

JANUARY 2012

# CHORAL JOURNAL

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The 2012  
ACDA  
Division  
Conferences



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Winston-Salem or Dallas!*

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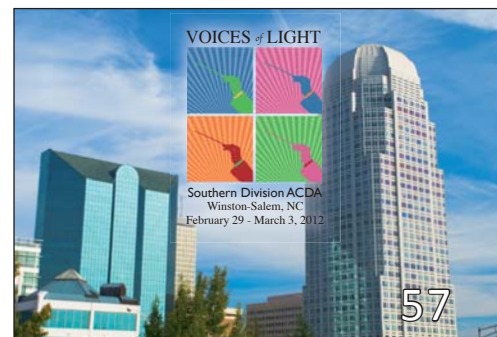
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## Editor's note:

Material for this issue was submitted by the participants or their representatives and was edited for length and clarity. The editors have made every effort to ensure factual accuracy; however, since conference events mentioned in this issue are subject to change, please consult your program book for up-to-date information.

Cover art by Efrain Guerrero, graphic artist, Austin, Texas.

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The *Choral Journal* is the official publication of The American Choral Directors Association (ACDA). ACDA is a nonprofit professional organization of choral directors from schools, colleges, and universities; community, church, and professional choral ensembles; and industry and institutional organizations. Choral Journal circulation: 19,000.

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## FROM THE EXECUTIVE DIRECTOR



Tim Sharp

This year, 2012 will be an exciting year of goal setting and prioritizing for the American Choral Directors Association. Our strategic planning process hits the ground running in the new year as our National ACDA Board and Strategic Planning Committee ask all of our members to participate in ACDA's first-ever membership survey.

This Strategic Planning Survey is online now at [www.acda.org](http://www.acda.org), and will only take five minutes to complete, but those five minutes will be very valuable to us, as we look ahead to the coming three to five years in the life of our association.

The following goals were identified by the National Board, as having significant importance to ACDA, and the online Strategic Planning Survey asks you to indicate your level of agreement and prioritization of these goals.

The suggested goals for ACDA for the next three to five years, as identified by our National Board, are:

### Excellence in Choral Performance

(Foster and promote the finest examples of choral music production, interpretation, and musicianship)

### Excellence in Choral Repertoire

(Foster and promote quality repertoire through performances, print, online resources, and commissions)

### International Communities

(Foster and promote collaborations, exchanges, and programs that build international opportunities to share choral music)

### Lifelong Opportunities to Sing

(Foster and promote programs that create opportunities for people of all ages to participate in choral music)

### Mentorship

(Foster and promote coaching programs to support new and emerging conductors and train leadership in ACDA)

### Outreach to Society

(Foster and promote opportunities for choral music performances to partner with, or extend into the life of local and national communities)

## Professional Institutes and Initiatives

(Foster and promote programs to introduce and establish professional development opportunities that facilitate excellence in choral music)

## Research and Pedagogy

(Foster and promote scholarly research to develop a resource of knowledge and refine the art of instruction)

## Technology Resources Development

(Foster, promote, and implement technology tools that provide resources and facilitate ease in consumer usability)

Please help us be the very best stewards of the resources of the American Choral Directors Association by participating in this significant membership survey. The higher the percentage of participation, the more confident we will be that we are continuing to be the association our members want us to be.

*Jim Sharp*



TimothySharp



American Choral Directors Association

# The 12 Purposes of ACDA

- To foster and promote choral singing which will provide artistic, cultural, and spiritual experiences for the participants.
- To foster and promote the finest types of choral music to make these experiences possible.
- To foster and promote the organization and development of choral groups of all types in schools and colleges.
- To foster and promote the development of choral music in the church and synagogue.
- To foster and promote the organization and development of choral societies in cities and communities.
- To foster and promote the understanding of choral music as an important medium of contemporary artistic expression.
- To foster and promote significant research in the field of choral music.
- To foster and encourage choral composition of superior quality.
- To foster and promote International exchange programs involving performing groups, conductors, and composers.
- To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.
- To cooperate with all organizations dedicated to the development of musical culture in America.
- To disseminate professional news and information about choral music.

—ACDA Constitution and Bylaws

## EXECUTIVE DIRECTOR'S LOG

### WHAT'S ON TIM'S DAYTIMER?



- |                  |   |
|------------------|---|
| January 14 - 15  | Children's Choir Leadership Retreat<br>Denver, CO     |
| January 18       | Oklahoma Music Educators Conference<br>Tulsa, OK      |
| January 25 - 28  | Missouri All-State Choir<br>Lake of the Ozarks, MO    |
| February 8 - 9   | North Central ACDA Conference<br>Madison, WI          |
| February 10 - 11 | Kentucky Music Educators Conference<br>Louisville, KY |

### WHAT'S ON TIM'S IPAD?



- Made to Stick* Chip and Dan Heath  
*Relevance* Harrison Coerver and Mary Byers

### WHAT'S ON TIM'S IPOD?



- Kick in the Pants* Just4Kicks vocal jazz quartet  
*American Voices* St. Thomas Choir of Men and Boys

## World Choir Initiatives

The World Youth Choir had the privilege to perform three times at the Nobel Peace Prize program in Oslo in December 9-11, 2011. Following an opening solo concert in Oslo University, the choir closed the official ceremony in Oslo City Hall the next day (you can listen to the performance at <http://www.youtube.com/watch?v=sJPGK3nrKws>). Lastly, the choir opened the Nobel Peace Prize Concert (<http://www.youtube.com/watch?v=NPzHqh7mBOU>).

The World Youth Choir is a project of the World Youth Choir Foundation, under the patronage of the IFCM, Jeunesses Musicales International, and the European Choral Association - Europa Cantat. Auditions for the choir are taking place in January 2012. Please log on to <http://www.worldyouthchoir.org/> for more information on how you can participate.

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# FROM THE INDUSTRY ASSOCIATE REPRESENTATIVE

A Publisher's View  
 of The Choral World

Most people working in the music publishing profession do this work as a labor of love. We are often drawn to



Alec Harris

the profession because we had a great deal of musical training and experience and wanted to maintain a close tie to the music world. Choral publishing is not a get-rich industry. For many, its greatest reward is enrichment of the soul, not monetary gain.

These past few years have seen unprecedented changes in the choral publishing profession. These changes have enormous implications

for those of us who publish, but also for the choral directors and composers we serve. Music engraving software, new digital presses, and Internet marketing make it easier than ever to produce quality choral editions. But, Internet piracy, cuts in arts programs, and economic strains loom large. *Despite all of this, there remain tremendous opportunities to be innovative—and to publish those special works that is every publisher's dream to find!*

The traditional structure of the publishing industry remains alive and active today. This structure can be likened to a pyramid. At the top of the pyramid is the composer. The composer gives birth to music that allows our profession to exist. Music that, in the best of circumstances, ends up being sung by hundreds or thousands of choirs around the world—and perhaps enjoyed by millions.

The publisher is the next tier of the pyramid. The publisher essentially works for the composer and supports him or her in an effort to print the best possible edition of their music. Within the publisher's realm are the editor, the music engraver, the printer, customer service support, the warehouse and shipping workers, the recording engineer, the technology expert and web designer, the graphic artist, and the business experts who keep track of all of the above.

The other mainstay of this pyramid is the retail music dealer. Dealers work in tandem with the publisher from whom they purchase their music. Trusted dealers comb through thousands of published editions, working with choir directors and publishers to find and promote the best music in print. These dealers have their own group of workers who maintain stock, shipping orders, provide reading sessions for choral conductors, send out promotional fliers, and display and sell products at conventions. All these individuals work to promote the sales of music.

Another tier of the pyramid is licensing agencies such as the Harry Fox Agency, who manages mechanical licensing requests for recordings, and ASCAP, BMI, and SESAC, who license music for performances.

Not to be left out are the all-important volunteers. They include ACDA Repertoire and Standards committee members, who collect new issues and help get the word out about the best music being published. In addition to ACDA, there are other volunteer organizations that support choral music and choral directors.

Over the past twenty years, we have seen positive trends in the area of music publishing. Today, music rarely goes out of print. Instead, high-end digital presses make it possible to keep an edition available forever, even if it only sells a few copies a year. This is a true miracle for music publishers and was only a dream twenty years ago. More choral music is being published than ever before.

Courtesy of the Internet, choral directors now have unprecedented and easy access to publishers. Before e-mail or publisher Web sites, conductors rarely contacted a publisher directly with questions. Now, conductors can and do ask a wide range of questions about a certain work, or for help finding specific kinds of literature. Anxious conductors whose choirs are chosen to sing at conventions—and those who are conducting honor choirs—now benefit from the option of enlisting both publisher and retailer for help locating appropriate literature.

The Internet has broadened the outreach of the publisher and sped the processes that previously relied on U.S. mail. Audio clips and previews of music are easy to find on publisher Web sites. We now have the ability to instantly send a contract for a song to a composer in Sweden, and another to the poet in Australia. Within one hour, both contracts can be signed, scanned, and back in the editorial office, printed and ready for filing. The next moment, we can receive an e-mail submission from a composer in Brazil. These are events that those of us in the publishing industry do not take for granted.

People often ask, "What does a music publisher do?" The quick answer is, "The same thing a book publisher does, except for music." The more complete answer is that we select only what we believe has quality. We edit, proof, print, maintain inventory, record, provide a Web site, pay rent and insurance, and market through conferences, catalogs, magazines, and sponsorships. We support choral directors and answer their questions. And, once a composition is in print, that work will always be available for future generations to discover.

Of course, the reality is that most published music does not sell well. Composers rarely quit their day jobs and support themselves solely on royalties. Even the best publishers have only a few big sellers, and many editions that never recoup the publisher's initial investment.

Illegal copying on the Internet is a huge issue, much bigger than the impact of the invention of the photocopier several decades ago. Publishers work continuously to educate customers about what is, and what isn't legal. For the most part, choral music is not expensive. Purchasing music supports this great engine of creativity that is composing and music publishing, and gives us the incentive to help even more quality titles see the light of day. As long as choral directors see a value to purchasing their music, there will be a high-quality network of publishers and dealers to support the choral arts.

Today, there is a growing phenomenon: the composers who want to do it all on their own—advertise, exhibit at conventions, self-promote, and sell their music directly to the consumer in whatever format they choose. The fact is, for every composer busily working at self-publishing, there are several equally talented composers emerging and ready to do it the traditional way. They see that their time is best spent composing and don't want to be bothered shipping music, processing returns, or maintaining a Web site. They understand the value in working with a talented group of editors and marketers. *However a composer chooses to be involved, there is a place for all in this profession.*

And, so the pyramid that is the support group for this profession lives on, becoming reinvigorated as new technology and ideas emerge. One thing never changes: we all get our just rewards when we hear a choir sing our music. So be it.

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# FROM THE EDITOR



Carroll Gonzo

## In This Issue

In February and March 2011, our seven ACDA divisions will hold conferences across the country for its members and the music industry. The choral performances, special concerts, interest sessions, and the who's who in ACDA and choral music will come together for music-making, lecturing, honor choirs, repertoire and standards presentations, net-working, and making needed purchases from the exhibitors' smorgasbord of musical scores, books, classroom materials, choir robes, etc.

This issue of the *Choral Journal* contains the proposed conference schedule for each of the seven divisions. Readers will be introduced to information about honor choirs, conference performing choirs, interest sessions, and listings of special guests. Although key information about conductors, performing groups, and presenters of interest sessions are iterated for each division, a great more information can be found on our division Web sites. The unedited information appearing there was provided by the various divisions, and readers are encouraged to not only visit their Web sites now, but also near conference time, in the event changes have been made in any of the conference programs. Below is the list of the seven divisions and the names of the cities in which their conferences will be held.

Central Division—Fort Wayne (March 7 – 10)

Eastern Division—Providence (February 15 – 18)

North Central—Madison (February 8 – 11)

Northwestern—Seattle (March 15 – 18)

Southern Division—Winston—Salem (February 29 – March 3)

Southwestern Division—Dallas (February 29 – March 3)

Western Division—Reno (February 29 – March 3)

For regular conference attendees, meeting old friends and making new ones, is an expected outcome just for being present. The range of conversations, information exchanged, and sharing of the convention experience is suffused with abundant intellectual and emotional satisfaction. For "first timers," the conference experience is wonderfully over-whelming. Returning home and reentering the classroom with new ideas, goals, and objectives is exhilarating accompanied by a good feeling of a deep sense of belonging to a vibrant community in which all choral musicians are committed to the choral art and its myriad demands and rewards.

*Carroll Gonzo*



## Call for Interest Session Proposals for the 2013 National Conference in Dallas, Texas

Interest Session guidelines will be available on the ACDA Web site ([www.acda.org](http://www.acda.org)) beginning January 1, 2012.

All materials will need to be uploaded by midnight March 30, 2012 to be considered eligible for consideration.

Suggestions for interest session proposal topics are on page 137.

## Call for Performing Group Auditions for the 2013 National Conference in Dallas, Texas

Performance ensemble audition guidelines will be available on the ACDA Web site ([www.acda.org](http://www.acda.org)) beginning January 1, 2012.

All materials will need to be uploaded by midnight March 30, 2012 to be considered eligible for auditions.



HONOR CHOIR AUDITION INFORMATION  
AND MATERIALS WILL BE POSTED SEPARATELY.

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# North Central Division

February 8 – 11, 2012

Madison, Wisconsin

2012 Division Conferences - Immersion Day

## Bel Canto Solfeggio: Why Settle for Half a Singer?

The pre-conference Immersion Day on Wednesday, February 8, will focus on the sequential teaching of musical literacy. Clinicians John Armstrong and Kristin Zaryski will emphasize the development of tone and expressivity using singers from Dallas Center-Grimes (IA) High School. Participants will be signing, singing, and moving through the day as they are introduced to the practice of fundamental hand sign skills.

The day is designed to show how to obtain beautiful tone along with music literacy skills, including the complete chromatic scale. Participants will be taken through the sequential learning cycle: In the air, on the board and from the page, and will learn how to connect inspiring visual, kinesthetic and auditory rapport with the signs and symbols of music reading. Pitch charts and pulse charts will be introduced, working from the known to the new in artistic ways.

A fundamental philosophy of the day is to help students focus and build confidence through the process of discovery. The choir will demonstrate proven warm-ups, exercises, rounds and songs from Armstrong's method, *The Reading Choir Singer*. They will also sight-sing a new work, integrating the "Bel Canto Solfeggio" process.

The goal of the day is to help conductors think long term: fall-to-spring, first year to last year, whatever the level of singers in the choir.



**John Armstrong** has worked with music teachers and choral directors to raise music literacy standards throughout the Northeast and Midwest. He appears as a guest conductor for festival choirs and is a clinician, author, and composer. He has appeared as clinician for MMEA, NYSSMA, ICDA, VMEA and PMEA, and was keynote

speaker for the 2009 WMEA State Conference.

Armstrong runs an online "Solfeggio Support Group" that includes 400 choral directors. As a composer, Armstrong has won the Ithaca College Choral Composition Contest and the Iowa Choral Commissioning Competition.



**Kristin Zaryski** is the director of the Michigan State University (MSU) Children's Choirs: the Preparatory Choir; the CMS singers, and the MSU Children's Choir. She serves as the area chair of choirs.

Zaryski received her BME with an emphasis on piano and organ studies at Ithaca College in New York, and her MM in choral conducting at Michigan State University. She has a Level I certification in choral music experience.

Before joining the Community Music School staff, Zaryski taught middle and high school vocal music in Orlando and upstate New York, was a conductor and accompanist for the Ithaca Children's Choir, and was an assistant conductor for MSU choirs. She is the music director at the University United Methodist Church in East Lansing.



**Natalie McDonald** is in her third year as vocal music director at Dallas Center-Grimes (IA) High School, where she leads the two curricular choirs and two jazz choirs, directs musicals, and oversees the show choir.

With 150 students, musical groups under her direction regularly receive top ratings at state contest and take the lead in the areas of musical literacy and hand-sign solfeggio training.

A graduate of Northeast Missouri State University (Truman State) with a music education degree in voice and piano, McDonald has taught in the Los Angeles area and Des Moines, IA. She has worked as a staff accompanist at Drake University.

## Dallas Center-Grimes High School Singers

Dallas Center-Grimes High School, in central Iowa, has a long history of strong choral groups. The combined choirs total over 150 students out of a total 9-12 student population of 610. Freshman and sophomore women sing in a Treble Choir and all other singers are placed into a non-audition Mixed Choir.

DC-G's vocal program includes the two core choirs as well as a strong show choir and two jazz choirs. Students experience a rigorous curriculum based upon musical literacy and solid vocal training. The sight-reading curriculum is taught using the hand-sign solfeggio system and bel canto-style singing.



## Career Moves

Career Moves is a summary of all the help wanted positions in each issue. This month's listing is on page 159.



# North Central Division

February 8 - 11, 2012

Madison, Wisconsin

## Clerestory



Clerestory is the Bay Area's acclaimed nine-man classical a cappella ensemble. Veterans of San Francisco's vocal groups including Chanticleer,

Clerestory's singers, from countertenor to bass, remain members of the Bay Area choral community and pride themselves on providing unparalleled performances to local audiences.

Clerestory is named for cathedral windows that let in daylight; they tell the clear story of the music we sing through sophisticated performances grounded in decades of experience singing together. The members of Clerestory are Jesse Antin, Chris Fritzsche, John Bischoff, Dan Cromeenes, Clifton Massey, Justin Montigne, Tom Hart, Jim Monios, and Kevin Baum.

## Kansas City Chorale



The Kansas City Chorale is a professional vocal ensemble in its twenty-ninth season that enriches the local, national and inter-

national communities through its dedication to excellence in performing music from diverse historical periods.

The Chorale records with Chandos, and their CD of Grechaninov's *Passion Week* (2007) received a Grammy award for Best Classical Recording, Engineering. In December 2008, their CD *Music of Josef Rheinberger* was nominated in two Grammy categories, Best Choral Performance and Best Surround Sound Album. Recent performances by the Chorale include those at Alice Tully Hall in Lincoln Center; the Troy Music Hall in Troy, New York, and as one of four invited choirs at the 2009 Incheon Choral Festival in South Korea.



**Charles Bruffy** has been artistic director of the Kansas City Chorale since

1988 and of the Phoenix Bach Choir since 1999. Under his direction, both choirs continue

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2012 Division Conferences - Invited Choirs

to merit critical acclaim.

In addition to his work with these choirs, he was recently named as Chorus Director of the Kansas City Symphony Chorus. He conducts choruses across the nation and internationally, most recently in the Sydney Opera House and in South Korea.

Recent commissions and premieres include works by David Montoya, Matthew Harris, Stephen Sametz, Stephen Paulus, Libby Larsen, Eric Whitacre, René Clausen, Ola Gjeilo, and Terry Schlenker.

He has been an active board member of Chorus America and conducts workshops and clinics across the nation. Bruffy received his bachelors degree in secondary education with an emphasis in piano performance from Missouri Western State University and a masters degree in vocal performance from the Conservatory of Music at the University of Missouri-Kansas City.

### Czech Boys Choir and Young Men's Ensemble



The Czech Boys Choir and Young Men's Ensemble from Hradec Kralove in North Bohemia maintains the famous traditions of boychoir singing in the Czech territory as it

began in the 13th century with the first boys' choir at St. Vitus Cathedral in Prague.



**Jakub Martinec** is a renowned choral conductor in the Czech Republic. He has performed with eminent orchestras, ensembles and musical personalities, including Meistersingerhalle, Nürnberg (2005, 2009), Grace Cathedral in San Francisco (2004), Winspear Hall in Edmonton, Canada (2006), the Pantheon and the Basilica Santa Maria Maggiore in Rome for the leaders of the Vatican (2009, 2010), and regularly at the Rudolfinum Dvorak Hall in Prague.

With his choirs, he performed the opening concert of the Czech Philharmonic Orchestra (2006), and has appeared at numerous international music festivals including, The Prague Spring Festival (2004, 2005), AmericaFest International Festival for Boys' and Men' Choirs, including the sixth World Choral Symposium in Minneapolis (2002), Festival d'Ambronay (2006), Mitte Europa (2008, 2009), and the World Festival of Singing for Men and Boys (Prague, Hradec Kralove, 2004, 2008).

With his choirs, he performed the opening concert of the Czech Philharmonic Orchestra (2006), and has appeared at numerous international music festivals including, The Prague Spring Festival (2004, 2005), AmericaFest International Festival for Boys' and Men' Choirs, including the sixth World Choral Symposium in Minneapolis (2002), Festival d'Ambronay (2006), Mitte Europa (2008, 2009), and the World Festival of Singing for Men and Boys (Prague, Hradec Kralove, 2004, 2008).



**Jennifer Beynon-Martinec** is the conductor of The Czech Boys Choir - Young Men's Ensemble. She is a voice and music education graduate of the University of

British Columbia and the University of Western of Ontario. She is a former member of the Amabile Youth Singers, the World Youth Choir, UBC Singers, and the Canadian Chamber Choir.

Jennifer was a choral conductor and vocal teacher at St. Michael's Choir School in Toronto, Ontario, conductor of the Amabile Boys Training Choir, and the assistant conductor to Linda Beaupre and the Bach Children's Choir. Jennifer has studied voice with David Meek and Darryl Edwards, and choral conducting with Dianne Loomer, James Fankhauser, Ken Fleet and Linda Beaupre.

Since 2005, Jennifer has been a private voice teacher and conductor with Boni Pueri, a lecturer and voice teacher at Charles University, and currently teaches at the English International School in Prague.



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# North Central Division

February 8 – 11, 2012

Madison, Wisconsin

Friday, February 10, 8:00 p.m.

*To Be Certain of the Dawn*

by Stephen Paulus

with libretto by Michael Dennis Browne

Lee Nelson, conductor

This is the task: in the darkest night to be certain of the dawn, certain of the power to turn a curse into a blessing, agony into a song. To know the monster's rage and, in spite of it, proclaim to its face; to go through Hell and to continue to trust in the goodness of God—this is the challenge and the way.

—Rabbi Abraham Joshua Heschel

*To Be Certain of the Dawn* was commissioned by the Basilica of Saint Mary in Minneapolis as a gift to Temple Israel Synagogue in commemoration of the 60th anniversary of the liberation of the Nazi death camps. It is the result of interfaith dialogue and stands as a testimony to the power of understanding and of music's unique ability to encourage hope, to promote peace.

The rehearsal and performance of this transformative piece are being approached in an exceptionally process-driven way, with the intention of modeling the Beyond the Notes philosophy on which this conference is based. The oratorio will be performed by choirs from Nebraska Wesleyan University, Minnesota State University, Wartburg College, and members of the Madison Boys and Girls Choirs, the Wisconsin Youth Symphony Orchestra, and soloists from throughout the North Central Division.



Minnesota composer **Stephen Paulus** has been hailed as "[A] bright, fluent inventor with a ready lyric gift." (*The New Yorker*) His output of two hundred works is represented in many genres, including music for orchestra, chorus, chamber ensembles, solo voice, keyboard and opera. Commissions have

been received from the New York Philharmonic, Cleveland Orchestra, Atlanta Symphony Orchestra, Minnesota Orchestra, Dallas Symphony Orchestra, the Houston Symphony, and St. Paul Chamber Orchestra. He has served as Composer in Residence for the orchestras of Atlanta, Minnesota, Tucson, and Annapolis, and his works have been championed by Sir Neville Marriner, Kurt Masur, Christoph von Dohanyi, Leonard Slatkin, Yoel Levi, the late Robert Shaw, and others.

A recipient of both Guggenheim and NEA Fellowships,

Paulus is also a strong advocate for the music of his colleagues. He is co-founder and a current Board Vice-President of the American Composers Forum, the largest composer service organization in the world.

## Minnesota State University–Mankato Concert Choir



The Minnesota State University–Mankato, Concert Choir is the select choral ensemble at the university.

The choir presents several major concerts each year and hosts an annual Invitational Choral Festival featuring 300 singers from throughout the southern region of Minnesota.

The Concert Choir has appeared on state and division ACDA conferences including the 2006 ACDA North Central Division Conference in Omaha, Nebraska. The choir is featured on several promotional recordings by Walton Music and Santa Barbara Music Publishers that have been distributed throughout the United States.



**David Dickau** is a choral conductor and composer residing in Mankato, Minnesota, where he is director of choral activities at Minnesota State University–Mankato. He conducts the Concert Choir and Chamber Singers and teaches conducting and composition.

Dickau holds advanced degrees in choral music from Northwestern University in Evanston, IL, and the University of Southern California. He has taught choral music at the high school and college levels and conducted community and church choirs.

He is an active member of ACDA, having served as a national R&S Chair from 1987 to 1991 and as a clinician at ACDA national and regional conferences. His choirs have performed at ACDA regional conventions in Omaha and Minneapolis and at a national convention at Orchestra Hall in Chicago.

Nebraska Wesleyan  
University - Lincoln  
University Singers

named Outstanding Choral Director of the Year in Nebraska, was the recipient of the City of Lincoln Mayor's Arts Award for Artistic Leadership and is a member of the Music Educator's Hall of Fame.



The Nebraska Wesleyan University Choir has performed throughout the United States and in major performance venues in Europe, South America, Asia, Russia, and Scandinavia. The choir has worked with Randall Thompson, Aaron Copland, Robert Shaw, Craig Jessop, Howard Swan, Daniel Pinkham, Paul Salamunovich, and Sir David Willcocks. The fifty-five member choir received an Emmy nomination for a Christmas television program produced by Nebraska Educational Television. The choir has performed on six ACDA regional and national conference programs and for state MENC and ACDA events.



**William A. Wyman** has been teaching at the collegiate level for forty-one years, the last thirty-seven years at Nebraska Wesleyan University, where he is professor of music and

director of choral activities. During his tenure at Nebraska Wesleyan University, Wyman has conducted the Nebraska Wesleyan University Choir, the Wesleyan Chamber Singers, Lincoln Choral Artists, and serves as director of music at Saint Paul United Methodist Church in Lincoln.

His choirs have appeared on six ACDA regional and national convention programs, many MENC and ACDA state conferences, and an AGO regional convention.

He was named Fulbright Scholar in Vocal Music, received the Bethany College (WV) Alumni Achievement Award, has been



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# North Central Division

February 8 - 11, 2012

Madison, Wisconsin

2012 Division Conferences - Special Performance

## Wartburg College Wartburg Choir



The Wartburg Choir performs sacred music from all historical periods and styles and often features premiere works of contemporary composers. The Wartburg Choir is one of the college's three musical groups that tour internationally on a triennial basis. In 2011, the choir performed a 30 day/20 performance tour of Hungary, Austria, Germany, Denmark, Norway, and Sweden.



**Lee Nelson** is the director of choral activities at Wartburg College in Waverly, IA. Nelson conducts the Wartburg Choir; Ritterchor (men's choir), teaches advanced conducting, and serves as the artistic director of Christmas with Wartburg.

Nelson also serves as the music director and conductor of the Metropolitan Chorale. Nelson earned his BME from Concordia College (Moorhead, MN) and received his MM and DMA from the University of Arizona.

In 2005, Nelson won the National ACDA Conducting Competition in Los Angeles, CA. He was also awarded the Outstanding Young Choral Conductor of the Year award given by American Choral Directors Association of Minnesota in 2001. Nelson made his conducting debut at Carnegie Hall in 2011.

## Madison Youth Choirs Britten and Capriccio Choruses



The Madison Youth Choirs (MYC) offer youth between the ages of seven and 18 the opportunity to participate in eleven separate choral groups.

Focused on drawing connections between music and the greater world, the program offers choristers musical and social education opportunities through weekly rehearsals, annual



concerts, and music retreats. The curriculum, focused on thematic musical study, is presented in an environment of sharing, growth, and recreation,

allowing MYC to teach discipline, build self-confidence, foster teamwork, and provide constructive activity and positive role models during formative years.



**Lisa Kjentvet** is in her twelfth season with the Madison Youth Choirs and the former Madison Children's Choir. Her history with the organization began as the conductor of Capriccio for the Madison Children's Choir, where she served as artistic director for two years. After serving as co-artistic director of the Madison Youth

Choirs during its inaugural season, she added to her conducting responsibilities and currently directs Choraliers and Capriccio.

Kjentvet graduated from the University of Wisconsin-Madison with a degree in general and choral music education. She has previously served as choral director at Kettle Moraine Middle School in Dousman, Wisconsin, and Jefferson Middle School and Memorial High School in Madison. She has worked with the Madison Savoyard. Lisa is active as a conductor, clinician, performer, and private piano and voice instructor.



**Randal Swiggum** was artistic director of the Madison Children's Choir from 1996-2000, and currently conducts the Madison Boychoir's top ensembles. He is in his thirteenth season as music director of the Elgin Youth Symphony Orchestra. He has a teaching career that spans elementary general music, high school choir,

college orchestra, music theory, and conducting.

He has served as chair of the Wisconsin CMP (Comprehensive Musicianship through Performance) Project, now in its thirty-second year. He is a frequent guest conductor of orchestral and choral festivals; a presenter at MENC, ASTA, and ACDA conferences; a conductor of opera and musical theatre; and music director of thirty stage works. As a writer, Swiggum has served as music critic for the *Milwaukee Journal* and is the author of the book *Strategies for Teaching*, and co-author of *Shaping Sound Musicians*.

## Wisconsin Youth Symphony Orchestra



Wisconsin Youth Symphony Orchestras (WYSO) was established in 1966 by professor Marvin Rabin of the University of Wisconsin-Extension Music Department. Five hundred young musicians from 100 communities in southern Wisconsin have participated in WYSO during its 44 years of providing excellence in musical opportunities.

WYSO, under the artistic direction of James Smith, includes three full orchestras and a string orchestra, a chamber music program, a harp program, a percussion

ensemble, and a brass choir program. The Youth Orchestra toured Eastern Europe in 2005 and Canada, Japan, Scotland, Spain, France, Colorado, Iowa, and Washington, D.C. in the past.

Randal Swiggum will be the rehearsal conductor for this choir. His photo and bio are on the previous page.



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NATIONAL CHAIR FOR CHILDREN AND COMMUNITY YOUTH CHOIRS



# North Central Division

February 8 – 11, 2012

Madison, Wisconsin

2012 Division Conferences - Performing Choirs

## Armstrong High School Concert Choir



Armstrong High School, Robbinsdale, Minnesota, offers seven curricular and three co-curricular ensembles involving 500 of the 2100 students enrolled. The Concert Choir consists of 94 auditioned juniors and seniors who are not only singers.

The choir has been featured in several national venues and collegiate festivals, including Carnegie Hall, Orchestra Hall, Guthrie Theater, Choral Arts Finale Festival, Luther, St. Olaf, Concordia, UW-Eau Claire, St. Cloud State, and MENC. The choir has appeared multiple times at the Minnesota Music Educators Mid-Winter Clinic.



**Stephanie Trump** holds her MA in music education from the University of Hawai'i, Manoa, and BAs in vocal performance and music education from Augsburg College, Minneapolis. Trump was featured as a national MENC choral mentor in the MPR broadcast, "The State of Choral Music in Minnesota." She serves on the Minnesota Arts Consortium Board and has served on the board of ACDA-Minnesota, and as fine arts representative to the Minnesota State High School League.

The Armstrong choirs have performed several commissions, dedications, and premieres by composers Dean Sorenson, Cheryl Parkes, David Dickau, Paul Oakley, Jerry Rubino, Dale Warland, Robert Sieving, and Timothy Takach. Her choirs have sung with the Minnesota Chorale, Minnesota Orchestra, Doc Severinson, The King's Singers, Oratorio Society, Minnesota Youth Symphony, and Cantus.

## Aurora



Aurora, one of seven auditioned choral ensembles at Luther College in Decorah, Iowa, is comprised of 100 first-year

women. They perform for worship services, participate in the annual Christmas at Luther concert and Dorian Vocal Festival, and present a spring concert with the Norsemen, Luther's choir for first-year men.

Conducted by Sandra Peter since 1992, Aurora has released two CDs, *Finding a Voice* (2006) and *Using Our Voice* (2010). The ensemble is featured on an instructional DVD accompanying the book, *Conducting Women's Choirs: Strategies for Success*, forthcoming by GIA Publications. The Madison conference marks their fifth appearance at NC-ACDA.



**Sandra Peter** is an associate professor of music at Luther College, Decorah, Iowa, where she conducts Cathedral Choir and Aurora. She also teaches conducting and ear training.

She has led all-State and honor choirs throughout the United States. Peter is a member of ACDA, the College Music Society, and a charter member of NCCO, and is its state chair for Iowa. She is a published arranger with the Neil Kjos Company and MorningStar Music and the co-editor of MorningStar's Luther College Music Series. She is a contributor to *Conducting Women's Choirs: Strategies for Success*, forthcoming from GIA Publications. A native of Saint Paul, Minnesota, Peter holds degrees from Concordia College (Moorhead), University of Arizona and the University of Iowa.

## Creighton University Chamber Choir



The Chamber Choir, under the direction of A. Barron Breland, is comprised of 32 students performing works written especially for a smaller or mid-sized choir. They performed last year for the Nebraska Music Educators Association. Alumni of the Chamber Choir can be found in all career paths, including medicine, academia, law, Broadway, and the opera or concert stage.

A. Barron Breland performs music from the Baroque and Classic eras to contemporary works of art, including repertoire in various popular styles. Recent performances include Haydn's *Lord Nelson Mass*, Handel's *Alexander's Feast*, Honegger's *King David*, and Einhorn's *Voices of Light*.



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Breland completed his doctorate in choral conducting at the Indiana University Jacobs School of Music in 2009. While there, he prepared the University Singers for a performance with Dale Warland in 2008, and the previous fall gave over 12 performances as guest conductor of the 120-member Grammy-nominated Singing Hoosiers. Currently, Breland is on faculty at Creighton University in Omaha, Nebraska, conducting the Chamber Choir and teaching classes in theory, history, and voice.

### Drake University Chamber Choir



The Drake Chamber Choir is one of four choruses that provide singing opportunities for 250 students at Drake University of Des Moines, Iowa. The ensemble has performed throughout central and western Europe, and in England and looks forward to May performances in Ireland and Wales. The Chamber Choir is the featured ensemble for Drake's Christmas madrigal dinners, tours regionally on an annual basis, and has performed for North Central Division conferences on two other occasions.



**Aimee Beckmann-Collier** is director of choral studies at Drake University, where she has taught since 1989. She has twice conducted in Carnegie Hall and Drake ensembles under her leadership have performed in England, Austria, Italy, Germany, and the Czech Republic.

Beckmann-Collier is president of the North Central Division of ACDA and has

served ACDA in a number of capacities, including ICDA president, editor of *Melisma* and *Sounding Board*, and chair of the 1992 North Central conference, 1995 ICDA Summer Symposium, and the 2002 North Central conference Immersion Day.

A graduate of Saint Mary's College, Notre Dame, Indiana, which recently presented her with its Distinguished Alumna Award, Beckmann-Collier received master's and doctoral degrees from The University of Iowa, where she studied with Don Moses. She is the recipient of Drake University's Levitt Distinguished Community Service Award, the Iowa Music Educators Association's Distinguished Service Award, and the National Federation Interscholastic Music Association's Outstanding Music Educator's Award.

### The Great Northern Union Chorus



The Great Northern Union Chorus is an all-male capella chorus based in the Minneapolis/St. Paul area. In July of 2010, the group achieved a second place silver medal in the Barbershop Harmony Society's International Competition in Kansas City, which featured 30 choruses representing five different countries.



**Peter Benson** has been the music director of the Great Northern Union Chorus since 2002. Peter received his masters degree in choral conducting from Mankato State

University. He served as Director of Choral Activities at North Dakota State College of

Science in Wahpeton, Lakeville (MN) South High School, and is currently an adjunct professor at the University of Wisconsin-River Falls. Peter has been a clinician for several festivals and workshops throughout the Barbershop Harmony Society and many highly regarded high school and university choral programs.

### Isthmus Vocal Ensemble



The Isthmus Vocal Ensemble, founded in 2002 by Artistic Director Scott MacPherson, comprises a community of dedicated choral singers, drawn together each summer for a few intensive weeks of rehearsals and limited performances in Madison, Wisconsin. The choir is known for its wide variety of repertoire, ranging from Renaissance works to cutting edge pieces by living composers. In addition to its commercial CD on the Clarion label, Andrew Rindfleisch Choral Works (2006), the ensemble recently released a CD of live performances recorded in 2010, *An Isthmus Christmas*.



**Scott MacPherson**, a native of Wisconsin, is the founding artistic director of Madison's Isthmus Vocal Ensemble. Since 2008,

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# North Central Division

February 8 - 11, 2012

Madison, Wisconsin

MacPherson has served as director of choral activities at Kent State University in Kent, Ohio, where he conducts choirs and leads the graduate program in choral conducting. For fifteen years prior to that, he was the director of choral activities at Trinity University in San Antonio, Texas. Before moving to San Antonio, MacPherson served on the choral faculty of the University of Wisconsin-Madison for six years. He holds degrees in choral and orchestral conducting from the University of Wisconsin-Madison and the University of Southern California. MacPherson is also the conductor of the San Antonio Chamber Choir, a professional choir he founded in 2005.

## Magnum Chorum



Magnum Chorum is based in St. Louis Park, Minnesota. The fifty-voice chamber choir presents colorful concerts,

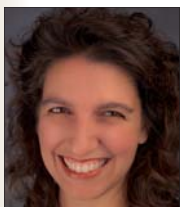
commissions and premieres new sacred works, and provides music for worship. Magnum Chorum has performed with distinguished conductors including Anton Armstrong, Weston Noble, Dale Warland, Kenneth Jennings, Craig Hella Johnson, Philip Brunelle, René Clausen, and Osmo Vänskä.

## Lawrence Academy Girl Choir Bel Canto



Bel Canto is the high school component of the Lawrence Academy of Music (LAM) Girl Choir program, composed of six

performing and eight rehearsing ensembles, grades 3-12. Rehearsals focus on developing vocal skills and musical knowledge and creating powerful aesthetic moments. LAM Girl Choirs have performed at state and regional MENC and ACDA conventions, sung with children's choirs from around the globe, and worked with musicians such as Libby Larsen, Henry Leck, Malcolm Dalglish, and Roger Treece.



**Karen Bruno** is the artistic director of the Lawrence Academy Girl Choir program and teaches the young women of Bel Canto. She is currently the director of the Lawrence Academy of Music, a community school of music in Appleton, Wisconsin, that teaches 2,000 students from pre-school through retirement annually.

She enjoys music-making with singers of all ages and backgrounds, having worked in public schools, houses of worship, and an international school in Senegal, West Africa.

Bruno holds degrees from Smith College and Boston University, has received awards from the Wisconsin Choral Directors Association, the Danbury (CT) Music Centre, Rotary International, and Lawrence University, serves as North Central ACDA's repertoire and standards chair for Children and Community Youth Choirs, and is a member of Wisconsin's Comprehensive Musicianship through Performance (CMP) committee.



**Christopher Aspaas**, artistic director and conductor of Magnum Chorum, serves as associate professor of choral/vocal music at St. Olaf College. Aspaas received his PhD in choral music education at The Florida State University, his MM in choral conducting from Michigan State University, and his BM in voice performance from

St. Olaf. He has served on the faculties of Central Washington University and Mount Holyoke College.

At St. Olaf, Aspaas conducts the Viking Chorus, a 90-voice ensemble of first-year student men, and the Saint Olaf Chapel Choir, a 100-voice ensemble specializing in the performance of larger works like Mendelssohn's *Elijah* and the Brahms's *Requiem*. In addition to conducting, he leads coursework in choral literature, conducting, and voice.

He has conducted all-state choruses in Kentucky, South Dakota, Virginia, and Wisconsin, and conducted the 2009 Anacrusis Boys' Honor Choir in Minnesota.

## North Dakota State University Concert Choir



Concert Choir, under Jo Ann Miller's direction, has performed at state, regional, and national

ACDA conferences. The Concert Choir is one of six choirs at NDSU conducted by three choral faculty members and five master's and doctoral choral conducting graduate students.

2012 Division Conferences - Performing Choirs

Two-thirds of its members are music majors. The Concert Choir performs numerous concerts every year and has produced 30 recordings.



Jo Ann Miller, director of choral activities at NDSU since 1989, conducts the Concert Choir and University Chamber Singers, teaches undergraduate and graduate

choral conducting and literature courses, and is the graduate coordinator for NDSU Music. Miller received her DMA in choral conducting from the College Conservatory of Music at the University of Cincinnati. She is currently the chorus master of the Fargo-Moorhead Symphony Orchestra, the artistic director of the NDSU Baroque Festival, and the national treasurer for the American Choral Director's Association. She has been the president of the North Central ACDA and the North Dakota state president. Miller was named North Dakota's Outstanding Choral Director in 2004, received the Distinguished Educator Award from the NDSU Blue Key National Honor Society, and was named NDSU University Distinguished Professor in 2008, the highest faculty award and rank awarded by North Dakota State University.

communities around central Minnesota. The choirs travel far beyond the walls of the Abbey Church, ministering to local communities and performing in churches and concert halls

all over the world. The choir last appeared at an ACDA North Central Division conference in 1992.

### St. John's Boys' Choir



The St. John's Boys' Choir was founded by the monastic community of Saint John's Abbey in Collegeville. The organization has grown to include three performing ensembles with 85 choirboys, representing home, public, and private schools in 15

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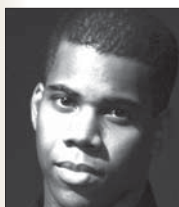


# North Central Division

February 8 – 11, 2012

Madison, Wisconsin

2012 Division Conferences - Performing Choirs



**André-Louis Heywood**, born in Trinidad, moved to Canada at an early age, where he joined the Amabile Boys' Choir. He went on to study music at the University of Western Ontario, earning an MM in choral conducting. After serving as assistant conductor of the Amabile Boys' Choir for two years, he moved to Collegeville, Minnesota, to become artistic director of The St. John's Boys' Choir. On the Saint John's campus, he serves as conductor of the monastic choir at Saint John's Abbey, liturgical music director at Saint John's Preparatory School, and is a faculty member in the music department at Saint John's University. Heywood is a specialist in liturgical music, Gregorian Chant, and young male voices. He serves as the Boychoir Repertoire & Standards Chair for the ACDA North Central Division.

Mitchell studied piano performance at the College of St. Scholastica in Duluth, Minnesota, before earning her degree in vocal music education from Bemidji State University, where she studied under Paul Brandvik. She is pursuing an MA with a choral conducting emphasis from the University of St. Thomas, St. Paul, Minnesota. In addition to her teaching duties, she is a guest clinician for area middle school and women's choir festivals. Mitchell is a member of ACDA, MENC, and the Voice Care Network.

## University of North Dakota Concert Choir



The University of North Dakota (UND) Concert Choir, comprised of music majors and non-music majors, is the

premiere auditioned choral ensemble at UND. The choir recently celebrated its 50th year in existence. The Concert Choir has a history of excellence, performing frequently at regional and national conventions. This past year, the choir traveled to the Netherlands and Belgium performing and working with professional conductors from around that region.

## Stillwater Area High School Belle Chanter



Belle Chanter is one of seven curricular and co-curricular choirs at Stillwater Area High School. The members are 10–12 grade women chosen by au-

dition. Belle Chanter has earned superior ratings at the Minnesota State High School League contest each year since its formation. The choir has also been awarded first place in the women's choir category and the "Most Outstanding Choral Group" at Heritage Festivals in Chicago, IL. Belle Chanter performed at the 2007 Minnesota ACDA Fall Conference, the 2008 and 2011 Minnesota Choral Arts Finale, and the 2010 Minnesota Music Educators Association convention.



**Joshua Bronfman** is director of choral activities at the University of North Dakota, where he directs the UND Concert Choir and Varsity Bards. He teaches graduate and undergraduate courses in choral conducting, choral literature, and choral methods. In addition to his duties at UND, he is the artistic director of the

Grand Forks Master Chorale, a select chamber choir.

