs at Tarleton State University. He conducts Tarleton's five choral ensembles, teaches conducting and choral methods, and supervises clinical teachers. He is also a composer whose works are published with Hinshaw Music, Santa Barbara Music Press, Colla Voce, and Music Spoke. He and his wife, Stephanie, make their home in Stephenville with their six-year-old son, Winton, and pug, Wooster.



Stephanie Robertson, PhD, is an assistant professor of Psychology at Tarleton State University in Stephenville, Texas. She has worked in public schools, non-profit institutions, and higher education for over fifteen years, with a focus on the well-being and healthy development of children. She researches the impact of invisible disabilities on student access to education at secondary and post-secondary levels. Her husband is Troy Robertson.

Seeing 20/20: Repertoire Choice Matters

Why do we enjoy participating in choral music and what keeps us involved? How can varied repertoire address the musical needs of students and provide for effective instruction and performance? Identifying and selecting repertoire for a variety of performance levels and styles is daunting—no clear chart or roadmap exists. With countless options, a path toward successful and appropriate repertoire selection is difficult to see. This session serves to challenge conductors to reflect upon their methods for repertoire selection, share a proven philosophy for literature choices, and empower all with a framework that will aid conductors in choosing repertoire that not only meets curricular goals and standards but also engages students to enrich their musical understanding while developing skills that lead to visionary performance.



Ryan Beeken serves as director of choral activities at Wichita State University, where he conducts the Concert Chorale and Women’s Glee Club, teaches choral conducting, and oversees the choral area. He received a bachelor’s from Drake University and graduate degrees in choral conducting from Michigan State University. Beeken’s choirs have performed at state, regional, and national ACDA Conferences and for state and regional NAfME conferences. Beeken’s engagements include over fifty all-states

and honor choirs in nineteen states, the Czech Republic, and Austria.

Singing through the Transition: the Adolescent and Transgender Voice Change

Singers experience numerous vocal transitions during their lifetimes. One of the most obvious and challenging transitions occurs during adolescence. This transition can even cause young singers to opt out of singing in choral environments in their school, church, or community. Transgender singers may experience another transition after puberty, depending upon the timing and type of transition. This session examines recent science and experiences working with singers as they experience these transitions in adolescence and early adulthood. Attendees will learn psycho-social tools and vocal exercises to help singers successfully navigate these transitions as soloists and ensemble singers.



Ryan Olsen is director of choral activities at Baker University in Baldwin City, KS. He conducts three choirs and teaches music education, conducting courses, and private voice lessons. He has helped numerous voice and choir students navigate transgender and late adolescent voice transitions. He serves as the associate artistic advisor and conductor for Musica Vocale, a semi-professional choir in Kansas City. He has been

active in music education and choral conducting in five states, serving on the board of Colorado ACDA and MEA chapters.

St. Olaf Sway: Organic Singer Movement in Choral Performance

“[T]he full choir looks like seagrass moving underwater,” wrote a journalist in an article about the esteemed St. Olaf Choir. The author was referring to the singers’ constant organic swaying “as the music moves them” while singing, a tradition that began when Anton Armstrong became the conductor. While some conductors insist on stillness during a choral performance, others, like Armstrong, claim that standing still is “not natural” and prefer freedom of movement. Although there remain many opinions about stillness and swaying movement of singers in choral performance, our current research provides possible verification that singer organic swaying supports better overall choral sound. The results of our investigations will be revealed through an interactive presentation, live demonstration, and group discussion.



Melissa L. Grady is assistant professor of choral music education at The University of Kansas. She received her Ph.D. in Choral Pedagogy from The University of Kansas and her previous degrees from Wichita State Univer-

Interest Sessions

sity. During her eleven-year public school teaching career in Kansas, Grady taught at all levels of music education; elementary general music, middle school choir, and high school choir. At KU, Grady teaches graduate and undergraduate courses in choral music education and vocal pedagogy and conducts the University Singers. Grady's research interests include effects of conducting gestures on choral sound, choral warm-ups, female adolescent changing voices, choir spacing, and performance movement.



Tianna Smith (B.A. Music, Spanish) is pursuing her master's in music education/choral pedagogy at the University of Kansas. She spent several years teaching K-12 vocal music at international schools in Taiwan and India. Prior to teaching abroad, She worked for the Colorado Children's Chorale and the Arvada Center for the Arts and Humanities in Colorado. Smith is a member of the Association for Music in International Schools and recently presented at their Music Educators Conferences in Dubai and Hong Kong.