In 2005, Bronfman was selected as a Conducting Fellow for the Eric Ericson Masterclass in the Netherlands, where he directed the Netherlands Chamber Choir and Netherlands Radio Choir. He is an active clinician, directing honor choir festivals at the elementary, middle school, high school, and collegiate levels. His published articles and presentations on choral music and choral music education have reached state, regional, and national audiences. Bronfman completed his PhD in choral music education and choral conducting at Florida State University.



**Angela Mitchell** began her teaching career fifteen years ago in the Stillwater school district and currently directs four choirs at Stillwater Area High School as well as the seventh grade girls and boy's choirs at Stillwater Junior High. Choirs under her direction have been invited to perform at state and regional choral

conventions every year since 2006.

## University of Nebraska-Lincoln University Singers



University Singers performs music from the thirteenth century through the present. They have performed for state and regional ACDA and MENC conferences, and the 2002 national MENC convention in Nashville. Recent repertoire includes Hindemith's *When Lilacs Last in the Dooryard Bloom'd*, the *B Minor Mass*, Bruckner's *Mass #2*, Beethoven's *Mass in C*, Puccini's *Messa di Gloria*, *Elijah*, *Messiah*, Duruflé's *Requiem*, Honegger's *King David*, Brahms's *Requiem*, *Carmina Burana*, *Chichester Psalms*, *Belshazzar's Feast*, Liszt's *Christus*, and the operas *Elixir of Love* and *La Bohème*



**Peter Eklund** is professor of music and director of choral activities. He annually conducts instrumental and choral ensembles in Europe and throughout North

America. He has conducted his choirs in Carnegie Hall (numerous times), Mozart's Salzburg Cathedral (yearly), Paris's Notre Dame (yearly), Minneapolis's Orchestra Hall, Venice's St. Mark's, Oxford's Christ Church, Washington DC's Kennedy Center and National Cathedral, London's St. Paul's Cathedral, Vienna's St. Stephen's, and other prestigious cathedrals and abbeys in Prague, Strasbourg, Milan, Reims, Rouen, London, Monaco, Normandy, Chartres, Cambridge, Munich, Nürnberg, Coventry, Canterbury, and New York.

Eklund studied conducting with International Mahler Medal-winner James Dixon, ACDA past-president (and University of Nebraska-Lincoln alumnus) William Hatcher, and recognized scholar/conductor

Don V Moses. Publishers of his music editions include Hal Leonard, CollaVoce, Hope, Concordia, and Santa Barbara.

## The Wartburg College Castle Singers



The Castle Singers of Wartburg College, Waverly, Iowa, specialize in all types of vocal jazz but are not limited to that genre. The group tours throughout the United States and travels abroad during the college's one-month May term.

In March 2011, they toured Dubai and Abu Dhabi, and their international tour in May 2012 will take them to Scandinavia, Estonia, Germany, Prague and Paris. Traveling to Brazil in 2009, they were the first Wartburg ensemble to tour in South America. They performed in Germany, Slovenia, and Italy in 2006, and in Australia in 2003, 1998 and 1994. Members of the Castle Singers are chosen by audition and

represent many of the college's more than 50 academic majors.



**Jane Andrews**, professor of music, has directed the Wartburg College Castle Singers and the St. Elizabeth Chorale, a women's choir, since 2001. She teaches choral music

education courses and supervises student teachers. Before joining the Wartburg College music faculty, she was director of music at the 3,000-member Atonement Lutheran Church in Overland Park, Kansas. In the 1970s, she was instrumental in introducing the vocal jazz genre to the state of Colorado. During the early 1990s, she chaired the music department at Mount Mercy College in Cedar Rapids, Iowa.

Most recently, Andrews conducted Handel's *Messiah* in the United Arab Emirates and served as a clinician in the United States and internationally. She earned her BA in music education from the University of Northern Colorado, her MM in choral conducting from Colorado State University, and her DMA in conducting from the University of Missouri Conservatory in Kansas City.



## National Leadership Conference June 6 - 10, 2012





# North Central Division

February 8 - 11, 2012  
Madison, Wisconsin

2012 Division Conferences - Interest Sessions

## A Community That Sings: New Arrangements of America's Classics - Songbook Vol. II

The North Central ACDA Division's continuing effort to provide its members with quality arrangements of American folk songs has produced twelve new pieces by some of our country's best-known composers. Kevin Meidl, former NC ACDA president and originator of this project, will lead this reading session. Pieces premiered at this session are available for NC ACDA members' use at no charge.



**Kevin Meidl** is artistic director of the Appleton Boychoir; and founder/principal conductor with the Badger State Girl Choir. He is choral director and chair of the performing arts department at West High School in Appleton.

Meidl has conducted honor and all-state choirs throughout the country and is a guest clinician and adjudicator. He has presented at national conventions of MENC and ACDA and delivered keynote addresses at professional music gatherings across Midwest. In November, 2010, he presented an address to the nineteen-country international symposium on community singing held in Newcastle, England.

Meidl has served ACDA in numerous positions at the state and division level since 1984, including WCDA and NC-ACDA president. He holds degrees from Lawrence University, Northwestern University, and Boston University.

## Behind the Scenes with the Czech Boys Choir

The conductors of the Czech Boys Choir and Young Men's Ensemble will provide an in-depth picture of the ensembles. They will address topics such as recruitment, vocal development of technique for unchanged and changing voices, and boychoir performance practices. They will also introduce central European choral music by contemporary composers suitable for boys choirs.

**Jakub Martinec** and **Jennifer Beynon-Martinec** will be the clinicians for this session. Their photos and bios are on page 11.

## BodySinging: Moving Singers Toward More Expressive Choral Performance

This session will focus on the musical, emotional, and expressive development of choral singers through the integration of the vocal/physical connection in rehearsal and performance. The session will include demonstration and discussion of how building "body-voices" allows singers to feel, express, and understand the deep meaning in the music they are singing.

Through the gentle progression of a "BodySinging" class specifically designed with choral singers in mind, the singers will experience how the engagement of the whole body when singing can have a profound effect on tone, phrasing, rhythmic integrity, and musicality and can create a holistic artistic approach to choral performance.



**Therees Tkach Hibbard** has served as conductor, adjudicator, and clinician for choral organizations throughout Great Britain, Europe, North America, Hong Kong, and Oman. Her work as a movement specialist in the training of choral singers and conductors has created unique opportunities for her

to collaborate with choirs and conductors from around the world. Her research on enhancing choral performance through movement training has led to the development of a comprehensive choral education philosophy of "BodySinging," most clearly demonstrated through her work with the Oregon Bach Festival Youth Choral Academy.

She is an associate professor of choral music at the University of Nebraska-Lincoln (UNL), where she directs the UNL Chamber Singers; and is also co-artistic director of Lincoln's newly established professional chamber choir, Abendchor.

## The Bridge to Somewhere: Using Performance Repertoire as a Vehicle to Develop Music Reading Skills

Though many of us spend time teaching sight-singing at the beginning of each choral rehearsal, students are not always able to see how the skills they build during this time impact the learning and performance of choral repertoire. In this session, choral pieces will be used to construct music reading exercises and activities that apply directly

to learning the performance repertoire. Elementary age choirs will be the focus of this presentation.



**Angela Broeker** is director of choral activities at the University of St. Thomas (UST), St. Paul, MN, where she conducts the Chamber Singers and Concert Choir and

teaches undergraduate courses in choral conducting and methodology. She oversees the Kodály, Orff, and choral concentrations and teaches choral methods, choral conducting, and choral literature courses.

Broeker's choirs have sung at the 2011 ACDA National Conference, the 2009 Minnesota Collegiate Choral Festival, the 2008 North Central Division ACDA Conference, 2004 ACDA-MN, and at the 2001 and 2007 MMEA conventions.

Broeker received her DMA from the University of Oklahoma and her MM and BME from Indiana University. Her research interests include seventeenth-century vocal music suitable for treble choirs. She coauthored the book, *Educating Young Singers*, with Mary Goetze and Ruth Boshkoff.

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## Building an Ensemble

Living up to its architectural name, Clerestory has built its uncondensed, undirected musical democracy from the ground up. The ensemble will share its techniques and practices for programming, rehearsing without a leader, verbal and musical communication, listening from within, and building group knowledge and memory. Clerestory encourages singers to take their eyes off the score and even the conductor, liberating music from the page.

**Clerestory** is an invited choir at this conference. Their photo and bio can be found on page 10.

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## Building Literacy and Musicianship Skills into the Choral Rehearsal: Takadimi and Beyond

Working from the premise that singers learn musical skills in much the same order as they do language skills, participants will explore how we learn music through hearing and imitating patterns before reading and writing. The Takadimi rhythm-pedagogy system will be addressed and specific techniques for developing rhythm reading readiness, literacy, audition, musical memory, dictation, and elementary composition.



**Carol Krueger** is the director of choral activities at Emporia State University (KS), where she teaches conducting and choral methods, and serves as the conductor of

the A Cappella Choir, Chamber Singers, Community Choir, and Emporia Camerata, a community-based women's chamber ensemble.

Krueger received her BME from the University of Wisconsin-Oshkosh, and her MM and DMA in choral conducting from the University of Miami. As an active clinician and guest conductor, Krueger has conducted festivals and honor choirs in twelve states. Krueger has presented interest sessions at the ACDA National Conference in New York, the OAKE national convention in Charlotte, the ACDA Southern Division conferences in Nashville and Louisville, and the Southern Division MENC convention in Charleston. Krueger is widely recognized for her work with music literacy, and Oxford University Press publishes Krueger's book, *Progressive Sight Singing*.

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## Building Literacy and Musicianship Skills into the Choral Rehearsal: Tonal

In this session, the sound-to-symbol

learning sequence will be applied to tonal reading. To aid the development of aural/oral tonal skills, a sequence of vocal pitch exercises will be presented in a graphic form that can be utilized via overhead transparencies or an LCD project. Teaching strategies and activities for developing tonal audition, musical memory, dictation, and aural skills will also be addressed.

**Carol Krueger** will be the clinician for this session. Her photo and bio can be found on in the second column.

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## Building Literacy and Musicianship Skills into the Choral Rehearsal: Melodic

This session will focus on melodic reading and the implementation of tonal, rhythm, and melodic reading to choral repertoire via curriculum maps that specifically outline the literacy process for each octavo.

**Carol Krueger** will be the clinician for this session. Her photo and bio can be found in the second column.

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## Developing Musicianship in the Digital Age through the Use of the iPad and Other Technologies

The iPad has had a unique cultural impact and it has the potential to revolutionize the field of choral music. This session will demonstrate some of the ways the iPad can be used to go beyond the notes as a music reader, for score preparation, for sight-reading, for historical research, to find online resources, as an audio or video recorder, for assessment, for composition, and to help develop independent, imaginative choral musicians who are engaged and involved in the creative process. Many of the concepts discussed in the session could be transferable to other platforms.



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**Christopher J. Russell** is the director of choirs and performing arts department chair at East Ridge High School in Woodbury, Minnesota. He earned his BS in music education from Northwestern College, an MA in music education with a choral emphasis at the University of St. Thomas, and his PhD from the University of Minnesota. He has also worked toward a MDiv at Bethel Theological Seminary. Russell is a lyric tenor and tubist, having performed with the Woodbury Community Theater, the Minnesota Chorale, and the Minnesota Opera.

## From Start to Finish: Developing Artistry

The clinicians will demonstrate with video clips from their rehearsals with elementary, middle school, and high school students, a practical daily process for developing student growth in independence and artistry.



**Wes Hansmeyer** teaches grades 6–12 choral music at Norris School District in Firth, NE, where he directs the 7th Grade Choir; 8th Grade Choir; Mixed Choir; Titan Singers, 68th Street Singers Show Choir; and Gold Show Choir. He also co-directs the annual fall high school musical, a one-act play, and the spring 7th and 8th grade musical. Hansmeyer also directs the Lincoln (NE) Public Schools All City Girls Chorus. He earned his BME from Nebraska Wesleyan University in 1996 and a masters in educational leadership from Doane College in 2006. He received the 2011 Outstanding Music Alumni Award from Nebraska Wesleyan University.



**Annette Mitchell** holds a masters in curriculum and instruction from the University of Nebraska-Lincoln and a BME from Chadron State College (NE). She teaches K–4 general music at Norris Elementary School, Firth, NE, and also directs the 5th Grade Choir. Mitchell is a member of Music Educators National Conference, Nebraska Music Educators Association, and the Nebraska Choral Directors Association.

## The Genesis and Structure of *To Be Certain of the Dawn*

*To Be Certain of the Dawn*, a Holocaust memorial oratorio written by Stephen Paulus, with libretto by Michael Dennis Browne, was written as a result of interfaith dialogue and with the purpose of encouraging ongoing conversation between people of faith.

Paulus, Browne, and Father Michael O'Connell, Basilica of St. Mary's, Minneapolis, who commissioned the work, will talk about the ideas and goals that spawned the commission, the collaborative writing process of uniting text and music in this highly dramatic work, and the poetic and musical structure that leads to its emotional and intellectual impact on listeners and performers.

**Stephen Paulus** will be a clinician for this session. His photo and bio can be found on page 12.



**Michael Dennis Browne** is a professor emeritus of English at the University of Minnesota, where he taught for thirty-nine years. Browne has published several books of poetry, and his poems have been published in many magazines and anthologies. His awards include fellowships from the National Endowment for the Arts, the

Bush Foundation, the Jerome Foundation, and the McKnight Foundation. Two of his collections have won the Minnesota Book Award for poetry.

As a librettist, he has written many texts for music, working principally with composer Stephen Paulus. Their post-Holocaust oratorio, *To Be Certain of the Dawn*, was nominated for the Pulitzer Prize in music by the Minnesota Orchestra and issued as a CD in 2008 (BIS Records). Some of the best-known short choral works by Paulus and Browne include *The Road Home*, *Pilgrim's Hymn*, *Hymn for America* and *Hymn of the Eternal Flame*.

## Get Out of Their Way: Enabling Singers to Be Independent Musicians

In this session, the presenter will work with a high school choir he has not met in advance as they are presented with a new piece of music. Instead of telling the students about the text and music and how they should rehearse it, Carey will guide them as they make their own discoveries, discuss possible musical decisions, and work as a full group and in teams.



**Paul Carey** is the choral music teacher and conductor of the North Carolina Governor's School, held each summer in Raleigh for six hundred of the state's finest students in ten

different disciplines. Recently he has been featured as a guest conductor/composer/clinician for festival choirs in Ohio, Pennsylvania, Indiana, and Nebraska, and overseas in South Korea and Hong Kong.

Carey studied music composition with Alfred Blatter and Ben Johnston at the University of Illinois. His graduate studies were at Yale University. Carey's compositions have been performed by choirs worldwide and at ACDA, MENC, OAKE, and AGO conferences across America. *Rise Up, Emma Lazarus* was the winner of the New York Treble Singers 2004 competition. *Esta Tarde, mi bien* [This Evening, My Love] was the winner of the Cambridge Madrigal Singers Competition in 2004.

## Igniting Imagination in Rehearsal

The imagination is one of our most powerful tools in making music. It is the fire that propels us beyond the notes to meaningful, expressive singing. It can also be the key to actually accomplishing the notes in a free, effective, and satisfying way. This session will present specific rehearsal techniques that engage the imagination through imagery and movement. Strategies will address issues of rhythm and meter, phrase shaping, energy, and expression.



**Patricia Cahalan Connors** is the director of choral activities and chair of the department of music and theater at St. Catherine University in St. Paul, MN. She conducts the Women's Choir, the St. Catherine Choral Society, the Madrigal Singers, and

teaches courses in conducting.

She holds masters and doctoral degrees in choral conducting from Indiana University and the University of Iowa, respectively, and a BME from Saint Mary's College in Notre Dame, Indiana. Her conducting teachers included Don V. Moses, Julius Herford, and Helmuth Rilling.

Connors has served as guest conductor/clinician for numerous choral festivals in Minnesota, Indiana, and Iowa. She is the editor of several published choral works from the *ospedali* period of eighteenth-century Italy.

## Integrating the Art with the Science

In this session the clinicians will show how to integrate the Bel Canto Solfeggio concept throughout the choral rehearsal, developing tone, intonation, rhythm, and meter elements while singing freely and expressively. Learn how to transition from singing bel canto warm-ups and fundamental hand sign/solfeggio skills to sight-reading and learning new literature. You don't have to sacrifice the art to gain the science of singing beautifully and independently.

**John Armstrong** will be a clinician for this session. He will also be a part of Immersion day. His photo and bio can be found on page 9.

**Kristin Zarzyski** will be a clinician for this session. She will also be a part of Immersion day. Her photo and bio can be found on page 9.

## Introduction to Bel Canto Solfeggio

More than music literacy, this is an overview of a three-step sequence (in the air, on the board, from the page) that helps singers to visualize, feel, and hear beautiful tone while singing together in an ensemble setting. The clinicians will show non-verbal ways to obtain bel canto tone and accurate

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intonation with singers of all ages as they move within the pulse. Does the singer serve the choir and does the choir serve the singer? Why settle for half a singer?

**John Armstrong** will be a clinician for this session. He will also be a part of Immersion day. His photo and bio can be found on page 9.

**Kristin Zaryski** will be a clinician for this session. She will also be a part of Immersion day. Her photo and bio can be found on page 9.

## Imagine What Lies Beneath: Mining for Jewels in the Choral Ensemble

This session will discuss methods used to help students dig beneath the surface of the notes and rhythms as they search for aesthetic jewels initially unseen. Methods of encouraging imagination in the rehearsal will be introduced and the imagination/technique cycle will be discussed.



**Brad Holmes** conducts the University Choir and is the director of choir programs at Millikin University in Decatur, Illinois. Holmes has overseen the growth of Millikin's choral program to five traditional choirs and a variety of smaller vocal ensembles involving more than 300 singers and seven choral/ensemble staff.

Under his direction, The Millikin University Choir has sung for three regional conferences and two national conferences of ACDA: Miami (2007) and Chicago (2011). The Choir's touring history includes performances in Scandinavia, Russia, Haiti, Puerto Rico, the Dominican Republic, England, China, and Taiwan. In May 2011, they performed in Ireland and Scotland.

Holmes' guest-conducting schedule has included all-state choirs, ACDA honor choirs, district festivals, and church music clinics throughout the United States. Internationally, he has received guest invitations in the Far East conducting choirs from Japan, Korea, China, and the Philippines. This year he returns to England to conduct the Royal Free Singers of Windsor in a program of American music.

## Making Music Meaningful

Participants in this session will be guided through musical excerpts with specific outcomes and strategies that have the potential of intentionally creating meaningful singing experi-

ences, definitely beyond the notes—perhaps because of the notes. The participants will also receive additional concrete strategies to use in their next classes as they continue to strive for meaningful music-making back home.



**Roger Henderson** holds a BA from Luther College in Decorah, Iowa, and a masters in vocal performance and pedagogy from the University of Iowa. Henderson is past president of the Iowa Choral Directors Association and has been a presenter at the ICDA Summer Symposium and the Iowa Music Educator's Association annual

conference. He is a founding member of the Iowa Comprehensive Musicianship Project team and has led various sessions for the project's summer music institute for music teachers.

He served as a regional teacher/team leader for the National Board for Professional Teaching Standards, developing teacher assessments for national board certification in music education, and continues to train assessors reviewing candidate submissions for National Board Certification in music. Henderson recently received a Yale Distinguished Music Educator Award for outstanding service to music education in public schools, presented at Yale in June 2011.

## The Music of Stephen Paulus

Composer Stephen Paulus, whose oratorio *To Be Certain of the Dawn* will be performed during the conference, will lead a reading session of his music and discuss his compositional process, the way he marries text to music, and how he thinks about musical structure in writing choral music.

**Stephen Paulus** will be the clinician for this session. His photo and bio can be found on page 12.

## New Choral Frontiers: Cuba, ACDA, and the International Conductor Exchange Program

ACDA's International Conductors Exchange Program represents an opportunity for a new generation of choral specialists to affirm that choral music-making transcends national borders, ideologies, religions, and all those demarcations that too often divide us. This session, featuring an ICEP participant from Cuba, provides participants a rare opportunity to look inside the choral culture of Cuba.

### Process in Practice: Honor Choir Observations

Because Beyond the Notes is all about the process of music-making, each honor choir will also have a designated open rehearsal during the interest sessions for convention participants to observe the process of music-making from the very beginning as they learn and rehearse a choral piece they receive when they arrive at the conference.

### Process to Product: Demystifying Score Study and Energizing Your Rehearsals

Using several works from standard high school repertoire, this session demonstrates ways to bring score study a practical way of determining rehearsal goals and strategies. Learner outcomes include an increased understanding of how score study relates to interpretive decisions, reduced anxiety about what score study entails, and increased confidence in one's ability to wed analytical skills with creative imagination.



David Rayl is director of choral programs at Michigan State University, where he directs the graduate program in choral conducting. Prior to joining MSU in 2002, he held the same position at the University of Missouri-Columbia for 12 years.

Choirs under his direction have performed for the ACDA national convention (1995 and 2007), the national meeting of the College Music Society (2002), Florilège Vocale in Tours, France, (1998), Maggio Musicale in Florence, Italy, (2000) and with the Detroit Symphony.

Rayl has also taught at Marymount College in Salina, Kansas, and St. Ambrose University in Davenport, Iowa. Rayl received his BM in voice from Illinois Wesleyan University; MM from the University of Oklahoma; and DMA in choral conducting from the University of Iowa.

### Teaching Historical and Cultural Context through Choral Music

Much of the world's music finds its power through relationships with events, cultures, and the great stories of civilization. This session will focus on ways to identify with and remember those things we should never forget.



Paul Caldwell and Sean Ivory have had their music telecast on PBS and A&E and performed at Carnegie Hall, Avery Fisher Hall, the Sydney Opera



House, and throughout Europe, Asia, and Africa. They have been commissioned by the Crescent City Choral Festival in New Orleans, the Children in Harmony Festival at Walt Disney World, the Sing A Mile High Choral Festival in Denver and the ACDA Southern Division. In one way or another, their music has been featured at every national conference of ACDA for over a decade. In the past four years, the National Endowment for the Arts has funded three different commissioning projects allowing them to create new works for American choruses.



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Caldwell is the artistic director of the Youth Choral Theater of Chicago. He is a member of the Board of Directors of Chorus America, and he and his chorus were awarded the Chorus America/ASCAP prize for Adventurous Programming in 2006. Ivory is the conductor of the Grand Rapids Youth Symphony Chorus, and a choral director at Forest Hills Central High School.

## When Music Meets Theology

In this session, a panel will consider: What considerations should be involved in the performance of the music of a religious tradition unfamiliar to the director or to the ensemble? In what kinds of situations should an interfaith worship service be developed, and who should be invited? What creative, inspirational, and unifying non-worship experiences can achieve similar goals as a worship service? This session is geared towards helping participants develop interfaith experiences which build harmony, going beyond the notes and into the hearts of those who are served.



**Kyle Lechtenberg** lives in Des Moines, Iowa, where he has served as director of the office for worship for the Roman Catholic Diocese of Des Moines since 2009.

Educated and experienced as a vocal music teacher, parish music and liturgy director, and college campus minister, Kyle now brings his musical experience to his service in educating music ministers in rural and urban settings, working with the design and renovation of worship spaces, and collaborating on the planning of large-scale liturgical celebrations. His passion for interfaith dialogue is rooted in his family's diverse religious expressions and has been realized through the coordination of several interfaith and ecumenical prayer services and dialogues.

Lechtenberg received his BME from the University of Northern Iowa and a Master of Theological Studies with a concentration in liturgical studies from the University of Notre Dame.

## Why Are You Here? Planning for What Really Matters

This session will explore why you should consider the affective needs of your singers and reveal concrete ways you can plan for experiences that will transform your teaching and the lives of those you teach.



**Patricia Trump** has taught elementary vocal music and directed school choruses for 35 years, most recently at Monroe Elementary in Des Moines. She received her BME and MME from Drake University, and completed her Level III Orff certification at Hamline University in St. Paul, MN.

Trump is a member of the Iowa Comprehensive Musicianship Project team which provides professional development for music teachers throughout Iowa. She is an active member of the Des Moines Choral Society, serves on the board of Heartland Youth Choirs, and sits on the Music Advisory Committee of Grand View University.

## The Wonder Years

Come witness this "informance," featuring singers from the Madison Youth Choir's Holst Boychoir; that will focus on music selection, voice change, encouraging boys to keep singing, and strategies for a comprehensive rehearsal.

**Randal Swiggum** will be a clinician for this session. His bio and photo can be found on page 14.



**Margaret Jenks** is a graduate of the Lawrence University Conservatory of Music, with degrees in music education and vocal performance. Her teaching and performing career has taken her from Freiburg, Germany, to Eagan, Minnesota, and to Waukesha, Wisconsin, where she taught at Butler Middle School and later at North

High School. Presently, she designs and teaches the introductory choir programs of the Madison Youth Choirs.

While at Butler, Margaret created the Bridge Ensemble, an innovative choir which gained attention for its unique approach of pairing gifted and talented students with cognitively disabled students. The Bridge Ensemble appeared by invitation at the January 2001 Wisconsin Choral Directors state convention.

In 2010, Margaret co-conducted the first ACDA Central Division Young Men's Honor Choir in Cincinnati with colleague Randal Swiggum. They were invited to conduct the APAC Choral Festival in Seoul, Korea in 2009, and work with music teachers from across southeast Asia. Margaret serves as the WCDA Repertoire & Standards Chairperson for Boychoirs and is a member of the Wisconsin CMP Team.



2012 Division Conferences - Interest Sessions



# North Central Division

February 8 – 11, 2012  
Madison, Wisconsin

2012 Division Conferences - Honor Choir Conductors

Because Beyond the Notes is all about the process of music-making, open rehearsals of the four honor choirs will provide a unique inside view of the process of music-making as conductors/teachers engage singers' imaginations, developing artistry in ways that connect mind, body, and spirit. While honor choir singers have prepared most selections before their arrival in Madison, each honor choir will also learn one piece entirely from scratch, providing an organic perspective of the process of learning a piece from start to finish. Additionally, Paul Caldwell and Sean Ivory will take this process orientation a step further as they guide middle level women in creating and performing their own composition.

## Children's

**Angela Broeker** will be the conductor of the Children's Honor Choir. Her photo and bio are on page 23.

## Middle Level Boys

**Margaret Jenks** will be a conductor of the Middle Level Boys Honor Choir. Her photo and bio are on the previous page.

**Randal Swiggum** will be a conductor of the Middle Level Boys Honor Choir. His bio and photo can be found on page 14.

## Middle Level Girls

**Paul Caldwell** and **Sean Ivory** will be the conductors of the Middle Level Girls Honor Choir. Their photos and bios can be found on page 27.

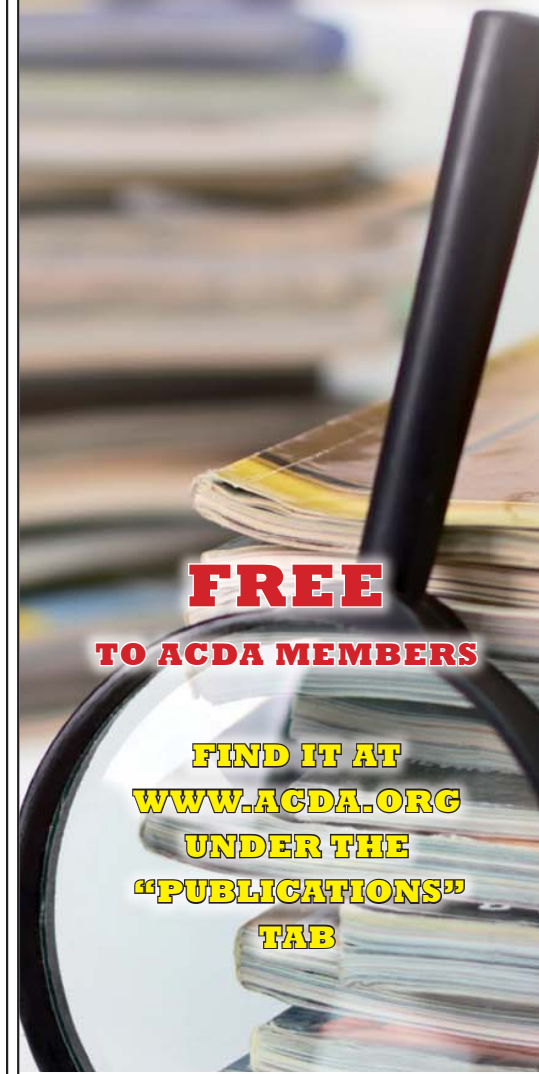
## High School SATB

**Brad Holmes** will be the conductor of the High School SATB Honor Choir. His photo and bio are on page 26.



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# Nordic Choir

Allen Hightower, conductor



## **APPEARING**

**Saturday, January 21**  
Trinity Lutheran Church  
Blue Earth, Minnesota

**Sunday, January 22**  
Zion Lutheran Church  
Iowa City, Iowa

**Friday, January 27**  
First Christian Church  
Des Moines, Iowa

**Saturday, January 28**  
First Plymouth  
Congregational Church  
Lincoln, Nebraska

**Sunday, January 29**  
First Congregational Church  
Greeley, Colorado

**Monday, January 30**  
Augustana Lutheran Church  
Denver, Colorado

**Tuesday, January 31**  
Bethany Lutheran Church  
of Denver  
Cherry Hills Village,  
Colorado

**Thursday, February 2**  
Grace Cathedral  
Topeka, Kansas

**Friday, February 3**  
St. Andrew's Methodist  
Church  
Omaha, Nebraska

**Saturday, February 4**  
Basilica of Saint Mary  
Minneapolis, Minnesota

**Tuesday, February 7**  
Center for Faith and Life  
Luther College  
Decorah, Iowa

For times, tickets, and  
more information, visit  
<http://music.luther.edu>.

## 2012 Winter Tour

## LUTHER COLLEGE



# Eastern Division

February 15 – 18, 2012  
Providence, Rhode Island

WEDNESDAY, FEBRUARY 15TH

Creating a Choral Community  
Welcome Concert

Rhode Island Children's Chorus  
Chamber Chorus



The Rhode Island Children's Chorus was founded in 2003 by Christine Noel and its Executive Director, Joyce

Wolfe. The Chorus currently serves 170 singers in four choir levels, offering comprehensive training in music theory, sight-singing, and vocal technique. The Chorus has collaborated with the Rhode Island Philharmonic, the Providence Singers, and with the choruses of Boston University and Rhode Island College. Recent performances include Orff's *Carmina Burana*, Mahler's *Symphony No. 3*, and John Adams's *On the Transmigration of Souls*. The Chorus is featured on Bill Harley's album, *I Wanna Play*, nominated for a 2007 Grammy Award.



**Christine Noel** is founding artistic director of the Rhode Island Children's Chorus and director of choral activities at Clark University. She recently received a DMA in conducting from Boston University. Noel serves as the executive secretary for ACDA in Rhode Island and is active as festival clinician and adjudicator. She conducted the Rhode

Island Children's Chorus at the 2010 ACDA Eastern Division Conference in Philadelphia and at the 2009 MENC Convention in Providence. Noel studied at the Istituto Italiano in Florence, Italy and completed Italian studies at the University of Florence. She is a graduate of the Kodály Institute of Music in Kecskemét, Hungary. Noel is the artistic director of the Carillon Women's Chorus (RI) and associate conductor of the Providence Singers, which she has prepared for performances of *Messiah*, *Carmina Burana* and *Mahler Symphony No. 3*.

Providence College  
I Cantori



I Cantori, the elite choral ensemble at Providence College (PC), represents some of the finest singers from New

England. Specializing in choral music that spans all eras, the group is comprised solely of undergraduate students from the Department of Music and other academic programs within the College. I Cantori performs throughout the academic year on the PC campus and at major venues throughout New England and has toured extensively in the United States and in Europe. This past summer, they sang High Mass at St. Peter's Basilica.



**T. J. Harper** is the director of choral activities and supervises the secondary music education curriculum at Providence College in Providence, Rhode Island. He conducts the college's three choral ensembles: I Cantori, Concert Chorale, and the Women's Chorus. He also teaches courses in conducting, secondary choral methods, and applied voice. Harper

received a DMA from the University of Southern California (USC), where he graduated with honors. At the USCThornton School of Music, he taught courses in undergraduate and graduate choral conducting and conducted the USCThornton Apollo Choir. He received an MA in choral conducting from California State University-Northridge and a BA in vocal performance and choral conducting from California State University-Fresno.

Providence Singers



The Providence Singers is a 100-voice symphonic chorus, conducted by Betsy Burleigh. The chorus presents

an annual concert series, and performs regularly with the Rhode Island Philharmonic. Recent collaborators include the Dave Brubeck Quartet, Kronos Quartet at the FirstWorks Festival,

2012 Division Conferences - Evening Concerts



# Eastern Division

February 15 - 18, 2012  
Providence, Rhode Island

Boston Modern Orchestra Project, the New Haven Symphony, Newport Baroque Orchestra, Aurea Ensemble, and others. The Providence Singers commissions new choral works with support of its Wachner Fund for New Music, supports emerging talent through the Junior Providence Singers program for high school students, and has produced an educational DVD to support choral programs in our schools. The chorus's acclaimed recordings of Lukas Foss' *The Prairie* and Dominick Argento's *Jonah and the Whale* are available on the BMOP/sound label, wherever CDs are sold.



**Betsy Burleigh** became artistic director of the Providence Singers as of July 2011. She is also music director of the Mendelssohn Choir of Pittsburgh, where she prepares the choir for its performances with the Pittsburgh Symphony Orchestra, and music director of Chorus pro Musica in Boston. Burleigh is an active guest conductor in choral, orchestral, and musical theater repertoire, and sustains a strong academic interest in choral education. Among many career highlights, she conducted the Cleveland Orchestra Chorus on an Emmy award-winning benefit concert for the 9/11 Red Cross Disaster Relief Fund. A graduate of Indiana University (BME with distinction, vocal concentration), Burleigh earned graduate degrees in choral conducting at the New England Conservatory of Music (MMus with distinction) and Indiana University (DM). She was most recently professor of music at Cleveland State University, and served as interim conductor of the Cleveland State Orchestra before moving to Boston in 2010.



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RESOURCES AND COMMUNICATIONS  
FOR THE GLOBAL CHORAL COMMUNITY

## THURSDAY, FEBRUARY 16TH

Giuseppe Verdi's *Requiem*

Soloists:

Michelle Johnson, soprano,  
Jana Baty, mezzo-soprano,  
Richard Clement, tenor,  
Anton Belov, bass

Boston University  
Symphony Orchestra

Boston University  
Symphonic Chorus



The Boston University Symphonic Chorus is an auditioned ensemble open to university students, faculty, staff, and friends. The chorus program is guided by the principle of deeply involving students and members of the university community in the study and performance of major choral-orchestral works. Most concerts take place in Symphony Hall in Boston. Recent works performed have included Britten's *War Requiem*, Argento's *Cenotaph*, Shostakovich's *Symphony No. 13 (Babi Yar)*, Mozart's *Mass in C Minor*, Haydn's *Die Schoepfung* and Mendelssohn's *Elijah*. The chorus and the Boston University Symphony Orchestra, conductor David Hoose, collaborate on a biannual basis.

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**Ann Howard Jones** is professor of music and director of choral activities at Boston University (1993). She conducts the Symphonic Chorus and Chamber Chorus, teaches graduate conducting, and administers the choral program. A clinician, master teacher, speaker and conductor, Jones maintains an active schedule away from Boston University.

She received the Robert Shaw Award for distinguished professional accomplishment from ACDA in 2010. From Boston University, she has received the Metcalf Award for Teaching Excellence. She was awarded a Fulbright Professorship to Brazil and was an invited speaker for the Lily Foundation. For many

years she was the assistant conductor to Robert Shaw with the Atlanta Symphony Chorus and the Robert Shaw Institute.

## FRIDAY, FEBRUARY 17TH

### Insalata I Fagiolini

This ensemble has produced an a cappella salad of music from the High Renaissance with the twentieth century works they inspired. In the first half, Monteverdi's most powerful miniatures for the virtuoso court at Mantua, followed by Poulenc's sensual *Sept Chansons* which he wrote after working on music of the Italian master. An actual "ensalada," a staged and Monty Pythonesque drama from the court of Valencia leads to Berio's take on sixteenth-century street cries written for The Kings Singers and some lighter works to close.

### I Fagiolini



photo by Eric Richmond

I Fagiolini is renowned for its innovative staged productions of Renaissance and Baroque music theatre works. Recognition for this came in 2005 with the award of the Ensemble Prize from the Royal Philharmonic Society. It has staged Handel with masks, Purcell with puppets, madrigal comedies with more masks and in 2004, premiered *The Full Monteverdi*, a dramatised account of the composer's *Fourth Book of Madrigals* (1603) by John La Bouchardière, which has since been turned into a highly successful film, shown all over the world. *The Birds* followed

in 2005, a new opera for vocal ensemble and speaker by Ed Hughes. In 2006, I Fagiolini toured its 1990s South African collaboration *Simunye* and in 2009 launched *Tallis in Wonderland*, a new way of hearing polyphony utilising both live and recorded vocals and lighting. In 2011, the ensemble premiered a new commission from Orlando Gough *The Spell*, and a new semi-staged collaboration with the English Concert Baroque Orchestra for Purcell's *King Arthur*.

The group celebrated its 25th anniversary in 2011 with a European tour, and the hugely successful release on Decca of a lavish world première recording of Striggio's 40-part mass (lost until recently). The recording stayed at the top of the specialist classical chart for nearly four months and the live version will tour European festivals in 2012. A similar ambitious recording will be released on Decca in 2012 and performances for BBC Radio 3, Wigmore Hall and the Perth Festival, Australia. In Perth, I Fagiolini will collaborate with Australian circus company Circa, bringing the production to the UK as part of the cultural olympiad.

I Fagiolini has recorded 18 CDs and two DVDs and given live performances around the world, from BBC Proms and the Lincoln Center Festival to the Far East and Africa.



**Robert Hollingworth** is the director of I Fagiolini, a British solo-voice ensemble specializing in Renaissance and contemporary music. It is the only early music ensemble ever to be

awarded the Royal Philharmonic Society's Ensemble Prize. Hollingworth also writes and presents programs for BBC Radio 3. His style is informative but relaxed and has become a feature of I Fagiolini's work. Directing I Fagiolini has taken up most of his time since founding the group in 1986, but he has also directed other ensembles at home and abroad.



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#### For more information, contact:

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College of Fine Arts  
School of Music



# Eastern Division

February 15 - 18, 2012  
Providence, Rhode Island

2012 Division Conferences - Performing Choirs

## Accord Treble Choir



Accord Treble Choir, founded in NYC in 2009, was formed by friends and veteran choral singers from diverse backgrounds

and professions. Their repertoire ranges from medieval chant to the vast array of twentieth and twenty-first century works for upper voice unaccompanied ensembles. Accord seeks to share works from Eastern European composers that are often overlooked by or unfamiliar to American choirs. The ensemble strives to be non-hierarchical, working collaboratively to interpret pieces in the spirit of consensus.



Liz Geisewite is a founding member and the conductor of Accord Treble Choir. She has been active as a chorister and soloist in NYC, performing with a variety of small and large ensembles, since 2005. She splits her time between Accord and her position as director of education for a GED preparation program in Brooklyn.

## Albany Pro Musica



Albany Pro Musica's 30-year history is distinguished by tremendous artistic growth, expanding audiences and increasing national recognition for choral excellence. It is the premier choral group in

the capital region, with approximately 65 singers in its core group and 130 singers in its expanded AP Masterworks chorus. The group is known for its large-scale choral/orchestral works and its exceptional mastery of more intimate unaccompanied works. They have appeared at 4 divisional and two national ACDA conferences.



David Griggs Janower, Albany Pro Musica's founding conductor, is director of choral music and professor at the University at Albany, SUNY, where he has taught since 1981.

## Central Bucks High School-West Chamber Choir



The Central Bucks High School-West Chamber Choir is from Doylestown, Pennsylvania. West Choirs have performed at ACDA conventions in 1996 in Philadelphia, 1997 in San Diego, 1998 in Providence, and 2008 in Hartford. The Chamber Choir has performed at the White House, Pentagon, Kennedy Center, Carnegie Hall, Toronto Center for the Arts, Ryman Auditorium, Severance Hall, Chicago Symphony Hall, Boston Symphony Hall, Jordan Hall, and major cathedrals and venues across North America. West choirs annually collaborate with the greatest composers and conductors of our time. The 2012 resident and tour composer is Morten Lauridsen.

performed at ACDA conventions in 1996 in Philadelphia, 1997 in San Diego, 1998 in Providence, and 2008 in Hartford. The Chamber Choir has performed at the White House, Pentagon, Kennedy Center, Carnegie Hall, Toronto Center for the Arts, Ryman Auditorium, Severance Hall, Chicago Symphony Hall, Boston Symphony Hall, Jordan Hall, and major cathedrals and venues across North America. West choirs annually collaborate with the greatest composers and conductors of our time. The 2012 resident and tour composer is Morten Lauridsen.



Joseph Orht is director of choral activities at Central Bucks High School-West, where he has commissioned and premiered four hundred works from composers from around the globe. His choirs have sung at ACDA state, division, and national conventions, and IMC and MENC conventions. He has led performances for many heads of state

including: Bill and Hillary Clinton, Vaclav Havel, Nelson Mandela, and Shimon Perez. He has served on the ACDA-Pennsylvania Board of Directors for many years.

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American Choral Directors Association



Timothy Sharp

### Essex Children's Choir



The Essex Children's Choir, celebrating its 25th anniversary, enriches the lives of children throughout Vermont through choral artistry, educational programs and community service. Performance highlights include ACDA, MENC, OAKE, Garrison Keillor Radio, Vermont Public Radio, *Brundibar*, recorded on Arabesque label with Robert DeCormier, Pergolesi's *Stabat Mater* with the Craftsbury Chamber Players, and the inauguration ceremonies of Governor James Douglas.



**Constance J. Price** is the founding director of the Essex Children's Choir and has dedicated her life to the education of children at the highest musical level. She has lectured at numerous colleges in the United States and Canada, is on the staff at the Kodály Institute, New England Conservatory and a Fellow in the Vermont Academy of Arts and Sciences.

### Greece Arcadia High School Select Women's Choir



The Greece Arcadia High School Select Women's Choir is an extra-curricular vocal ensemble that focuses mainly on the works of living composers. They have received numerous gold medals and first place rankings at national music festivals. The choir's biggest honors have been performing at regional and national ACDA, MENC, and New York state conferences.



**Kristy Kosko** is in her 14th year at Greece Arcadia High School in Rochester, NY. As director of Vocal Music, Kosko directs up to five choirs yearly, four levels of voice class, drama club, and musical theater productions. She is a clinician for women's choir literature and guest conductor of treble choirs in New York State.



**Edward Bolkovac** is the chair of the choral program at The Hartt School and the director of the vocal studies division. Before coming to Hartt he was senior lecturer in music at the University of Queensland in Brisbane, Australia. He became known throughout Australia for his performances of Baroque oratorios and artistic leadership of the Brisbane Early Music Festival. He is currently in his 7th season as the artistic director of the New Haven Chorale.

### Henry James Memorial School Select Singers



The Henry James Memorial School Select Chorus is an auditioned seventh and eighth grade mixed choir. The purpose of the group is to provide students with a high level choral experience while helping them develop confidence, improve cooperation, and increase responsibility. They perform several concerts per year for the school and community and recently performed at the 2010 CT ACDA Fall Conference.

### Hartt Chamber Choir



The Hartt Chamber Choir is an advanced SATB choir of 24 singers that performs independently or with the Hartt Chorale.



**Colleen Emerick Thompson** teaches vocal music at Henry James Memorial School in Simsbury, CT, where she directs a program comprised of 350 seventh and eighth grade choristers. A public school educator for 10 years, she has taught middle school vocal music in Ohio, Georgia, and Connecticut.





# Eastern Division

February 15 - 18, 2012  
Providence, Rhode Island

## Holton-Arms Lower School Chorus



The Holton-Arms School, located in Bethesda, Maryland, is an independent college preparatory school for girls

in third through twelfth grades. Founded in 1901, the school has from its inception dedicated itself to excellence in the arts and in academics. The Lower School Chorus, which meets once per week during the school day, consists of all students in fifth and sixth grades. Holton-Arms Lower School choruses have performed for national, regional, and state music conferences, and at the White House, the Kennedy Center, and the National Cathedral.



**Ann Vaughn** has been teaching music at The Holton-Arms School since 1992. She serves as chair of the music department, directs the Lower School choruses, and teaches lower and middle school general music. She is past president of the Maryland Music Educators Association.

## LaGuardia High School of Music and Art and Performing Arts Senior Chorus



Senior Chorus is an advanced level mixed choir for junior and senior music majors at LaGuardia High School of Music

and Art and Performing Arts in New York, NY. Senior Chorus members are accepted into the choir based on musicianship, sight-reading, and teacher recommendations. Recently, they performed the world premiere of *A Still Small Voice*, written by Grammy nominated composer and Latin jazz musician, Arturo O'Farrill, at NYC's Symphony Space in conjunction with the Wall to Wall Sonidos series.



**Jana Ballard** has been on the music faculty at LaGuardia High School of Music and Art and Performing Arts since 2007, where she conducts both the Senior Chorus and Advanced Women's Choir; and prepares the opera workshop chorus. She is also the conductor of the New York City Labor Chorus.

## Mansfield University Concert Choir



The Mansfield University Concert Choir is a select ensemble of singers, representing some of the finest talent from the

American Northeast. The group has achieved an impressive reputation of excellence, having been chosen each of the last 19 years to perform at MENC, ACDA, or NCCO conventions across the country and for international festivals around the world.



**Peggy Dettwiler** is professor of music and director of choral activities at Mansfield University, where she conducts the Concert Choir, Festival Chorus, and Mansfieldians, and teaches choral conducting and methods.

## Montclair State University Singers



The Montclair State University Singers is a 55-member mixed-voice ensemble comprising undergraduate and graduate students who are experienced singers and musicians. Students

Connecticut • Delaware • Maine • Maryland/D.C. • Massachusetts •  
 New Hampshire • New Jersey • New York • Pennsylvania • Rhode Island • Vermont

from all schools/colleges in the university in good academic standing are welcome to audition. The University Singers performs a wide variety of sacred and secular repertoire, encompassing choral genres from the Renaissance to the twenty-first century and with a special emphasis on music by contemporary and new composers.



**Heather J. Buchanan**, an Australian born conductor, is associate professor of music and director of choral activities at Montclair State University, where she

conducts the 160-voice Chorale, 55-voice University Singers, and 24-voice Vocal Accord. A licensed Andover Educator since 2002, Buchanan specializes in the teaching of body mapping and somatic pedagogy for musicians.

### New Jersey Youth Chorus Advanced Chorus

The New Jersey Youth Chorus, celebrating its twentieth anniversary season this year, is an auditioned choral program for children in second through twelfth grades, divided into four ensembles: Advanced, Young Men's Ensemble, Intermediate, and a Musicianship



Class. They have performed with the New Jersey Symphony Orchestra and Canadian Brass at NJPAC in Newark, with Marvin Hamlisch and Bill Conti at the State Theater in New Brunswick, for the 2008 ACDA Division Conference in Hartford, Connecticut, and at the Chorus America's 2009 National Conference.

# Summer Choral Composers Forum

June 23 - July 1, 2012

Steven Sametz, director

co-sponsored by *Lehigh University Choral Arts*  
 and the *American Choral Directors Association*  
*The Princeton Singers, choir-in-residence*

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Steven Stucky  
 Pulitzer Prize Winner

Composers are encouraged to apply to this week-long practicum, workshopping new pieces with mentor-composers Steven Stucky and Steven Sametz in a supportive atmosphere. New works will be premiered by the Princeton Singers at Lehigh University and at the ACDA National Symposium on Choral Music in Washington, D.C.

for information, application and registration, go to [www.acda.org](http://www.acda.org) or [lehighchoralarts.com/composersforum](http://lehighchoralarts.com/composersforum)



Steven Sametz  
 ACDA's 2011 Brock Commission Composer



# Eastern Division

February 15 - 18, 2012  
Providence, Rhode Island



**Patricia Joyce Trish** is the founder and artistic director of the New Jersey Youth Chorus, and directs its Advanced Treble Choir. She has conducted the Central New Jersey Junior High Honors Choir; the North Jersey Junior High Women's Honors Choir; and the Vermont Children's Choir Festival. Trish is ACDA President for the state of New Jersey.

## Queens College Choir



The Queens College Choir is the Aaron Copland School of Music's principal undergraduate choral ensemble. Comprised

primarily of music majors, the group engages in a wide variety of performances throughout the academic year, including concerts of unaccompanied choral music, opera productions, and major works with orchestra. The Queens College Choir performs regularly in Manhattan and has appeared in many of the city's prestigious venues.



**James John** is associate professor and director of choral activities at the Aaron Copland School of Music at Queens College-CUNY, and artistic director of the Manhattan-based vocal ensemble, Cerddorion. John received ACDA's Julius Herford Award for his dissertation on Brahms. He serves on ACDA's National Research and Publications Committee and was recently appointed editor of the American Choral Review.

## Syncopation



The *Boston Globe* calls Syncopation the "Manhattan Transfer of the twenty-first century." Syncopation performs

jazz and pop music in four-part harmony with a style that is timeless and up-to-the-minute.

Syncopation has performed with the Boston Pops on their 4th of July Fireworks Spectacular in 2009. The group often performs with instrumental accompaniment of piano, bass, and drums, but they are equally renowned for their unaccompanied singing, which earned them 1st place at the 2008 Boston Harmony Sweepstakes. *All About Jazz* calls Syncopation "a thoroughly modern, bright, and fresh take on ensemble jazz vocals that effectively updates the entire genre."

## University of Maryland Chamber Singers



Chosen by audition, the University of Maryland Chamber Singers specializes in repertoire from the Renaissance, Baroque, and Contemporary periods. The

Chamber Singers have appeared at many ACDA and NCCO conventions and served as Resident Choir for conducting master classes at the Philadelphia Bach Institute in 2010 and in 2011.



**Edward Maclary** is the director of choral activities and professor of music at the University of Maryland. He leads the graduate studies program in conducting and oversees the School's six full-time choral ensembles. Choral ensembles under his direction have won numerous prizes in international competition.

## West Chester University of Pennsylvania Chamber Choir Vocal Jazz



The West Chester University Chamber Choir, established five years ago, is a small ensemble that performs

Connecticut • Delaware • Maine • Maryland/D.C. • Massachusetts •  
 New Hampshire • New Jersey • New York • Pennsylvania • Rhode Island • Vermont

vocal jazz, often one on a part. The highly select group of singers is chosen not only for their musical skills, but also for their ability to sing close harmony and to blend. The ensemble provides most members with solo opportunities and includes a jazz trio.



**Jane Wyss** is assistant chair (vocal area) of the applied music department at West Chester University in West Chester, PA where she also conducts the Mastersingers,

Women's Chorus, and Chamber Choir Vocal Jazz. She also teaches classes in conducting, diction, Baroque vocal style, and private voice.

### Yale University Glee Club



Recently hailed by *The New York Times* as "one of the best collegiate singing ensembles, and one of the most adventurous," the Glee Club is Yale's principal undergraduate mixed chorus and oldest musical organization. Its repertoire embraces a broad spectrum of music, from Renaissance motets to the great choral-orchestral masterworks. Committed to the creation of new music, the Glee Club presents frequent premieres, sponsors two annual competitions for young composers, and performed Aaron Jay Kernis' *Symphony of Meditations* at the 2009 NCCO National Conference.



**Jeffrey Douma** is director of the Yale Glee Club, founding director of the Yale Choral Artists, and associate professor of conducting at the Yale School of Music, where he teaches

graduate choral conducting. He has appeared as guest conductor with choruses and orchestras on six continents, and is currently musical director of the Yale Alumni Chorus and choirmaster at the Cathedral of St. Joseph, Hartford.

### York County Senior Honor Choir Concorde Vocal Ensemble



The Concorde Vocal Ensemble, 40 members of the 120-voice York County Senior Honors choir, is a community choir comprised of high school singers in tenth through twelfth grades from nineteen different York County, PA school districts and home-schooled students. The members of Concorde are recommended by their school and church choral directors and their private voice teachers and are chosen by audition. The choirs have a mission of celebrating the county's rich diversity through the voices of youth.



**Randy Yoder** is the musical director and conductor of The York County Senior Honors Choir and the Concorde Vocal Ensemble. Randy is the director of music at Eastminster Pres-

byterian Church in York, PA, the choral director for The Sound of America Honor Chorus European concert tour, guest conductor for choral festivals, accompanist for numerous vocal recitals, and is the Pennsylvania ACDA R&S Chair for Community Choirs.



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# Eastern Division

February 15 - 18, 2012  
Providence, Rhode Island

## Best Kept Secrets: Commission Gems from GALA Choruses

This repertoire session and clinic will briefly describe the how-to steps for commissioning new music and the benefits choirs can experience in working with a living, breathing composer to bring new music to life! The majority of the workshop will be conducted as a repertoire session introducing workshop participants to new commissions that are available for performance but have not yet been published or recently published. Handouts will include tips for commissioning, sample composer contracts, a repertoire list of each commission presented and contact information to request music from any of the composers represented in the session.



**John Quillin** is the managing artistic director of the Gay Men's Chorus of Charlotte, and former artistic director of OneVoice, the Gay, Lesbian, and Gay-Affirmative Chorus of Charlotte. He has been active in the gay/lesbian choral movement since 1989, twice serving on the Gay and Lesbian Association of Choruses (GALA) board of directors, and conducting GALA's first Singers' Weekend mixed chorus. Over the past 22 years, Quillin has performed a large number of commissioned original works and arrangements for SATB and TTBB chorus covering a wide array of genres.



**Joseph J. Buches** was appointed the artistic director of the Philadelphia Gay Men's Chorus in September 2004 and has served as the director of choral music at The Episcopal Academy in Newtown Square, PA since 1998. Buches also serves as music director at Lutheran Church of the Holy Communion in Philadelphia. He has served as adjunct vocal music faculty member at Penn State University, Delaware County Campus. He currently serves on the GALA Board of Directors and Events Committee.

## Beyond *Salmo 150*: The Unaccompanied Choral Music of Ernani Aguiar

Brazilian composer Ernani Aguiar (b. 1950) has established himself as one of the most influential names on the contemporary Latin American musical scene. Although more of his compositions begin to gain international visibility through recent performances and publications, his name continues to be almost

exclusively associated with his famous unaccompanied setting of Psalm 150. While *Salmo 150* remains among the most frequently performed Brazilian compositions in the United States, American conductors still have limited understanding of Aguiar's extensive output and fundamental musical language.

In order to foster an awareness of Ernani Aguiar's contributions to choral music, this session will explore Aguiar's unknown unaccompanied choral works with an emphasis on their overall stylistic features. It will also provide an overview of his life achievements and a critical analysis of his *Salmo 150*, highlighting the elements that may have sparked its international interest. Ultimately, this session will introduce new pieces to the American choral repertoire and discuss general performance practice considerations for programming Aguiar's music.



**Mariana Farah**, born in Brazil, worked for the Universidade de São Paulo as the conductor of Grupo Lauda and Canto do Campus. In the United States, she was the conductor and founder of the Conservatory Women's Chorus, Bella Voce. In 2008, she became the director of choral activities at Indiana University Southeast (IUS). Mariana is a frequent clinician for choral festivals in Brazil and in the United States, where she is often sought out for her expertise in Brazilian choral music. In addition to her work at IUS, Farah also serves as the R&S Chair for Ethnic and Multicultural Perspectives for the Indiana Choral Directors Association.

## Boy Singers: Matters That Matter

This session will examine how to be successful in dealing with boys in choirs. Methods for keeping boys engaged and overcoming stereotypes will be discussed, as well as practical suggestions for recruitment, retention, group management and repertoire selection. The psychology of boys and how athletics can exist with the arts in a boy's life will also be explored. Special emphasis will be given to dealing with the male changing voice including exploration of ranges, use of head tone, coping with erratic shifts, identifying potential technique problems, and an examination of solutions for continued healthy singing.



**Julian Ackerley** is the National Boychoir Repertoire & Standards Chair for ACDA. He is an experienced teacher, having taught music at all levels from elementary to university students. He is recognized for his advocacy of male singing at all levels, particularly of boy singers. He has been the director of the Tucson

Arizona Boys Chorus since 1980. Ackerley has achieved acclaim as a conductor and administrator of choral organizations.

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### Building Literacy and Musicianship Skills into the Choral Rehearsal: Rhythm

Participants will explore how we "learn" music through hearing and imitating patterns before reading and writing. The TAKADIMI rhythm-pedagogy system and techniques for developing rhythm reading readiness, literacy, audiation, musical memory, dictation, and elementary composition will be addressed.

### Building Literacy and Musicianship Skills into the Choral Rehearsal: Tonal and Melodic

In this session the sound-to-symbol learning sequence explored in the rhythm session will be applied to tonal and melodic reading. A sequence of vocal pitch exercises will be presented in a graphic form as well as techniques for implementing tonal, rhythm and melodic reading to choral repertoire.

Carol Krueger will be a clinician for this session. Her photo and bio can be found on page 23.



**Michael Driscoll** teaches at Brookline (MA) High School, where he directs three choirs, teaches AP music theory, class piano, and advises three student-run a cap-

pella ensembles. He has been director of Boston Saengerfest Men's Chorus since 2001.

### Choral Conductor and Organist: A Creative Partnership

This is a workshop celebrating the artistic intersections of choir and organ, proposing performance solutions for selected choral repertoire with organ, and answering some questions frequently voiced both by conductors and organists. Repertoire to be addressed: Handel's *Messiah*, Mendelssohn's *Elijah*, Fauré's *Requiem*, Parry's *I Was Glad*, and Phillips' *Antiphon*.



**John Walker** is minister of music at Brown Memorial Park Avenue Presbyterian Church in Baltimore and a member of the organ faculty at Peabody Conservatory of Music. His active performance schedule has taken him throughout North America, Europe, and Asia. A Fellow of the American Guild of Organists, he is Vice President of AGO.



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# Eastern Division

February 15 - 18, 2012  
Providence, Rhode Island

## Choral Directors are from Mars and Voice Teachers are from Venus: 'Sing from your Diaphragm' and Other Vocal Mistructions

How can middle and high school and college choral conductors interact with independent and academic voice teachers in their area to develop a successful team? Is the voice teacher/choral conductor conflict in higher education fantasy or fact? Exploring answers to these questions, we will delve into commonly used mis-instructions and their implications.



**Sharon Hansen** is director of choral activities at the University of Wisconsin, Milwaukee. She authored *Helmuth Rilling: Conductor-Teacher*. Since 1996, Hansen has been a member of the *Choral Journal* Editorial Board, where she is editor of the "On the Voice" column.



**Brenda Smith** is associate professor of music at the University of Florida. Respected for her expertise in voice and choral pedagogy, Smith is the author with Robert Sataloff of the textbook, *Choral Pedagogy*. The book is the only text exclusively devoted to the relationship between vocal pedagogy, choral conducting, and voice science.

She is also the author of *Cantare et Sonare: A Handbook of Choral Performance Practice*.



**Scott McCoy** is Past President of NATS and professor of music at Ohio State University. He holds degrees in choral conducting and voice performance and is author of the widely used voice pedagogy text *Your Voice: An inside View*.



**Donald Simonson** is President of NATS. He currently serves as chair of the voice division at Iowa State University where he teaches voice, vocal literature and pedagogy, and directs musical theatre.



**Allen Henderson** is Executive Director of NATS and professor of music at Georgia Southern University. He has served as chair of two music departments and directed choirs and opera productions at several universities.

## Choral Singing in Marginalized Communities: Documentation and Strategies

This workshop has a twofold purpose: to discuss how choirs can reach out to or be created in marginalized populations; and to help choral musicians develop ideas, strategies, knowledge, and repertoire for socially-responsible outreach in prisons, shelters, hospitals, and the bedsides of the dying.



**Jamie Hillman** is a multi-faceted musician who is active as a singer, pianist, composer, and conductor. His work as a clinician includes several international engagements in Canada, Southeast Asia, and at the Hawaii International Conference on Arts and Humanities. His co-editorial work includes numerous editions of Western, Arabic, Asian, and Latin American choral pieces with Earthsongs and Hinshaw Music.



**André de Quadros**, conductor, ethnomusicologist, and human rights activist, has conducted and undertaken research in forty countries and is a professor of music at Boston University. He has developed artistically innovative and socially responsive choral projects in Southeast Asia and the Middle East. In 2010, he conducted an historic project with Palestinian and Israeli choral musicians in East Jerusalem.

## Commissioning: Engaging Your Patrons, Singers, and Board in New Music

This panel/repertoire session is presented by five conductors with experience in church, youth, collegiate, community, and symphonic choirs. All panelists share a penchant for new music and evolving the choral art. In this session, discussion will include the entire choral commissioning process from beginning to end and provide illustrated examples from professional, collegiate,

2012 Division Conferences - Interest Sessions

community, and children's choirs.



**Miguel Felipe** is choral director and lecturer in music at Mt. Holyoke College, artistic director of the Providence Singers, and artistic director and co-founder of the International Meeting

on Choral Music in Riberão Preto, Brazil. He has conducted numerous premieres and established the Boston Choral Ensemble Commission Competition.



**Thomas Cunningham** founded and leads the Manhattan Choral Ensemble (MCE). With MCE, Cunningham started the New Music for New York commissioning project.



**Andrew Clark** is director of choral activities and senior lecturer on music at Harvard University. He leads the Holden Choral Program of 500 singers and six faculty-directed choruses and

serves as conductor of the Harvard Glee Club, the Radcliffe Choral Society, and the Harvard-Radcliffe Collegium Musicum.



**Steven Sametz** is the Ronald J. Ulrich professor of music at Lehigh University and the artistic director of the professional chamber choir, The Princeton Singers. At Lehigh, he directs the

University Choir, Choral Union, and Men's Glee Club in choral-orchestral repertoire from medieval to modern eras. Sametz's publications include commissions from ACDA, the National Endowment for the Arts, Chanticleer, the Dale Warland Singers, The Los Angeles Master Chorale, and The

Philadelphia Singers, among others.



**Beth Willer** is artistic director of Boston's Lorelei Ensemble, a women's ensemble dedicated to new and early music. She is assistant conductor of Harvard's Radcliffe Choral Society and faculty at NE Conservatory's Preparatory School, the Boston Arts Academy, and the Walnut Hill School.

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### Body Architecture and Body Kinesthetic: Keys to Expressive Conducting

This session will set about redefining essential conducting technique through Body Mapping and the use of Laban to arrive at conducting gesture that supports musical and vocal objectives in choral ensemble rehearsal and performance.



**James Jordan's** career and publications have been devoted to innovative educational changes in the choral art which have been embraced around the world.

Jordan is professor and senior conductor at Westminster Choir College and conducts The Westminster Schola Cantorum and The Westminster Williamson Voices. In 2009, he was named to the Panel for The National Endowment for the Arts.

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### Developing Critical Listening Skills for Undergraduates

This clinic is for undergraduates preparing for student teaching in a choral setting, but is useful to teachers of choral methods courses. It introduces a fresh approach for

engaging in critical listening skills of choral singing, and explores the development of quality choral performance stemming from rigorous and comprehensive rehearsals.



**Cindy L. Bell** is associate professor of music at Hofstra University in Hempstead, NY, where she directs the 150-voice University Chorus, a non-auditioned choir. As a specialist

in choral music education, teacher training and community choirs, Bell has presented numerous workshops and choral research.

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### Fashioning Compelling Stories: Engaging Singers through Text Narrative Exploration

By offering guided opportunities to explore text narrative, choral conductors encourage singers to deepen their perceptions and discover how texts are relevant to their lives. Learn time-efficient methods to enable singers to imagine and develop stories inspired by texts, moving past initial impressions to form personally meaningful interpretations.



**Philip Silvey** is assistant professor of music education at the Eastman School of Music, where he directs the Women's Chorus and teaches undergraduate and graduate courses in

music education. He has served as guest conductor, clinician, and adjudicator in numerous states and directed all-state choruses in Maryland and Virginia. He is a contributing author for the textbook series *Experiencing Choral Music* and *Teaching Music through Performance in Choir, Volumes II and III*. His choral compositions and arrangements have been performed by all-state and national honors choruses.



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## Forming an Unaccompanied SATB Hospice Singing Group

This is a participatory SATB singing workshop, with singers sitting in parts. The workshop will include a discussion about hospice singing and how to form your own hospice singing group. A handout will be provided with all the music and with more information and resources for forming a hospice chorus.



**Peter Amidon** and **Mary Cay Brass** are two of the leading figures in community choral singing in New England. They are founders and co-directors of Hallowell, a hospice chorus that has inspired the founding of dozens of other hospice choruses. They have toured with Northern Harmony and led week-long singing camps for children and adults with Village Harmony. Brass also leads two community choruses, both intergenerational choruses with 80-90 singers in each group. Amidon is the co-director of the Guilford (VT) Community Church Choir, and he is a prolific choral composer and arranger.



## The Four Stages of Verbalization in the Choral Rehearsal

This session, geared toward the new teacher, is also practical for anyone searching for a methodology dealing with what we say to our choirs and how to make spoken communication practical. The Four Stages of Verbalization provides a frame work for what to say, when to say it, and how to say it, maximizing rehearsal time and streamlining verbal instruction. Effective use of metaphor, simile, and allegory—when do we speak over a choir—how to introduce a piece in a beneficial way—all this and more will be discussed.



**Mark A. Boyle** is the director of choral activities and assistant professor of music at Millersville University of Pennsylvania. As a tenor, Boyle performs in recital, concert, and on the opera stage. He is an alum of the professional chamber choir, The Princeton Singers and is currently member of the new professional chamber choir, Vox Amaris.

A proponent of new music, he has commissioned at least one

new work each year during his collegiate conducting career. Boyle is the Eastern Division R&S Chair for Youth & Student Activities.

## Full Disclosure ... A Real Life Demonstration of Choral Music Learning

At conferences, we hear the result of months of preparation—a polished performance. But wouldn't you like to discover how they arrived, to see the process at its genesis? Developmental level singers from the Boston Children's Chorus will sight-read music, and we'll examine the rehearsal strategies in play.



**Michele Adams** joined the Boston Children's Chorus (BCC) in 2007 as the organization's assistant artistic director. She conducts three of BCC's choirs and directs the innovative education program for urban singers. Prior to joining the BCC, Adams worked in public schools in Nebraska, New York, South Carolina, and Florida. She is an

active adjudicator and speaker.

## Heart, Head, Hands: Self-Renewing Skills for Conducting/Ensemble Leading

This session will explore the means that are always available to us for self-refreshing, focus, and self-renewal: drawing on innate musical talent and love of music; using a variety of personal learning styles to find the essence of music; allowing personal conducting gestures to organically arise from musical ideas.



**Wayne Abercrombie** is professor emeritus of music, former director of choral Programs, University of Massachusetts/Amherst and founding conductor of the Children's Chorus of Springfield. He has conducted choirs in churches and schools, as well as orchestras and wind ensembles. He has taught conducting master classes,

is a frequent clinician at conferences and for individual choral programs, and has had many guest conducting appearances.

Abercrombie is past President of Massachusetts and ACDA's Eastern Division .

## How to Make a Strong Case for the Value of Choral Music Education

Singing in choir helps students succeed, but school choral programs are under siege. That is why Chorus America has developed "Making the Case for Your School Choir: An Advocacy Guide." This interactive session will provide practical tools and comprehensive data to help K-12 choir directors pro-actively advocate for choral music education.



**Catherine Davies** joined Chorus America as director of operations and membership services in 2006. In addition to serving as the primary point of contact for Chorus

America's members, she has been instrumental in producing the annual Chorus Operations Survey Report, the Chorus Impact Study, the Nonprofit Chorus Self-Evaluation Tool, and most recently, Making the Case for Your School Choir: An Advocacy Guide. Prior to relocating to Washington, D.C., she worked in several capacities with VocalEssence in Minneapolis, MN, including serving as executive assistant to Philip Brunelle, grant writing, and concert production.

## The Hows and Whys of Therapeutic and Service Choirs

This panel discussion, led by Jason Thoms, is on therapeutic and service choirs. This session will include discussion of music's effect on the brain, and what we can do as choir directors to provide "healing" opportunities to our singers and audiences. The discussion and information provided will also assist directors in beginning new

choirs for homeless, special needs, hospice, senior, or prison choirs.



**Jason Thoms** is director of choral activities at Concordia College-New York, where he directs the Concordia Tour Choir, Festival Choir, Chamber Choir, Men's Glee, and Women's Chorale. He is a professional bass/baritone and published composer. Thoms is conference chair for the 2012 ACDA Eastern Division Conference.

## I Can't Believe I Said That! ... or How Do We Speak to Our Singers?

This discussion will allow conductors to increase their self-awareness of how they might come across to those in front of them, and how to turn around negativity into positive and constructive statements for more effective interpersonal relationships with our singers. Discussion topics will also include professional ethics and jealousy. This panel discussion will include conductors from the school age (Francisco Nunez invited), community (James Bagwell invited), and professional level (Richard Coffey invited), and include a licensed psychologist (David Anderegg). It will be moderated by Andrea Goodman.



**Andrea Goodman**, director of the Cantilena Chamber Choir, also serves as the director of the Northern Berkshire Chorale based in Williamstown. She

has been a visiting professor of conducting at the New England Conservatory of Music, where she also directed the women's choir. During the summer season she serves as di-

rector of the annual Saratoga Choral Festival. She has prepared choirs for the Philadelphia Orchestra under Charles Dutoit, and has previously served as director of the Concord

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Providence, Rhode Island

Chorus (Massachusetts), director of Chorus at Skidmore College and New York University.

and orchestras in North America, Europe, Asia, and Central and South America.

## Individualized Assessment in the Choral Ensemble

This professional development session will provide both a philosophical rationale and practical suggestions for incorporating individualized assessment within the choral ensemble. It is designed for teachers and teachers' educators. In order to increase accountability for the individual musical development of students, teachers need to explore various methods for assessing student progress and evaluating their own teaching methods.



**Victoria J. Furby** is the coordinator of music education at Buffalo State College, where she teaches courses in aural perceptions and secondary choral methods, supervises student teachers, and works within the DaCapo learning community. She is also the director of the Buffalo State College Chamber Choir and Vocal Jazz Ensemble. In addition to her teaching

and conducting pursuits, Furby is actively pursuing a research agenda related to sight-singing instruction and assessment at the secondary and collegiate levels.

## Interpretation and Performance Practices in Latin American Choral Music

"Phrasing with your heaps," or how to study, rehearse, and perform choral Cuban *son*, Caribbean *bolero*, vocal adaptations from the Krao Indians in Brazil, Andean *tonada* and *cueca*, Venezuelan *joropo*, and the Pan-American *salsa*. These styles comprise the repertoire of the 2012 ACDA Eastern Division Latin American Honor Choir.



**Juan Tony Guzmán** is an arranger, conductor, and music educator from the Dominican Republic. He is director of the jazz program and associate professor of music education at Luther College in Decorah, Iowa. Guzmán has written choral arrangements of Caribbean and Latin American traditional music; some of them published by Oxford University

Press and Boosey & Hawkes. He has conducted choirs, bands,

## Leonard Bernstein And Choral Community Making:

### Focus on Innovative Concert Collaborations Dedicated to Musical Diversity, Social Inclusion, and Building Community

Working from the musical context of a recently published concert version of Bernstein's *Mass*, the session will demonstrate how to widen social boundaries, encourage musical diversity, and build community through the use of a uniquely American repertoire that links sacred and secular, pop and concert, gospel and jazz.



**Doreen Rao** was appointed Music Director and Conductor of the Buffalo Philharmonic Chorus in 2008. She holds the Cameron Baird Conductor's Chair working in collaboration with JoAnn Falletta and the Buffalo Philharmonic Orchestra. Rao leads the Buffalo Sings! Community Concert Series dedicated to building bridges between artists and

their audiences through concert performances and educational programs throughout Western New York. Former positions include the University of Toronto's Elmer Iseler Chair in Conducting and director of the Toronto Bach Festival. She was the first female assistant conductor of the Chicago Symphony Chorus and prepared the award-winning Glen Ellyn Children's Chorus (Anima) for concerts, tours, and recorded performances.

## Locomotion: Using Eurythmics in the Choral Rehearsal

This session will demonstrate how the use of eurythmics in the choral rehearsal can enhance music performance. Specifically, it will show how movement can be used (1) to assist with rhythmic accuracy; (2) to achieve better ensemble singing; (3) to energize music that moves slowly; and (4) to shape melodic lines and assist with proper metric stress. The activities shown in the session may be applied to a very wide variety of choirs and ages of singers.

**David P. DeVenney** is professor of music and director of choral activities at West Chester University of Pennsylvania,

2012 Division Conferences - Interest Sessions



where he directs the select Concert Choir and Men's Chorus and guides the MM program in choral conducting. His choirs have toured throughout the United States

and Europe and appear on two commercial CD recordings, and a number of privately produced CDs. He is the author of 14 books, most recently a three-volume textbook series, *Conducting Choirs*.

rience, this presentation gives a portrait of a rarely discussed aspect of the conductor's life. The goal of the session is to help the conductor realize the full potential of the

mentor/protégé relationship and to assist mentor and protégé in achieving the best possible benefits of these relationships.

## Mainstreamed into Music

This session is aimed at giving music educators tips and tools to use when including singers with intellectual, physical and developmental challenges in choral music. Time will be reserved for participants to ask questions specific to their own schools and students.

**Christine C. Wineberg** is the coordinator of special projects and the clinical training director at the Kardon Institute for Arts Therapy in Philadelphia, PA. She is the founder and director of the Kardon Chorale, a community choral group bringing teens and adults with developmental disabilities together with family members and volunteer singers from the community. Her current areas of professional interest are autism, mental health and trauma. Wineberg is a frequent contributor to local, regional and national conferences in the field of music therapy as well as choral conducting and traumatology.

## Mentoring in the Ensemble Arts: Helping Others Find Their Voice

This session examines the mentor/protégé dynamic and its critical impact on the lives of ensembles and their conductors. Drawing from research and personal experience,

this presentation gives a portrait of a rarely discussed aspect of the conductor's life. The goal of the session is to help the conductor realize the full potential of the

mentor/protégé relationship and to assist mentor and protégé in achieving the best possible benefits of these relationships.

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- **Helmuth Rilling and Los Angeles Chamber Orchestra**, performing Wolfgang A. Mozart's *Requiem*. January 2013.
- **Carl St.Clair**, conducting Igor Stravinsky's *Symphony of Psalms*. April 2013.
- **James Conlon**, conducting Benjamin Britten's *War Requiem*, marking the 30th Anniversary of the Assassination of John F. Kennedy, at Walt Disney Hall Concert Hall. November 2013.

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# Eastern Division

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**Tim Sharp** is executive director of the American Choral Directors Association. He represents choral activity in the United States to the International Federation for Choral Music. An active choral conductor, researcher, and writer, Sharp has varied his career with executive positions in higher education, recording, and publishing. Prior to his position with ACDA, he was dean of fine arts at Rhodes College in Memphis, TN, and earlier, director of choral activities at Belmont University in Nashville, TN. His research and writing focuses pedagogically in conducting and score analysis, and various published essays and books portray his eclectic interests in regional music history, acoustics, creativity, innovation, and aesthetics. He has conducted university, community, church, and children's choirs, and is currently the conductor of the Tulsa Oratorio Chorus, Tulsa, OK.

## Middle East Harmonies: the Challenges of Programming

Joshua Jacobson and André deQuadros will discuss their experiences with choral music from Israel and from Arab countries, and their attempts to bring people together through music. The session will include videos and performances by the Boston Zamir Chorale. Participants will receive bibliographies and octavos of Arab and Israeli choral music.



**Joshua R. Jacobson**, one of the foremost authorities on Jewish choral music, is professor of music and director of choral activities at Northeastern University and visiting professor and senior consultant in the School of Jewish Music at Hebrew College. He is also founder and artistic director of the Zamir Chorale of Boston. Over one hundred of his choral arrangements, editions, and compositions have been published, and are frequently performed by choirs around the world.

**André de Quadros** will be a clinician for this session. He is presiding over another session at this conference. His photo and bio can be found on page 42.

## Music of the Muslim World: Breaking the Barrier

This session is a repertoire session, getting participants to understand the great diaspora of music of the Muslim world by

singing a selection of five pieces from different social, cultural, and linguistic contexts. A distinction is made between Islamic music and music that is more culturally situated in Muslim culture. Choral directors attending the session will leave with practical ideas for performance and strategies for how to locate such repertoire.

**André de Quadros** will be the clinician for this session. He is also presiding over another session at this conference. His photo and bio can be found on page 42.

## My Administration Wants a Glee Choir: What Do I Do?

The main focus of this session is assisting the current choral educator, at whatever level, with the implementation of a show choir. The session will provide guidance in developing a basic teaching philosophy for inclusion of a show choir utilizing the ACDA Show Choir Standards of Excellence and basic information on how to achieve those standards. By utilizing a sound philosophy and learning some basic components, choral teachers can implement excellence into an entertainment choir that will appeal to students and the community at large.



**Robert Lawrence** joined the music faculty at the University of Central Missouri in 1998, where he currently directs two choirs and teaches music education courses. He has taught at every level of music education, from elementary to community choirs, and all types of choirs. He has guest conducted, adjudicated, and presented clinic sessions at state, regional, and international festivals and conferences. Lawrence currently serves as ACDA's National Repertoire and Standards Chair for Show Choirs.

## The New Gregorian Chant Performance Practice: Word, Melody, Neume

This session will be an introduction to developments that have resulted in a "New (Old) Gregorian Chant Performance Practice." Through the singing of a selection of simpler syllabic chants, the participants will experience how today's performance practice combines three parameters of interpretation: Word, Mode and Neum. That is, beginning with the innate musicality of the Latin words, that are then "clothed," so to speak, in a specific mode, the ancient musical notation of neums indicates the rhythm and expressiveness that makes this repertoire

justly famous, useful for study, and a precious resource of the choral world.



**Fr. Stephen Concordia**, O.S.B. is a Benedictine monk and priest with 25 years of daily contact with the Gregorian Chant repertoire. He is choirmaster of Saint Vincent Arch-

abbey in Latrobe, PA; assistant professor of Music at Saint Vincent College; director of the Saint Vincent Camerata; and director of the Saint Vincent Schola Gregoriana. His recent activities in the field of Gregorian Chant include workshops and presentations at ACDA conferences, performances with major orchestras, and a translation from the Italian of the chant textbook *Tones and Modes* by Alberto Turco.

### Oneness of Thought and Gesture: Tai Chi for Conductors

Tai Chi gives us practice opening the pathways between mind and body, intention and movement, to guide us towards conducting from our deepest intuition. When the distraction of your conscious self is lifted like a veil between thought and gesture, conducting becomes an act of artistic truth. In this session, participants will follow a Tai Chi form developed for maximum benefit to conductors. The movements are slow and simple, much like conducting a slow, quiet song. The form may be done in any attire; participants will be invited to remove their shoes.



**Amelia Nagoski** studies the influence of a conductor's mind on the body at the University of Connecticut, where she is a doctoral student in conducting. A certified Tai Chi

Easy practice Leader; she is a contributing author to the *Choral Journal*, James Jordan's *Evoking Sound: The Choral Rehearsal, Vol. I*; and *Teaching Music Through Performance in Choir Volumes II and III*.

### Recovery, Healing, and Wholeness: How Music Can Feed the Homeless

Explore music as a means of social justice through the story of Bethany's Women of Praise, a choir of homeless women in Washington, DC. This interactive workshop will inspire and prepare others to consider the potential power of music in communities dealing with addiction and recovery, mental illness, and unemployment.



**Amanda Weber** began teaching music at N Street Village in Washington, D.C., a continuum of care for homeless women started by the Luther Place Memorial. She was hired by

Luther Place as coordinator for community life and the arts, where she stayed until May 2011. Her interest in the arts and social justice led her to Yale University, where she will graduate in 2013 with an MM in choral conducting.

### Resonance in the Choral Voice: All Things are Possible

Singing in the resonance of the voice makes possible all things choral: intonation, blend, dynamic capability. Two vital components produce resonant singing reliably: the appoggio breath posture and acoustical vowels. Underlying principles and specific examples are examined interactively to augment directors' options for eliciting expressive singing.



**Constance Chase** is director of the West Point Glee Club, where she has conducted the choir in venues as varied as Carnegie Hall, Tanglewood, and the Academy of Country

Music Awards show; and recorded for Columbia, Capitol, PBS, and Curtain Call. She is artistic director of the Connecticut Chamber Choir and adjunct lecturer in applied voice at Western Connecticut State University. She has presented regional master classes and is co-author with the late Shirlee Emmons of *Prescriptions for Choral Excellence*.

### See How Opposites Attract When Music is in the Middle

Pianist Rachel Kramer and conductor Catherine Roma will discuss the importance of building a strong conductor/pianist relationship and share tips about performance and rehearsal techniques they don't teach in school. Effective verbal and non-verbal communication, proper preparation, joint musical research, and plenty of practice are among the topics discussed.



**Rachel Kramer** is president of Music Learning Center, Inc. a group music-teaching program in Cincinnati with 200 students' ages 6-months to 16 years. She is the associate

director of music at St. John's Unitarian Universalist Church and for MUSE—Cincinnati's Women's Choir. She has been a presenter at national and state conferences, has written articles for several publications, and has been teaching group piano for 25 years. Kramer is an adjunct faculty member at Wilmington College and is the president of the Southwest District of the Ohio Music Teachers Association.



# Eastern Division

February 15 - 18, 2012  
Providence, Rhode Island



**Catherine Roma** is professor of music at Wilmington College. Through her association there, she founded and directs UMOJA Men's Chorus at Warren Correctional Institution, in Lebanon, Ohio. Roma is minister of music at St. John's Unitarian Universalist Church in Cincinnati, and is co-founder and director of the Martin Luther King Coalition Chorale. She serves at co-chair of the local Music Advisory Committee for the World Choir Games. Roma became one of the founding mothers of the women's choral movement, an international network of over 70 women's choruses, when she started Anna Crusis Women's Choir in her native Philadelphia in 1975. She began MUSE—Cincinnati's Women's Choir in 1984.

## Sing in Style: Expand the Vocal Skills of Your Choir

Through demonstrations by the Mansfield University Concert Choir and with audience participation, Peggy Dettwiler will show how to teach and expand the vocal techniques of choirs so that they can produce different choral colors and sing repertoire in a wide variety of styles and from contrasting world cultures.

**Peggy Dettwiler** will be the clinician for this session. Her photo and bio are on page 36.

## Singing Bach with Agility—Strategies for Large Choirs

It is possible for a large chorus to give a fine performance of the works of J. S. Bach. This session will deal with some techniques and strategies for getting a lean, balanced, and agile sound from a large community or church choir with many mature voices.



**Michelle Graveline** is professor of music at Assumption College in Worcester, MA, where she conducts the Assumption College Chorale. She also conducts the Salisbury Singers of Worcester, an independent chorus of 85 voices. Graveline is past president of Massachusetts ACDA and has conducted massed choirs at conventions

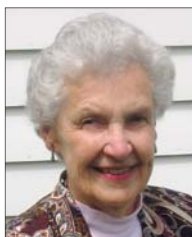
and festivals. She has also served as an adjudicator and clinician for numerous festivals and auditions.

## Singing From the Heart: Working With People of "Different Abilities"

Making music with singers who have intellectual and physical disabilities offers great rewards and significant challenges. As the core of the ACDA Eastern Division's Building Communities Festival Choir, Joyful Noise's singers will share their passion for music with the singers and music therapists joining them in conference rehearsals and this interest session led by Allison Fromm, Alice Parker, and Nick Page. The singers will demonstrate effective methods for working toward attentiveness, focus, ensemble, diction, rhythmic and pitch accuracy, head voice, vocal tone, and expression.



**Allison Fromm**, Joyful Noise director, has conducted choruses at Yale University, Dutchess Community College, Boston University, the University of Illinois, and for the Hudson Valley Opera. In addition to founding Joyful Noise, she has launched several choruses in Illinois: Kol Achad, Sinai Shabbat Singers, and the Whirlwind Interfaith Choir. She has given presentations on Joyful Noise at several ACDA conferences.



**Alice Parker** is a composer, conductor, and teacher. She says that she sang before she spoke. She believes that melody is the foundation of human music-making, and that song issuing from one human throat is the essential first-step to a musical life. Her many conducting and teaching engagements keep her traveling around the United States and Canada.



**Nick Page** is a Boston based composer, conductor, and author also known for his song leading. He has seventy published pieces including his song *You Have a Heart* that he wrote for Joyful Noise. Page is the author of three books. In 2007, Nick conducted his *Nursery Rhyme Cantata* at Carnegie Hall and his *Comic Book Opera* premiered at Lincoln Center in June, 2011. Page is the founding director of the Mystic Chorale.

## Singing Locally, Giving Globally: Why Intergenerational Community Choirs Matter

Using case studies, this workshop will explore how community choirs can increase their membership, income, visibility, and creative/collaborative programming by engaging in community service. This dual mission—to create opportunities for choral artistry and service—provides a new paradigm for choral singing and provides a powerful tool for building community support.



**Stephanie Davis** is the director of development in the Johns Hopkins Division of Pediatric Oncology, where she is responsible for the fundraising, advisory board management, and

special events. She has 38 years of leadership experience in non-profit management in the field of human services. A member of the Deer Creek Chorale since 2006, she has been the President of the Board since 2009. She brings her personal passion for community service to the Board and has helped the choir raise \$120,000. She is dedicated to the dual mission of providing choral artistry and giving back to the community.



**Martha Banghart**, founder and musical director of the Deer Creek Chorale (DCC), has served the choral community as an educator, clinician, director, private instructor, and

soloist. She is well known in Maryland and beyond as an innovative teacher and passionate supporter of the choral arts.

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## Sound as Prayer: Paperless Worship

Texts guide us through worship. Words define the choral art. We respond to our faith in God from the heart, and often by heart. Come and join us in one of Providence's most unusual sacred spaces for an interfaith worship service that employs everyone without the use of printed texts. Experience elegant, structured worship that is elaborate yet accessible. Come and be both congregant and choir in this unique form of prayer and song. Whether you're in a small church with few resources, a larger place that would like to begin a new service, or are looking for a way to help your community find and build its collective voice, there will be something for everyone to learn and love in this quiet moment of respite from an otherwise busy week.



**Ana Hernández** is a composer/arranger, multi-instrumentalist, and workshop leader. She has produced seven CDs, and is author of *The*

*Sacred Art of Chant: Preparing to Practice*. Her most recent recording is *An Unexpected Christmas*, with the Virginia Girls Choir and director Dan Moriarty.



**Mark Trautman** is director of music at St. Paul's Church in Englewood, NJ, where he plays the church's Austin and E.M. Skinner organs, conducts a semi-professional choir program and

oversees a large concert series. He is also a member of the music department faculty at Mason Gross School of the Arts of Rutgers University, where he teaches church music skills and coaches chamber music. He has served as an adjudicator and leader for events sponsored by ACDA, AGO, and the New Jersey Folk Festival.