They ALL Read and They LOVE It: A Systematic Approach to Music Literacy

Teaching music reading skills to absolute 100% mastery in our performing ensembles. Imagine what

your rehearsals would feel like if you knew and could prove that every child had mastery-level understanding of basic music reading skills. What could you accomplish with skills like that? This session will explain and demonstrate that this goal is indeed possible and, with very little time commitment, leads to stronger programs.



Craig McCauley received his bachelor's from the University of South Dakota and has taught Middle School Choir for twenty-four years in Lawrence, Kansas, with an additional twelve years teaching vocal music K-12 in Iowa and Las Vegas, Nevada. McCauley established the ACDA Clark County Student Chapter, which in 1995 received honorable mention as National Outstanding Chapter of the Year. The Lawrence West Middle School Chorale has performed at the KMEA State Convention in 2006, 2008, and 2014, and at the SWACDA Convention in Kansas City in 2008.

Two Birds with One Stone: Building Ears and Larynges

This is a session that focuses on the technique of combining aural skills exercises and vocal pedagogy of singers in choirs. The session will contain adapted examples of voice building exercises by Manuel García, Jr., aural skills of music theory pro-

fessor Gene Cho, and combined exercises and techniques composed by Daniel Farris.



Daniel Farris is in his thirteenth year as associate professor of music with Southwestern Oklahoma State University. He is the director of choral activities and vocal area coordinator of Southwestern's music department. Farris directs music education camps and workshops and is a regional and international scholar, having presented topics and research for the Athens Institute of Education and Research (2010); Southwestern ACDA (2012); and other conferences. He has conducted honor choirs in Texas, Oklahoma, and Missouri as the 2019 Kansas City Metro Tenor/Bass Honor Choir conductor.

The Urban Tenor-Bass Choir: Selecting Music that Makes a Difference

Vision 2020 represents a unified perspective of all groups being able to perform successfully. Tenor/Bass choirs in urban areas represent two marginalized populations that with a little help can be empowered to represent at more successful levels. After examining ten years of literature performed by successful middle school tenor/bass choirs from urban areas, some of the guessing can be minimized. This session is designed to empower teachers, an-

swering questions like: What music is urban tenor/basses responding to successfully? What literature has been executed successfully in adjudicated contests? Moreover, what music elements are contained in these selections (key, voicing, range, tessitura, melodic contour, meter, tempo, rhythm patterns, genre, style, language, length and subject matter) to help guide our curriculum?



John Wayman is the assistant professor of choral music education at the University of Texas at Arlington, where he

conducts the University Singers and helps guide future choral music educators. He received his degrees from Texas Tech University and Wayland Baptist University. Wayman has appeared at numerous state and regional events as a guest conductor and adjudicator, and has given frequent clinics on pedagogy and literature selection for the adolescent changing voice. He regularly presents at state, national, and international venues.

**Was Blind but Now I See:
How Engaging Special Needs
Students Opened My Singers'
Eyes ...and Hearts**

Two years ago, the presenter implemented a special needs music program, Moore Applause, that is changing the culture of Moore High School. Moore Applause was implemented after a student proposed that it be a part of the show choir curric-

ulum, and it is almost 100% student led. The presenter will include interviews of the special needs teachers, video of the students in their performances, and statements from some of the students and parents of the students involved. Moore Applause has performed "Hot Chocolate" from Polar Express, "You're a Mean One, Mr. Grinch" from *How the Grinch Stole Christmas*, and *Seussical*, among other titles. Examples of materials used will be available for perusal and considered materials for future use. This presentation will be inspirational and practical for all who attend.



Lynn Herbel has been the director of choirs at Moore High School in Moore, Oklahoma, since 2013. She di-

rects three auditioned ensembles, one non-audition ensemble, and teaches AP Music Theory. She has taught at the elementary and middle school level for sixteen years. Herbel received her bachelor's from Oklahoma Christian University. Herbel has also been the associate conductor of Norman Children's Chorus since 2010. Herbel has earned her Kodaly certifications in Levels I, II, and III through the University of Oklahoma.