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## The Thinking Rehearsal: Creating Independent Musicians in the Choral Setting

This session will address the advantages of teaching rather than simply rehearsing your choir and model techniques for structuring the rehearsal to engage your singers to think and solve musical problems independently. Octavos of various voicings and difficulty will be used to demonstrate the application of this approach to all age and ability levels.



**Joy Hirokawa** is the founder and artistic director of The Bel Canto Children's Chorus. She is currently instructor of music education at Moravian College in Bethlehem, PA. Under her direction, the Concert Choir of Bel Canto has toured nationally and internationally, and appeared at numerous conferences for MENC and ACDA. Hirokawa is a frequent guest conductor and clinician, presenting and conducting regularly at MENC, PMEA, and ACDA conferences.

Under her direction, the Concert Choir of Bel Canto has toured nationally and internationally, and appeared at numerous conferences for MENC and ACDA. Hirokawa is a frequent guest conductor and clinician, presenting and conducting regularly at MENC, PMEA, and ACDA conferences.

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## Ubuntu! Learning and Singing South African Music like South Africans

Ubuntu! is an African word that means "a person is a person through other people." Choral singing is the ultimate manifestation of the concept of ubuntu. Attendees will be engaged and enthralled as they learn South African music the way South Africans themselves learn it—by making music first and perfecting it along the way. Songs will be taught by rote, encouraging participants to turn off the left side of their brain and electrify the right side. South African drumming also will be addressed. Written music will be provided at the end of the session.

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# Eastern Division

February 15 – 18, 2012  
Providence, Rhode Island

2012 Division Conferences - Interest Sessions



**Steven Fisher** has had the privilege of making music with South Africans in the townships many times over the last fifteen years. He is a composer, conductor, and foremost, a music educator. He co-founded Umcolo ("food of life"), a South African musical immersion program for American music educators. He is also the co-founder and associate music director of the Keystone State Boychoir (KSB).

Since its founding in 2001, KSB has established a sister-choir in the Pennsylvania Girlchoir, and Find Your Instrument! an outreach program that gives children with no music program an opportunity to find their singing voice and know the joy of singing in a choir. Additionally, he is the conductor of the Singing City Children's Choir. In 2011, Fisher founded the New York Boychoir; the only community-based boychoir in New York City.

## Undergraduate Conducting Masterclass

Paul Rardin will be joined by a small group of auditioned undergraduate conductors and a college-level demonstration choir to focus on effective conducting gestures, with emphasis on finding balance between clarity and expression.



**Paul Rardin** joined the faculty of Temple University as director of choral activities in 2011. He conducts the Concert Choir, teaches graduate conducting, and oversees the six-choir program at Temple's Boyer College of Music and Dance. He previously taught at the University of Michigan and Towson University. Rardin has served as a guest conductor

for all-state choirs in eleven states; has presented clinics for state, regional, and national conferences; and his articles have appeared in the ACDA publications *Choral Journal*, *Troubadour*, and *Resound*.

## Why Monteverdi? Recent Discoveries that Raise the Composer's Profile Above His Contemporaries.

Monteverdi has had a reputation far above those of his contemporaries. After 30 years and much research into these contemporaries and discovery of more of them, Monteverdi's image seems to be reinforced. This session is an attempt to come to grips with exactly what it is in his vocal music that makes it clearly so much better than anyone else of his time.

**Robert Hollingworth** will be the clinician for this session. His photo and bio are on page 33.

## The Wow Factor: Create It, Aspire It, Achieve It

This session is a practical guide for performers, students, teachers and parents that offers fundamental philosophies and concepts essential to a person's growth and development that will contribute to a successful professional life in music. Call it the Wow Factor—there is something for everyone in this interactive workshop!



**Steve Zegree** is a vocal jazz conductor and educator. He is active as a pianist, conductor, clinician, and adjudicator. His vocal jazz ensemble, Gold Company, has won numerous awards and has performed at MENC National Conventions, IAJE International Conferences, and the World Symposium on Choral Music.

In addition, he is the founder of The Steve Zegree Vocal Jazz Camp, held every summer at Western Michigan University.

## Yoga for Conductors and Singers

This yoga class will help participants to find freedom from pain and stress, to increase focus, and find the path to peace through movement, breathing, chant, meditation, and relaxation. No yoga experience or flexibility is necessary. Wear gym clothing. Bring a yoga mat or beach towel.



**Steven A. Russell** has been practicing yoga for over ten years. He is a certified teacher of Dharma Yoga. Steven is the Eastern Division Repertoire & Standards Chair for Community Chorus. He is also the president of the New Jersey Choral Consortium, the artistic director of the New Jersey Gay Men's Chorus, and the director of Sacred Music

at the Parish of St. Thomas More, in Manalapan, NJ.





# Eastern Division

February 15 – 18, 2012  
Providence, Rhode Island

Performances and an interactive question and answer sessions with high school choirs and their directors.

## Central Dauphin High School CD Singers



CD Singers of Central Dauphin High School perform repertoire ranging from Renaissance to modern-twenty-first century. CD Singers, comprised of 40 students in grades 10–12, qualify for membership through audition. CD Singers meets each school day for 45 minutes. The CD Singers have performed at ACDA and MENC, state and divisional conventions. The Singers have taken part in frequent master classes and are consistent participants in ACDA and MENC state, divisional, and national honor choirs.

performed at ACDA and MENC, state and divisional conventions. The Singers have taken part in frequent master classes and are consistent participants in ACDA and MENC state, divisional, and national honor choirs.



**Charles Masters** is the director of choral activities at Central Dauphin High School. Masters directs three of the five curriculum choirs, teaches Guitar II, three levels of music theory, and produces the spring musical. Masters graduated from Mansfield University with a BM in music education and piano performance. Charles earned an MME from Ithaca College in New York.

Masters served as Vocal Jazz R&S Chair for ACDA-PA. He has also held positions at Lycoming College and Loysock Township High School, both in Williamsport, PA. Charles received the ACDA-PA Outstanding Young Conductor Award in 2007, and in 2008 was recipient of the ACDA Eastern Division Lannom Endowment Award.

## Herricks High School Chamber Choir



The Herricks Chamber Choir has performed holiday music at the Empire State Building, sang for the senior citizens of Herricks, and been invited guests at the Queens College Choral Festival. They

have also worked with David Fryling, director of choral studies at Hofstra University. In 2009, the group performed at the NYS School Boards Convention in NYC and the NYSSMA All State

Conference in Rochester NY. They were invited to perform at 2010 ACDA Eastern Division Conference. They have sung at Carnegie Hall along with the Metropolitan Youth Chorale and premiered *Everything Indicates* by Gerald Custer a work for choir and full orchestra.



**Louise O'Hanlon** holds an undergraduate degree from University College Cork, Ireland, an MME from Lehmann College (CUNY), and certificates in Orff (Hofstra University) and Kodály (NYU). She continued her studies at Westminster Choir College in Princeton, New Jersey. O'Hanlon has been a guest conductor at several all-county festivals. She has given

choral and classroom workshops at the Balanced Mind Conference and for NMEA and SCMEA.

## Holton-Arms Upper School Chorus



The Holton-Arms Upper School Chorus, a non-auditioned ensemble for singers in grades 9–12, appears annually at the Washington National Cathedral as part of the

Independent Schools Choral Festival. The chorus has appeared at the National Association of Independent Schools Conference, Maryland Music Educators Conference, Kennedy Center, Sydney Opera House, Auckland's Holy Trinity Cathedral, and historic venues in Prague, Budapest, and Vienna.



**Mary Jane Pagenstecher** directs four choral ensembles at Holton-Arms School and is director of fine and performing arts. She is past president of the Maryland Choral Educators Association and serves as Women's Chorus Chair for the ACDA MD/DC chapter. Pagenstecher has presented on the use of movement in the choral rehearsal process, and presented

a workshop/demonstration on developing treble sound at the 2011 MENC Eastern Division Conference. She is a choral festival adjudicator and guest conductor. Her guest conducting includes Delaware and Maryland all-state choruses and county, district, and regional honor choruses.

2012 Division Conferences - High School Soundtable





# Eastern Division

February 15 - 18, 2012  
Providence, Rhode Island

## Elementary



**Joan Gregoryk**, founder and artistic director of the Children's Chorus of Washington, is internationally recognized as a leader in the field of children's vocal music. She prepared the singers for various performances with the National Symphony at the Kennedy Center and Carnegie Hall. Gregoryk taught for many years at Chevy Chase Elementary

School, where her school's chorus won her considerable acclaim. Gregoryk has conducted numerous district, state, international festival, and ACDA division children's honors choruses. She has taught courses on children's vocal development and chorus at Westminster Choir College and the University of St. Thomas, and lead seminars for numerous Orff-Schulwerk, Kodály, ACDA, and MENC chapters. She holds her BA and MA in music education and is an artist-teacher associate at the Choral Music Experience Institute

her research interests include developmental choral groups, the adolescent voice change, learning partnerships, and voice use of music teachers and students. Professor Bowers holds music degrees from Louisiana State University (PhD) and Texas Tech University (BME).

## High School



**Pearl Shangkuan** is a sought after conductor and clinician all across the United States and in Asia. A professor of music at Calvin College, she is also chorus master of the Grand Rapids Symphony. Shangkuan has her own signature choral series with earthsongs and serves as the music editor of the GIA's Calvin Choral series. Her choirs

have performed at national, regional, and state conventions of ACDA and other professional music organizations. She has conducted ACDA division honor choirs, all state honor choirs and festivals in numerous states and in several Asian countries, Canada, and Australia. She has served on the National Board of the ACDA as president of its Central Division, and as Michigan State president. A student of Joseph Flummerfelt, she received a BME and MM from Westminster Choir College, and a DMA in choral conducting from Rutgers.

## Middle School/ Junior High



**Judy Bowers** is professor of choral music education at Florida State University (FSU). She teaches undergraduate and graduate courses in choral music education, and conducts the Women's Glee Club. She has received a University Award for Excellence in Teaching at FSU. From 1990-2000, she led the Capital Children's Choir program at FSU and

more recently has developed a community service partnership with an urban middle school. She is an active conductor of all-state and honor choirs, and in 2005 was awarded the Wayne Hugoboom Distinguished Service Award from Florida's ACDA Chapter. Bowers frequently presents workshops and clinics, and

## Latino Repertoire

**Juan Tony Guzmán** will be the conductor for this choir. He is also presiding over an interest session for this conference. His photo and bio can be found on page 46.



## National Leadership Conference

June 6 - 10, 2012

# WHO AND WHAT IS THE AMERICAN CHORAL DIRECTORS ASSOCIATION?

WE ARE A NONPROFIT ORGANIZATION WHOSE GOAL IS TO PROMOTE EXCELLENCE IN CHORAL MUSIC.

WE ARE A GROUP OF CHORAL PROFESSIONALS WHOSE JOY COMES FROM THE PERFORMING, COMPOSING, PUBLISHING, RESEARCHING, AND TEACHING THE FINE ART OF MUSIC.

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# Experience

We offer over 55 years' experience creating custom concert tours throughout the world. Uniquely, all of our Tour Managers are accomplished musicians who understand the special needs of ensembles on tour. Many satisfied ensembles return year after year, knowing that we can provide them with a memorable experience every time.

*ACFEA is an outstanding organization – attentive to detail, enterprising and creative in tour itinerary and concert venues with a staff of first-rate professionals.*

Robert Russell, Music Director  
University of Southern Maine  
Chamber Singers



*Amazing and historic venues, utmost attention to details and a comprehensively planned tour make it a true delight to work and travel with ACFEA. As a director, it is so comforting to be able to relax and enjoy a tour, rather than being buried in all the logistical nuts and bolts. Thank you ACFEA for once again providing a memorable and successful international tour experience for my singers and me!*

Kevin Tison, Director  
Fountain Valley  
High School Troubadours



*The tour was remarkably well-planned across the board. My compliments to everyone involved. Although Miami U has used ACFEA for many tours, this was my first trip with ACFEA and I will definitely be inquiring about future tours. Thank you all very much for helping us create a great experience!*

Ethan Sperry, Director  
Miami University Choir

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Photos: Grace Cathedral Choir of Men and Boys in Westminster Abbey in London; Davidson United Methodist Church Choir in Eglise Sacre Coeur in Lourdes, France; Seattle Girls' Choir in Dom zu Salzburg; Anima spends time with students at the Ukhanyo Primary School near Cape Town, South Africa

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# Southern Division

February 29 – March 3, 2012  
Winston-Salem, North Carolina



**Hilary Apfelstadt** is director of choral activities at the University of Toronto, a position she assumed in the fall of 2010. She conducts MacMillan Singers, a select mixed chamber choir, and the newly-formed Women's Chamber Ensemble, and teaches undergraduate and graduate courses in conducting and choral repertoire. An alumna of the University

of Toronto in vocal music education, she earned graduate degrees in music education from the University of Illinois and the University of Wisconsin-Madison. She also holds a diploma in piano performance from the Royal Conservatory of Music in Toronto. For several years, she sang with the Robert Shaw Festival Singers and recorded two Grammy award-winning CD's with them in France.

She was on the faculty at the University of North Carolina at Greensboro, for ten years, conducting the Women's Choir and teaching music education courses. From 1993 – 2010, she was professor and director of choral activities at the Ohio State University in Columbus, where she also served as associate director of the School of Music from 2008 – 2010.

Choirs under her direction have performed at ACDA regional and national conferences, at MENC regional and state conferences, at Carnegie Hall (2006 and 2010), and in Europe. She has conducted numerous all-state and honor choirs throughout the United States, and has guest conducted in Austria, Canada, Cuba, England, and Switzerland. In 2009, she conducted the Mormon Tabernacle Choir in a live broadcast of *Music and the Spoken Word*. In June 2011, she conducted a festival choir at St. Peter's Basilica in Rome. She has presented papers and conducting master classes in many professional venues, and serves on the editorial boards of three journals including the *Choral Journal*. A prolific author, she has published numerous articles on choral music and education, and wrote two chapters in *Wisdom, Wit and Will: Women Choral Conductors on their Art* (GIA, 2009). She is also a contributing author to a new book on women's choirs (Debra Spurgeon, editor) to be published by GIA in 2012.

A life member of ACDA, Apfelstadt has served as state president of the North Carolina chapter, as Central Division president, and as national president (2007 – 2009). She remains on the Executive Committee through June 2013. She has twice been honored with service awards from ACDA, in North Carolina (1993) and in Ohio (2008).

## Seraphic Fire



Founded in 2002 by artistic director Patrick Dupré Quigley, Seraphic Fire has garnered critical acclaim locally and nationally. Laud-

ed by the *Miami Herald* as "one of the best choirs anywhere," Seraphic Fire has gained a reputation for dynamic performances. In an exciting crossover collaboration in 2004, Seraphic Fire was invited to record with international pop star Shakira on a track for her album *Oral Fixation II*, which ultimately went platinum on the Billboard Pop Charts.

Seraphic Fire's programming is broad, including classical and contemporary, sacred and secular choral works. This programming has won the organization awards and earned wide-ranging praise. Over the past seven seasons, the organization has commissioned and premiered works by up-and-coming young composers. In 2005, Seraphic Fire commissioned *The Road From Hiroshima: A Requiem*—a 50-minute work from 28-year-old composer Shawn Crouch. It was subsequently nominated for a Pulitzer Prize.

In recent years, Seraphic Fire has made significant organizational and artistic strides. Recent seasons have experienced record-breaking ticket sales with many sold-out performances. In 2007, Seraphic Fire was awarded a Knight Foundation grant for the formation of the Firebird Chamber Orchestra, which debuted in 2008.

In 2010, Seraphic Fire has started its educational initiative, Miami Choral Academy. The Choral Academy is a program designed to create a little-league style network of choirs in Miami's inner-city schools. In partnership with Miami-Dade County Public Schools, the Choral Academy seeks to make positive academic and social change through participation in choral singing and an integrated academic enrichment program.



**Patrick Dupré Quigley** is the founding artistic director of Seraphic Fire. He has conducted ensembles throughout North America, Europe, China, and Israel. Quigley is the recipient of the 2004 Robert Shaw Fellowship, given annually by the National Endowment for the Arts and Chorus America to one conductor between the ages of 25 and 40 who demonstrates the potential for a significant profes-



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2012 Division Conferences - Headliners



# Southern Division

February 29 - March 3, 2012  
Winston-Salem, North Carolina

sional career. At 26, Quigley was the youngest person ever to receive this award.

In eight seasons, Quigley has built Seraphic Fire into a nationally recognized ensemble, now considered one of the five major performing arts institutions in Miami. The international classical music magazine *Gramophone* has declared that Seraphic Fire "has quickly become one of the top attractions in the [South Florida] region. No group programmes more adventurously." *The South Florida Sun Sentinel* calls Seraphic Fire "the smartest, most creative and consistently excellent classical music ticket in South Florida."

In October 2006, he was one of 16 conductors from around the world invited to Stockholm, Sweden, to compete in the tri-annual Eric Ericson Award. Under his leadership, Seraphic Fire was the recipient of the 2006 ASCAP (American Society of Composers, Authors and Publishers) Award for Adventurous Programming of New Music.

Patrick received his MM in conducting from Yale University. He earned a bachelor in musicology from the University of Notre Dame.

*Today* and *All Things Considered*; and in numerous national publications, including the *New York Times* and the *Wall Street Journal*.

Voices Of Light merges the legendary silent film masterpiece *The Passion of Joan of Arc* with a live performance of a beautiful new work by composer Richard Einhorn. The film is considered by critics to be one of the 10 greatest films ever made. Thought to have been destroyed in warehouse fires, a perfect copy was discovered recently and lovingly restored. With its raw emotional power; its naturalistic acting, and an utterly contemporary visual style, *The Passion of Joan of Arc* looks like it was made only yesterday. It is a haunting, extraordinary film.

The music has attracted a huge audience on its own. The Sony Classical CD of *Voices Of Light*, featuring the famous medieval vocal ensemble Anonymous 4, is an international bestseller and has spent 7 weeks on the Billboard charts. *Voices Of Light* has a proven popular appeal and a special ability to deeply touch the hearts of its audiences.

## Bel Canto Company



In 1982, Richard Cox, then a faculty member of the UNC-Greensboro School of Music, founded an ensemble with members of the

newly-formed Greensboro Opera Company chorus. The new choir performed primarily opera and Broadway music and placed an emphasis on solos and small ensembles. Bel Canto Company was born, and presented one concert that first season featuring opera arias and ensembles, and a number of choral works.

Today, Bel Canto Company continues to be recognized as the Triad's premier choral ensemble; an ensemble of professional singers that presents innovative and engaging choral performances for diverse audiences. Under Young's direction, Bel Canto Company continues to grow artistically and musically.

Now in its 29th season, Bel Canto Company has contracted 170 local singers, released eight CDs, commissioned several new works, and performed for prestigious music festivals and conferences throughout the Southeast, including Washington Cathedral's Summer Music Festival, Spoleto Festival USA, ACDA Southern and North Carolina Division Conferences, and the National Endowment for the Arts American Masterpieces: Choral Music programs. The ensemble is a professional member of Chorus America, has performed with the American Boychoir, the Virginia Chorale, the Greensboro Symphony, the North Carolina Symphony, and the Carolina Chamber Symphony, and

## VOICES OF LIGHT: THE PASSION OF JOAN OF ARC

by  
Richard Einhorn

*Voices Of Light* is a stunning evening of music theatre. The event has been performed at the Brooklyn Academy of Music Next Wave Festival; at Avery Fisher Hall in Lincoln Center; at the Kennedy Center; and Wolf Trap with the National Symphony; and in dozens of major concert halls across the country. It has been featured on *CBS Sunday Morning*; on NPR's *Performance*

## Choral Buzz

A daily educational outreach providing enrichment, inspiration and, motivation from ACDA's vast media holdings. Visit ChoralBuzz daily at <[www.choralnet.org](http://www.choralnet.org)>.



2012 Division Conferences - Headliners

has been featured on National Public Radio on Chorus America's *The First Art* and NPR's *Performance Today*.



**Welborn E. Young** is director of choral activities and associate professor of music at the University of North Carolina at Greensboro, (UNCG) where he was the recipient of

the 2007 Outstanding Teacher of the Year award. Young arrived at UNCG from Chicago in 2000 and conducted the Women's Choir, Men's Glee Club, taught classes in German diction, undergraduate conducting, and choral repertoire at the graduate and undergraduate levels. Currently, he directs the University Chamber Singers and teaches graduate conducting and graduate seminars in choral repertoire. He has been active as the conductor of the UNCG Summer Music Camp Senior Mixed Chorus since 2002. In 2005, Young was named artistic director and conductor of Bel Canto Company, an ensemble of professional singers. For seven years, Young served as the conductor of the Choral Society of Greensboro in performances of major choral-orchestral works. He has been a featured festival conductor at the Concertgebouw in Amsterdam, Netherlands, at the York Minster International Choral Festival in Great Britain, and at Carnegie Hall. He has served as a guest conductor and clinician in festivals and clinics in North Carolina, Tennessee, Virginia, South Carolina, Washington D.C., Illinois and Oregon. His choirs have toured in Europe performing in such cities as Florence, Vienna, Budapest, Prague, Cambridge, York, and London. Young has presented papers and lead interest sessions at national and international conferences on topics such as the music of György Orbán and Morten Lauridsen, skill building for church musicians, choral techniques addressing the needs of a volunteer ensemble, and choral blend. He has prepared ensembles for John Rutter, Dimitry Sitkovetsky, and Stuart Malina. Young has served on the board of NC ACDA and

is currently its president. He established and administers the NCMEA High School and Middle School Honors Chorus Clinics at UNCG preparing young students for their auditions for Honors Chorus. Young holds his DMA in choral conducting from the University of Illinois Urbana-Champaign and his MM and BME from Middle Tennessee State University.

### Greensboro Youth Chorus Cantible



For 23 years, GYC choirs have participated in local, regional and international choral events. Under Ann Doyle's direction, GYC has had many prestigious and exciting experiences including state, national, and international competitions and festivals.. Their international tours include Kathauxw International Choral Festival (Powell River, British Columbia), Central European Choral Festival (Germany and France) and the Canterbury Choral Festival (England). In 1996, GYC was selected to sing at the Southern Division Convention of American Choral Directors Association in Norfolk, VA and has performed for numerous NCACDA conventions. Locally, GYC has sung with the Greensboro Symphony, Greensboro Opera Company, UNCG Opera Theatre and Bel Canto Company.



**Ann K. Doyle** is a graduate of the University of North Carolina at Greensboro with post-graduate work at Memphis State University. For 30 years, Doyle has

served North Carolina schools, churches, and community groups as a master teacher, mentor, collaborative performer, and adjudicator. Doyle was instrumental in organizing the Piedmont Invitational Children's Choir Festival and the Advanced Choral Workshop, each held annually in different North Carolina cities. For two years she served as accompanist and associate director for Bel Canto Company. Doyle maintains a private coaching studio at her home and is the choir director and organist of St. Andrew's Episcopal Church.

### University of North Carolina Greensboro Chamber Singers



Chamber Singers is one of the newest advanced mixed ensembles at the University of North Carolina at Greensboro (UNCG). Chamber Singers is a select ensemble of 22-26 gifted and talented pre-professional singers, music educators, and dedicated amateurs chosen from the UNCG student body. Membership requires an audition. Chamber Singers performs choral masterworks, new works, a cappella or instrumentally accompanied, in concerts throughout the semester including major works with orchestra.

**Welborn E. Young** is the conductor of the University of North Carolina-Greensboro Chamber Singers. His photo and bio can be found in the first column of this page.





# Southern Division

February 29 - March 3, 2012  
Winston-Salem, North Carolina

## FROM LIGHT INTO LIGHT: A HYMN SERVICE

On Thursday, March 1 at 5:15 P.M., ACDA convention attendees are invited to gather at Centenary United Methodist Church for a service of anthems and hymns. Led by the Birmingham Chamber Chorus, Terre Johnson, conductor; the Jacksonville Children's Chorus, Darren Dailey, conductor; and the Oakwood University Aeolians, Jason Max Ferdinand, conductor, with Susan Bates of Centenary United Methodist Church at the organ, the congregation will experience the conference theme "Voices of Light" through the seasons of the Church Year. Thoughtful reflections, guest instrumentalists, and congregational singing will enrich our worship and understanding "as forward we travel from light into light."

Vestavia Hills Baptist Church  
Birmingham Chamber Chorus



The Birmingham Chamber Chorus is an ecumenical chorus made up of church musicians, music educators, music students, and other out-

standing singers, and is sponsored by the Vestavia Hills Baptist Church. They have been invited to sing for the Alabama ACDA Invitational Festival, and for the 2008 "Unity" Ecumenical Service at historic Sixteenth Street Baptist Church, with President Jimmy Carter as speaker. After the tornadoes that devastated central Alabama in April, 2011, they joined other area choruses in a fund-raising concert that raised almost \$5,000 for storm relief.



**Terre Johnson** holds degrees in choral music education from Troy University, Auburn University, and Florida State University. He serves as minister of music at the Vestavia Hills Baptist Church. He is also adjunct professor of music theatre at Troy University. Johnson serves ACDA as the National R&S Chair for Music in Worship.

He was conductor-in-residence for Midamerica Productions in New York, and music director of the New Jersey Choral Society. He is also the founder and music director of the

Southeastern Chamber and Symphony Orchestras. He made his Carnegie Hall debut in 1996. In 2004, the *New York Times* lauded the "robust choral sound." Recent performances have included regular invitations to conduct the New England Symphonic Ensemble in New York's Carnegie Hall, and the Roma Symphonia in Rome, Italy. Johnson served as assistant artistic director and guest conductor for the International Haydn Festival in Vienna. He conducted in the Sydney Opera House and Sydney's Town Hall, as part of the "Voices in the House Festival." His choirs have performed in international festivals in Warsaw, Krakow, Coventry, and performed as part of the 1999 Easter Festival in Rome. His choirs have toured in Switzerland, Italy, England, Poland, and throughout the United States. In 2010 he appeared in the Festival of the Aegean in Greece.

Jacksonville Children's Chorus  
Concert Choir



The Jacksonville Children's Chorus fills an important need in the community, rounding out cultural offerings in the re-

gion for child and adult audiences alike. As Chorus singers, they take pride in participating in events that shape the cultural landscape.

The children have sung in Holiday Pops performance of the Jacksonville Symphony Orchestra, performed in five major operas, self-produced forty concerts, commissioned eleven new musical compositions and arrangements.

The Chorus has taken the stage at Carnegie Hall and Lincoln Center; has hosted and performed with the Westminster Choir; the St. Olaf Choir; the African Children's Choir; Grammy-winner David Holt, Broadway Baritone Leon Williams. Its singers have recorded, rehearsed, performed, and taken a bow for sixteen years.



**Darren Dailey** has served as guest conductor for performances in Saint Peter's Basilica, Sacred Heart Basilica, Avery Fisher Hall at Lincoln Center, Carnegie Hall, Millennium Park, Jordan Hall and for the 2010 ACDA Honor Youth Choir in Seattle. In June 2012, he will serve as guest conductor for the 2012 Ireland Choral Festival for Treble and Mixed

Choirs. He has presented workshops for the NAPM, OAKE,

2012 Division Conferences - Music & Worship

the North Carolina and Florida chapters of ACDA, the and Massachusetts and New Jersey chapters of MENC. He has served as Florida ACDA R&S Chair for Children's Choir/Boy Choirs. His chorus performed at the 2004 Democratic Convention. His work can also be heard on *A Boston Christmas* (Back Bay Chorale), *Building Bridges* (Mystic Chorale), and *Amani Celebration*, a limited-edition compact disc of holiday songs from 15 children's choirs to benefit African children who have been orphaned because of the HIV/AIDS epidemic.

Dailey received his BME with a concentration in voice from Westminster Choir College and his MME in choral conducting from Appalachian State University's Hayes School of Music. Dailey is also trained in Kindermusik Early Childhood Beginnings.

### Oakwood University Aeolians



The Aeolians performed at the Kennedy Center in Washington, DC. Their album of Negro spirituals, *Oh Freedom* (1974), sold over 10,000 copies. Other recordings include two joint concerts of the Aeolians and wind ensemble of the University of Alabama, Huntsville, at the Von Braun Civic Center in Huntsville, Alabama (1977 and 1978), under the titles, "Together In Concert" and "Together Again." Both were aired on Public Television. Lloyd Mallory recorded *Lift Every Voice and Sing* in 1998. Under Julie Moore the Aeolians also produced a recording. The latest recording project, *A New Song*, was recorded in 2008–09. Two DVD recordings have been done in this same period under Jason Max Ferdinand.

The Aeolians have also made appearances on *Good Morning America* and the CBS

*Morning Show*. The Aeolians were privileged to be part of the finale at the recently General Conference session in Atlanta, GA



Jason Max Ferdinand is in his fourth season as director of choral activities at Oakwood University. In 1997 Ferdinand went to Oakwood College, (now Oakwood University) in

Huntsville, AL. While attending Oakwood, Ferdinand studied conducting with Lloyd Mallory Jr., and served as a student conductor, student accompanist, and arranger for the Aeolians. Ferdinand earned a BA in piano performance (with honors) .

Ferdinand received his MA (with high honors) in choral conducting from Morgan State University. He has guest conducted the Morgan Choir even after his graduation.

For seven years, Ferdinand was choir director of the Pine Forge Academy Choir. The Concert Choir has toured extensively throughout the continental United States, Canada, Bermuda, Trinidad and Tobago and Barbados.

Ferdinand began his studies toward his DMA in choral conducting at the University of Maryland, College Park. At Maryland, Ferdinand served as co-director of the University Choir, an assistant conductor for the Chamber Singers and Maryland Chorus, in addition to teaching undergraduate conducting classes. Ferdinand is a candidate (All But Dissertation) for his DMA in choral and orchestral conducting.

Ferdinand served as a staff director for four years at the Metropolitan Baptist Church in Washington DC. In August of 2008–09 school year, Ferdinand returned to his alma mater Oakwood University to take the helm of the celebrated choral program there. He directs the Aeolians, the University Choir and the Chamber Singers. One hundred and eighty students have chosen to be part of the choral program. The Aeolians have in the last couple years recorded a studio album and three live DVD recordings. They have toured California, Trinidad and Tobago, Florida, Virginia, Maryland and

others. They were featured at the recently concluded General Conference Session in Atlanta, GA.

### MORAVIAN LOVEFEAST AND SINGSTUNDE

The Southern Region of the ACDA will gather on Friday, March 2, 2012 at 1:00 p.m. for a Moravian Lovefeast and Singstunde at the Home Church in Old Salem, NC.

Lovefeasts originated in the first gathering of Christians after Pentecost. The early believers met and broke bread together, thereby signifying their union and equality. These meals of the church family were associated with the celebration of the Lord's Supper, which followed them. The lovefeast of Apostolic times was resuscitated in its original simplicity by the Moravian Church in 1727.

The lovefeast is primarily a song service (Singstunde). Often there is no address; the hymns in the ode, or order of service, furnish the subject matter for devotional thoughts. There is no rule as to the food to be offered, except that it be very simple and easily distributed, so that it may be served very quietly and without interruption of the singing. While the congregation partakes, the choir sings an anthem. The food served is not consecrated, as in the communion. Children and members of any denomination may partake.

As Moravian missionaries took the Gospel and their own particular "theology of the heart" around the globe after 1732 they also took their beloved worship practices with them, The Singstunde became the pattern for a variety of services: Lovefeasts, Holy Communion, Christmas Vigils, New Year's

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Watchnight. They all were based on the original "singing hour."

*Customs and Practices of the Moravian Church, Crews & Starbuck, 2003.*

The ACDA Lovefeast will be led by Nola Reed-Knouse, the director of the Moravian Music Foundation. Musical leadership will come from the Belmont University Chorale under the direction of Jeffrey Ames. Anthems and hymns of the service will highlight the rich musical tradition of the Moravian Church.

## Belmont University Chorale



The ensemble tours annually and has enjoyed great

The Belmont Chorale has a distinguished history. It has been recognized for its musical excellence with performances at MENC conventions and the Southern Division of the American Choral Directors Association. The ensemble tours annually and has enjoyed great

success with European tours. International performances include the St. Moritz Festival in Switzerland (1985 and 1987), Czechoslovakia, Hungary, Romania and Yugoslavia (1989), England (2004), the Republic of China (2007), and Italy (2011).

Chorale has recorded several albums. The first featured the music of Jean Berger. The composer-supervised recording contains eighteen of Berger's best-known sacred and secular compositions. It was released on the Gasparo label in late 1986. A second Gasparo album was released in 1989 and features twenty of Jester Hairston's best-loved spirituals. *Exsultate Jubilate*, the sacred choral music of Daniel Pinkham, marked Chorale's third album with Gasparo. The Choral Music of Robert Ward was the ensemble's fourth album with the Gasparo label.



Jeffery Ames serves as director of choral activities at Belmont University. His prior appointments include assistant director of choral activities at Baylor University and choral director at Edgewater High School and Lincoln High School in Florida.

As a choral clinician, Ames has conducted senior and junior high school mixed and male choirs at ACDA and MENC state and regional conferences, including the inaugural Florida Male All-State Chorus, and at Carnegie Hall with the National Youth Choir. He has performed and guest conducted internationally in Costa Rica, Germany, and Italy.

Ames's music has been premiered by Florida MEA, Florida ACDA, Southern Division of ACDA, National ACDA Conferences in Los Angeles and Miami, and most recently heard

on 2009 Christmas at Belmont, which aired on National Public Television. Professor Ames holds his PhD in choral conducting/choral music education and an MM of choral music education from Florida State University, and a BME, with a double major in vocal performance and piano accompanying, from James Madison University. He is currently the R&S Chair of Ethnic and Multicultural Perspectives for the state of Tennessee, and was the first recipient of the National ACDA James Mulholland Choral Music Fellowship.



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2012 Division Conferences - Music & Worship



# Southern Division

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2012 Division Conferences - Performing Choirs

## Atlanta Sacred Chorale



Atlanta Sacred Chorale (ASC) is a chamber choir of professional musicians and gifted amateurs in a remarkable ensemble whose mission is to “inspire and enrich the lives of our community through choral artistry.”

ASC’s repertoire has been called “the musical language of the deeper soul” and includes choral treasures from the Renaissance to the contemporary and familiar hymns, spirituals, and gospel music. ASC performs concerts in the Atlanta area and throughout the Southeast. It has also performed at the Piccolo Spoleto Festival, with the Atlanta Symphony Orchestra, at Carnegie Hall, at conferences of ACDA, MENC, the Choristers Guild, Inter-Varsity Christian Fellowship, and at numerous denominational music conferences. Eleven ASC albums are currently available on the da Chiesa label.



**Eric Nelson** teaches at Emory University, where he teaches graduate choral conducting and choral literature and directs the 40-voice Concert Choir and the 150-voice University Chorus. In 1999, he became the director of Atlanta Sacred Chorale, and recently, the minister of music at Second-Ponce de Leon Baptist Church. With training in voice and choral

conducting from Houghton College, Westminster Choir College, and Indiana University, Nelson inspires choral artistry in singers of all ages.

At Emory University, Nelson’s Concert Choir has risen to national prominence with performances at regional and national conventions of ACDA, and at major venues across Europe and the United States, including Rome, Venice, Milan, Florence, Krakow, Berlin, Leipzig, Prague, Moscow, Washington, D.C., Carnegie Hall, and the Sydney Opera House.

Within the United States, Nelson is active year round as a clinician, guest conductor, and conference headliner for organizations such as national and regional conferences of ACDA, the Music Educators National Conference, the Choristers Guild, the American Guild of Organists, the Montreat Music and Worship Conference, the Baptist Music Convention, the Association of Lutheran Church Musicians, and the Presbyterian Association of Musicians. Nelson has also served as a past president of the Georgia ACDA.

## Appalachian State University University Singers



The University Singers of Appalachian State University is a select ensemble that performs a repertoire of diverse genres and styles. The ensemble has performed at state, regional, and national

ACDA conferences. The choir frequently combines with other choral and instrumental ensembles from the Hayes School of Music to perform major works, including a recent performance of Orff’s *Carmina Burana* with the North Carolina Dance Theatre. Additionally, this ensemble has provided promotional recordings for Hinshaw Music, Inc. Comprised mostly of music majors, membership in the group is open by audition to all students, regardless of major.



**Stephen M. Hopkins** is director of choral activities in the Hayes School of Music at Appalachian State University, a position he has held since 1992. He conducts the Chamber Singers and University Singers and teaches choral conducting, choral techniques, and choral literature at the undergraduate and graduate levels. His previous teaching experience includes

two years as director of choral activities at West Texas State University in Canyon, Texas.

Hopkins earned his DMA and MM in choral conducting from the University of Texas at Austin and received his BME from Murray State University. He is a member of National Association for Music Education and ACDA and has contributed articles to the *Choral Journal*. He received two university teaching awards and was designated the “Hayes School of Music Teacher of the Year.” He was honored with a University Award for Excellence in Teaching.

Hopkins is a frequent guest clinician and adjudicator. An active composer and arranger, his compositions have been published by Hinshaw Music, Inc. and Carl Fischer.



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2012 Division Conferences - Performing Choirs

## Birmingham Boys Choir Senior Choristers



The Senior Choristers are 5th–8th graders. They rehearse once a week, and continue working on vocal production and music

reading. After graduating in 8th grade, choristers can continue with the BBC as Graduate Choristers throughout high school.

The BBC presents a yearly concert series featuring their annual Christmas concert and spring concert. In the odd-numbered years the Senior Choristers take a concert tour. They have traveled extensively throughout North America, Western Europe and Japan.



**Ken Berg** served as the director of choirs and fine arts chairman at John Carroll Catholic High School in Birmingham. The choirs at John Carroll consistently received highest ratings in district, state, and national festivals under his leadership.

Ken served for 6 years as the full-time music minister and composer in residence at Mountain Brook Baptist Church, in Birmingham. He serves as the first full-time music director and resident composer for the Birmingham Boys Choir. Under his leadership the Choir has toured extensively throughout Europe, Japan, and Canada and has sung for MENC and ACDA conferences.

He has served in various offices with the Alabama ACDA and the ACDA's Southern Division.

professional organizations as the Charlotte Symphony, Opera Carolina, and Carolina Voices, has appeared with the American Boychoir; appeared on the A&E television special with Judy Collins, and most recently with the Grammy Award winning Canadian Brass. The Choir has also appeared at state, regional and national music educators' conferences including the NC Music Educators Association, the 2006 OAKE National Conference, the 2001 and 2007 Southern Division ACDA Conferences, and the 1997 and 2008 AOSA National Conferences. The Concert Choir has also appeared on National Public Radio's *From the Top*, a program featuring America's most talented young musicians.



**Sandy R. Holland** is in her twenty-first year as the artistic director of the Charlotte Children's Choir. Holland was selected as a Chorus America Masterclass Conducting Fellow with Joseph Flummerfelt and Ann Howard Jones.

She has fifteen years experience in church music, directing adult and children's choirs and is currently an adjunct choral director at the University of North Carolina at Charlotte, where she directs the Charlotteans, a women's glee ensemble.

Holland attended Pfeiffer College and received her MM from Indiana University. While at Indiana University, she was an associate conductor of the University Children's Choir under the direction of Mary Goetze. She received her Level II Off-Schulwerk from the University of Memphis and has received the Artist Teacher Diploma from the Choral Music Experience Institute with conductor/teacher Doreen Rao.

Holland is a member of Chorus America and ACDA. She served as the state and divisional R&S Chair for Children's Choirs, was the 2008 Children's Honor's Choir Chairperson and is currently the President Elect for North Carolina ACDA.

## Charlotte Children's Choir



The Charlotte Children's Choir serves children between the ages of 8–18 by providing the highest level of artistic excellence in choral music. The Choir has enjoyed unique performance opportunities with such

professional organizations as the Charlotte Symphony, Opera Carolina, and Carolina Voices, has appeared with the American Boychoir; appeared on the A&E television special with Judy Collins, and most recently with the Grammy Award winning Canadian Brass. The Choir has also appeared at state, regional and national music educators' conferences including the NC Music Educators Association, the 2006 OAKE National Conference, the 2001 and 2007 Southern Division ACDA Conferences, and the 1997 and 2008 AOSA National Conferences. The Concert Choir has also appeared on National Public Radio's *From the Top*, a program featuring America's most talented young musicians.

## Festival Singers of Florida



The Festival Singers of Florida is an auditioned choral ensemble consisting of women and men from throughout Florida. During its four seasons, the choir has performed the works of Carol Barnett (*The World Beloved: A Bluegrass Mass*), Jonathan Dove (*Seek Him that Maketh the Seven Stars*), Dan Forrest (*Three Nocturnes*),

professional organizations as the Charlotte Symphony, Opera Carolina, and Carolina Voices, has appeared with the American Boychoir; appeared on the A&E television special with Judy Collins, and most recently with the Grammy Award winning Canadian Brass. The Choir has also appeared at state, regional and national music educators' conferences including the NC Music Educators Association, the 2006 OAKE National Conference, the 2001 and 2007 Southern Division ACDA Conferences, and the 1997 and 2008 AOSA National Conferences. The Concert Choir has also appeared on National Public Radio's *From the Top*, a program featuring America's most talented young musicians.

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David Lang (*The Little Match Girl Passion*), Leo Nestor (*An American Triptych*), Robert Kahn (*Sommerabend*), Tarik O'Regan (*Dorchester Canticles and Triptych*), and Alfred Schnittke (*Requiem*). The ensemble is mainly comprised of choral music teachers from across the state who learn the music independently, and volunteer their time to meet and rehearse in the Central Florida area. The choir performs two concerts each year at the First Methodist Church of Orlando and performs additional concerts throughout Florida—from Tallahassee to Naples and from The Villages to Vero Beach.



**Kevin Fenton** serves as professor of ensembles and conducting at The Florida State University, where he directs the University Singers and the Vocal Jazz Ensemble. Fenton

has guest conducted choirs in 35 states, including fifteen all-state choirs. In 2008, he conducted the ACDA Southern Division High School Honor Choir and in 2007, Fenton conducted the Beijing International Choral Festival Choir with China's People's Liberation Orchestra as a part of China's Choral Conductor's Meeting.

He is a recipient of the Gamma Mu Chapter of Delta Omicron Music Professor of the Year Award and has been nominated for a Florida State University Teaching Award for Excellence for the past ten years. Fenton has an active member ACDA throughout his career and currently serves as Vice President of the Florida Chapter; and President-Elect of the Southern Division.

First Baptist Church of  
 Greenville, South Carolina  
 Sanctuary Choir

The Sanctuary Choir of First Baptist Church in Greenville, SC, is under the direction of Vivian Hamilton and is accompanied by Charles Tompkins. Recent performances in-



clude John Rutter's *Magnificat*, W.A. Mozart's *Requiem*, and Robert Ray's *Gospel Mass*. In recent years the choir has performed with the Greenville Symphony Orchestra at the Peace Center for the Performing Arts, at the National Cathedral in Washington, DC, and Riverside Church in New York City. The choir was selected to perform for the 2000 Southern Division ADCA Conference in Orlando, Florida, and at the 2001 ADCA National Conference in San Antonio, Texas.

**Vivian Hamilton** is minister of music at First Baptist Church, in Greenville, South Carolina, and a member of the music faculty at Furman University. Hamilton conducts the Sanc-



tuary Choir of First Baptist Greenville, the Furman Chorale, and works as a collaborative pianist with students and faculty. She is the principal Keyboardist with the Greenville Symphony

Orchestra, and is the former music director of the Greater Anderson Musical Arts Consortium Chorale in Anderson, South Carolina.

Hamilton was a singer in the Robert Shaw Institute Festival Singers, where she had the opportunity to work with Robert Shaw, and has also studied conducting with Dan Lewis and Edvard Tchivzhel. Hamilton has worked with choirs at Simmons College, Emerson College, Northeastern University, the University of South Carolina, and Clemson University. She is a former president of South Carolina ACDA.

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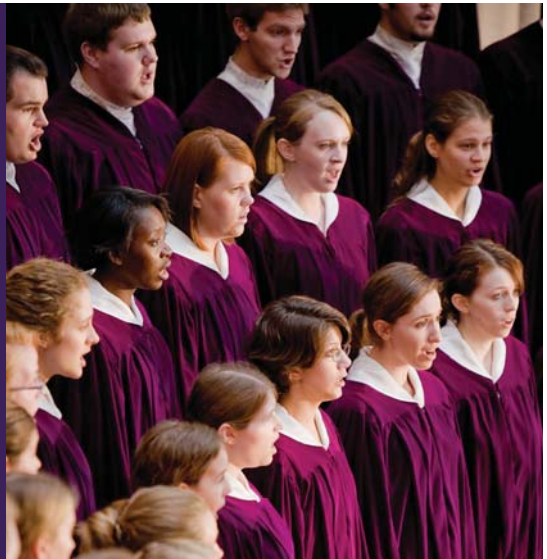
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# Southern Division

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## Mercer University Mercer Singers



The Mercer Singers, an auditioned ensemble of forty-five voices, is the primary touring choral ensemble of

Mercer University. The Mercer Singers have sung for the Georgia MEA, the Southern Division of MENC, and have made four professional recordings. The choir has performed throughout the United States and Europe. Since 2000, the Mercer Singers have experienced six international tours of England and Wales (May 2000), Italy (2002), Austria and the Czech Republic (2004), Germany, Poland, Slovakia, and Hungary (2006), Japan (2007), and Russia (2011). Additionally, the ensemble has gained a regional following with its annual performances of A Festival of Nine Lessons and Carols.



**Stanley L. Roberts** is in his sixteenth year of teaching in the Townsend School of Music at Mercer University, where he is the Arthur Lowndes Rich Professor of Choral Conducting and associate dean. He conducts the Mercer Singers and the Mercer Women's Chamber Choir, and teaches undergraduate and graduate courses in conducting, choral literature,

and techniques. The Mercer Singers have sung on programs for Georgia MEA and the Southern Division of MENC. Roberts was chosen as Mercer University's Outstanding Faculty Member of the Year (2001), Professor of the Year (2004) and the Townsend School of Music Professor of the Year (2009, 2010).

A member of MENC and ACDA, he has served in numerous leadership capacities for organizations and is Past President for Georgia ACDA. An active church musician for 25 years, he is an editor of the newly released hymnal *Celebrating Grace* and currently serves as minister of music at the First Baptist Church of Macon, Georgia. Roberts is a graduate of Mercer University and The Southern Baptist Theological Seminary, Louisville, Kentucky.

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## Dr. Phillips High School Cora Bella



Cora Bella is the advanced women's chorus at the Dr. Phillips High School (DPHS) Chorus Department. Cora

Bella sings a diverse body of repertoire covering many styles of music from throughout history and around the world. Cora Bella performs jazz, pop, and Broadway music. The Dr. Phillips Chorus is comprised of 240 students in six choirs. For twenty-five years, the soloists and various choruses at DPHS have consistently received superior ratings, performed at school and throughout the community. Graduates of this program have gone on to first tier college and university academic programs, and successful careers in music and the entertainment industry.



**Andrew Minear** is the director of choral activities at Dr. Phillips High School in Orlando. Previous teaching and choral directing experience includes middle school, children's choir, community choir, and youth and adult church choirs. Minear is the Women's Choirs R&S Chair for Florida ACDA and as the District 8 Chair for the Florida Vocal Association.

He has served as state R&S Chair for Senior High Choirs and Children's Choirs, coordinated district and state honor choirs, and served on the Orange County Choral Leadership and Curriculum Writing Teams. His choirs have performed for the FMEA All-State Clinic/Conference, state and division ACDA conferences, and have consistently received superior ratings at district and state music performance assessments. He is a frequent honor choir clinician, conference presenter, and adjudicator. Minear received his MME and BME from the Florida State University.

## Shenandoah Valley Children's Choir



The Shenandoah Valley Children's Choir (SVCC) of Harrisonburg, Virginia, celebrated its twentieth an-

niversary in 2011. The choir includes two hundred children ages 6–17 in two classes and three auditioned choirs, and a staff of five. Invitational performances include the 2000, 2002, and 2006 ACDA Southern Division Conferences, the 1996, 1998, 2004, and 2008 Virginia MEA Conferences, and the 2001 and 2009 OAKE National Conferences. Collaborations include performances with the American Boychoir, The Washington Symphonic Brass Quintet in 2003, 2006, 2009, and 2011, and with the James Madison University Percussion Ensemble in 2011. The SVCC has sung at the White House, and the Pageant of Peace National Tree Lighting Ceremony in Washington D.C. with Plácido Domingo and the National Coast Guard Band in 1997.

The SVCC has sung at the Carnegie Hall Children's Choir Festival, the Tuscany International Children's Choir Festival in Italy, and the Pacific Rim Children's Chorus Festival in Hawaii. They performed for the Mahatma Gandhi Center for Global Nonviolence Awards Ceremony at James Madison University for Archbishop Desmond Tutu and for former President Jimmy Carter.



**Julia J. White** is the artistic director and founder of the Shenandoah Valley Children's Choir. She holds a BM from DePauw University and an MM from Westminster Choir

College, Princeton. White has done post-graduate specialization in children's choirs at Westminster Choir College, the American Boychoir School, Royal School of Church Music, and Choral Music Experience Institute at Northern Illinois University, where she received Levels I-III certification and Artist Teacher Diploma. She has studied long-term in Vienna, Austria, and England and holds the Level I Kodály training.

White served two terms as the ACDA Children's Choir R&S Chair for Virginia and created the ACDA Virginia/Maryland Honors Choir in 1998 and 1999. In 2008, White directed the ACDA Western Division Conference Children's Honor Choir in Anaheim, CA and the OAKE National Children's

Choir in Denver, Colorado. She received the 1998 and 2000 Governor's School awards in Richmond, and received the 2003 Distinguished Artist-in-Residence title at Eastern Mennonite University. She is a regular guest lecturer for music education classes at James Madison University in Harrisonburg, Virginia.

### Shorter University Shorter Chorale



The Shorter Chorale is the select choral ensemble of Shorter University in Rome, Georgia. In the past five years, the Chorale has recorded two CDs, *Beautiful River* (2009) and *A Savior from On High* (2007), the latter of which was chosen as an "exemplary" recording by critic Alan Swanson in *Fanfare Magazine*. The Shorter Chorale performs each year in churches and schools throughout the Southeast, and continues its tradition of excellence with triennial summer concert tours to countries such as France, Yugoslavia, Romania, Greece, Russia, England, Italy, and

Spain. The Chorale has been featured at a Georgia ACDA Conference, at Georgia Music Educators In-Service Conferences, and at a Georgia NATS Convention.



**Martha Shaw**, Lester Harbin Chair of Conducting, is professor of music and the director of choral activities at Shorter University. In 2008, she was honored with the President's

Award for excellence in teaching and scholarship. At Shorter, she teaches conducting, ear-training, sight-singing, and music methods classes and conducts the Shorter Chorale. Shaw is the founding director of the Spivey Hall Children's Choir. The choir has been featured in performances for state, division, and national ACDA conferences, and national conferences of OAKE and Chorus America, and on NPR's *Performance Today* and *From the Top*.

She received her BME from Shorter College and her MS in music education from the University of Tennessee. Prior to joining the faculty at Shorter in 1999, Shaw studied at the University of South Carolina, where she was a member of the faculty and earned her DMA in conducting.

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# Southern Division

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## South Carolina Governor's School for the Arts and Humanities Cantus Chamber Choir



The Cantus Chamber Choir of the South Carolina Governor's School for the Arts and Humanities (SCGSAH) serves as the primary vocal ensemble for those students enrolled as vocalists. The choir has been featured throughout South Carolina in a variety of venues including gubernatorial inaugurations, local concerts and collaborative performances, state ACDA appearances, cathedral concert series, and state-wide middle school and high school performances. Cantus has appeared on stage with professional vocalists such as the Boston-based unaccompanied group Ball in the House and the Cantus Vocal Ensemble of Minneapolis.

Vocalists at the Governor's school typically attend for their junior and senior years of high school. In addition to their vocal studies, students take a full academic load and music theory and music history. Music students at the Governor's School have been recognized at state and national levels for their musical achievements individually and in ensembles.



**David E. Rhyne** directs the choral program and teaches conducting and music theory. Choruses at the Governor's School include two ensembles. The Cantus Chamber Choir has performed on two concert tours of Europe, at the Basilica of St. Peter in Vatican City, and St. Thomas Church in Leipzig.

In addition to his work at the Governor's School, David is also in his eighth season as director of music ministries at Trinity Lutheran Church of Greenville, SC. He is also the founder and artistic director of the Greenville Area Lutheran Chorale, a community-based vocal ensemble specializing in sacred choral music. Rhyne has degrees in organ performance from Lenoir-Rhyne College and the College-Conservatory of Music of the University of Cincinnati. He earned a DMA in choral conducting from the University of Miami (FL), where he was a student of Don Oglesby and Jo-Michael Scheibe.

## University of Kentucky Men's Chorus



The University of Kentucky (UK) Men's Chorus is an eighty-voice ensemble composed of freshmen to graduate students from a variety of musical backgrounds and academic disciplines. Established in the Fall of 2002, the Men's Chorus is the newest choral ensemble at UK. The choir's repertoire includes Gregorian chant to music of the twenty-first century.

The Men's Chorus performed at the 2011 ACDA National Convention in Chicago, the 2010 Intercollegiate Male Choruses National Convention, the 2008 ACDA Southern Division Conference, the 2006 NCCO National Conference, and the 2006 MENC National Conference.

The UK Men's Chorus is dedicated to promoting and celebrating male singing at all stages and for all ages. The group hosts an event each year called "Male Chorus Day," where hundreds of high school and middle school students come to campus and learn male chorus literature and techniques.



**Jefferson Johnson** is director of choral activities at the University of Kentucky, where he conducts the University Chorale and Men's Chorus. He teaches advanced choral conducting, choral methods and literature, and directs the graduate program (MM and DMA degrees) in choral music. A native of Atlanta, Johnson received his BM from the University of Georgia (*magna cum laude*, 1978), his MM from the University of Tennessee (1981), and his DMA from the University of Colorado (1992). While living in Atlanta, Johnson was also a member of the Atlanta Symphony Orchestra Chorus and Chamber Chorus conducted by Robert Shaw.

He has conducted honor choruses in 30 states and has appeared as a featured clinician at ACDA or MENC conventions in Alabama, Arkansas, Colorado, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Michigan, North Carolina, Ohio, Oklahoma, South Carolina, Tennessee, and West Virginia.

He has conducted honor choruses in 30 states and has appeared as a featured clinician at ACDA or MENC conventions in Alabama, Arkansas, Colorado, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Michigan, North Carolina, Ohio, Oklahoma, South Carolina, Tennessee, and West Virginia.

2012 Division Conferences - Performing Choirs

## University of Louisville Cardinal Singers



The Cardinal Singers were founded in 1970 as an outreach organization for the University of Louisville. The Cardinal Singers performed at the 2011 NCCO National

Convention in Ft. Collins, CO. They performed in the feature major works concert and served as the demonstration choir for the graduate conducting competition at the 2009 ACDA National Conference in Oklahoma City. They performed the Headliner Concert at the 2008 ACDA Southern Division Conference in Louisville and at the 2004 ACDA Southern Division Conference in Nashville.

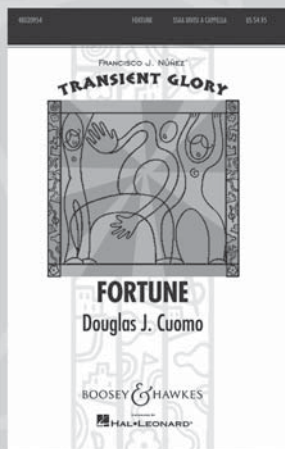
Locally, the Cardinal Singers perform for community functions, official university gatherings, and recruiting events. The ensemble rehearses twice weekly on the University of Louisville campus. Several of the singers are members of the Collegiate Chorale,

who have appeared at regional and national ACDA, NCCO, and MENC conferences. Although the Chorale performs primarily unaccompanied repertoire, they regularly perform major works, often in collaboration with the Louisville Orchestra.



**Kent Hatteberg** is director of choral activities at the University of Louisville, where he directs the Collegiate Chorale and Cardinal Singers, administrates the masters program in

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Photo: Stephanie Berger



# Southern Division

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choral conducting, and teaches graduate and undergraduate courses in conducting, choral literature, and choral techniques. He earned his BME in piano and voice *summa cum laude* from the University of Dubuque and his MM and DMA in choral conducting from The University of Iowa. Named a Fulbright Scholar in 1990, Hatteberg studied conducting and choral-orchestral literature in Berlin. Hatteberg received the University of Louisville Distinguished Faculty Award for Research in the Creative and Performing Arts in 2010, the KCDA Robert K. Baar Award for choral excellence in 2008, and the University of Dubuque Career Achievement Award in 2008. He was named the KMEA College/University Teacher of the Year in 2004 and a University of Louisville Faculty Scholar in 2002.

## Valdosta State University Chamber Singers



The Valdosta State University (VSU) Chamber Singers bring together students from a variety of majors across the university. They are the premiere auditioned choral group at VSU and perform the highest level of choral music. The Chamber Singers perform a variety of choral genres and are the University's primary touring ensemble, performing annually throughout the state of Georgia. They have performed for the Georgia MEA several times, including a 2010 performance with Neal. This is their first appearance at an ACDA conference. The Chamber Singers have performed nationally in cities, including Atlanta, Nashville and New York City, as well as international tours to Italy and Poland.



**Paul Neal** is assistant professor and director of choral studies at Valdosta State University (VSU). VSU's choral ensembles have earned invitations to perform for the Georgia Music Educators Association and at ACDA division conference. A native of Louisiana, Neal serves as associate conductor of the Valdosta Symphony Orchestra, and has

served as assistant conductor for the Santa Fe Desert Chorale and the Texas Choral Artists. Recent conducting engagements include a performance in Lincoln Center; the Georgia All-State Choir; and the professional vocal ensemble, Clerestory, in San Francisco.

## Virginia Commonwealth University Commonwealth Singers



The Virginia Commonwealth University (VCU) Commonwealth Singers is the most select of four

choral ensembles at VCU. Commonwealth Singers have performed and demonstrated for the Virginia MEA Annual Conference, and have participated in two previous ACDA southern division conference. The choir also had a featured role in the 1995 world premiere of Samuel Jones's oratorio *The Temptation of Jesus* with the Richmond Symphony.

In June, 2008 the Commonwealth Singers were the host choir for "A Mid-Atlantic Choral Tribute to the 2008 Olympics," accompanied by the Beijing Film Philharmonic Orchestra in the Forbidden City Concert Hall, Beijing. The choir also gave performances at the Oriental Arts Center in Shanghai, and at Fudan University, one of VCU's 16 partner institutions around the world.



**John Guthmiller** came to the VCU department of music as director of choral activities in 1988. His choirs have performed throughout the southern United States, in Poland, and the former Soviet Union, and at the Arkansas MEA Convention, Virginia MEA Conference, and at ACDA southern division and National conferences. He is a former

associate conductor of the Norman Luboff Choir and guest conductor of the Virginia Chorale.

Guthmiller holds degrees in music education, music history and literature, and in the literature and performance of choral music. His articles on vocal pedagogy in the choral rehearsal and on the choral music of Antonin Dvorák have appeared in the *Choral Journal*. He served as state ACDA president for Virginia from 1995–97 and also served as music director for downtown Richmond's 2nd Presbyterian Church from 1990–99. He led the adult choir from the church in two performances at the 1999 ACDA National Conference in Chicago.

## Vocal Arts Ensemble of Durham



The Vocal Arts Ensemble (VAE) of Durham was founded in 1996 by Rodney Wynkoop. VAE performed at the 2005 ACDA National Conference in Los Angeles, and 2000, 2004, and 2008 Southern Division Conferences. They appeared at the 2002 NC-ACDA Fall Conference in Greensboro. VAE has performed with Durham's Mallarmé Chamber Players, on the WUNC-FM Composers-in-Context Series, and at several of Hinshaw Music's annual Celebration Concerts. VAE's mostly unaccompanied repertoire ranges from the Renaissance to the present and has included such diverse and challenging works as Tallis's *Spem in alium*, Schoenberg's *Friede auf Erden*, Martin's *Messe*, Penderecki's *Agnus Dei*, Orban's *Stabat Mater*, and MacMillan's *Cantos Sagrados*. In 2006 they commissioned and premiered *Love Song*, a work for violin and chorus by Imant Raminsh.



**Rodney Wynkoop** is director of university choral music, and director of chapel music at Duke University. He conducts the Duke University Chorale, Chamber Choir, Duke Chapel

Choir, and Schola Cantorum. He is also conductor of the 150-voice Choral Society of Durham and its Chamber Choir. He teaches choral conducting in the music department at Duke, and holds the title of professor of the practice of music. He was given a Meritorious Service Award for Executive Leadership at Duke in 2009. Three of Wynkoop's choirs—the Choral Society of Durham, the Duke Chapel Choir, and VAE—have performed at ACDA southern division conferences.

He earned a doctoral degree in choral conducting at the Yale School of Music, a masters degree from the University of Wisconsin (with Robert Fountain), and a bachelors degree from Yale. Before coming to Duke in 1984, he held conducting positions at the University of Chicago, Yale School of Music/Institute of Sacred Music, and Mount Holyoke College.

The ensemble also has performed at the White House.

The Select Women's Ensemble has consistently received superior ratings at the annual performance assessment festival sponsored for the district by VMEA and also has received superior ratings during the ensemble's annual spring trip to participate in a music festival. In addition, the ensemble has often been awarded the outstanding choir award of the festival. Adjudicators often have commented on the ensemble's mature tone and musicality.

## W.T. Woodson High School Select Women's Ensemble



The Select Women's Ensemble of W. T. Woodson High School has sung at the 1993 and 1999 Virginia MEA State Conventions. This will be the ensemble's third appearance at an ACDA southern division conference.



**Michael L. Ehrlich** began teaching at W.T. Woodson High School in 1988. Ehrlich recently completed his term as president of the VMEA. His other active memberships

include ACDA and the Fairfax County Choral Directors Association, of which he is a past president. He is also a past president

*Hmmm, what about the trip? But then, let's see, can't forget rehearsal... but what about the fundraiser... oh wait, gotta send those emails... contest is... where?... when???... do I have that piece...? who's paid up?... uh.... no, wait...*

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# Southern Division

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of VCDA.

In 1977, he began his college career at Indiana University in Bloomington, receiving his bachelors degree in music and theatre. He received his masters in music education and choral conducting from Florida State University.

He was a finalists for Fairfax County Teacher of the Year. He was named a *USA Today* All-American Teacher. The *Fairfax-Annandale Times* selected him as its Fairfax-Annandale Citizen of the Year. He was the recipient of the 2007 VCDA Sidney Swiggett Award for outstanding service to the Virginia Choral Directors Association. Ehrlich was honored to be named W.T. Woodson High School PTSO's 2008–09 Teacher of the Year.

The Academy offers a full range of college preparatory instructional tracks. Our student body is incredibly diverse, bringing together students from many different ethnic backgrounds and religious faiths.

Woodward Academy's Camerata was founded in 1977 by Alan McClung. While Camerata originally performed only Renaissance repertoire, the choir now proudly performs music of all eras.



**Stephen Rotz** is in his fifth year at Woodward Academy. His duties at Woodward include directing Camerata, Festival Singers, the Upper School Treble Choir, and the Middle School Men's Chorus. Rotz co-directs the Middle School Ensemble and teaches AP music theory. He earned his MM in choral conducting from the University of Alabama, and BME from

Shorter College (now Shorter University), where he was a First Honor Graduate. He has been a member of the Atlanta Symphony Orchestra Chorus and served as a church music director. Under Rotz's leadership, Woodward Academy's Camerata performed at the 2009 GMEA In-Service Conference. Rotz serves GMEA on the committee for LGPE repertoire.

## Woodward Academy Camerata



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portance and uniqueness of the individual student. Our motto "Excellence, Character, Opportunity" expresses the long-standing commitment that enables Woodward Academy to make a positive difference in each student's education.



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2012 Division Conferences - Performing Choirs



# Southern Division

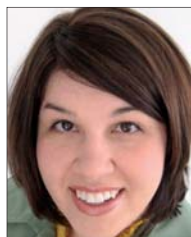
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## A New Model for Professional Choirs – featuring Seraphic Fire

Patrick Dupré Quigley and James Bass of the Grammy-nominated ensemble Seraphic Fire discuss the changing trends in American choral singing over the past 50 years that led to the growth of professional ensembles around the country.

Patrick Dupré Quigley will be the clinician for this session. His choir, Seraphic Fire is a headliner at this conference. His photo and bio can be found there on page 57.

from confined to notes, rhythms, or vocal technique. Through an engaging and empowering session using the responses of over 200 choral students, Andrea will discuss the predominant themes of meaning found by these singers. Utilizing the students' own words, session attendees will explore positive and practical means of applying this information when planning instruction and shaping the choral rehearsal environment.



Andrea Ramsey is currently a PhD student in choral music education at Michigan State University. A native Arkansan, Andrea has eleven years of teaching experience, including work with children's, junior high/middle school, and university choruses. She is a regularly commissioned, and ASCAP award-winning composer. Engagements for

2011–12 include presentations at the 7th Annual International Symposium on Sociology in Music Education, Central, Southern and Northwestern division ACDA conferences, as well as conducting appearances with the Louisiana All-State Men's Chorus, and the Missouri All-State 7-8 Grade Honor Choir.

## Better Quality Recordings of Your Choir

This session will explore when to use professional versus amateur recording resources, how to facilitate greater success and create better recordings and how to effectively communicate with recording engineers. This session is primarily focused on capturing live events.



Andrew Robinette previously served as the director of choral music at Philadelphia University and on the music faculty of Temple University. He holds degrees from the University of North Carolina at Greensboro and Temple University and is currently a DMA candidate at the University of South Carolina under Larry Wyatt.



Jeffery Francis is the recording engineer for the University of South Carolina School of Music, where he has developed and teaches the audio recording program. A graduate of the University of Miami, he was previously a senior technical engineer for Sony Music Studios (New York) and served as an adjunct faculty for McGill University's (Montreal, Canada) Graduate Sound Recording program

## De-Mystifying Conducting: Body, Breath and Center

This session will present concepts and new approaches to conducting to transform your rehearsals and performances.

James Jordan will be the clinician for this session. He is also presenting a session at the Eastern Division conference. His photo and bio can be found there on page 43.

## From the Cloister: An Introduction to the Choral Music of Isabella Leonarda

Isabella Leonarda (1620–1704) entered an Ursuline Convent at the age of 16. During her many years at the convent, Leonarda composed and published 200 compositions making her the most published female composer of the Baroque era. This session will introduce choral musicians to her music using examples from several of the forms listed above. In addition it will explore her style of composition by presenting 3 of her compositions with a conductor analysis and performance practice suggestions. The Murray State University Concert Choir will perform the examples and works being presented.

## Choir is ... Meanings of the Choral Experience, grades 7-12.

While music making is essential to the choral experience, the meanings found by choral students in grades 7-12 are far

2012 Division Conferences - Interest Sessions



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**Bradley L. Almquist** is director of choral activities at Murray State University. He received a bachelor and masters in music education from the University of North Dakota and was awarded the first DMA in choral conducting by Louisiana State University, Baton Rouge.

His choirs have performed for a Kentucky Choral Directors Association, Kentucky Music Educators Association, MENC Southern Division Conference, ACDA Southern Division Conference, and an MENC National Conference. In addition, they performed the Raymond Brock Memorial Commission at the 2006 ACDA Southern Division Conference.

Almquist is the recipient of the Murray State University Board of Regents Teaching Excellence award, the MSU College of Humanities and Fine Arts Award for Creative/Scholarly Activity, and the MSU College of Humanities and Fine Arts Award for Outstanding Service. He was honored at the 2004 Summer KyACDA convention with the Robert K. Baar Award for choral excellence. He received the first Charles and Marleen Johnson Outstanding Music Faculty Award at Murray State University. He was honored with the award again in 2011.



The **Murray State University Concert Choir** is the premier choral organization at Murray State University. Under the baton of director of choral activities Bradley L. Almquist, the choir has sung at a Kentucky MEA conference; Kentucky Choral Directors Association conference; MENC Southern Division Conference; MENC national convention, and an ACDA Southern Division conference. They have toured England, Scotland, and Wales; Germany Austria, the Czech Republic and Hungary; Italy; and Ireland, Wales, and England.

Dedicated to the study and performance of choral masterworks of all musical epochs the choir frequently appears with regional orchestras performing major choral/orchestral repertory. In addition to standard repertory, the choir regularly commissions and/or premieres new music.

## I'm Listening—Really?

How do we listen and what are we listening for in our rehearsals and concerts? Can we hear while we are thinking

about what's coming next? Does the sensory clutter allow us to be in the moment? Making decisions in the moment based upon what we hear rather than what we expect can be challenging to the conductor. Cheryl Dupont and Donna Thomasson will offer guidance and insight in active listening that informs successful rehearsals and concerts. Members of the Charlotte Children's Choir, Artistic Director, Sandy Holland, will assist during the session.



**Cheryl Dupont** is the executive/artistic director of the New Orleans Children's Chorus. She is equally experienced at working with mixed choirs on the high school, college, and adult levels. She has conducted numerous all-state choirs and festivals throughout the country, for children, middle school, junior high, and high school. Dupont is a master teacher

for the Choral Music Experience Institute, working in the field of advanced training of choral teacher/conductors. She directed the Children's Honor Choir at the 2006 ACDA Southern Division Conference and she conducted the Youth Treble Honor Choir at the 2010 ACDA Western Division Conference. She is the founder and artistic director of the Crescent City Choral Festival, held annually in her native city of New Orleans.



**Donna Thomasson** is a choral music educator, conductor, and entrepreneur. She has been guest conductor for children's and junior high/middle school honor choirs and all-state choirs. She holds her BME from the University of Florida and her MM from the University of Kentucky. Thomasson received the Artist Teacher Certificate and is a master teacher for the Choral Music Experience Institute, and has served on faculty at CME courses. She currently serves on the Advisory Board of the New Orleans Children's Chorus and is a life member of ACDA.

## Johannes Herbst: Colonial Winston-Salem's Bridge to the Berlin Song School

The life of Johannes Herbst represents the first generation of the renewed Moravian Church in Europe and America. Unique among the well-traveled Moravian leadership, he lived in every significant center of Moravian life from his birth in 1735, until his death in 1812. He is buried in Winston-Salem's Moravian cemetery. Atypical among Moravian leaders, Herbst was actually recognized as a musician in addition to his pastoral and

educational responsibilities. He held every leadership position of the renewed Moravian Church, including his appointment as Bishop in Salem shortly before his death. This session explores Herbst's vocal compositions, which are monuments of late eighteenth century American music and represent a significant sampling of song migration from the Berlin song school to colonial America.

**Tim Sharp** will be the clinician for this session. He is also presiding over a session for another conference. His bio and photo can be found there on page 48.

### Making Music Inside-Out: Text, Context, and the Gift of Self

This session will use music of Randall Thompson, Tomas Luis da Victoria, and George Frederick Handel to assist conductors in finding the inner clues often hidden in the musical notation that provide some insight into how the music should actually sound. While the repertoire for this session is written for mixed voices (soprano, alto, tenor; bass), the session is applicable to any and all who are involved in making choral music.

Aristotle's theories for spoken and written rhetoric are adapted in this session as a rubric to guide conductors in providing fresh insight into great choral compositions. The result is a "breath of fresh air" for choral performance.



**Paul E. Oakley** is the director of choral and sacred music studies and a professor of music at Kentucky Wesleyan College in Owensboro, Kentucky. He is the editor for a series of choral compositions for CollaVoce Music, Inc. Each

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year, Oakley conducts all-state high school choirs and festival honor choruses throughout the United States and abroad.

Oakley has taught at three ACDA national conferences and he has performed at four. He has been a clinician for divisional conferences, and is a frequent clinician/conductor at state ACDA and MENC conferences. He teaches workshops and performs recitals and hymn festivals for chapters of AGO and the Choristers Guild. He has performed for the American Institute of Organbuilders National Conference. In 2006, he delivered the Mortenson Dialogues in Sacred Music at Concordia College in Morehead, Minnesota.

Oakley has performed in many widely respected venues, among them: Carnegie Hall, Lincoln Center, The Kennedy Center for the Performing Arts, The White House, The Cathedral of St. John the Divine, Washington National Cathedral, Westminster Abbey, Coventry Cathedral, The Cathedral of Notre Dame (Paris), Chartres Cathedral, Christ Church Cathedral (Dublin), Salzburg's Domkirche, Roy Thompson Hall (Toronto), St. Michael's Collegiate Church in Munich, the National Cathedral of the Church of Sweden in Uppsala, and the Piccolo-Spoleto Festival. Oakley holds his MM in conducting from Boston University where he was a Dean's Scholar. He holds two undergraduate degrees from Friends University, one in organ performance and another in sacred music. He was a Presser Scholar in Music.

## My Principal and Students Want a Glee Choir NOW What Do I Do?

This session will provide guidance in developing a basic teaching philosophy for inclusion of a show choir, utilizing the ACDA Show Choir Standards of Excellence, and basic information on how to achieve those standards.

**Robert Lawrence** will be the clinician for this session. He is also presenting a session at another conference. His bio and photo can be found on page 48.

## No Experience? No Problem! Vocal Instruction for Non-Singers

This session will focus on vocal techniques that are easily understood by students with little to no singing experience, and that will help them quickly become contributing members of a choral ensemble. We will also discuss specific teaching strategies in helping motivate these kinds of students. One of the

presenter's greatest joys in the choral profession is seeing these "non-singers" thrive and eventually grow into fully-functioning "choir enthusiasts."



**Andrew Crane** received his DMA from Michigan State University, and his MM and BM from Brigham Young University. Crane previously served as director of choral activities at California State University, San Bernardino, where he received the College of Arts and Letters Outstanding Teaching Faculty Award. His choirs have appeared at conventions

of ACDA, California MEA, and the Southern California Vocal Association. Crane is also the former choral director at Provo High School (UT). Additionally, Crane performs frequently as a tenor soloist in the choral/orchestral repertoire, and has appeared with such groups as the Los Angeles Bach Festival, Lansing (MI) Symphony Orchestra, San Bernardino Symphony, and with orchestras in Italy, Austria, and Hungary. He has published articles and reviews in *Choral Journal* and *Classical Singer*.

## A Practical Guide to Nineteenth-Century Choral/Orchestral Performance Practice

Today's performers imagine that modern ideas about how to perform Romantic music correspond with what the composers themselves would have heard. But in recent years, restoration of many early recordings and research into various written sources have revealed a very different picture. A lost tradition of nineteenth-century interpretation is currently being re-discovered by a number of performers and scholars, and a few specific techniques can bring our performances of Romantic choral repertoire much closer to the sound world of Brahms, Schumann, Bruckner, and Verdi. This session will introduce these techniques through early recordings, contemporary descriptions of choral interpretation, visual evidence, and live demonstration.



**Deanna Joseph** serves as professor of conducting and director of choral activities at Georgia State University, where she conducts the University Singers, teaches conducting and choral literature, and supervises the masters program in choral conducting.

She is the founder and artistic director of the semi-professional chorus, *Hodie*, and was the conductor of the South Hadley Choral. For

three years, Joseph held a conducting position on the Artist Faculty of the New York State Summer School for the Arts—School of Choral Studies.

Joseph has a DMA in conducting from the Eastman School of Music, where she served as an instructor of undergraduate conducting and assistant conductor of the Eastman Chorale and the Eastman-Rochester Chorus. While at Eastman, she was a recipient of the Walter Hagen Conducting Prize and the TA Award. Her research interests include nineteenth-century choral-orchestral performance practice. She has presented on this topic at ACDA and other professional conferences. Joseph was a conducting fellow at the Oregon Bach Festival in the summers of 2005 and 2006, where she studied with Helmuth Rilling.

University of New York at Potsdam, her MA in music education from Montclair State University in Montclair, New Jersey, and her DM

in choral conducting from Indiana University. Corbin directs the A Cappella Choir; Chamber Singers, Calhoun County Civic

### Preparing Female Student Choral Conductors for Success in the New Millenium

This session will be a panel discussion of college and university teachers of conducting that will address the preparation of student conductors, with particular attention to the special challenges facing female choral conductors, and how best to mentor and prepare them for successful careers.

Panelists include: Hilary Apfelstadt, director of choral activities, faculty of music, University of Toronto; Sara Lynn Baird, music department chair, Auburn University, Auburn, Alabama; Susan Klebanow, director of choral activities, University of North Carolina, Chapel Hill.



**Patricia Corbin** joined the David L. Walters Department of Music at Jacksonville State University (JSU) as director of choral activities in the fall of 1999. She received her BME

from the Crane School of Music at State



Jerry Blackstone



Eugene Rogers



Julie Skadsem

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Chorale, and teaches applied voice advanced choral conducting, choral literature, and class recorder. Her research interests include the late masses of Czech Baroque composer Jan Dismas Zelenka (1679–1745) and the choral music of Alabama composers.

Corbin is the organist/choirmaster of St. Michael and All Angels Episcopal Church in Anniston, Alabama. She is the Alabama College & University R&S Chair and is also a member of MENC, NATS, and AGO.

## Real Men Sing! A Session for Techniques, Repertoire, and Recruitment for Male Voices.

Real Men Sing! Is an interest session that will focus on various aspects of male singing such as recruitment techniques and methods, effective pedagogical techniques, varied, appropriate repertoire and director approach. How do we motivate them to sing, and encourage them to sing "like men" in a healthy way? How do we find appropriate repertoire for them in a variety of styles, without essentially singing sea chantys and spirituals, though we love them? Pedagogical techniques will be employed and demonstrated, and resources such as publishers and recordings will be shared.



**William M. Skoog** is professor of music, TN, holding the Elizabeth Daughdrill Fine Arts Endowed Chair, serving as chair of the department of music and director of choral studies at Rhodes College in Memphis, Tennessee. He conducts the Rhodes Singers, Chamber Singers, and the MasterSingers Chorale, performing often with the Memphis Symphony

Orchestra. He is also director of the R.S.V.P. Men's Chorus in Germantown, Tennessee. His choirs have performed at ADCA, MENC, and IMC conferences, and regional, national, and international choral festivals including: the 2010 Rome International Choral Festival, the 2008 Lucerne International Choral Festival, and 2004 and 2006 Dvorak Festivals in Prague. Skoog holds his DA in music from the University of Northern Colorado, MA in conducting and voice pedagogy from the Lamont School of Music at Denver University, and BA in music and theatre from Gustavus Adolphus College, St. Peter, Minnesota.

## Rehearsal Technique According to the Twelve Commandments

This session will explore rehearsal techniques for the choral conductor, drawing from William Dehning's "12 Commandments" as the primary basis of the session; (excerpted from Dehning's *Chorus Confidential: Decoding the Secret of the Choral Art* (2003: Pavane). The session will also explore less familiar techniques such as "thesis-antithesis-synthesis"; "macro-micro-macro"; and "stimulus variation." All of the foregoing can be the foundation of a effective choral rehearsal technique and will bring better results, faster and more enjoyably, while helping choruses grow as musicians and people.



**Erin Colwitz** received her BM from the University of Minnesota. She later completed her MM and DMA from the University of Southern California in choral music. Colwitz is the director of choral activities at the University of Alabama in Huntsville (UAH). She conducts the Chamber Choir and Concert Choir; teaches music history, conducting,

choral music, and diction classes. Colwitz is also active with opera and theatre at UAH, having served as music director for many musicals and conducted a recent production of Purcell's *Dido and Aeneas*.

Colwitz is frequently a guest conductor; contest adjudicator; and choral clinician throughout Alabama. She also serves of the Alabama ACDA board and is the founder and supervisor of the UAHuntsville student chapter of ACDA.

## Sacred Songs for Sacred Time: A Survey of Church Music by the Late Glenn Edward Burleigh

The primary goal of this session is to expose church musicians and other conference attendees to the choral music of the late Glenn Edward Burleigh. Most widely known for his internationally acclaimed composition titled *Order My Steps*, this session is intended to introduce the significant sacred/gospel music Burleigh composed for worship. A survey of Burleigh's music will be showcased within the framework of the Christian Calendar Year. Participants will read, sing, and listen to select, accessible octavos and congregational songs appropriate for each season of the liturgical year. Members of the Oakwood University Aeolins will serve as the demonstration choir.



Tony McNeill was appointed guest lecturer in choral music at Appalachian State University (ASU) in Boone, NC. In this position he conducts the ASU Jazz Vocal Ensemble, Men's Glee Club, and Gospel Choir.

McNeill received his BME from Appalachian State University as a North Carolina Teaching Fellow. He was awarded the University Fellowship Scholarship Award to attend Florida State University (Tallahassee, FL), where he completed MMP in choral conducting.

He is a member of the Phi Beta Sigma Fraternity, Inc., Phi Mu Alpha Sinfonia Fraternity, ACDA, AGO, and a former member of the Board of Directors for the North Carolina Dance Theater. He served the Advisory Board for the National Religious Music Week Association and was as a member of the Community Advisory Board for the Community School of the Arts of Charlotte. He is the Founder/President of The Call 2 Worship Group, which functions as a referral and resource entity for church musicians and clergy.

The Oakwood University Aeolians, conducted by Jason Max Ferdinand will serve as the demonstration choir for this session. They are also performing in the Music & Worship concert at this conference. Their bio and photo can be found on page 61.

### Save Your Voice and Your Sanity: Classroom Management in the Choral Rehearsal Setting

This session will present rehearsal management in a positive light by focusing on understanding the inherent problems and finding a solution that does not complicate a busy rehearsal so that choral music directors can devote their energy to the music. The topic will be presented in four main parts:

(1) Understanding why rehearsal management is essential to a successful choral program and the longevity of a choral music director's voice and career; (2) Identifying the most common rehearsal management problems; (3) Developing and communicating expectations of students in the ensemble; and (4) Implementing simple strategies for documentation and action that maintain the "tempo" of a fast paced rehearsal setting.



Amy Aucoin serves as an assistant professor of music at Murray State University, where she teaches courses in choral methods, music education, and aural skills, and conducts the University Chorale. She is the conductor of the Paducah Symphony Youth Chorus in Paducah, Kentucky. Aucoin had the opportunity to direct high school and junior high choral music programs in the Terrebonne and Lafourche Parish public schools in southeastern Louisiana.

She is the conductor of the Paducah Symphony Youth Chorus in Paducah, Kentucky. Aucoin had the opportunity to direct high school and junior high choral music programs in the Terrebonne and Lafourche Parish public schools in southeastern Louisiana.

### Serious Worship or Serious Worship: Moving Well Beyond the Worship Wars or Why We Should Have Listened to John Cage

The purpose of this session is to examine the role music plays in Christian worship. The presenter will discuss the limitations of worship styles (both new and old) and consider the role Christian education plays in how we understand music in worship. Additionally, the diminished role of the traditional church choir, particularly in smaller churches, will be examined.

Daniel A. Gordon has led music programs in Presbyterian churches in Weedsport, NY; Oakland, FL; Norfolk, VA; Yorktown, VA; and Canton, NY before arriving at First



Presbyterian Church in Lakeland. Gordon also serves as director of choral activities at Southeastern University.

After teaching for fifteen years in public schools, he served as

choral director and chair of music education at The Crane School of Music, SUNY Potsdam and director of vocal studies at Christopher Newport University in Newport News, VA.

As musical director of the Ottawa Choral Society (OCS), Gordon collaborated with the National Arts Centre Orchestra under the direction of Pinchas Zukerman. He prepared the OCS for additional performances with Franz-Paul Decker, Joel Revzen, David Currie, and Duain Wolfe. During these years, he conducted the Ottawa Symphony Orchestra and the Ottawa Choral Society in an all Brahms and Bruckner program and conducted the combined choirs of the OCS and the Crane Chamber Choir in the U. K. premiere of Morton Lauridsen's *Lux Aeterna* with the English Chamber Orchestra and later with the Bath Philharmonia. Gordon holds his MM and DMA from The Florida State University College of Music.

### Sixty-Minute Miracles: Producing Music of Quality for Every Sunday

Sunday mornings come 52 weeks a year, and usually, church music directors have only one hour of preparation time each of those weeks, much less preparing a seasonal long-form work. By combining my own experience with that of other church directors, I have developed a method by which my choir sings a piece of musical quality every Sunday with only 60 minutes of rehearsal time. My desire is to share the techniques I have learned to ease the burden for others who are struggling to keep their church choirs on task.



# Southern Division

February 29 – March 3, 2012  
Winston-Salem, North Carolina

2012 Division Conferences - Interest Sessions



**Jonathan Adkins** is director of music at First Christian Church (Disciples of Christ) in Morehead, KY, and holds a day job in the insurance industry. He has an MM in choral conducting from Morehead State University, and a bachelors degree in general music. His primary conducting teachers include Greg Detweiler and Mark Suderman. Adkins

began singing at age 13 with the CrossRoads Youth Team of Pikeville, KY, under the direction of Yvonne "Birdie" Clark, and he held his first church music director job at age 17. He has been a member of choirs at Morehead State University, Georgetown College, the Lexington Singers, and church and clinic choirs.



The Palmetto Voices are made up of alumni of Sonja Sepúlveda. Formed in 2006, the choir

strives to preserve the legacy of the Negro Spiritual and share the vision that this unique American choral art form is for everyone. The choir sang at the South Carolina Music Educators Conference in 2009 and combined with the Brewton-Parker Concert Choir in the summer of 2010 to sing a concert at Carnegie Hall.

## The Spiritual as an American Art Form: Performance Practices and Comparisons to Gospel

This session will include a multimedia presentation of the history, composers, songs, and performance practices of the Negro Spiritual with a comparison to Gospel and the likenesses and differences of the two styles. The Palmetto Voices, directed by Sonja Sepúlveda, will demonstrate by singing arrangements, old and new, that the Spiritual is an unique American art form and is for everyone. The choir will premiere a new arrangement by Roland Carter.



**Sonja Sepúlveda** is director of choral activities and theory at Salem College in Winston-Salem, North Carolina, and conducts the Salem Chamber Choir, Chorale, and Jazz Voices.

Graduating from Winthrop University with a BME and MM, she earned her DMA from the University of South Carolina. She received the William H. Nolte Graduate Assistant Teaching Award from the University of South Carolina.

Sepúlveda is former SC Choral Festival Chairman and served as SC All-State Chairman for four years. She also served as the state ACDA chairman for jazz and show choirs. Her choirs have toured Europe, Mexico, and Canada and have performed concerts for the National Cathedral, Carnegie Hall, Kennedy Center, the Lincoln Center, South Carolina Music Educators Association (SCMEA), National American Choral Directors Association (ACDA), Southern Division ACDA, and the Music Educators National Conference (MENC). She conducted and sang choral parts for the ABC mini-series, *North and South*.

## Women of Strength: Choral Works for Women's Voices

Our actions and behaviors serve as a vocal model and role model for our singers. Consider this though: are our repertoire choices equally worthy to be role models? If you teach women's voices, you no doubt find yourself trying to point out strong female role models for your students. Yet, our repertoire choices don't always reflect these ideals. In this session, it is my intent to present repertoire suggestions for women's voices including middle school, high school, college, and community ensembles. These options will explore women composers and poets and women-supportive subject matter, and will appeal to a range of ensemble sizes and ability levels.