**When You're Not Their First Love:
Taking Over a Music Program**

Beth Richey-Sullivan presents strategies for taking over a successful music program. This session is interactive, thought provoking, and full of examples that come from the first years of taking over from an adored former director. Combining her skills as an educator, conductor, and foster parent, she hones in on an often-ignored topic: student loss and its effect on our rehearsal and longevity in our career. She will teach you to "See their behavior as their pain." You will walk through rehearsal examples and learn specific strategies to not become the "sacrificial lamb" in your position and to ensure musical success. Her warmth, encouragement, and wisdom are required for anyone stepping into a new position.



Beth Richey-Sullivan is a native of Kansas City, where she completed her degree in both choral and instrumental music

education at the University of Missouri, Kansas City, Conservatory of Music and Dance. She received her master's in choral conducting at UCLA. Currently Richey-Sullivan is the choral conductor at Blue Valley Northwest High School in Overland Park, KS. Her choirs have been featured at the Kansas State MEA. She also taught at Hoover High and Toll Middle Schools in Glendale, CA. In addition to music, she is passionate about helping children in foster care.

Honor Choir Conductors

Church Music



Craig Jessop is professor of music and the founding dean for the Caine College of the Arts at Utah State University. These appointments follow his tenure as music director of the Mormon Tabernacle Choir and head of the Department of Music at Utah State. Jessop was previously a Lieutenant Colonel in the U.S. Air Force music programs, where he served as director of the U.S. Air Force Singing Sergeants in Washington, D.C. (1980-1987); as commander and conductor of the Band of the U.S. Air Forces in Europe at Ramstein, Germany (1987-1991); and as commander and conductor of the Air Combat Command Heartland of America Band (1991-1995).

College and University



Joshua Oppenheim (B.M., Western Michigan; M.M., Mississippi; D.M.A., North Texas) is co-director of choral studies at Kansas State University. His choirs have performed for state conferences (Men's Choir 2007, 2012; Concert Choir 2009); Acappella Educators Association (In A Chord 2015); SWACDA (Concert Choir 2012, 2018; In A Chord 2016); and NCCO Conferences (Men's Choir 2014; Concert Choir 2019). He has served as guest conductor/clinician in Ireland, Singapore, United Arab Emirates, South Korea, Thailand, Indonesia, Carnegie Hall National Cathedral, and Honor/All-State Choirs in sixteen states.

Grades 5-7 Treble



Anthony Trecek-King is the president and artistic director of the award-winning Boston Children's Chorus (BCC). Under his direction, the chorus has earned a reputation as an ensemble of high distinction, and in 2013 they received the National Arts and Humanities Youth Program Award from the White House. He is a frequent guest conductor for all-states, festivals, and honor choirs. He holds a bachelor's in cello performance from the University of Nebraska at Omaha, a master's in orchestral conducting from the Florida State University, and a doctorate in choral conducting from Boston University.

Grades 7-10 Tenor and Bass

Gary Packwood will be the conductor for this choir. His photo and bio are on page 143.

Grades 8-10 Treble



Deanna Joseph is associate professor and director of choral activities at the Georgia State University School of Music, where she conducts the University Singers and leads the master's program in choral conducting. In May of 2017, the University Singers won first place in the renowned Marktoberdorf International Chamber Choir Competition. 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.

Grades 11-12 Mixed



Eugene Rogers is a two-time Michigan Emmy Award winner, a 2017 Sphinx Medal of Excellence recipient, and a 2015 Grammy Award nominee. He is recognized as a leading conductor and pedagogue throughout the United States

and abroad. In addition to being the founding director of EXIGENCE, Rogers is the director of choirs and an associate professor of conducting at the University of Michigan, where he leads the graduate choral conducting program, conducts the chamber choir, and administers the program of over eight choral ensembles. His choirs have toured throughout China, South Africa, and the United States and have appeared at national and regional conferences.

Little Rock High School Honor Choir



William Powell serves as the director of choral activities at Auburn University. He teaches choral-related courses and conducts the Chamber Choir, Men's Chorus, Concert Choir, and Gospel Choir. He has guest-conducted throughout various parts of the United States and abroad, including several Lincoln Center performances with Distinguished Concerts International-New York. Powell also serves as a regular adjudicator for various choral festivals such as Festival Disney. In addition to "The William Powell Choral Series," his choral arrangements are published by Fred Bock Music, Hal Leonard, and Oxford University Press.

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