**Shelbie L. Wahl** is the director of choral activities at Hollins University in Roanoke, Virginia, where she conducts two all-women's ensembles—the University Concert Choir and the Talmadge Singers. She also teaches aural skills and conducting. Wahl received her DA choral conducting from Ball State University, with a secondary degree emphasis in

music education. She received her MM in choral conducting from Butler University. Her research interest centers on repertoire for women's voices, including a dissertation and annotated repertoire list titled "Choral Works for Women's Voices: Composed and Texted by Women." She has presented for conferences of ACDA-Voces United, ACDA Central Division, College Music Society, and Sister Singers Network, and has an article on women's repertoire published in the *Choral Journal*. Additionally, Wahl served ten years as musical director and conductor for the Indianapolis Civic Theatre.





# Southern Division

February 29 – March 3, 2012  
Winston-Salem, North Carolina

2012 Division Conferences - Honor Choir Conductors

## Children's



**Robyn Lana** is the founder and managing artistic director of the Cincinnati Children's Choir; Ensemble-in-Residence at the University of Cincinnati College-Conservatory of Music (CCM). At CCM, she sponsors undergraduate interns with the children's choir and mentors

graduate choral conducting students. Level III Orff-Schulwerk certified, she also teaches general music at the Montessori Academy of Cincinnati. Regularly serving as a guest conductor, she has directed international, state and regional honor and festival choirs. Her choirs have performed for state, regional, and national professional development conferences. National publications include the *Choral Journal*, Choristers Guild's *The Chorister*, and Chamber Music America's *CMA Matters*. She presently serves ACDA as the National Repertoire and Standards Chair for Children's and Youth Community Choirs.

## Junior High/Middle School



**Lynnel Joy Jenkins** is in her third season as artistic director of the Princeton Girlchoir and the choral teacher at the Timberlane Middle School of the Hopewell Valley Regional School District in Pennington, New Jersey. Jenkins served as graduate assistant for the music education department at the University of Arizona in Tucson.

In this capacity, she conducted the University of Arizona's High School Outreach Choir, supervised student teachers, and taught undergraduate music education courses including choral, secondary, and elementary methods.

Jenkins's conducting and teaching experience ranges from the elementary to collegiate level. She has served as assistant professor of music education at the Westminster Choir College of Rider University and conductor of the Resident Training Choir at the American Boychoir School in Princeton, New Jersey. She was on the conducting staff of the Temple University Children's Choir. A former music specialist at the Haverford School in Haverford, Pennsylvania, she developed and implemented a general music program for elementary school children based on the pedagogy of Zoltán Kodály.

Jenkins has lectured and conducted in China, Hong Kong, Iceland, and South Africa. She has served as guest conductor for honor choirs, all-state choirs, and choral festivals in the United States and a clinician for several professional music conferences. She serves on the conducting faculty for the Vir-

ginia Organization of Kodály Educator's Vocal Arts Camp.

Jenkins has earned degrees from Westminster Choir College of Rider University and Temple University, and at both institutions was awarded the Elaine Brown Conducting Award. She holds a certificate in Kodály pedagogy from Westminster Choir College of Rider University and level two Orff-Schulwerk certification. She is a candidate for DMA in choral conducting at the University of Arizona in Tucson.

## High School



**Joe Miller** is conductor of the Westminster Choir and the Westminster Symphonic Choir. As director of choral activities at Westminster Choir College of Rider University in Princeton, NJ, he also oversees an extensive choral program that includes eight ensembles.

His recordings with the Westminster Choir have garnered critical praise. His debut CD, *Flower of Beauty*, was described by American Record Guide as setting "the gold standard." Noël, a collection of French Christmas music recorded at New York's Cathedral of Saint John the Divine with mezzo-soprano Jennifer Larmore, was the centerpiece of a 2010 national public radio holiday program. His 2011-12 season with the Westminster Choir includes a concert tour of the South, several national radio broadcasts, a Carnegie Hall Community Sing concert and their annual residency at the Spoleto Festival USA.

His season with the Westminster Symphonic Choir includes collaborations with the New York Philharmonic and Peter Schreier (Handel's *Messiah*), the Berlin Philharmonic and Simon Rattle (Mahler's *Symphony No. 2*) and The Philadelphia Orchestra and Yannick Nezet-Seguin, (Brahms's *Ein deutsches Requiem*). Miller is founder and conductor of the Westminster Chamber Choir and leads the annual Westminster Choral Festival.

This season he will participate in residencies at Baldwin-Wallace Conservatory of Music and Temple University. He will also conduct the Texas All-State Choir and Oklahoma All-State Collegiate Choir. He will serve as headliner for the Georgia ACDA and collaborate with David Robertson and the Orchestra of St. Luke's for Carnegie Hall's *Carmina Burana* Project.



# THE CONCORDIA CHOIR



The Concordia Choir performs and records with The King's Singers during their 2010 on-campus residency.

*"If any of their concerts are near you, you MUST see them – it's an unforgettable experience."*

– Eric Whitacre

## Hear The Concordia Choir on tour!

### Denver, Colo.

7 p.m. Sat., Feb. 25  
*Augustana Lutheran Church*

### Colorado Springs, Colo.

4 p.m. Sun., Feb. 26  
*Grace and Saint Stephen's Episcopal Church*

### Albuquerque, N.M.

7 p.m. Mon., Feb. 27  
*St. John's United Methodist*

### Flagstaff, Ariz.

7:30 p.m. Tue., Feb. 28  
*Pius X Catholic Church*

### Sun City, Ariz.

6 p.m. Wed., Feb. 29  
*American Lutheran Church*

### Tucson, Ariz.

7:30 p.m. Thu., March 1  
*Catalina Foothills High School*

### Paradise Valley, Ariz.

7 p.m. Fri., March 2  
*Camelback Bible Church*

### Solana Beach, Calif.

7:30 p.m. Sat., March 3  
*Calvary Lutheran Church*

### Palm Desert, Calif.

6 p.m. Sun., March 4  
*Hope Lutheran Church*

### Thousand Oaks, Calif.

7:30 p.m. Tue., March 6  
*Ascension Lutheran Church*

### San Luis Obispo, Calif.

7:30 p.m. Wed., March 7  
*San Luis Obispo Performing Arts Center Harman Hall*

### Fresno, Calif.

8 p.m. Thu., March 8  
*Paul Shaghoian Concert Hall*

### San Francisco, Calif.

8 p.m. Fri., March 9  
*St. Ignatius Church*

### Arden Hills, Minn.

7:30 p.m. Sat., March 10  
*Benson Great Hall*

### Moorhead, Minn.

4 p.m. Sun., March 11  
*Memorial Auditorium  
Concordia College*



Purchase tickets at [www.ConcordiaTickets.com](http://www.ConcordiaTickets.com).



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**CONCORDIA**  
COLLEGE  
Moorhead, Minnesota



# Southwestern Division

February 29 - March 3, 2012  
Dallas, Texas

## Crystal Children's Choir



Crystal Children's Choir was founded in the San Francisco Bay Area in 1994 and currently

has 1,000 choristers in Northern California. The choir also expanded to include 400 choristers in Taiwan and 70 choristers in Beijing, China. Its mission is to strive for excellence in choral music, providing choral music education to children and blending the best of Eastern and Western musical traditions.

The choir has toured Asia, Australia, Europe, and North America, and performed at numerous prestigious venues including Carnegie Hall, St. Peter's Basilica in Vatican, Sydney Opera House, Taipei National Concert Hall, and Beijing Concert Hall.

**Karl Chang** is the co-founder of two choirs in Silicon Valley, California. He is the president of Crystal Children's Choir.



Under his leadership, Crystal Children's Choir has received superior ratings at many choral festivals and has been recognized for its outstanding performance of repertoire rich in cultural diversity. His unique character has inspired a community choir, Ching Ching Chorus, to continue growing over 30 years. He received his MS in engineering from University of

Texas and his MBA from Santa Clara University. However, his passion for choral music has led him to pursue his lifelong dream in children's music education.

## Orpheus Chamber Singers



Orpheus Chamber Singers enriches, inspires, and educates north Texas audiences through critically acclaimed performances of traditional and innovative chamber choral music from the past six centuries. Now in its 17th Season, Orpheus continues to provide to the Dallas community a four-program, nine-performance season, garnering rave reviews from audiences and critics. In 2010, the performance of Monteverdi's *1610 Vespers* by Orpheus and Houston's early music group *Ars Lyrica*, was named the number one classical performance in the metroplex by the *Dallas Morning News* music critic. Orpheus has three commercial recordings: *A Sound of Angels*, *Night Sounds*, and a compilation of works from live performances, *A World of Sound*.



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# Southwestern Division

February 29 – March 3, 2012  
Dallas, Texas

2012 Division Conferences - Invited Choirs



**Donald Krehbiel** is the founder and artistic director of Orpheus Chamber Singers, a 24-voice professional chorus in Dallas, Texas, and is the director of music and organist at First Unitarian Church of Dallas, where he has served for twenty-two years, conducting two adult choirs and administering an active vocal and instrumental program. He has served as adjunct

choral director at Southern Methodist University, prepared the 200-voice Dallas Symphony Chorus for performances with the Dallas Symphony at the Meyerson Symphony Center and at Carnegie Hall, and has led numerous choral repertoire reading sessions across the country. He earned his MSM from Southern Methodist University and Perkins School of Theology, and BA from Bethel College, Newton, Kansas.

## Street Corner Symphony Runners Up of Season 2 of NBC's "The Sing-off"



The members of Street Corner Symphony are from all over the Southeast United States and are proud to call Nashville, Tennessee, their home base. The group was formed in May of 2010 for the sole purpose of winning NBC's *The Sing Off*. SCS brings a unique laid back southern soul to the competition, demonstrating notable influences from artists like Take 6 and Alison Krauss. SCS offers a diverse repertoire and the group has a rich heritage in gospel music. Two of the members are grandsons of the legendary southern gospel tenor Bill Shaw of "The Blackwood Brothers." In addition, five of the six members were preacher's kids and grew up singing and learning music in church. SCS is made up of two sets of brothers and two other unrelated guys, and each brings a unique background and character to the group. One member is a pilot, one is a major label recording artist, one is an operatic baritone, one is a dichromat, one has indeed met Chuck D., and one has a serious phobia of fruit. When not singing together, the group is actually still just trying to get acquainted!

## Vocal Majority



In its 40-year history, Vocal Majority (VM) has been known for its unaccompanied music, but

the chorus has also sung with many symphony orchestras such as the Dallas Symphony, Fort Worth Symphony Orchestra, Texas Wind Symphony, Las Colinas Symphony, Mid-Cities Orchestra, Richardson Symphony, Irving Symphony, San Angelo Symphony, Utah State Symphony, the Constitution Symphony Orchestra, and the Atlanta Symphony.

The chorus has also performed at home in the United States, and abroad in England, Scotland, and Canada. In addition, VM has sung in front of U. S. Presidents Ronald Reagan and George H.W. Bush. They have been privileged to share the stage with The Four Freshmen, The Lettermen, The Oak Ridge Boys, The Suntones, the Texas Boys Choir, The Mormon Tabernacle Choir, Glen Campbell, Jimmy Dean, Bob Flanagan, John Gary, Lee Greenwood, Jack Jones, and Johnny Mann.



**Jim Clancy** is the director of The Vocal Majority Chorus. Clancy has conducted the Chorus in performances in the United States, Canada, Scotland, England, and before two United States Presidents. Clancy is often called upon as a coach with national and International choral groups, having directed multiple concerts for ACDA and MENC. He has

understudied American greats such as Fred Waring, Madeleine Marshall, Paris Rutherford, Martha Moore Clancy, Warren Angell, and B. B. McKinney in addition to pursuing academic work at Baylor University, Centenary College, and the University of North Texas. Clancy is known throughout the recording industry as America's most recorded bass singer in jingles and commercials on radio and television.

In October 2000, Clancy was honored by the Barbershop Harmony Society Southwestern District when a new Chorus Champion trophy was unveiled and named in his honor as the Jim Clancy Chorus Champion Award. In 2005, Jim Clancy was inducted into the Barbershop Harmony Society Hall of Fame.





# Southwestern Division

February 29 – March 3, 2012  
Dallas, Texas

## Allegro Children's Choir Allegro Con Brio



Heralded as "the voice of angels" by the *Kansas City Star*, Allegro Con Brio inspires thousands of audience members

each year with its varied repertoire and heartfelt singing. Known for connecting with their audience, Brio is the oldest and most advanced choir in the Allegro Children's Choir program and is comprised of young ladies, ages 13–18, from the Kansas and Missouri state lines in the KC metro. Brio is a frequent guest of the Kansas City Symphony and has performed by invitation for state and regional conferences and national events. Allegro has toured extensively including the recent 2011 Italy tour with performances in St. Peter's Basilica. Brio combines song and community service with Operation Breakthrough to help defeat childhood poverty.



**Christy Elsner** is the founder and artistic director of Allegro Children's Choir. She is a clinician for children's, youth, and treble choirs. In 2012, she will conduct the NWACDA, Wyoming All-State, and Missouri All-State Children's Honor Choirs. In 2011, she shared her choral passion with honor choirs in Arkansas,

Kansas, Missouri, Mississippi, and Louisiana. She is the 2010 recipient of the Kindest-Kansas Citizen and a 2008 recipient of the MENC Outstanding Middle Level Educator. She is the current SWACDA Children's and Community Youth R&S Chair. She received her music education degree from the University of Kansas. Professional memberships include MENC, Chorister's Guild, Chorus America, and ACDA.

## Arlington Master Chorale



The Arlington Master Chorale was founded in 1973 under the direction of Michael Kemp, minister of music at First Presbyterian Church

of Arlington Texas. It is an audition only volunteer chorus of 100 members. The chorus operated for several years as the Arlington Civic Chorus and the Arlington Choral Society. In the Spring of 2005, the organization formally adopted its current name. As the Arlington Master Chorale, the ensemble continues a long tradition of excellence in the performance of classical music for the citizens of Arlington and surrounding communities. AMC has performed at TCDA (2009), Bass Hall in Fort Worth, Meyerson Symphony Hall in Dallas, Carnegie Hall in New York, St. Peter's Basilica in Rome, and St. Mark's Cathedral in Venice.



**Randy Jordan** is in his 8th year as director of the Arlington Master Chorale, and his 2nd year as choirmaster at University Christian Church in Fort Worth. Prior to those appointments, Jordan was a choral director in Texas public schools for 30 years.

Jordan's choirs have sung at TMEA (1995, 2005), TCDA (2009), National ACDA (1997, 2005), Bass Hall, Meyerson Symphony Hall, Disney Symphony Hall, Carnegie Hall, the Vatican, and St. Mark's Cathedral in Venice. He received his BME from Texas Tech University, his MME from NTSU (now UNT) and his degree in music supervision from UTA.

## Beckendorff Junior High School Varsity Girls' Choir



The Beckendorff Junior High Varsity Girls' Choir is a select ensemble of 39 7th and 8th grade singers. Under the direction of Janet Menzie, they have consistently received 1st Division and Outstanding Performer medals at solo and ensemble and earned places in the TMEA Region Honor Choir. They have also earned straight superior ratings at UIL as a treble choir and with the Varsity Boys as a mixed choir for five consecutive years.

In addition to their March 2012 performance at SWACDA, the girls were selected to perform with the boys at the MS/JH National Conference for Choral Music in February. They are a commended and two-time national winner of The Foundation for Music Education Mark of Excellence Project, and have consistently been recognized as "Best in Class" and "Overall Outstanding Choir" at festival competitions.

2012 Division Conferences - Performing Choirs



# Southwestern Division

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Dallas, Texas



**Janet Menzie** is in her ninth year of public-school teaching and eighth at Beckendorff Junior High. She began the choir program with 76 students when the school opened in 2004 and has developed the program into one with 200 singers in seven choirs and two smaller performing ensembles. All of her choirs have been consistent UIL Sweepstakes winners, having earned straight ones for the past five years. She has presented workshops at CEDFA and TMEA. Menzie has a BA in music performance from Central College and an MM in vocal performance from the University of Southern California.

winners, having earned straight ones for the past five years. She has presented workshops at CEDFA and TMEA. Menzie has a BA in music performance from Central College and an MM in vocal performance from the University of Southern California.

nity activities. The choir has received consecutive Texas UIL Sweepstakes ratings, and many of these singers have been members of Region V All-Region Choir and have received superior ratings at solo and ensemble contests.



**Lorelai Cole** is currently in her sixth year as head choir director at CJH. She received her BM in vocal performance and pedagogy from UT Arlington, while singing under the direction of Jing Ling Tam. Cole had successful private voice studios in GCISD and HEBISD and performed with Fort Worth Opera before transitioning into the classroom as a choir director. She holds memberships in TMEA, ACDA, and TCDA.

She holds memberships in TMEA, ACDA, and TCDA.

## Central Junior High School Varsity Treble Choir



Central Junior High (CJH) is a 3B Junior High School located in Euless, Texas. With 950 students and twenty-three different languages spoken, CJH has also received the 2010 National Blue Ribbon award and has been named a 2010 NCEA Higher

performing school. Central's choir program is made up of over 300 seventh through ninth grade students who participate in one or more of seven performing groups.

The CJH Varsity Treble choir is comprised of fifty-two select singers, who are involved in various school and commu-

## Cherry Creek High School Meistersingers



The Meistersingers of Cherry Creek High School in Greenwood Village, CO, excel at finding the fun in being serious

about music. They have performed at numerous conventions for ACDA and MENC, most recently the 2003 National ACDA Convention in New York City (directed then by Bill Erickson) and the 2010 Colorado Music Educators Conference. They have hosted renowned choral directors including Simon Carrington, Anton Armstrong, Dennis Keene, Andre Thomas, Z. Randall Stroope and, this coming May, Karen Kennedy. They have commissioned works from Rene Clausen, Z. Randall Stroope, Lawrence Kaptein, Joan Catoni Conlon, and Timothy C. Takach. Annual tours have included locations throughout the United States, Europe, Australia, and Asia.



**Sarah Harrison** is in her sixth year as director of choral activities and AP music theory at Cherry Creek High School. Previously, she opened, and spent five years at, Silver Creek Middle/Senior High School in Longmont, CO. She sings with various ensembles throughout the community and is an orchestral and jazz string bassist. She has been a guest conductor and adjudicator in Colorado, Nebraska, and Idaho, has served as choir director and organist at Westview Presbyterian Church,

and adjudicator in Colorado, Nebraska, and Idaho, has served as choir director and organist at Westview Presbyterian Church,

### Westminster Choir College of Rider University Organ Faculty Tenure Track – Rank Negotiable

Westminster Choir College of Rider University is searching for an artist performer of international stature and teacher of organ who will continue the long history of the Westminster Choir College in both the training of organists for careers in performance and sacred music to start September 1, 2012. For more information visit our website at [www.rider.edu/hr](http://www.rider.edu/hr). Position 315399. AA/EOE



2012 Division Conferences - Performing Choirs

Longmont, and is the Colorado ACDA High School Mixed R&S Chair. She obtained her BME with instrumental and vocal certification, from St. Olaf College, MN, and her MM in conducting and music education from Colorado State University.

### Clear Creek High School Symphonic Chorale



Clear Creek High School, located in a Southeastern suburb of Houston, enrolls approximately 170 students in five choirs. The Symphonic Chorale, directed by Kyle Pullen, consists of fifty-four singers, and is the top performing ensemble. The choirs at Clear Creek have enjoyed a rich tradition of excellence for over forty years. Its founder of success, Milton Pullen, began building the program from a meager existence in 1968, and since then, the choirs have flourished. They have consistently been named the outstanding choirs at festivals throughout the state. The Symphonic Chorale has sung for the Texas MEA Conventions on four previous occasions in 1980, 1994, 2004, and 2007. The Symphonic Chorale has also sung for ACDA National Conferences in Washington DC in 1995, in Los Angeles in 2005, and in Oklahoma City in 2009.



**Kyle Pullen** is in his fourteenth year of teaching at Clear Creek High School. He received his BME at the University of Houston. A year later he received his MM in choral conducting

from the same institution. He spent the next two years at the Claremont Graduate University working toward completion of his DMA in conducting. During the first eleven

years at Clear Creek, Kyle co-directed the Symphonic Chorale with his brother, Sean. The two directed the ensemble for performances at the Texas MEA Conventions in 2004 and 2007, and at ACDA National Conferences in 2005 and 2009. This year's performance by the Symphonic Chorale will be the first convention performance directed solely by Kyle Pullen.

### Duncanville High School A Cappella Men



The Duncanville choral department from Duncanville, Texas, has a long history of being a part of one of the premier Fine Arts programs in the State of Texas. Students in the Duncanville High School (DHS) choral department have built competitive and effective performing and interpretative skills throughout the years.

The A Cappella Men's Choir has consistently earned Sweepstakes at UIL, representing the highest Superior ratings in concert and sight-reading. They have been the core of the choral department, gaining recognition through some of the best clinicians in the state and country. Students have had consistent membership in the TMEA All-State choirs.



**Tyron Shaw** is the director of choral activities at DHS. (no additional bio was provided.)

### Homer Hanna High School Varsity Women's Choir



Homer Hanna High School is located in Brownsville, Texas. The choral program has 200 singers, six concert choirs and three show choirs. The Varsity Women's Choir is a select group from Chorale (top choir) and rehearses entirely outside the school day. The choirs perform seasonal, contest, and community concerts that include a wide variety of music. Hanna choirs excel at UIL by earning consistent Sweepstakes awards and at TMEA auditions by placing multiple members in the all-state choir. The choirs earn Best in Class and Overall Outstanding Choir awards at music festivals. The Varsity Women's Choir is honored to make their first SWACDA convention appearance.



**Gene Holkup** is choral director at Hanna High School and holds a BME from the University of North Dakota and an MM from Sam Houston State University, where he was graduate assistant to B. R. "Bev" Henson. He is a member of ACDA, TCDA, TMEA and TMAA. His leadership roles include Region and Area Chair, Region VP, and membership on the UIL Sight Reading Committee. Holkup is listed in the 2004–07 *Who's Who Among America's Teachers*, the 2005–06 National Honor Roll of Outstanding American Teachers and the 2011–12 Cambridge *Who's Who*. He is an adjudicator and clinician and has appeared as a soloist with the Rio Grande Valley Symphony, Austin Sinfonietta, Corpus Christi Symphony, and the Corpus Christi Chorale.

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## Kansas State University Concert Choir



The Concert Choir is the top auditioned mixed ensemble at Kansas State University comprised of students from a variety of majors across campus. This

ensemble performs standard concert literature and explores a variety of choral music genres. Additionally, the ensemble tours annually across the state, nation, and abroad, and performs by invitation of such organizations as KMEA and ACDA. Recent bi-annual tours include (2009) Vienna/Prague and (2011) Italy,



**Joshua Oppenheim** was on faculty at the Crane School of Music (N.Y.) from 2006–08. He holds his BM from Western Michigan University, his MM from the University of Mississippi, and his DMA from the University of North Texas. His choirs have been invited to perform at state ACDA/MENC conferences in New York and Kansas. He has

conducted honor choirs in New York, Oklahoma, and Kansas and has presented interest sessions at ACDA conferences in California, Colorado, Connecticut, Georgia, Indiana, Iowa, Kansas, Nebraska, New York, Oklahoma, Pennsylvania, South Carolina and Texas. He also serves as a member of the ACDA Technology Committee.



**Julie Yu** holds her BM from the University of Central Oklahoma, her MM from Oklahoma State University and her DMA from the University of North Texas. She has conducted honor choirs in Kansas, Oklahoma, Texas, Virginia, and Germany and has given presentations at SWACDA and European Music Educators Association Conventions. She also serves as R&S

Chair for Youth and Student Activities for SWACDA.

## Lake Jackson Intermediate School Men's Choir



The Lake Jackson Intermediate School (LJI) Men's Choir has established a well-earned reputation of excellence.

They have won Sweepstakes trophies every year for the last nine years. At the Bluebonnet Classic Music Festival in San Antonio they were awarded Best in Class trophies in 2004 and 2005 and the Best of Festival trophy in 2005. The members of the Men's Choir participate in a wide variety of school activities such as Student Council, National Junior Honor Society, industrial technology, theater arts, guitar club, spirit club and UIL academic events to name a few. More than half of them participate in athletics as well.



**David Hill** is in his 30th year of teaching and in his tenth year at Lake Jackson Intermediate School (LJI). Hill has enjoyed a good deal of success at LJI. During his time there every choir he directed has won an award at UIL contest every year. His choirs won thirty-four Sweepstakes awards. In 2004 and 2005 his Treble and Tenor-Bass choirs both won First Class/

Superior awards and Best in Class trophies at the Bluebonnet Classic music festival in San Antonio. In 2005, the Men's Choir was awarded the Best of Festival trophy.

Hill graduated in 1982 with a BME from Southwestern University. He received his MM choral conducting at the University of New Mexico in Albuquerque.

## Lawrence Free State High School Chamber Choir



The Chamber Choir at Lawrence Free State High School in Lawrence, Kansas, is an auditioned, mixed ensemble. Lawrence

Free State High School choral ensembles have received straight superior ratings at KSHSAA State Music Festivals since the school opened in 1997 under the direction of the school's only two directors, Pam Bushouse ('97-'06) and Hilary Morton ('07-'12). Chamber Choir has earned top honors at MusicFest Orlando and Festival Disney. Committed to the performance of new music, the Free State Chamber Choir commissioned a new work, *Something There is Immortal* by Tim Takach, founding member of Cantus, in 2009. Chamber Choir has performed three times at the KMEA In-Service Workshop (2002, 2006, 2012). The juniors and seniors of the LFSHS choral program produce a large-scale variety show, *Encore*, each Spring.



**Hilary Morton** is in her sixth year as choral music director at Lawrence Free State High School. Morton taught three years at Oregon Trail Junior High School in Olathe, Kansas. She

attended the University of Kansas, where as an undergraduate, she sang under the direction of Simon Carrington. She received her BME with a minor in vocal performance in 2002, and her MM in choral pedagogy in 2010, also from KU. She currently serves as KMEA Assistant High School Choral Chair for the Northeast District, and as the Multi-Cultural R&S Chair for the state of Kansas.

### Mansfield High School A Cappella Women's Choir



The A Cappella women serve as the Varsity Women's choir Mansfield High. The thirty-voice choir is an auditioned group consisting

of sophomores, juniors, and seniors. The choir consistently earns division I ratings at UIL concert and sight-reading contests. Several students are also members of the TMEA Region V Honor Choir and the school consistently places students in the Texas All-State Choir. Members of the Mansfield choir have sung with composers Eric Whitacre and Z. Randall Stroope and conductors Sandra Snow and Geoffrey Boers.



**Reginal Wright** is in his twelfth year of teaching and his fourth year at Mansfield High. He previously taught at William James Middle School and Trimble Technical High School

in Fort Worth. Reginal holds a BME and MME from Stephen F. Austin State University. His professional affiliations include, TMEA, ACDA TMAA and MENC.



**Jane Silvey Andrews** is in her seventh year as associate director of the Mansfield High School Choirs. She holds a BME from Centenary College of Louisiana. She earned her MM and DMA at

Southwestern Baptist Theological Seminary in Fort Worth. Andrews served previously as adjunct professor of piano at the Seminary. Andrews is a member of the TMEA and ACDA.

### North Crowley High School Men's Varsity Choir



Members of the Varsity Men routinely participate in Region and All-State choirs, State Solo/Ensemble competition, Celebration! Show Choir, the annual musical, formal concerts and other school and community performances. The Varsity Men are known for their exciting and eclectic performances, both at school functions and in competitive programs. Every year a number of graduates pursue degrees in music performance, music education or musical theater. The Varsity Men will be the fifth choir from NCHS to perform at a state, regional or national convention since 2004.



**Robyn Hollimon** is in her twelfth year as choral director at North Crowley High School (NCHS) and sixth year as director of music at Genesis UMC in Ft. Worth. She graduated *sum-*

*ma cum laude* from Baylor University in 1990, where she was named Outstanding Graduate in the School of Music and has subsequently taught in Texas schools for twenty-two years.

Hollimon led NCHS choirs in earning consistent UIL Sweepstakes ratings and Best in Festival awards and has inspired numerous students to excel in TMEA, UIL and ACDA vocal competitions. She is a member of TMEA, TMAA, TCDA and ACDA, and has served as Region 7 Vocal Chair, Region 7 Secretary and 2007 All-State Mixed Choir Alto section leader.



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## Northwest Missouri State University Madraliers



The Madraliers choral ensemble is a select group of thirty-eight undergraduate and graduate students representing a variety of disciplines and majors at Northwest Missouri State University. The repertoire for the choir ranges from composers of the Renaissance to the twenty-first century. The Madraliers were selected to perform at the 2008 ACDA Southwest Division Conference and the 2006 and 2012 Missouri MEA Conference. This past December marked the 38th Annual Yuletide Feaste presented by the Madraliers on the Northwest Campus. The talent and versatility of the singers are further demonstrated each spring as the choir becomes Northwest Celebration, performing vocal jazz and show choir repertoire.



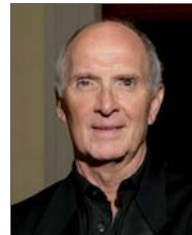
**Brian Lanier** is associate professor of choral studies at Northwest Missouri State University, where he conducts two choirs and teaches conducting, music education, and studio voice. He graduated from Stetson University, Southwestern Baptist Theological Seminary, and Florida State University. Prior to his appointment at Northwest, Lanier taught secondary vocal music for sixteen years. For twelve years, he was chorus master for The Orlando Opera Company, and musical director for The Camerata Chorus. Choirs under his direction have performed for ACDA, Missouri MEA, and Florida MEA. He has conducted choral performances in Italy, Austria, Hungary, France, England, and Germany, and all-state and regional honor choirs, district choir festivals and has presented music clinics in the United States.

## Orchestra of New Spain



The Orchestra of New Spain was created in 1989 by Grover Wilkins to explore the unheralded music of the

Spanish eighteenth century, which he had recently uncovered in Spanish archives. The Orchestra's singers and instrumentalists, professional experts in the performance of early music, have premiered 60 works from this repertoire which is largely vocal/orchestral, and liturgical or theatrical. Education has been a major thrust of the Orchestra, it's in-school concerts of *Soler villancicos* a major component thereof. It's first recording, *Francisco Courcelle: Masses of Celebration*, was released by Dorian/SonoLuminus in 2009. Working with musicologists in Mexico and Bolivia the Orchestra has added works from the Americas to its repertoire. The Orchestra will tour Bolivia in May 2012, and Mexico fall of 2012.



**Grover Wilkins**, tenor, has pursued a career conducting university orchestral and choral ensembles. At the University of Pittsburgh he developed for the Heinz Chapel Choir four annual tours to France featuring American and contemporary music. The repertoire of his New Pittsburgh Chamber Orchestra led to his conducting the Pittsburgh and

Dallas Ballet companies. He was awarded a Fulbright Senior Research Fellowship in 1985 for work on the film music of *Les Six*, remained in Paris and created the American Orchestra and Chorus of Paris. Early that year he encountered a History of Spanish Music, a totally unknown repertoire, which led to the creation of the Orchestra of New Spain and a second Fulbright to Spain in 1995. He is currently pursuing publication and recording of major works from Baroque Spain. Luminus label.

## Southern Nazarene University University Singers



The Southern Nazarene University Singers, which was formed in 1988 by D. E. Hill, consists of twelve singers who specialize in vocal jazz

and contemporary styles. They perform a wide variety of music from Take 6 to The New York Voices and from Peter Gabriel to John Coltrane. During their existence they have performed at Regional and National Conventions of the American Choral Directors Association, they have toured across the Southwest United States, in Brazil, Japan, Korea, New Guinea,

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The Bahamas, Kenya, and Central Europe. The U. Singers also host the annual SNU Vocal Jazz Festival. They have performed in concert with Jennifer Barnes, Greg Jasperse, Peter Eldridge, Darmon Meader, M-Pact, and Point Of Grace.



**Jim Graves** is a multifaceted vocal artist, arranger, and educator. In three short years in Oklahoma Graves has led groups at the National ACDA Convention, been

guest conductor of the Director's Choir at the OCDA Summer Convention, and was selected as the SWACDA Jazz R & S Chair. Previously, Jim directed The University of North Texas Jazz Singers II, and vocal ensembles in Eagle, Idaho, and in Colorado Springs, Colorado. Graves' arrangements have been performed by The University of North Texas Jazz Singers, UNT Jazz Singers II, University of Oklahoma Singing Sooners, and high school groups in Idaho and Colorado. Jim is an active clinician and adjudicator and has presented master classes or directed ensembles at multiple MENC and ACDA state workshops.

**Stephen F. Austin  
State University  
A Cappella Choir**



The A Cappella Choir sings a distinctive repertoire of unaccompanied, concerted works,

and choral masterworks, some of which include the requiems of Brahms, Mozart, and Verdi; Orff's *Carmina Burana*; Mendelssohn's *Elijah*; Danielpour's *An American Requiem*; and Beethoven's *Missa Solemnis*.

With an upcoming May tour of Austria and the Czech Republic, the choir continues its tradition of regularly touring Europe. Through guest appearances at the Texas MEA Convention, MENC, and ACDA Conferences,.



**Tim King** is director of choral activities at Stephen F. Austin State University (SFA). He conducts the A Cappella Choir, Madrigal Singers, and supervises the undergraduate and graduate

choral programs. Following a successful teaching career in the Texas Public School System, King came to SFA. Over the next thirty years, his choirs built a reputation for choral excellence exhibited by invitations from ACDA, MENC, and TMEA. King has faithfully served ACDA in various offices and has served as a panelist for the National Endowment of the Arts. King received his BMusEd and MM from Texas Tech University and DMA from the University of Illinois. King maintains a rigorous concert schedule at home and for various festivals throughout the United States.

**Texas Tech University  
Women's Chorale**



Texas Tech University's (TTU) Women's Chorale is an auditioned ensemble open to women of all majors, yet includes mostly music education and music performance

majors. This ensemble provides women opportunities to sing outstanding repertoire with a special emphasis in exploring the wide range of colors available to the female voice. In addition to a regular concert series each semester, the Women's Chorale performs as part of the TTU School of Music 'Sound Encounters' Concert, and in 2009 was featured with the Lubbock Symphony Orchestra in its performance of Holst's *The Planets*.



**Carolyn S. Cruse** is associate director of choral activities and assistant professor of music education at Texas Tech University, where she conducts

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the Women's Chorale, and teaches undergraduate choral music education courses, including choral techniques, advanced choral conducting, and vocal pedagogy. Cruse is active with the Summer Master of Music Education program, teaching an course each summer; and leading independent studies in choral conducting and methods.

## Texas Woman's University Concert Choir



The Texas Women's University (TWU) Concert Choir is a 45-voice, select treble choir consisting of undergraduate and

graduate students majoring in a variety of disciplines. Performance repertoire includes works from the major periods of music, as well as multicultural, folk, and jazz literature. In support of the university's initiative to feature women in the arts, music by women composers is frequently featured on the Concert Choir's programs. The choir has performed at a Texas MEA convention, a SWACDA conference, the Meyerson Symphony Center (Dallas), and at New York's Carnegie Hall.



**Joni Jensen** is the coordinator of choral activities and associate professor of voice at Texas Woman's University in Denton, TX. She received her BME in vocal performance and pedagogy and her MM in choral conducting from Brigham Young University in Provo, UT. She attended the University of Arizona, where she was conferred a DMA in

choral conducting, with a minor in vocal performance. Jensen has conducted numerous festival and community choirs and serves as a choral clinician and adjudicator in the United States.

## University of Central Arkansas Concert Choir



The University of Central Arkansas (UCA) Concert Choir is the most select of the large choral ensembles in the music department at

the University of Central Arkansas located in Conway. The choir was founded in 1975 by its present director, John Erwin.

Since that time the 60-voice choir has had a distinguished history of artistic performances including eight ACDA conventions, conventions of MENC and MTNA, 2 gold medals at the Riva del Garda choral competition, and six Arkansas Music Educators All State conferences. The UCA Concert Choir was the grand national prize winner of the Great American Choral Festival and has toured in the United States, Canada, and Europe.



**John Erwin** has been the director of choral activities at the University of Central Arkansas (UCA) since 1975. He conducts the UCA Concert Choir and the UCA Chamber Singers. In addition, Erwin teaches conducting, graduate choral literature, and graduate choral conducting.

He is also the artistic director and conductor of the Arkansas Chamber Singers, a semi-professional choral ensemble in Little Rock that performs an annual concert series. Professor Erwin received his musical training at the University of Illinois, University of Missouri-Kansas City, and Arkansas State University. He served 10 years as the ACDA Southwest Division R&S Chair for Colleges and Universities. He is active as a clinician and adjudicator for state and region choral festivals.



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RESOURCES AND COMMUNICATIONS  
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## Angel of the East

The work sets part of John Donne's poem *Good Friday, 1613. Riding Westward*, explaining the spiritual context: the poet rides out on business on a Good Friday, neglecting his meditations on Christ's death. He journeys away from Jerusalem and the crucifixion, which lies due east, moving in the opposite direction to which his mind automatically turns. Donne argues against his guilt that by travelling westwards he will eventually reach the east. Thus, the earth is a sphere where east and west become one. The work is scored for solo soprano, SSA voices, bass instruments, plucked instruments, organ, virginals, harmonium, two percussionists, violins (beginners). A church venue is envisaged. A lighting scheme may play a role.



**Graham Lack** graduated B.Mus. Hons. Lond. and M.Mus. from Goldsmiths' College and King's College, University of London (Composition, Historical Musicology), State Certificate of Education (Music Pedagogy), Bishop Otter College, University of Chichester. Studies at the Technical University of Berlin (Doctoral Thesis) from 1982. Lectureship in Music

(Harmony and Counterpoint, Analysis) at the University of Maryland (Munich Campus) 1982-90. 1993-1994 Head of Music, Cricklade College, Hampshire, England. Returns to Munich in 1995. Chair of international symposia (University of Oxford: Dramaturgy in Contemporary Finnish Music, 1999; Goethe Institute Germany (1st International Symposium of Composer Institutes, 2000). 1997-2008 Chair, Repertoire and Standards Committee, Munich Association of Choirs. Contributions to Groves Dictionary of Music and Musicians and to Tempo Magazine for Contemporary Music. Since 2011 Consultant Editor, IFCM Choral Bulletin. Lack currently works as a freelance composer. Publishers include Hayo Music, Cantus Quercus, Schott, Tomi Berg, Josef Preissler.

## The Appreciation of Chinese Culture Through Choral Music: Chinese Choral Repertoire and Interpretation

Chinese embraces balance and harmony. The philosophy affected the society for thousands of years. Choral music provides an opportunity to sing in harmony. Explore and learn a great range of traditional and contemporary Chinese choral music repertoires for treble, mixed, and male voice choirs in this session. There are more than fifty ethnic groups in China.

Every ethnic minority group in China has its own unique history and tradition. The folk music is one of the key differentiating attributes to represent the multiplicity of musical styles and diversity of culture in China.

**Karl Chang** will be the clinician for this session. His choir, **Crystal Children's Choir**, will be the demonstration choir. Their photo and bio can be found on page 83.

## Beyond the Score: Performing Latin American Choral Repertoire

With its joyous rhythms and appealing melodies, Latin American music has become more and more popular with American choirs. This session explores the great traditions of choral music from throughout Latin America, from Argentina to Cuba to Mexico. It will include a discussion of performance practice from the various folk traditions, where to find high quality performing editions, tips on how and when to use percussion, and how to get beyond the printed score to reveal the essence of authentic performance.



**Joshua Habermann** is music director of the Santa Fe Desert Chorale (Santa Fe, NM), where he made his debut in 2009. Projects with the Desert Chorale include choral-orchestral works such as J. S. Bach's *Mass in B Minor*, Monteverdi's *Vespers of 1610*, Handel's *Dixit Dominus*, and unaccompanied masterworks such as Rachmaninov's *All Night Vigil*, and

Copland's *In the Beginning* with mezzo-soprano Susan Graham.

For eleven seasons Habermann was assistant conductor of the San Francisco Symphony Chorus (SFSC), where he prepared the chorus for performances with conductors Michael Tilson Thomas and Charles Dutoit.

From 1996–08 Habermann was professor of music at San Francisco State University (SFSU), where he directed the SFSU Chamber Singers. From 2008–11 Habermann was director of choral studies at the University of Miami Frost School of Music, where he led the graduate program in conducting, and directed the Frost Chorale. In August 2011, Habermann began his tenure as Chorus Director of the Dallas Symphony Chorus (DSO). A native of California, Habermann is a graduate of Georgetown University and the University of Texas at Austin, where he completed doctoral studies in conducting.

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## Choices for the Vocal Jazz Ensemble

In this session, we will explore the three most valuable choices that a vocal jazz director (aspiring or current) can make to improve the overall level of their ensemble, whether novice, intermediate or advanced, at any academic level. Philosophical and practical rehearsal suggestions as well as question and answer will be included.



**Jennifer Barnes** has directed *downBeat* [magazine] vocal jazz ensembles at eight universities, including her current position as director of vocal jazz at the University of North Texas. She has served as a guest conductor for district and all-state music festivals in the United States and has taught jazz vocals at the Jamey Aebersold Jazz Camps since 1998.

Barnes is a performing and studio vocalist, including her roles as alto vocalist, composer, and arranger for the vocal ensembles VerticalVoices Live and Sixth Wave and singing solo and group vocals for television shows and films including *Wall-E*, *Enchanted*, *Star Trek*, and *Glee*. Barnes has also served for the past three years as the vocal ensemble adjudicator for the DownBeat Annual Student Music Awards.

## Creativity in and Out of the Loft

Going beyond the common performance of an anthem, reaching to new heights of expression, this session will explore the many different ways a choir might participate in the corporate worship experience. Using not only sound, but also space and structure as well, we will look into and perform different ways of orchestrating praise and forming worship to include traditional and some non-traditional means of participation for your church's choir. Music, beyond new ways for singing liturgical forms and service music will be considered



**Glen Olsen** recently joined the staff of the First United Methodist Church of Midland, Texas, as Director of Worship Arts. He has served churches throughout the New York City metropolitan area, including the historic Calvary Baptist Church in midtown Manhattan. Not only a church musician, Olsen is also a performer, composer, writer

and educator. He founded the Arts in Worship conference,

bringing together musicians, actors, dancers, writers and artists to explore all forms of expression in worship. After finishing undergraduate studies in music at Wheaton College (IL), Glen completed a Master of Music in choral conducting from Rutgers University, followed by a doctorate in the humanities and a second master's degree, in liturgical studies, from Drew University.

## Cultivating the Men's Chorus at All Levels: Recruitment, Voice Building, Rehearsal, Repertoire, and Retention

This session will look at practical ways of recruiting a male choir; the use of solid group vocal techniques, fast paced rehearsal methodologies (including lots of problem-solving ideas), repertoire and resources, and retention. Much attention will be given to the unique psychological makeup of an all-male gathering, ideas for a thorough and fast-paced rehearsal intended to make immediate progress, understanding the properties and possibilities of the male vocal instrument.



**Galen Darrough** is director of choral activities at the University of Northern Colorado, where he conducts the 65-voice Concert Choir; the 65-voice Men's Glee Club, and directs graduate choral studies. In his 32 years in the profession, he has directed or adjudicated groups in 23 states, Canada and Latin America, and regional or all-state choirs

in Texas, Oklahoma, Nebraska, North Dakota, and South Dakota. His Men's Glee Club and Concert Choir have appeared at regional and national conferences of ACDA (1996, 2006), Colorado Music Educator's Association (1996, 2006, 2009) and the National Choral Conductors Organization (2011).

## Healthy Approaches for Non-Vibrato Singing and Volume in the Choral Rehearsal

Vocal skills to safely minimize vibrato. This style can bring stunning results, but if singers have no idea how to minimize vibrato it can cause fatigue or damage. A set of ideas will be presented to instruct singers on this style. Understanding the urge to over sing. The Lombard effect, and the protective reflex in the human ear will be presented as possible factors in over-singing. With an understanding of these reflexes, singers can control the urge to sing too loudly.

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**Rebecca Sherburn** is an associate professor of voice at the University of Missouri-Kansas City Conservatory of Music and Dance. Her students perform widely, apprentice at various opera companies, teach voice in public schools, colleges, and universities and have won national and regional competitions. In 2004, the Conservatory honored her with the Kauffman Excellence in Teaching Award. As an opera/concert singer her performing experiences are varied, and international including the Los Angeles Philharmonic New Music Group, the New York New Music

Group, Los Angeles Master Chorale, Neua Flora Theater in Hamburg, and the Zurich Opera. Scholarly work has been published by NATS, the *Choral Journal*, and the College Music Society. Her MM and DMA are from the University of Southern California.

meaning of the lyrics.

**Robert Lawrence** will be the clinician for this session. His photo and bio can be found on page 48.

### How to Achieve Expressive Faces to Match Your Expressive Singing

This session will involve the participants in specific exercises, many of which are from acting techniques that will animate the performer's face so as to communicate the

### Loop the Loop! Spinning Interactive Circles to Develop Choral Sound, Engage Awareness and Explore Artistry

This session engages participants in interactive circles to explore ensemble voice building techniques, choral rehearsal strategies and kinesthetic awareness activities to



Jennifer Taylor

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212-903-9670



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motivate singers of all ages. Participants will experience how the innovative use of gesture, movement in place and movement in space increase their physiological connection to singing, encourages their full-bodied awareness of musical elements, and allows for their natural artistry to be accessed and conveyed. New research will also be shared that explores how choral singers perceive the effectiveness of these strategies and how best to apply movement and interaction loops in various choral settings.



**Jeffrey S. Gemmell** joined the college of music at University of Colorado-Boulder in 2009 and is interim director of choral studies, where he conducts University Choir and teaches graduate choral symposium and advanced conducting. His research interests include vocal-choral pedagogy, kinesthetic rehearsal techniques, historic performance practice,

music editing, and instructional technology. Previously, Gemmell was director of choral activities and vocal music at Millersville University of Pennsylvania and California State University-Chico; he has held conducting, choral music education, vocal pedagogy, and studio voice positions at Ithaca College, Cornell University, and Metropolitan State College of Denver. He has earned degrees from CU-Boulder, Northwestern University, and Towson University.

## Motivation: The Art of Possibility

The session is based in leadership principals outlined in current best sellers including *The Art of Possibility*, *Power vs. Force: The Hidden Determinants of Human Behavior*, *Primal Leadership: Learning to Lead with Emotional Intelligence*, *The Courage to Teach*, *Good to Great*, *Talent is never Enough* and *Blink*. There will be numerous opportunities for audience participation and complete resources packets will be provided.



**James Stegall** is professor of music and director of choral activities at Western Illinois University. The Illinois Music Educators Association recently honored him with their Mary Hoffman Award of Excellence. Through juried application, his choirs have appeared at twenty professional music conferences at the state, regional, and national levels along

with appearances on professional venues with major symphony orchestras. He has presented for the International Conference on Arts and Humanities in Hawaii, the Phenomenon of Singing

International Symposium in Newfoundland, MENC, and ACDA. He is a member of ACDA, NCCO, NATS, SAM, MENC and is a founding member of Southwest Liederkrantz.

## Music for Ninth Grade That is Good Enough for the Pros

At press time there was no description available for this session.



**Richard Bjella** was most recently hired in September 2009 as full professor and director of choral studies at Texas Tech University. The University Choir, who made its Carnegie performance debut on May 2, 2010 to rave reviews, was selected as the only college choir to sing at 2012 TMEA Convention in San Antonio.

## Practical Editions and Choices: A Review of Score Selection of Renaissance Music in the Digital Age

This session will discuss a score's effect on interpretation, with a focus on the comparison of conventional scores available from retailers and the massive volume of user-edited/maintained scores on CPDL, IMSLP and other free sources. The goal of the session is to develop a manner of selecting editions that allow for the greatest ease of performers' interpretation and musicality.



**Daniel Farris** is the vocal area coordinator and is in his fifth year as assistant professor of music with Southwestern Oklahoma State University. Farris has conducted honor choirs in Texas and Oklahoma. He is an internationally published author and editor with the Athens Institute of Education and Research located in Athens, Greece. Farris has

conducted and sung with various University of North Texas and DFW area ensembles during which time he performed in Italy, the United Kingdom, and the United States. He has also conducted and sung with the North Texas opera program, the Dallas Opera Company, and recently was a consultant to the Arts District Chorale in Dallas, TX. Farris is a music advisory board member and adjudicator with the Oklahoma Arts Institute. He

received his DMA in choral conducting from the University of North Texas.

## Preparing for the Orchestra Rehearsal

This session will explore the following questions: What should I expect at an orchestra rehearsal? How can I best prepare for the experience? What does the orchestra need from the conductor? We will also explore strategies for score preparation, effective rehearsal techniques and principles of baton technique that will allow for clear communication between conductor and orchestra.



**Robert H. Bode** is on the faculty at the Conservatory of Music and Dance at the University of Missouri-Kansas City, where he is the Raymond R. Neevel/Missouri Professor of

Choral Music and director of choral activities. His choirs have been featured in performances at ACDA conferences. Bode conducted the Walla Walla Mastersingers in performances at the Kennedy Center and Constitution Hall for the 1995 ACDA National Conference in Washington, D.C.

Bode has been artistic director for Choral Arts, a semi-professional chorus based in Seattle, since 2007. In 2010, Bode and Choral Arts won the Margaret Hillis Award for Choral Excellence from Chorus America. In addition, Choral Arts' CD, *Mornings Like This*, won the American Prize for choral recorded music in 2010. Choral Arts' latest CD, a live performance recording of Frank Ferko's *Stabat Mater*, was released in the spring of 2011 by Loft Records.

## Respecting Artistry: Practical Suggestions For Taking It to the Next Level

This session, will examine decisions we can make to enhance our own rehearsal and conducting technique in an effort to inspire the level of artistry that our students, the music, the listener, and we as conductors all deserve. Topics covered will include: respecting the gesture, respecting musicianship, respecting the repertoire, respecting composer intent, respecting our singers, respecting our audience, respecting the podium, and respecting conductor uniqueness.



**Jill Burleson** is director of choral music education/associate director of choral studies at University of Northern Colorado, conducting the Women's Glee Club and Prima Voce

Chamber Ensemble, and teaching choral methods and conducting. Her doctorate is from Ball State University, where she was the Don Neuen fellowship recipient and subsequently served as associate director of choral activities. She additionally holds an MM (choral conducting) from Ball State and a BM (*magna cum laude*) from Heidelberg College. She has served on the Indiana, Colorado, and Central Division ACDA boards and the National Collegiate Choral Organization board. She is currently the Colorado ACDA Women's Choir Representative and is on the SWACDA Conference planning committee. Burleson is an active festival clinician and conference speaker, and has chaired festival repertoire development committees in Indiana. She has presented at CMEA and IMEA state conferences, the College Music Society National Convention, the Festival 500 International Choral Conference (Newfoundland), and the Villa-Lobos International Festival. Her research on the Sacred Choral Music of Villa-Lobos received publication in the *Choral Journal*. International concert performances include Prague, Eisenach, Vienna, Budapest, London, and Paris.

## Show Choir in the Age of Glee

This session will explore the benefits and challenges of adding and maintaining a show choir program to bolster one's traditional choral program. We will explore topics such as general recruitment, choreographers, competitions, and appropriate literature choices. Also being addressed is the topic of arrangements and legal copyright permissions for custom charts.



**Andrew Drinkall** is director of choral activities and fine arts chair at Troy Buchanan High School (TBHS). At Troy, Andrew conducts the Women's Choir, Intermediate Men's,

Women's choirs, Concert Choir, Chamber Choir, Men's Choir, "Express" show choir, "Sound Wave" show choir, and an all male a cappella group, "Dodecaphonics." The Troy Buchanan Choirs have received consistent superior ratings at festivals, contests, and are regularly named "Grand Champion" at many show choir competitions. In 2005, the TBHS Men's Choir was selected to perform at the MMEA state music convention in Osage Beach, Missouri.



**Jesse Diaz** is a graduate of Millikin University in Decatur, IL where he received a BME with a vocal emphasis. Upon graduation, Diaz accepted the position of director of choirs

at Crete-Monee High School. He spent two years as director of Crete's award-winning show choirs, the Cavaliers and Faces. Most recently, he was the director of three competitive show choirs for the Sullivan School District, including the Sullivan Singers, New Generation, and the Sullivan Singers, Jr. Under his direction, these choirs captured numerous Grand Champion titles and ad-



# Southwestern Division

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Dallas, Texas

2012 Division, Conferences - Interest Sessions

ditionally were awarded many Caption Awards including Best Vocals, Best Choreography, Best Costumes, Outstanding Soloist, and Best Crew. One of his choirs was the winner of a national title in 2010, taking home Unisex Grand Champion at the Fame Chicago National Show Choir Competition. Diaz continues his education with graduate coursework at Ball State University in Muncie, IN where he is currently working towards an MME. He was the graduate assistant the Ball State University Singers. For the past three summers, he has been on staff at The Little Theatre-on the Square, an equity theatre in Sullivan, IL. He serves as the music director for the Little Theatre's "Broadway Bootcamp" summer program.

ing from University of North Texas. She is the organist/pianist/accompanist for the First Christian Church in Chickasha, OK.

## The Successful Collegiate ACDA Student Organization

There are countless benefits for a college music student to be a member of ACDA. This session is designed for college students and for anyone who works with college students to help institute or resurrect student ACDA chapters at universities. We will celebrate successful ACDA student chapters in the SWACDA division and their stories. Strategies will also be given for encouraging retention of collegiate music students.

**Julie Yu** is the clinician for this session. Her photo and bio can be found on page 88.

## Vocal Improvisation and Choral Warm-Ups: Strategies and Perspectives

This session will explore connections between group vocal technique/warm-ups and vocal improvisation, with specific strategies & techniques that can be easily inserted within the existing framework of rehearsals.



**Patrick K. Freer** is associate professor of choral music education at Georgia State University (GSU), where he conducts the GSU Men's Chorus. He holds degrees from Westminster Choir College and Teachers College, Columbia University. He recently presented seminars and conducting masterclasses at the Rotterdam Conservatory, the Gehrels

Muziededucatie, Aristotle University, the University of Alcalá de Henares, and James Madison University.

Freer is academic editor and chair of the Editorial Board for the *Music Educators Journal*. His publications include *Getting Started with Middle School Chorus* (named Outstanding Academic Title by Choice) and the critically acclaimed DVD series *Success for Adolescent Singers*.

## Technology to Change Your Life: Starting Monday

This session will focus on some very powerful uses of technology you can implement it immediately which will make a significant impact on the quality of your choral program.



**Jan Hanson** currently serves as professor of music at the University of Science and Arts of Oklahoma, where she directs the Concert/ Chamber Choirs and has served as the conductor for music theatre and opera productions. Hanson teaches coursework in conducting, music history and literature, and music methods. She has adjudicated for the

Oklahoma Arts Institute, ACDA/OCDA, and OMEA. She completed her BS at Texas Women's University, her MM in choral conducting from Indiana University, and her DMA in conduct-

## Voice Building "P90X"-style: Extreme Warm-ups, Aural Skills, and Movements that Build Vocalism and Musicianship in Rehearsals

Do you use the same warm-ups at the beginning of each rehearsal? Do your singers simply "go through the motions" of warm-ups? Warm-ups can become a routine, mundane part of daily rehearsals. However, the first few minutes of each rehearsal are the most valuable in building vocalism and musicianship among your singers. Learn and experience components of the voice-building sequence, movements and gestures that bring voice-building to life, and aural skills that can motivate and challenge all levels of musicianship. Discover how short-term success during the first precious minutes of each rehearsal can provide long-term benefits for every singer in your choir.

**Carolyn S. Cruse** is the clinician for this session. Her photo and bio can be found on page 91.





# Southwestern Division

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Dallas, Texas

2012 Division Conferences - Honor Choir Conductors

## Collegiate



**Geoffrey Boers** is director of choral activities at the University of Washington in Seattle, where he is the Mary K. Shepman Endowed Professor of Music. Under his direction, the choral program at the University of Washington (UW) has developed into a community of nine ensembles conducted by four faculty and many graduate students, with nearly 600

students participating. Boers conducts the UW Chamber Singers, the university's premier ensemble of graduate and advanced singers. He also teaches graduate choral conducting and choral pedagogy, and serves as faculty advisor to the choral community at the university. He is the recipient of the University of Washington's Royal Research Foundation Grant. Recent engagements have taken him to Australia, China, Thailand, across Canada and in Alice Tulley Hall, Carnegie Hall, and Kennedy Center. Boers is the conductor of the Tacoma Symphony Chorus and conducts the Tacoma Symphony in numerous performances each season.

## 11th – 12th Grade Mixed



**Jo-Michael Scheibe** chairs the Thorton School of Music's Department of Choral and Sacred Music at the University of Southern California, where he conducts the USC Chamber Singers, teaches choral conducting and choral methods, and supervises the graduate and undergraduate choral program. He is the national president of ACDA. He served

also ACDA as the Western division president from 1991–93 and as the National R&S Chair for Community Colleges from 1980–89. Ensembles under his leadership have performed at six ACDA national conferences, two MENC national conventions, and various regional and state conventions. From 1993–2008, Scheibe was the director of choral studies at the University of Miami's Frost School of Music. He has had other faculty appointments at Northern Arizona University in Flagstaff, Long Beach City College, Vintage High School in Napa, California, and Huntington Beach High School. He received his DMA from the University of Southern California, and his BA and MM from California State University

at Long Beach, which presented him with a distinguished alumnus award. Scheibe has served as music and artistic director of several community choral organizations, including the Master Chorale of South Florida, the Tampa Bay Master Chorale, and the Long Beach Master Chorale. He has directed music ministries in churches. Most recently at Choral Gables Congregational Church, where he conducted the Chancel Choir and Vocal Ensemble, which appeared at the 2002 ACDA Southern Division Conference in Nashville.



**Call for Interest Session Proposals/ Performing Group Auditions Information for the 2013 National Conference is on page 7**

**Suggestions for Interest Session Proposal Topics for the 2013 National Conference are on page 137**

## Treble

**Angela Broeker** is the conductor for this choir. Her photo and bio can be found on page 23.

## Women's

**Pearl Shangkuan** is the conductor for this choir. Her photo and bio can be found on page 54.

## 7th - 10th Grade Men's



**Jerry Blackstone** is director of choirs and chair of the conducting department at the University of Michigan School of Music, Theatre, and Dance, where he conducts the Chamber

Choir; teaches conducting at the graduate level, and administers a choral program of eleven choirs. He has won two Grammy Awards as chormaster for the recording of William Bacom's *Songs of Innocence and Experience*. His Chamber Choir performed at the 2003 ACDA National Conference and 2006 NCCO Convention. He was named conductor and music director of the University Musical Society Choral Union. Choirs prepared by Blackstone have appeared under the batons of Valery Gergiev, Neeme Järvi, Leonard Slatkin, John Adams, Helmuth Rilling, James Conlon, Nicholas McGegan, Rafeal Frühbeck de Burgos, Peter Oundjian, and Yitzak Perlman.

## Church and Community



**Richard Larson** was named "Choral Conductor of the Year" in 1989 by Colorado ACDA. He has served as adjunct professor at the Lamont School of Music, University of

Denver, the University of Northern Colorado, and Metropolitan State College. He holds his BA from Luther College, Decorah, Iowa, and his MME from the University of Colorado.

He has directed Kantorei in regional ACDA conferences in 2002 and 2010, and conducted Kantorei at a National ACDA conference in 2003. His third national ACDA performance was in 2011. He directs the Augustana Lutheran Chancel and

Chamber choir, and conducted major choral works accompanied by the Musica Sacra Chamber Orchestra in Denver.

Larson was recently honored by Luther

College as the first recipient of the Weston H. Noble Choral Award for excellence in the field of choral music.



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# Western Division

February 29 – March 3, 2012  
Reno, Nevada

2012 Division, Conferences - Headliners

## Trio Mediaeval



Oslo Norway's Trio Mediaeval polyphonic repertoire features medieval music from England and France, contemporary works written

for the ensemble, and traditional Norwegian ballads and songs. Trio Mediaeval made its U.S. debut in 2003 and has embarked on multiple North American tours. The trio performs new music and collaborates with a multitude of contemporary composers. This ensemble performs throughout Europe, giving concerts and radio broadcasts and appears in numerous festivals.

Their five albums on ECM Records feature performances of a diverse repertoire. Their first release, *Words of the Angel*, immediately charted on Billboard's Top 10 Bestsellers list and was the April 2002 *Stereophile* "Recording of the Month." The trio's third recording, *Stella Maris* (2005), features twelfth and thirteenth-century music from England and France and the world premiere recording of *Missa Lumen de Lumine* by Korean composer Sungji Hong. *A Worcester Ladymass*, is a reconstruction of a thirteenth century votive Mass to the Virgin Mary, based on surviving manuscripts from a Benedictine Abbey in the English Midlands.

## The Rose Ensemble, Saint Paul, MN



Founded in 1996, The Rose Ensemble reawakens the ancient with vocal music that stirs the emotions, challenges the mind, and lifts

the spirit. The Saint Paul, Minnesota, group tours internationally with repertoire spanning 1,000 years and 25 languages, including new research in Middle Eastern, European, and American vocal traditions. They were recipients of the Chorus America Margaret Hillis Award for Choral Excellence in 2005 and first-prize winner at the 2007 Tolosa International Choral Competition in Spain. Jordan Sramek received the 2010 Louis Botto

Award from Chorus America. The Rose Ensemble's sixteenth-anniversary season highlights include appearances at Cornell Concert Series (Ithaca, NY), University of Vermont Lane Series, The National Gallery (Washington, D.C.), Secret Artist Series (Winston-Salem, NC), J. Paul Getty Museum (Los Angeles, CA), and a collaboration with Piffaro, The Renaissance Band (Philadelphia, PA and MN). The Ensemble has released 9 recordings.



**Jordan Sramek** is founder/artistic director of The Rose Ensemble. He is active as a musician, scholar, teacher, and arts entrepreneur. He studied early vocal performance and harpsichord at the College of St. Scholastica in Duluth. Sramek has led musical workshops and master classes in universities in the United States, and has advised arts groups,

boards, and administrators throughout the world. Through his work with The Rose Ensemble, he has developed several award-winning educational programs.

## KEYNOTE SPEAKER



**Dennis Shrock** is director of choral activities at Texas Christian University and author of *Choral Repertoire* and *Performance Practices in the Classical Era*. In addition, he is editor of two anthologies: *Music for Choral Conducting Classes* and *Choral Scores*.

Before his appointment at Texas Christian University, he served as visiting professor of music at Boston University (2009–10), director of choral activities and graduate choral studies at the University of Oklahoma (1978–2006), and assistant professor of music at Westminster Choir College (1973–78). He has also been a frequent lecturer, guest conductor, and clinician, most recently serving as Artist-in-Residence and member of the Conducting Institute at Westminster Choir College (2010), guest lecturer and conductor at Yale University (2009–10), guest conductor of the Dallas Symphony Chorus (2010), lecturer at American Choral Directors National Conferences (2009 and 2011), and conductor at the Phi Mu Alpha Sinfonia National Convention (2009). Shrock received his BME from Westminster Choir College and his MM and DMA in choral conducting from Indiana University.





# Western Division

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Reno, Nevada

## Arizona State University Symphonic Chorale



The Arizona State University (ASU) Symphonic Chorale is the premiere mixed ensemble at the Herberger Institute School of Music, and is comprised of select music majors and experienced singers from around the university.

Each year, the Symphonic Chorale joins with other ASU choirs and the ASU symphony orchestra to present a major work. Recent performances have included Walton's *Belshazzar's Feast*, *Tito's Say* by Arizona composer James DeMars, Durufle's *Requiem*, *On the Transmigration of Souls* by John Adams, Mendelssohn's *Elijah*, Bloch's *Sacred Service*, Mahler's *Symphony No. 2*, Prokofiev's *Alexander Nevsky* and Brahms's *Ein deutsches Requiem*.



**Gregory R. Gentry** is the director of choral performance at the Arizona State University School of Music, where he conducts the Symphonic Chorale, teaches graduate conducting, choral literature and score study, and oversees eight other choral ensembles. He earned his BME from the University of Denver and his MM and DMA from the University of Missouri-Kansas City Conservatory of Music.

As chorus master with the Phoenix Symphony, Gentry prepared the Phoenix Symphony Chorus for the world premiere of Mark Grey's *Enemy Slayer: A Navajo Oratorio* in February 2008 (Naxos, 2009), with a Navajo/English libretto by Laura Tohe. He reprised his work as chorus master in July 2008 with the Colorado premiere of *Enemy Slayer: A Navajo Oratorio* at the Colorado Music Festival. In February 2009, Gentry made his Phoenix Symphony conducting debut with Stravinsky's *Symphony of Psalms*.

Gentry is president of the Arizona state chapter of ACDA, and founding director of Southwest Liederkrantz. He is an active member of Chorus America, NAFME, NCCO, CMS, and is the faculty advisor to ASU's ACDA student chapter.

## Box Elder High School Madrigals



Box Elder High School (BEHS) Choirs have a longstanding tradition of excellence, and feel fortunate to be part of a community that values and

supports music programs. BEHS Madrigals have received superior ratings at region and state festivals for nineteen years, and were featured at the 2002 Utah MEA Convention. They were invited to perform at the 2002 ACDA Western Division Conference in Hawaii. They have performed for the opening of the Utah state legislature on three separate occasions, and continue to perform extensively throughout northern Utah. In 2006, BEHS Choirs were selected as one of three participating choirs in the Carnegie Secondary Choral Festival.



**Claudia Bigler** is the director of choirs at Box Elder High School, in Brigham City, Utah. She received her initial training at Brigham Young University. Bigler has served as choral chair of the Utah MEA, and is a past state President of Utah ACDA. She recently retired from singing with the Mormon Tabernacle Choir.

## California State University Fullerton University Singers



Cal State Fullerton's University Singers have performed with the Hollywood Bowl Orchestra, the Pacific Symphony Orchestra, and

Andrea Bocelli. The ensemble has toured in Italy, Spain, Germany, Australia, and most recently Eastern Europe.

2012 Division Conferences - Performing Choirs



**Robert Istad** is director of choral studies at California State University, Fullerton. He has prepared choruses for Esa-Pekka Salonen and the Los Angeles Philharmonic, Carl St. Clair and the

Pacific Symphony Orchestra, Sir Andrew Davis and the Los Angeles Philharmonic, Nicholas McGegan and the Philharmonia Baroque Orchestra, and Keith Lockhart and the Boston Pops Esplanade Orchestra, as well as conductors Bramwell Tovey, Eric Whitacre, Giancarlo Guerrero, Marin Alsop, George Fenton, John Alexander, William Dehning, John DuPrez, David Lockington, and Mark Manderano. In addition to his role with Cal State Fullerton, Istad is also the artistic director of the Long Beach Camerata Singers and assistant conductor of the Pacific Chorale.

University, Long Beach. He is the conductor of the University and Chamber Choirs. He has prepared choirs for the Cincinnati Symphony, the Long Beach Symphony Orchestra, the Los Angeles Master Chorale, the Pacific Symphony and the Pasadena Pops. Talberg is music director of First Congregational Church of Los Angeles, where he conducts the Cathedral Choir and the Cathedral Singers.

Talberg earned his BM in choral conducting from Chapman University and his MM and DMA in choral conducting from the University of Cincinnati's College-Conservatory of Music. He completed a post-doctoral fellowship with the Cincinnati Symphony Orchestra, Cincinnati Pops, and the May Festival Chorus.

gate Vocal Jazz Ensemble" in their division by *DownBeat Magazine*. Pacific Standard Time competed at the Monterey Next Generation Jazz Festival in both 2009 and 2011, and were awarded first place both times.



**Christine Guter** is the director of vocal jazz at the Bob Cole Conservatory of Music at California State University, Long Beach. Her teaching responsibilities include directing the

university's top vocal jazz ensemble, teach-

### California State University - Long Beach Chamber Choir



The Bob Cole Conservatory Chamber Choir from California State University, Long Beach (CSULB) is the premier choral ensemble at CSULB. Comprised of the top singers at the University, the Chamber Choir tours yearly and has sung throughout Europe, Australia, New Zealand, and China. Recently, the ensemble has performed with the Los Angeles Master Chorale, the Pacific Symphony, the Pasadena Pops Orchestra, and the Long Beach Symphony.



**Jonathan Talberg** is professor of music and director of choral, vocal, and opera studies at the Bob Cole Conservatory of Music at California State

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



Pacific Standard Time, is the top vocal jazz ensemble at the Bob Cole Conservatory of Music at California State University Long Beach. It is a highly select 12-member ensemble, requiring excellent musicianship, vocal skill, and improvisational ability. Pacific Standard Time performed at the ACDA National ACDA Conference in Chicago, the IAJE Convention in Toronto, Ontario, the ACDA Western Division Conference in Salt Lake City, the California MEA Convention in Sacramento, and has toured California and the Pacific Northwest. Recently, they have performed at the L.A. Jazz Institute Festival, and the Newport Beach and West Coast Jazz Parties. Students from Pacific Standard Time have received national recognition in receiving *DownBeat Magazine* Student Music Awards in 2005, 2006, 2007, 2009, and 2010. In 2010 they were also named "Best Colle-



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# Western Division

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Reno, Nevada

2012 Division Conferences - Performing Chorus

ing private jazz and classical voice lessons, class jazz piano, jazz theory, and a course in solo jazz repertoire and performance. Guter has an active career as a jazz vocalist and studio singer in Los Angeles. She has performed with Rosemary Clooney, Joe Williams, Maynard Ferguson, Bobby McFerrin, Lionel Hampton, Darmon Meader, Janis Siegel, and Alvin Chea. She also sings in the nationally renowned jazz ensemble, "Vocalogy." Guter has worked extensively in studio settings, and has sung on several Hollywood soundtracks including *Wolfman*, *Ice Age 3*, *Seven Pounds*, *Superman Returns*, *X-Men 3*, *Happy Feet*, *Beowulf*, *Horton Hears a Who*, and *Spiderman 3*. She is currently the Vocal Jazz R&S Chair for the California ACDA. She has been on the voice faculties of Southwestern Community College (Creston, IA), Mount San Antonio College (Walnut, CA), Long Beach City College (CA), and has taught at Jazz Camp West and Cazadero Fine Arts Camp in Northern California.

performing career after college when she sang professionally and traveled internationally with the Ray Conniff Singers, The Norman Luboff Choir; and The Carpenters.

## Clovis East High School Women's Chorale



The Women's Chorale is the select Women's Choir at Clovis East High School (CEHS). The

Chorale includes members from the T-Wolf Chorus, (Chamber Choir), Women's Ensemble, and Concert Choir. They have received consistent Command Performance ratings at every Clovis Unified School District Spring Choir assessment. They have performed in Alice Tully Hall in New York City; Davis Symphony Hall in San Francisco; Satterstrom Hall in Anaheim; Honolulu Symphony Hall in Honolulu; and Carnegie Hall, in New York City.

## Cantoris Sacramento Children's Chorus



The Sacramento Children's Chorus (SCC), a non-profit 501(c)(3) organization, provides excellence in choral

music education and performance opportunities to talented children in the greater Sacramento community

Singers participate in a progressive program that consists of five levels accommodating the various ages (7–19) and performance abilities. Singers are admitted by competitive audition. Membership is drawn from Sacramento, Placer, Yolo and El Dorado counties where singers attend a variety of public and private elementary, middle and high schools.



**Dan Bishop** is the choral director at Clovis East High School in Clovis, California, and an instructor for the Willow & International Community College in Fresno. He has served as music minister of the Reedley Mennonite Brethren Church, Kingsburg Community Church, University Presbyterian, Fresno, and Kingsburg E.V. Free Church.

He received his BA in vocal and instrumental music education from Tabor College, in Hillsboro, Kansas, and his MA and MM from the Conservatory of Music at the University of Missouri, at Kansas City, where he was a graduate assistant in vocal performance. He has done post-graduate work at Fresno Pacific University and California State University–Fresno.

Bishop was the previous Western Division ACDA R&S Chair for Senior High School Chorus and has served California ACDA as All-State Honor Choir Chair for three years. He is the ACDA National R&S Chair for Senior High School Chorus.



**Lynn Stevens** is artistic director, conductor, and co-founder of the Sacramento Children's Chorus (SCC). She has thirty years experience in teaching choral music to children. Stevens received her BA in music from the University of Southern California, and her MM in choral conducting from California State University, Sacramento (CSUS).

Stevens conducts the SCC Cappella, the high school choirs; Cantoris, the advanced touring choir; and Cantus, the intermediate choir. Stevens is also on the faculty of the music department at CSUS teaching choral conducting. Also, Stevens enjoyed a

## Fullerton College Chamber Singers



Fullerton College Chamber Singers is a 32-voice ensemble which has performed throughout the western United States, the Pacific Northwest, the East Coast, Canada, Mainland China, the United Kingdom, Italy,

Germany, and Austria. They have been a featured choir at ACDA Conferences. They have also competed at the International Eisteddfod Music Festival Competition in Wales, the Seghizzi International Choral Competition in Gorizia, Italy, the California International Choral Competition in San Luis Obispo, California, and The Singkreis International Choral Competition in Spittal, Austria.



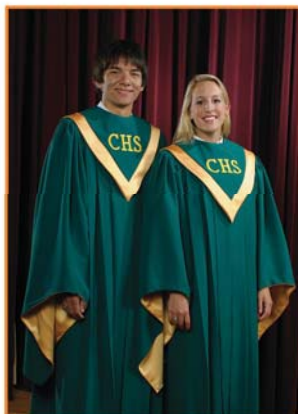
**John Tebay** began his career in 1981 as the choral director at El Dorado High School in Placentia, California. He has been director of choral studies at

Fullerton College in Southern California since 1985. During that time he has conducted the 120-voice Concert Choir, the Chamber Singers, the Collegiate Chorale, the Men's Chorale, the Women's Chorale, the Vocal Jazz Ensemble, and the song and dance troupe, Bravo. Tebay's choirs have performed throughout the United States and Canada. They have performed at ACDA Conferences, and they have been a guest choir in Mainland China, performing with the Beijing University Symphony and the Shanghai University Symphony.

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# Western Division

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## Leavitt Middle School Chamber Singers



The Leavitt Middle School Chamber Singers are from Las Vegas, Nevada. The choir has received all superior ratings at the Clark

County School District Advanced Choral Festivals. The Leavitt Chamber Singers are a select ensemble of seventh and eighth grade students who perform frequently around Las Vegas. The ensemble has performed at Chicago Symphony Hall in 2006, at the Nevada Music Educators Convention in 2009, for the investiture ceremony of a new federal court judge in 2011, and in numerous other area concert appearances.



**Victoria Ligon**, soprano, received her BM in vocal performance from John Brown University, and her MM in vocal performance from University of Nevada, Las Vegas. Ligon completed her teaching credentials in Arizona while teaching at Calvary Academy, Scottsdale Christian Academy, and Round Valley School District in Springville/

Eagar, Arizona.

She sang at the Chicago Lyric Opera before entering the world of choral music education in 1980 in Phoenix, Arizona. In 1989, she taught at the American Community Schools of Athens, then on to the International School of Islamabad, Pakistan. In 1996, she and her family returned to the United States, specifically Clark County School District (CCSD).

She is in her eleventh year as the choral director at Leavitt Middle School in Las Vegas. Her choirs have received superior ratings in every festival since the school's opening in 2001.

## Mira Costa High School Vocal Ensemble



Vocal Ensemble is one of four curricular choral ensembles at Mira Costa High School in Manhattan Beach, California. Vocal

Ensemble has earned superior ratings in the Southern California Vocal Association (SCVA) Choral Festivals in which it has participated. In 2009, Vocal Ensemble's recording of Eric Whitacre's *Sleep* was selected for the BOHSA Best of High School A Cappella national compilation CD. Vocal Ensemble also performed as a featured choir in the Walt Disney Concert Hall through the Los Angeles Master Chorale's High School Choral Festival during the same year. In the summer of 2010, additionally, Vocal Ensemble was the only American choir chosen to perform in the Festival's sacred Sunset Series, held in the St. Nicholas Orthodox Church.



**Michael Hayden** studied music education at Butler University in Indianapolis, Indiana. His MM in choral conducting came from the Eastman School of Music in Rochester, New York. He completed his DMA in choral conducting at Michigan State University in East Lansing, Michigan. He has served on the faculties of Indiana Purdue Fort Wayne and Butler University, where he directed choral ensembles and taught music education. He has also served as conductor of the Indianapolis Men's Chorus, the Indianapolis Women's Chorus, and VOICES of Kentuckiana in Louisville, Kentucky. Additionally, Hayden has served as a National Board Director for GALA Choruses. In 2007, he came to Southern California as the second choral director at Mira Costa High School in Manhattan Beach.

## Orange County Women's Chorus



The Orange County Women's Chorus (OCWC) is one of the top amateur choruses in the region.

The ensemble's performances have featured collaborations with outstanding musicians and dancers, and with non-profit organizations including women's shelters, the Salvation Army's anti-human-trafficking task forces, and Women Helping Women, an organization dedicated to helping disadvantaged women enter or re-enter the work force.

The OCWC's repertoire has included medieval chants, multicultural folk songs, classical masterworks, protest songs, and gospel tunes, and concert themes including "Goddesses and Other Working Women," "Six Degrees of Clara Schumann," and "You Can't Sing That!: Banned Books Set to Music."

2012 Division Conferences - Performing Choirs



**Eliza Rubenstein** became the artistic director of the Orange County Women's Chorus in December 1999. She is the artistic director of the Long Beach Chorale and Chamber

Orchestra, the director of choral and vocal activities at Orange Coast College, music director at Mesa Verde United Methodist Church, and California-ACDA's R&S chair for women's choruses.

Rubenstein studied English literature and choral conducting at Oberlin College before earning her MM in conducting at the University of California-Irvine. She is the co-author of a book about dog adoption, and for eight years she was the assistant supervisor of the Irvine (CA) Animal Care Center. She presented a session called "Sit, Stay, Sing: What Choral Conductors Can Learn from Dog Trainers" at the 2006 ACDA Western Division Conference in Salt Lake City.

Children's Chorus, American River College Jazz Bands, Capital Jazz Project, the Camellia Symphony Orchestra, the Sacramento Youth Symphony, the CSUS Percussion Group, the Sacramento Opera, R.S.V.P., Folsom Symphony, and Celebration Arts.



**Ralph E. Hughes** has served as conductor of the Sacramento Master Singers since 1986. His direction has helped fulfill the community's need for a professional-caliber chamber choir. Ralph

Hughes received his BME and teaching credential from California State University, Sacramento (CSUS). Hughes has taught choir, voice, and piano at American River College since 1990. He was awarded his MM in choral conducting from CSUS and his DMA in conducting from the University of South Carolina. In recent years, Hughes has focused on extending the Master Singers' impact on the community through an emphasis on multi-cultural music and programming designed to stimulate interest among the area's young people.

from this group have taken first place in the Barbershop Harmony Society Far Western District High School Quartet Championship. Soloists from the choir have also been frequent winners of various vocal competitions in Southern California. The choir has never earned less than Superior rating at a festival, and the choirs tour annually, performing locally and internationally in such locations as England, Ireland, Germany, Austria, Switzerland, and Mexico.



**Keith Hancock** began his teaching career at Tesoro High School in 2002. Hancock teaches guitar and has done the vocal direction and played piano for each spring musical. Hancock has

served on the Chapman University Conservatory of Music faculty, and he also teaches private piano, voice, and guitar lessons. Hancock holds his MA in education and his BM in music education and choral conducting (*Summa cum Laude*) from Chapman University, where he studied under William Hall. He was a Presidential Scholar and was awarded the Choral Conducting and the Music Education Awards upon graduating. He has performed several times as a soloist with the Cypress Pops Orchestra, and on stage at the Orange County Performing Arts Center and the Hollywood Bowl.

## Sacramento Master Singers



The Sacramento Master Singers have established themselves as the Sacramento area's premier chamber choir. Established in 1982, the singer's programs include premieres, classics, and a wide array of musical styles.

National and area premieres performed by the Master Singers include Benjamin Britten's *A.M.D.G.*, Arvo Pärt's *Te Deum*, Robert Levin's new completion of Mozart's *Requiem*, Alfred Schnittke's *Requiem*, David O's *Elements*, and numerous commissions by Linda Dawson and Clifford Shockney (composers associated with the choir).

The choir is proud of its collaboration with many of the Sacramento area's visual and performing artists, including the Sacramento Philharmonic Orchestra, Sacramento

## Tesoro High School Madrigals



Madrigals is the elite mixed choir at Tesoro High School, a comprehensive high school in Las Flores, California, serving 2300 students in South Orange County. The music program at Tesoro has been ranked in the top 100 of all high school music programs by the Grammy Foundation. In 2005, 2010, and 2011, the barbershop quartets chosen



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# Western Division

February 29 – March 3, 2012  
Reno, Nevada

## Vox Femina Los Angeles



Founded in January 1997 by Iris S. Levine, Vox Femina Los Angeles (VFLA) gives women voice through the performance of quality choral literature.

Diverse in culture, age, race, belief, and sexual identity, VFLA is a chorus committed to commissioning new works and raising awareness about issues that affect them as a family of women. Through music, VFLA aims to create a world that affirms the worth and dignity of every person.

Vox Femina Los Angeles has established itself as a premier women's chorus in the United States with a demonstrated ability to perform highly eclectic repertoire, some of which

can be heard on several recordings. VFLA has demonstrated its support and encouragement of living composers by commissioning 23 new works.



**Iris S. Levine** is founder and artistic director of Vox Femina Los Angeles. Through her extensive experience with women's choral literature and innovative concert programming, Levine has charted Vox Femina on a 14-year journey, building its prominence in the choral community through numerous appearances at ACDA conferences and 100 appearances throughout the United States, Mexico, and Canada.

Levine is department chair and professor of music at Cal Poly Pomona University. Levine is the ACDA National R&S Chair for Women's Choirs and is sought after as a guest clinician and adjudicator for choral festivals throughout the country.



2012 Division Conferences - Performing Choirs





# Western Division

February 29 – March 3, 2012  
Reno, Nevada

## ACDA International Conductor Exchange Program Guest Scholar

Visiting the Western Division Conference under the auspices of ACDA's International Conductor Exchange Program, Cuban choral conductor José Antonio Méndez will provide insight into the vibrant musical culture of Cuba and will share wonderful choral music from his country.

## Breathing New Life into Music of the Renaissance

Renaissance choral scores, often with few or no helpful performance suggestions, can lead to shapeless, uninspired delivery of this beautiful and expressive music, leaving audiences and choirs non-plussed, and conductors discouraged in their efforts to educate, inform and entertain. In this hands-on session, Schauer will lead participants to examine and re-think performance of sacred and secular Renaissance works. Simple score analysis will drive decisions on tempo, phrasing, overall shape, dynamics and articulation, empowering conductors to craft engaging and expressive rehearsals and performances of this rich and highly accessible body of historical literature.



**Elizabeth Schauer** serves as associate director of choral activities at the University of Arizona, where she conducts Symphonic Choir and University Community Chorus, and teaches undergraduate and graduate courses in choral conducting and methods. Schauer has conducted college, community, church, honor and public school choirs, and has

served as music director of community and university theatrical productions. Schauer holds degrees from the University of Cincinnati College-Conservatory of Music, Westminster Choir College, and the University of Michigan.

## Conducting Choral Colors

Become the teacher/conductor who reflects vocal subtleties of language and style in your gesture. As your group grows into the performance, bringing the music up off the page, your gesture invites even greater vocal expression and coloring.

Do you think of yourself as an artist in rehearsal or only when you walk on stage to perform? When do you stop worrying about your choir competing, about the media, the ticket sales, the programming, the reviews, and become the artist conductor you were meant to be?

This session is for all conductors from beginner to professional ... honest gestures from shoulders to elbows, wrists, and fingers ... gestures that powerfully reflect essence of the music. Less is more, no more energy than for the desired result. Music is provided or bring a work to be considered and discussed with the clinician.



**Vance Y. George** is recognized internationally as one of the world's leading choral conductors. He has conducted in the United States, Europe, Australia, and Asia. He has conducted concerts in New York, Salzburg, Austria, Sydney, Australia, Minneapolis, Spokane, and Indianapolis, and at the Berkshire Choral Festival, and the Ventura Bach Festival.

His unique range of musical styles, knowledge of languages, mastery of vocal colors, and synthesis of the choral/orchestral tradition has been lauded by audiences, critics, and conductors. In the words of San Francisco composer Conrad Susa: "Vance creates a choral sonority that is unique to each work he's asked to perform. His knowledge of vocal colors is unsurpassed." His work embodies the legacy of the great maestros and mentors he has known as protégé and colleague, especially Kurt Masur, John Nelson, Helmut Rilling, Edo de Waart, Herbert Blomstead, Michael Tison Thomas, Robert Shaw, Julius Herford, Margaret Hillis, Robert Page, Otto Werner-Mueller, and Mary Pyer.

The **Fullerton College Chamber Singers**, **John Tebay** conductor, will be the demonstration choir for this session. Their photos and bios can be found on page 107.

## Conducting Master Class Beginners

**Dennis Shrock** will be the clinician for this session. He is the keynote speaker this conference. His photo and bio can be found on page 103.

The **Box Elder High School Madrigals**, **Claudia Bigler** conductor, will be the demonstration choir for this session. Their photos and bios can be found on page 104.

2012 Division Conferences - Interest Sessions



# Western Division

February 29 – March 3, 2012  
Reno, Nevada

## Conducting Master Class Advanced

**Dennis Shrock** will be the clinician for this session. He is the keynote speaker this conference. His photo and bio can be found on page 103.

The **California State University Fullerton University Singers**, **Rob Istad** conductor, will be the demonstration choir for this session. Their photos and bios can be found on page 104.

## The iconductor: Mobile and Web-based Apps to Simplify the Conductor's Lifestyle

At press time, no description was available for this session.



**Ryan W. Holder** is the associate director of choral studies at Northern Arizona University, where he directs the Women's Chorale, Northern Voices and High Altitude vocal jazz ensembles, teaches undergraduate and graduate conducting and choral methods, supervises choral student teachers, and serves as the adviser for the NAU student chapter of the American Choral Directors Association.

Holder has given lectures and presentations at local, state, and regional ACDA and MENC conventions, and his ensembles have been invited to perform throughout the Southwest. Holder serves as the Arizona State College and University R & S Chair; the Western Division program and advertising chair; and on the ACDA National Committee on Technology.

## Expanding the Repertoire: A Fresh Look at Programming and Literature for Male Chorus

This session will focus on programming and repertoire ideas for male chorus that may typically be overlooked. The following questions will be explored: What repertoire makes a male chorus concert interesting? How does a conductor find the balance between literature that is challenging yet accessible? What pieces help to build an audience (and keep them coming back)? This session is intended for anyone interested in male chorus, either in high school, university, or community settings. Part of this session will include reading through excerpts of little-known, but useful works for male chorus. The purpose of this session is to broaden the horizons of male chorus conductors. Attendees will gain a deeper knowledge of male chorus repertoire, and a clear idea of how to use it.



**Cameron F. LaBarr**, a native of Richmond, Missouri, is assistant professor of choral music at Lee University in Cleveland, Tennessee, where he conducts Choral Union and teaches choral conducting, literature, and methods. Prior to his appointment at Lee, he served as conductor of the University of North Texas Men's Chorus and taught undergraduate conducting. LaBarr holds a BME from Missouri State University and an MM and DMA from the University of North Texas, where he studied choral conducting and orchestral conducting. LaBarr has worked as a guest conductor and clinician for various conferences and festivals across the midwestern and southern United States.

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## Latin American Rhythm in Your Blood

Explore the world of Latin American rhythms including the nuances, regional variances, and ways that will help teach these rhythms to singers. The clinician will help you discover the various instrumental combinations for each style. Unravel this eclectic world of rhythms in a fun and interactive workshop, and take home a valuable wealth of resources and information.



**Cristian Grases** is the assistant professor of choral music and conductor of the USC Thornton Concert Choir. Born in Venezuela, he earned his MM from the Simón Bolívar University, where his principle teachers were Maria Guinand and Alberto Grau, and his DMA from the University of Miami. He has previously served as interim director of choral activities at Central Washington University and assistant professor in choral music at California State University. Grases currently serves as minister of music at St. James' Episcopal Church in South Pasadena, California.

Grases currently serves as minister of music at St. James' Episcopal Church in South Pasadena, California.

2012 Division Conferences - Interest Sessions

Grases has participated in festivals, workshops, and events as a guest conductor, clinician, adjudicator, and conducting pedagogue in North and South America, Europe, and Asia. Most recently, he guest conducted in France, Denmark, The Netherlands, Indonesia, China, and Venezuela.

Grases was the founder and artistic director of Amazonia Vocal Ensemble, based in Miami, with a focus on Latin American repertoire. He also served as conductor for the Women's Chamber Ensemble of the University of Miami, was the assistant conductor of the Miami Symphony Orchestra under Eduardo Marturet, and the conductor of the Young Musician's Orchestra.

In 2004, Grases was selected by the International Federation for Choral Music as one of a five-member committee for the Songbridge Project, together with renowned choral masters and chaired by the creator of the project, Erkki Pohjola (Finland). He was selected to be part of the Board of Directors of the International Federation for Choral Music in 2008. In addition, Grases is currently the Ethnic and Multicultural R&S chair of the for ACDA's Western Division.

### Mentoring in the Ensemble Arts: Helping Others Find Their Voice

This session examines the mentor/protégé dynamic and its critical impact on the lives of ensembles and their conductors. Drawing from research and personal experience, this presentation gives a portrait of a rarely discussed aspect of the conductor's life. The goal of the session is to help the conductor realize the full potential of the mentor/protégé relationship and to assist mentor and protégé in achieving the best possible benefits of these relationships.

**Tim Sharp** will be the clinician for this session. His photo and bio can be found on page 48.

### Movement: the Key to Making Your Choir Sound Good!


This session will cite recent research into how movement helps people learn and retain ideas, concepts, and sounds. The clinician will demonstrate movement of the singers' bodies in vocalizes, as they rehearse a piece, and as they perform music, and move the singers into different positions both on and off the risers. Subtle movements—such as turning the head slightly—finger movements, hand and arm movements, modified tai-chi, and other current uses of the body in the act of learning and performing will be explored. Differences in timbre will be dem-

onstrated as singers positions are changed



**Charlene Archibeque** is one of America's foremost choral conductors and teachers. The famed San Jose State University Choraliers took first place at seven International Competitions, including


the Choir of the World in Llangollen Wales at the famous Eisteddfod. She has presented choir clinics and conductors' workshops throughout the United States and Australia, England, Canada, and most of



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# Western Division

February 29 – March 3, 2012  
Reno, Nevada

2012 Division Conferences - Interest Sessions

Europe. She has conducted hundreds of honor choirs in 43 states and six provinces of Canada. She is active in ACDA and has presented major interest sessions, served on many panels, and her choirs have performed at 30 state, division, and national conventions. After retiring from San Jose State University in 2005, she returned in 2010 to conduct both the Concert Choir and Chamber Singers. She holds degrees from the University of Michigan, San Diego State, and a DMA from the University of Colorado. She is editor of the *Charlene Archibeque Choral Series* with Santa Barbara Music Publishers.

The **Clovis East High School Women's Chorale**, Dan Bishop conductor, will be the demonstration choir for this session. Their photos and bios can be found on page 106.

## Music Literacy

Teaching music notation in the choral classroom can be difficult at times. Gather the tools to eradicate music illiteracy and get your singers excited about reading music. From Kodály hand signs to examples in modern rock, your students deserve a fun approach to sight reading.



**Peter Steenblik** is director of choral music at Jordan High School in Sandy, Utah. He directs five choral groups and an English handbell choir. Steenblik holds a BME in choral education and an MM in choral conducting from the University of Utah. A member of the Mormon Tabernacle Choir, he is an active participant in community arts and often provides

music direction for community theaters. Since 2005, he has been the director for the Utah Ambassadors of Music European tour. His students have recently appeared in concert with the Utah Symphony, the Mormon Tabernacle Choir, Ballet West, and the University of Utah choirs. Steenblik has a love for music and a talent for working with young people. He is known for his enthusiasm, dedication, and high standard of choral singing.

## Planning and Implementing Interfaith Programs

It is relatively easy for disparate faith communities to cooperate in social action projects. But it is much more difficult to create effective and meaningful interfaith services of worship because various obstacles—including exclusivity—are inherent in all denominational worship. This session will provide sugges-

tions for interfaith programs, which are not directly tied to worship, but are based instead on visual presentation of great art, theological discussion, and performance of music, all based on a pre-selected topic (such as Creation, Social Justice, the Psalms, etc.). This session will suggest ways to plan and implement such an event, and also briefly explore other possible non-worship formats for interfaith activities centered on the arts.



**Nick Strimple** is a faculty member at the USC Thornton School of Music and director of music at Beverly Hills Presbyterian Church. He is author of *Choral Music in the Nineteenth Century* (2008) and *Choral Music in the Twentieth Century* (2002). Strimple is recognized for his work with music related to the Holocaust and has lectured on the

subject at Yale University, Oxford University, the Krakow Jewish Culture Festival, and other institutions. Strimple has conducted the London Symphony Orchestra, the Chorus and Orchestra of the Polish National Opera, and the Nuremberg Symphony. He has also worked as arranger for Frank Sinatra, Rod Stewart, Air Supply, and other leading artists.

## Where Are All the Boys?

Would you like more boys in your children's choir? This session deals with the challenge of recruiting boys into a children's choir; and retaining them and meeting their needs once you get them. (Naturally, the ideas presented will work for girls as well!)



**Diane Simons** is the artistic director of the South Bay Children's Choir, at El Camino College in Torrance, California. She previously taught at the high school and elementary schools in El Segundo for 33 years. She is the R&S Chair for Children's and Community Youth Choirs for the Western Division. Her choir has performed at ACDA and CMEA conventions.



**Mandy Brigham** is in her tenth season as the associate artistic director of the Los Angeles Children's Chorus (LACC). In addition to conducting LACC's Intermediate and Preparatory Choirs, she is responsible for overseeing the organization's musicianship and vocal coaching programs. She has prepared the chorus for collaborations with the Los Angeles

Philharmonic, the Hollywood Bowl Orchestra, and the Long Beach Symphony. In addition to her work at LACC, Brigham is the vocal music teacher at Balboa Boulevard Magnet School in Northridge.



**Steven Kronauer** is the conductor of the Young Men's Ensemble of the Los Angeles Children's Chorus and the ACDA Western Division R&S Chair for Male Choirs. He

started his singing career with a ten-year engagement at the Bavarian State Opera in Munich Germany, and actively continues his career as a soloist in the United States. Kronauer earned his DMA from UCLA in operatic and choral conducting. Currently, he teaches voice and German diction at the Bob Cole Conservatory of Music at CSU Long Beach.



**Valerie Quiring** is the artistic director of the Bach Children's Choir in Fresno, California. She has been an elementary music specialist with Clovis Unified School District, taught elementary and middle school vocal music at Fresno Christian Schools, and was the artistic director of the Central California Children's Choir for seven years. Quiring is an active member of ACDA. Her choirs have performed at numerous ACDA and California Music Educator's Association conferences.

### Zielenski in Venice: "Italian" Gems from Renaissance Poland

The music of Poland's leading late Renaissance composers reveal much about the important relationship between Poland and Italy during the seventeenth century, and the

striking influence the Italianate style had on Polish composers of the time. Mikolaj Zielenski, most notably, may have even studied with Giovanni Gabrieli; his choral works display typical Venetian influence, but with a sound that is somehow still Polish. Looking for a double-choir-blowout alternative to the tradition at St. Mark's? Look no further than Zieleński and his compatriots Rohaczewski and Mielczewski!

**Jordan Sramek** will be the clinician for this session. His choir, **The Rose Ensemble** will be the demonstration choir. They are headliners at this conference. Their photos and bios can be found on page 103.



## ChorTeach [www.acda.org/publications/chorteach](http://www.acda.org/publications/chorteach)

A great resource for choral directors at all levels.  
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Here are some of the articles currently posted on ACDA's Web site.



- "Choir Life: Less Time, Still Fulfilling"
- "Discipline in the Classroom"
- "Helping Corey Match Pitch"
- "New Bridges to Multicultural Choral Music"
- "Rhythmic Integrity in Choral Rehearsals"
- "Serenity for the Middle School Choir Director"
- "Ten Positive Things to Do for Yourself"
- "The 'Call': Teaching Singers to Project"
- "The Best Things in Life Are Free, Especially Choral Music"
- "Transformative Collaborations with Other Choirs"
- "Using Social Media and Technology in Your Choral Program"
- "What Do You Teach? I Teach Kids!"
- "What My Blind Conducting Student Taught Me"
- "Working With Honor/Festival Choirs: One Conductor's Perspective"

If you have a favorite article from a state or division ACDA newsletter to recommend for inclusion in ChorTeach E-mail Terry Barham [tbarham@sunflower.com](mailto:tbarham@sunflower.com)



# Western Division

February 29 - March 3, 2012  
Reno, Nevada

## Junior High Girls

## Women's Honor Choir



**Janet Galván** is professor of music at Ithaca College, conducts the Ithaca College Women's Chorale, the Ithaca College Chorus, and is artistic director of the Ithaca Children's Choir. Galván has conducted honor choruses throughout the United States in venues including Carnegie Hall, Washington's Constitution Hall, Minneapolis'

Symphony Hall and Pittsburgh's Heinz Hall. Under her direction, her own choral ensembles have performed in Carnegie Hall, Lincoln Center's Alice Tully Hall and Avery Fisher Hall, and in venues in Ireland, Italy and Spain. Galván also has guest-conducted the State Philharmonic of Bialystok, Poland, the Cayuga Chamber Orchestra, the Madrid Chamber Orchestra and the New England Symphonic Ensemble in choral/orchestral performances. Galván has been a clinician in the United Kingdom, Canada, Belgium, and Brazil and at national and regional choral music education conferences and the World Symposium on Choral Music.

She has two choral music series with Roger Dean Publishing and is the series advisor to *Latin Accents*, a series with Boosey & Hawkes. She was a member of the Grammy Award-winning Robert Shaw Festival Chorus during Shaw's final years.



**Lynne Gackle** is associate professor of ensembles and associate director of choral activities at Baylor University (Waco, TX), where she conducts the Baylor Bella Voce (Women's Ensemble) and the Baylor Concert Choir. She is an active clinician, conductor, and adjudicator for choral clinics, honor choirs, workshops, and festivals throughout the United States and abroad.

Gackle is a past president of ACDA-Florida and the ACDA's Southern Division. Additionally, she has served in various R&S roles within ACDA, including National R&S chair for Children's Choirs and Southern Division chair for Women's Choirs. She currently is a member of the editorial board of ACDA's *Choral Journal*.

Gackle is the editor of the *Lynne Gackle Choral Series* with Colla Voce Music and also *Artistry for the Developing Singer* with Walton Music. She is the author of *Finding Ophelia's Voice*, *Opening Ophelia's Heart: Nurturing the Adolescent Female Voice*, published by Heritage Music Press. Gackle is a member of ACDA, MENC, the Texas Music Educators Association, the Texas Choral Directors Association, ISME, and NATS. She received her BME from Louisiana State University and her MM and PhD from the University of Miami in Coral Gables, Florida.

## Men's

**Paul Rardin** will be the conductor of this honor choir. His photo and bio are on page 52.



**The Images of America - ACDA available at:**  
[www.acda.org/catalog/conference\\_memorabilia](http://www.acda.org/catalog/conference_memorabilia)

2012 Division Conferences - Honor Choir Conductors

# 7<sup>th</sup> WORLD CHOIR GAMES

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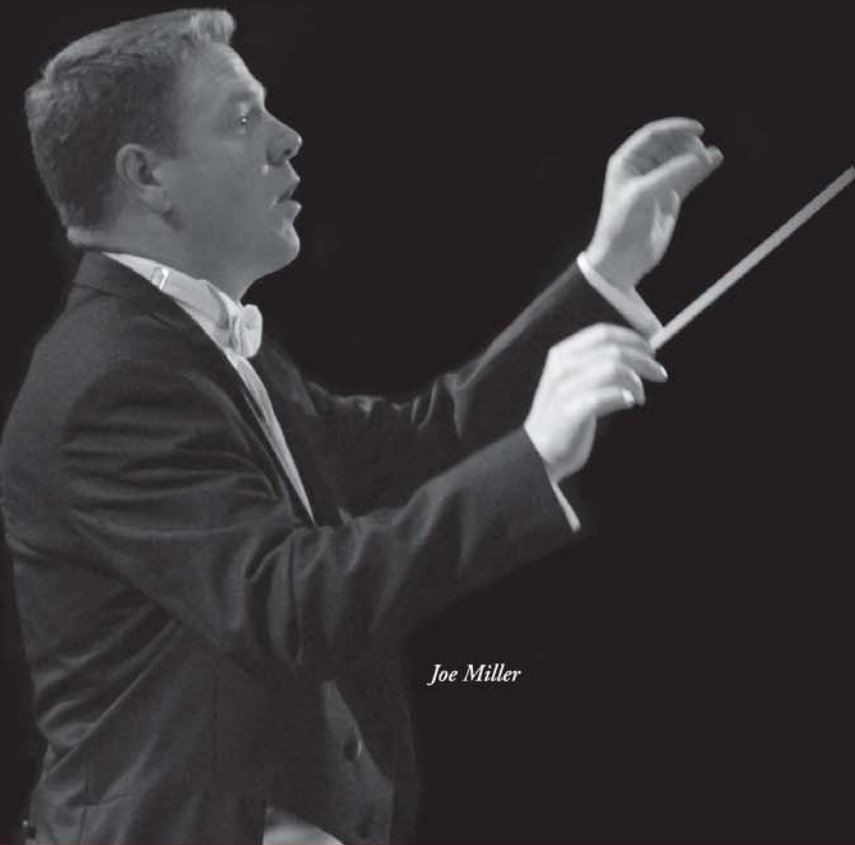


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Scott McCoy  
April 3 - May 26, 2012

**Creative Practices in Choral  
Pedagogy**  
James Jordan  
July 2 - August 24, 2012

**Creative Practices in  
Elementary Music Education**  
Phillip Greco  
October 1 - November 21, 2012



*Frank  
Abrahams*



# Central Division

March 7 - 10, 2012  
Fort Wayne, Indiana

## Conspirare



Founded in 1991 to present a summer classical music festival in Austin, Texas, Conspirare has rapidly grown to become an

internationally recognized, professional choral organization. Led by founder and artistic director Craig Hella Johnson, Conspirare is comprised of two performing ensembles and an educational program. A professional chamber choir ("Conspirare" or "Company of Voices") of singers from around the country is presented in an annual concert series in Austin, other Texas communities, and locations in the United States and abroad. The Conspirare Symphonic Choir of professional and volunteer singers performs one or more large choral/orchestral works annually. The Conspirare Youth Choirs is an educational program for singers ages 8-16, who learn and perform in two separate ensembles, Kantorei and the Conspirare Children's Choir.

Conspirare produced its first commercial recording, through the green fuse, in 2004 on the Clarion Records label. A second CD, *Requiem*, also on Clarion and since reissued by Harmonia Mundi, was released in 2006 and Grammy® nominations for Best Choral Performance and Best Engineered Classical Album.

A third recording, *Threshold of Night*, was released worldwide in September 2008. *Threshold of Night* received Grammy nominations for Best Choral Performance and Best Classical Album. In October 2008, in cooperation with Austin's public television station KLRU, Conspirare filmed a PBS television special, *A Company of Voices: Conspirare in Concert*, that was broadcast nationally in March 2009 and is available on CD and DVD. *A Company of Voices* received a Grammy nomination for Best Classical Crossover Album. Conspirare's latest CD *Sing Freedom! African American Spirituals* was recorded last October and released September 13, 2011 by Harmonia Mundi.



Craig Hella Johnson is the founder and artistic director of the five-time Grammy Award-Nominated choral ensemble Conspirare. He also serves as creative director and conductor for the Victoria Bach Festival.

Johnson was artistic director of San Francisco-based Chanticleer from 1998-99 and has served as guest conductor with several ensembles including the Taipei Male Choir; the Berkshire Choral Festival, the Austin Symphony, San Antonio Symphony, Santa Fe Symphony, and Chicago's Music of the Baroque. From 1990-01, Johnson served as the director of choral activities at the University of Texas at Austin and from 2000-04, he was the music director of the Houston Masterworks Chorus.

A composer and arranger, Johnson works with G. Schirmer Publishing on the *Craig Hella Johnson Choral Series*. His works are also published by Alliance Music Publications.

A native of Minnesota, Johnson studied at St. Olaf College, the Juilliard School, and the University of Illinois, and earned his doctorate at Yale University. As the recipient of a National Arts Fellowship, Johnson studied with Helmuth Rilling at the International Bach Academy in Stuttgart, Germany.



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# Central Division

March 7 - 10, 2012  
Fort Wayne, Indiana

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Fort Wayne  
Choral Union and University Singers



Choral Union is Indiana University/Purdue University-Forth Worth's (IPFW) community choir; open both to students and the community. Founded in 2005, the ensemble performs a variety of choral works, from choral-orchestral masterworks to shorter selections.

The University Singers is a large, auditioned choral ensemble, open to all students. Both ensembles frequently combine and collaborate with IPFW's Community Orchestra in the performance of choral-orchestral works. The choirs also frequently join with the Fort Wayne Philharmonic, most recently in Orff's *Carmina Burana*, Poulenc's *Gloria*, and A Rodgers and Hammerstein Celebration with the Philharmonic Pops.



Aaron Mitchell is director of choral studies at Indiana University-Purdue University in Fort Wayne, Indiana. He was previously director of choral activities at the University of Regina in Saskatchewan, Canada, where he also led the University Orchestra. Recent highlights include being guest conductor of the 2011 International Music Camp, the

2010 Northern Montana District Honor Choir; and the 2009 Saskatchewan All-Province Honor Choir. He led the University of Regina Chamber Singers in a performance for the 2010 Association of Canadian Choral Conductors National Convention. Mitchell has prepared choirs for choral-orchestral performances with the Northeastern Pennsylvania Philharmonic, the Regina Symphony Orchestra, and the Fort Wayne Philharmonic. He holds degrees from the University of Cincinnati's College-Conservatory of Music, Temple University, and Brigham Young University, and has had additional studies with Dale Warland.

## South Bend Chamber Singers

The South Bend Chamber Singers, an ensemble-in-residence at Saint Mary's College (Notre Dame, IN), is celebrating its 23rd concert season. Over the past 22 years the Singers have presented major works from the standard repertoire, yet the

ensemble concentrates primarily on works by living composers and regularly commissions new works and unusual and complex arrangements, most of which have been published and continue to be performed by choirs throughout the world. The choir has collaborated with numerous



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other ensembles including the South Bend Symphony, the Chicago Chamber Orchestra, and Germany's Chamber Orchestra of the Rhine. They were selected to perform for the 1996 and 2002 ACDA Central Division Conferences.



**Nancy Menk** holds the Mary Lou and Judd Leighton Chair in Music at Saint Mary's College. She also teaches graduate conducting at the University of Notre Dame, and serves

as music director of the Northwest Indiana Symphony Chorus. She earned her BS and MA in music education from Indiana University of Pennsylvania, and her MM and DMA in choral conducting from the University of Cincinnati College-Conservatory of Music. Under her direction, the Saint Mary's Women's Choir performed at the 2005 ACDA National Conference in Los Angeles, and has recorded four compact discs. In February 2010, she made her fifth appearance at Carnegie Hall, conducting Morten Lauridsen's *Lux Aeterna* for mixed choir and orchestra. In August 2011, she served as guest conductor for the Hong Kong Youth Music Camp Chorus. She has conducted all-state choirs in Delaware, Indiana, Kentucky, North Dakota, Colorado, and Pennsylvania.

### Monroe Crossing



Monroe Crossing dazzles audiences with a blend of classic bluegrass, bluegrass gospel, and heartfelt originals. Their harmonies,

arrangements, and on-stage rapport make them audience favorites across the United States and Canada. Commissioned by Mike and Kay McCarthy and executed by composer Carol Barnett and librettist Marisha Chamberlain, *The World Beloved: A Bluegrass Mass* blends the classical mass, modern choral sophistication, touching poetry, and

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2012 Division, Conferences - Performing Choirs

## Bexley High School Vocal Ensemble



Vocal Ensemble is one of five choirs at Bexley High School. They have shared performances with

ensembles from The Ohio State University, Capital University, Ohio University, and Baldwin Wallace College. Vocal Ensemble has performed at ACDA and MENC state conferences. Since 2003, they have toured throughout the United States and Europe, performing in notable locations such as Carnegie Hall and St. Patrick's Cathedral in New York City, St. Mark's in Venice, St. Nicolas in Prague, St. Stephen's Basilica in Budapest, and St. Stephen's Cathedral in Vienna.



**Amy Johnston Blosser** is in her ninth year as choral director at Bexley High School. She conducts five choirs, serves as vocal music director for annual musical productions, and is the fine arts department chair. She holds an MM in choral conducting and a BME from The Ohio State University in Columbus, Ohio, where she studied with Hilary Apfelstadt, James Gallagher, and Robert J. Ward. She also serves as the Director of Traditional Music at Linworth United Methodist Church in Columbus. Currently National Chair for Repertoire and Standards for ACDA, Blosser previously served as the National R&S Chair for Senior High School choirs.

## Chippewa Valley High School Varsity Choir



The Chippewa Valley High School Varsity Choir is the top performing vocal ensemble in the school. The Varsity Choir

has performed at many local venues such as the Clinton Township Festival of the Senses, the PBS television special

titled, *Celebrate America*, the Many Voices One Song Music Marathon, and caroling at various community establishments and on the grand staircase at the FOX Theatre in Detroit. They have also performed in concert with the University of Michigan Men's Glee Club, the Cantata Academy Chorale, the Warren Symphony Orchestra, and the Macomb Symphony Orchestra.



**Kent Wattleworth** directs four choirs, four extra-curricular ensembles, teaches music theory, and is the musical director for the school musicals at Chippewa Valley High School. Wattleworth has also prepared choirs for performances with the Warren Symphony Orchestra, the Macomb Symphony Orchestra,

and the Michigan Opera Theatre Orchestra at the Detroit Opera House. Additionally, he is in his second year of teaching Secondary Choral Methods as an adjunct professor at Oakland University. He holds degrees from Hope College and Oakland University, and has taught music for fourteen years at every grade level from kindergarten to college.

## Cincinnati Children's Choir



The Cincinnati Children's Choir (CCC), Ensemble-in-Residence at the University of

Cincinnati College-Conservatory of Music, was founded in 1993 and serves 500 young singers from Ohio, Indiana, and Kentucky. CCC has twice recorded with the Pops and has toured Europe, Scandinavia, and the United States as well as performing at state, regional, and national conferences. CCC is a recent winner of the Scripps-Corbett Award in the artist category, the region's most prestigious award in the arts.

**Robyn Lana** is the conductor of the Cincinnati Children's Choir. Her photo and bio are on page 81.

## Fairfield Junior High School Chorale



The Fairfield Junior High School Chorale is a non-auditioned ensemble comprised of 75 members in seventh and eighth grades. Over the past six years, the junior high Chorale has consistently received Gold ratings for their performances in the Indiana State School Music Association's large group festival.



**Ben Kambs** began teaching in Davenport, Iowa in 2001 and has been the director of choirs at Fairfield Junior/Senior High School outside Goshen, Indiana since 2003.

Kambs is working on an MM degree in music education from Western Michigan University. As an undergraduate, he attended St. Olaf College, where he received a BM in music education.

## Goshen College Men's Chorus



The Goshen College Men's Chorus, was founded in January 2004. Formed by the

combined male voices of the Chorale and Chamber Choir; the Men's Chorus performs music from all genres and time periods with

special emphasis on sacred unaccompanied literature.

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**Scott Hochstetler** is assistant professor of music at Goshen College, where he teaches in the vocal and choral areas. He is also the newly appointed director of the St. Joseph Valley Camerata. As a scholar, his work on Vaughan Williams has been published by the *Choral Journal*, and he is the co-author of the *IPA Pronunciation Guide to Translations and Annotations of Choral Repertoire, German Texts*. Hochstetler holds a DMA in choral conducting from Michigan State University, a double MM in conducting and voice from the University of Michigan, and a BA in music and biology from Goshen College.

Hochstetler holds a DMA in choral conducting from Michigan State University, a double MM in conducting and voice from the University of Michigan, and a BA in music and biology from Goshen College.

## Greenville College Choir



The Greenville College Choir was founded in 1927 by Robert W. Woods and has attained a reputation for performing sacred choral music of the highest quality. Membership consists of undergraduate students from various fields of study. Greenville College Choir performances include guest appearances with the Boston Camerata at the Cathedral Basilica of St. Louis in November 2009 and a performance at the American Kantorei at Concordia Seminary in St. Louis in April 2011.



**Jeffrey S. Wilson** received his BM in piano from Augustana College (Rock Island, Illinois). He earned his MM in choral music and his DMA in choral conducting and literature from the University of Illinois at Urbana-Champaign. He has extensive experience as a church musician and has traveled throughout the midwestern and northwestern United States and Western and Eastern Europe as a concert vocalist and accompanist. In addition to his duties as conductor of the Greenville College Choir, Chamber Singers, and the Greenville Choral Union, Wilson teaches voice, conducting, and choral techniques, and serves as chair of the music department. He is organist and director of the Sanctuary Choir at the Greenville Free Methodist Church.

Wilson teaches voice, conducting, and choral techniques, and serves as chair of the music department. He is organist and director of the Sanctuary Choir at the Greenville Free Methodist Church.

## Hilliard Darby High School Symphonic Choir



The Hilliard Darby Symphonic Choir has performed for seven Ohio Music Education Association/NAfME conventions in the last eight years. The choir has worked with such notable conductors as James Gallagher, Donald Neuen, Ann Howard Jones, Eric Whitacre, and with Craig Jessop for the 2011 National Memorial Day Choral Festival.

The choir has worked with such notable conductors as James Gallagher, Donald Neuen, Ann Howard Jones, Eric Whitacre, and with Craig Jessop for the 2011 National Memorial Day Choral Festival.



**Michael G. Martin** is director of choral activities at Hilliard Darby High School and a graduate of The Ohio State University, earning his BME and an MCA in conducting. He has studied with conductors such as James Gallagher, Hilary Apfelstadt, Maurice Casey, Ann Howard Jones, and Craig Jessop. He had the honor of studying with and serving as accompanist for the late Robert Shaw. He is also a published composer with Alliance Music, Houston, Texas, Lawson Gould, and Alfred Publications. Martin has served as adjunct professor at various universities. He is director of music at Upper Arlington Lutheran Church and serves on the board of the Ohio Choral Directors Association.

He is also a published composer with Alliance Music, Houston, Texas, Lawson Gould, and Alfred Publications. Martin has served as adjunct professor at various universities. He is director of music at Upper Arlington Lutheran Church and serves on the board of the Ohio Choral Directors Association.

## Illinois Wesleyan University Collegiate Choir



The Illinois Wesleyan University Collegiate Choir tours domestically annually, and since 2000 has performed in Italy, Russia, Lithuania, Latvia, Estonia, and Spain. The Collegiate Choir has performed at IMEA conferences and the 2008 ACDA Central Division Conference. The Choir maintains an annual choral commission series. In 2013, the Choir

The Collegiate Choir has performed at IMEA conferences and the 2008 ACDA Central Division Conference. The Choir maintains an annual choral commission series. In 2013, the Choir

will join the King's Singers for the premiere of a work written for the two ensembles by Philip Lawson.



**J. Scott Ferguson** is the director of choral activities and chair of the voice and choral department at Illinois Wesleyan University. He is an active clinician, festival conductor, and adjudicator at international choral competitions, and has presented choral workshops and lectures in the United States, Europe, and South America. He has published articles on Slovak choral music in the *Choral Journal* and is the compiler and editor of the *Slovak Choral Series*, published by Alliance Publications. Ferguson conducts the Chapel Choir at Second Presbyterian Church in Bloomington, Illinois, and is organist and cantor at St. Joseph Catholic Church in Chenoa, Illinois.

He is an active clinician, festival conductor, and adjudicator at international choral competitions, and has presented choral workshops and lectures in the United States, Europe, and South America. He has published articles on Slovak choral music in the *Choral Journal* and is the compiler and editor of the *Slovak Choral Series*, published by Alliance Publications. Ferguson conducts the Chapel Choir at Second Presbyterian Church in Bloomington, Illinois, and is organist and cantor at St. Joseph Catholic Church in Chenoa, Illinois.

### Indiana State University Concert Choir



A select ensemble of 48 voices, the Indiana State University (ISU) Concert Choir performs a varied repertoire of choral music from all styles and genres. The ensemble serves as an ambassador for the ISU school of music, performing 25 concerts a year for both on- and off-campus events. The choir tours frequently. Additionally, the group has been invited to perform at the state conference of the Indiana Music Educators Association and the summer conference of the Indiana Choral Directors Association.



**Scott Buchanan** serves as director of choral activities in the school of music at Indiana State University. Originally from New Jersey, Buchanan earned his BME from Bradley University, his MME from the Florida State University, and his PhD in music education from the Conservatory of Music at the University of Missouri-Kansas City. In May 2010, he served as the artistic director of the National Memorial Day Choral Festival at the Kennedy Center in Washington, D.C. Choirs under his direction have performed throughout the United States, Europe, and in Asia. At Indiana State, Buchanan conducts the select Concert Choir, Sycamore Singers, Masterworks Chorale, and teaches conducting, choral methods, and literature at the graduate and undergraduate levels. He has served on the Indiana Music Educators Association Board of Directors and serves as vice president of the Indiana Choral Directors Association.

### Lafayette Jefferson High School Varsity Singers



Varsity Singers of Lafayette Jefferson High School is an auditioned group of 46 musicians in grades 10–12. It is the premiere concert choir at Jefferson High School. Varsity Singers performed with the New York City Chorale and Chamber Orchestra in the Inaugural Christmas at Carnegie program in December of 2003. The choir recently performed at New York City's Cathedral of St. John the Divine in March 2011.



**Michael Bennett** is choral director at Lafayette (IN) Jefferson High School, where he directs Varsity Singers, A Cappella, Accents, and also teaches advanced class piano. Bennett is a graduate of the Indiana University Jacobs School of Music, where he received his BME in organ performance and his MM in organ performance and choral conducting. As a concert organist, Bennett has performed across the Midwest and East Coast, playing in cathedrals and for chapters of the American Guild of Organists in more than ten states. His most recent collaboration was with the choirs of Vassar College, where he made his discography debut in a live performance of Mozart's *Requiem*, K.626.

### Millikin University One Voice



OneVoice is the flagship ensemble of the vocal jazz program at Millikin University. The group has been specially recognized by *Down Beat* magazine several times and has been invited to perform at various educational conferences and collegiate jazz festivals in the United States, including the 2008 ACDA National Conference, the 2012 Jazz Educators' Network, 1989 and 2001 IAJE International Convention, the UNC/Greeley Jazz Festival, and four times at the Illinois Music Educators Association state conference.



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**Stephen Widenhofer** is director of the school of music at Millikin University in Decatur, Illinois. He is also founder of First Step Records, Millikin's own record label and publishing company, which is run by students as a hands-on learning experience. Widenhofer is active as a guest clinician and conductor throughout the Midwest and has directed numerous IMEA District Jazz Choirs and the all-state honors jazz choirs from Illinois, Wisconsin, Iowa, and Indiana in 2012. He holds undergraduate and master's degrees from Ball State University and his DA from the University of Northern Colorado. Widenhofer is on the music staff at St. Paul's Lutheran Church in Decatur and performs regularly as keyboardist with the Millikin Faculty Jazz Group.

Excellence in Teaching, Shining Star Award, Wal-Mart Teacher of the Year and the Lilly Creativity Fellowship Grant.

## Northern Illinois University Chamber Choir



The Northern Illinois University Chamber Choir is a select 24-voice vocal ensemble whose membership is

comprised of vocal performance and music education majors at the graduate and undergraduate level. In December 2007, Chamber Choir premiered a new choral work by Sir John Tavener that was commissioned specifically for this ensemble. Under Johnson's leadership the Chamber Choir was invited in 2006 to serve as the resident chapel choir at Worcester Cathedral in Worcester, England. The choir has performed at international choral festivals in Sweden and Denmark in 2004, and Poland in 2002.

## North Central High School King's Court Singers



The King's Court Singers learn and present various genres of music each year, including madrigal music, concert choir pieces, and show choir numbers. In addition, the choir sings at the MIC Choral Festival, Ball State Music Festival, the North Central Holiday Show, Pacers games, and other athletic events. King's Court competes in ISSMA Solo and Ensemble; ISSMA Organizational State Qualification Competition, where the ensemble has received gold ratings and high marks; and Music in the Parks, where they were awarded first place in the Madrigal Division.



**Joyce J. Click** is a graduate with a BME from Butler University and holds her MME from Butler and MS from Indiana University with a certification in special education. She has taught for 32 years in the Metropolitan School District of Washington Township. She has taught music at all levels K-12 and has served as an adjunct college professor at Butler



**Eric A. Johnson** is director of choral activities at Northern Illinois University and founding music conductor of Cor Cantiamo, a semi-professional choir based in the Chicagoland metropolitan area. Johnson has collaborated with many leading composers and commissioned new works from Sir John Tavener, Jaakko Mäntyjärvi, and Stacey Gibbs. Johnson

has served as a guest conductor of the Clare College Chapel Choir in Cambridge, England, taught at Makumira University in Tanzania, and directed guest choral residencies at Canterbury and Worcester Cathedrals. With published music through Santa Barbara Music Publishing and articles in the *Choral Journal*, he is active nationally as a clinician and conductor and is a past president of the Illinois-ACDA.

and Depauw. She has received numerous awards for her teaching, including Washington Township Teacher of the Year, Semi-finalist for Indiana Teacher of the Year, Golden Apple Award for

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## Northwestern University University Chorale



An ensemble of 40 voices, University Chorale is the most selective of Northwestern University's Bienen School of Music's choral ensembles. Membership is drawn from upper-level undergraduate and graduate students. University Chorale frequently collaborates to perform choral works calling for chamber orchestra or wind ensemble.

On May 27, 2012, University Chorale (with NU's University Chorus) will be joined by members of England's Bournemouth Symphony Chorus at Chicago's Millennium Park to present the American premiere of British composer Richard Blackford's *Not in Our Time*, a recently composed oratorio for tenor and baritone soloists, children's choir, mixed chorus and orchestra.



Robert A. Harris is professor of conducting and director of choral organizations at the Bienen School of Music at Northwestern University and has held visiting professorships at

Wayne State University, The University of Texas in Austin, and the University of South Africa in Pretoria. Harris has worked with the Republic of China's Taipei Philharmonic Choral and Conducting Workshop, South Korea's Incheon City Chorale and Hong Kong's Choral Festival Youth Chorale. He has presented conducting master classes and



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lectures in South Africa and Argentina. As a composer, Harris has received thirty commissions.

the *Choral Journal*, including "The Poet Sings: Choral Settings of Emily Dickinson's Poetry." Associated with the Gaiety School of Acting in Dublin, Ireland, she has composed music for several dramatic productions.

2012 Division Conferences - Performing Choirs

## Southern Illinois University Carbondale Concert Choir



The Southern Illinois University Carbondale (SIUC) Concert Choir is the premier choral ensemble of the university. Touring

internationally and throughout the region, this ensemble has recently appeared at Chicago's Orchestra Hall, Cedarhurst Arts Center, and in multiple concerts in the Peoples' Republic of China. Annually, the Choir joins the Southern Illinois Symphony Orchestra and other choral ensembles for two masterworks concerts, most recently performing Handel's *Messiah*, Poulenc's *Gloria*, and Mendelssohn's *Elijah*. A significant focus of the ensemble is the premiering of new works through annual participation in the SIUC school of music Outside the Box Festival, which brings numerous prize-winning composers and professional ensembles to campus. Joining with the SIUC Wind Ensemble, the Concert Choir premiered *The River Merchant's Wife* a work for choir, winds, and mezzo soprano by faculty composer Kathleen Ginther at Orchestra Hall in Chicago in April 2011.



**Susan Davenport** is director of choral activities, associate professor of music, and assistant director of the school of music at Southern Illinois University Carbondale. She conducts the Concert Choir, Chamber Singers, and Choral Union, teaches graduate and undergraduate conducting, choral literature, and methods, and administers the choral

program. As assistant director of the school of music, she is director of undergraduate studies and oversees recruiting and marketing for the school. Before joining the SIUC faculty, she was coordinator of choral activities at Texas Woman's University (TWU) in Denton, Texas. She holds her BME in music education from Campbellsville University (KY), her MM from Western Kentucky University, and her DMA in choral conducting from Texas Tech University, where she was a DeVitt Jones Scholar. While at Texas Tech, she was the founding conductor of the Texas Tech Women's Chorale and served as assistant conductor of the Lubbock Chorale. She has been published in

## Stoney Creek High School Chamber Singers



The Chamber Singers of Stoney Creek High School regularly perform with the

Detroit Symphony, the Detroit Chamber Winds, and at the Detroit Opera House. Additionally, they have been featured four times at the Michigan Music Conference and performed at the 2010 ACDA Michigan Conference. They are frequently called upon to combine with collegiate choirs for major works.



**Brandon Ulrich** has taught instrumental and choral music at Stoney Creek High School since the school's opening in 2002. In addition to his teaching duties, he is a DMA candidate in choral conducting at Michigan State University. He was recently chosen to conduct the 2011 Michigan School Vocal Music Association (MSVMA) TTBB State Honors

Choir and frequently presents sessions at music conferences. He serves on the MSVMA Executive Board, where he oversees the summer workshop. An advocate for new music, he established the Stoney Creek Commissioning Project, which annually premieres several new works. His compositions are published through Colla Voce and Musicatus Press.

## University of Cincinnati College-Conservatory of Music Chamber Choir



The University of Cincinnati College Conservatory of Music Chamber Choir is a graduate-based ensemble of forty voice and choral majors

performing masterworks and miniatures. Last season the CCM Chamber Choir performed Monteverdi's *Vespers of 1610*, Stravinsky's *Les Noces*, and the regional premiere of Schnittke's a cappella masterwork, *Concerto for Choir*, and this season performs a staged production of Bach's *St. Matthew Passion*, Berlioz's *Damnation of Faust*, Ellington's *Sacred Service*, and Hindemith's *Apparebit*. CCM Chamber Choir has performed Handel's *Dixit Dominus* for ACDA national, Si placet works of Josquin at for AMS national, Bach's *Mass in B Minor* in Portugal, and Midwest premieres of Phillip Glass's *Symphony No. 5* and Tan Dun's *Water Passion After St. Matthew*.



**Earl Rivers** is professor of music, director of choral studies, and head of the division of ensembles and conducting at the University of Cincinnati College-Conservatory of

Music (CCM). CCM's graduate conducting program holds the Dale Warland Singers Score Library and Archives and has been recognized by *U.S. News and World Report* as among the top five programs in the United States. Music director of Cincinnati's Vocal Arts Ensemble for twenty seasons, Rivers's recent conducting activities include the Festival of the Aegean in Syros, Greece, South Korea's Incheon City Chorale, Carnegie Hall, and residencies at the Sichuan Conservatory in Chengdu, China, and the Taipei International Choral Festival in Taiwan. Rivers is artistic director USA for the World Choir Games in Cincinnati.

### University of Michigan Women's Glee Club



Founded in 1893, the University of Michigan Women's Glee Club (WGC) involves undergraduate and graduate women from all degree programs. The choir enjoys an active schedule, including 1–2 concerts per semester, football tailgate sings, service projects, informal singing engagements, retreats, social events, and regional and international tours. The WGC also invites hundreds of high school choir students to Vocal Arts Day each year to sing and learn with club members and gain exposure to the university campus.



**Julie Skadsem** is associate professor of choral music education and conducting at the University of Michigan. She has earned her BA from St. Olaf College, her MME from Florida

State University, and her PhD from University of Missouri-Kansas City. She is a member of the VoiceCare Network and is certified in Dalcroze eurhythmics, Orff-Schulwerk and Kodály. Skadsem has performed regionally and internationally with the Women's Glee Club over the past six years and under her direction, the Women's Glee Club completed a European tour in Vienna, Austria, as a participant and featured ensemble in the International Haydn Festival (July 2009).

### United States Navy Sea Chanters



As the official chorus of the United States Navy, and one of five performing units of the United States Navy Band, the Sea Chanters promote the Navy's proud heritage of the sea. The repertoire of this twenty-voice chorus, accompanied by piano, bass, and drums, encompasses all types of choral music, including sea chanteys, patriotic selections, folk songs, sacred hymns, and the diverse sounds of opera and Broadway. These singing ambassadors have appeared throughout the United States on concert tours, and perform frequently at the White House, the Vice President's house, and for dignitaries at Washington embassies.



**Casey Elliott**, Musician 1st Class, is a native of Borger, Texas, joined the Navy Band in 2005 after completing her BME and MM in choral conducting from Texas Tech Uni-

versity. She studied voice with Karl Dent and Kathy McNeil, and conducting with John Dickson. She was a featured soloist at the 2004 ACDA Southwestern Division Conference. In 2008, Elliott was selected to be an associate enlisted conductor of the Sea Chanters. She also performs with the Sea Chanter women's ensembles The Anchor Sisters and The Navy Blues, and was named sailor of the quarter for the second quarter of 2008.

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Fort Wayne, Indiana



**Georgina Todd** joined the Navy Band in 1993. She is the unit leader for the Sea Chanters. Todd was born in Eugene, Oregon, and grew up in a military family, living in England, Germany, and New York. She earned her BA in 1985 from Wells College in Aurora, New York. She studied applied voice at George Mason University and later at American

University, where she received professional training in opera performance via the Crittenden Opera studio. In 1997, she won the Northern Virginia Music Teachers Association Competition. Todd has been a featured soloist on numerous performances with Sea Chanters and Navy Band and made appearances with the Mount Vernon Orchestra, the Chesapeake Orchestra, and two full opera productions with the Northern Virginia Chamber Opera. Her solo engagements include operatic performances for the Secretary of Defense, the Secretary of the Navy, the Chairman of the Joint Chiefs of Staff, and the Chief of Naval Operations.

## Valparaiso University Bach Choir



The Bach Choir of Valparaiso University is an auditioned ensemble serving the Bach Institute at Valparaiso University (VU). Comprised of VU faculty, staff, and members of the wider Chicagoland community, the choir made its debut in the 2001 performance of Bach's *St. Matthew Passion* and participated in the inauguration of the Bach Institute in January 2004, performing Bach's *Mass in B Minor*, both under the direction of Helmuth Rilling. The Bach Choir performed at the opening worship of the 2006 American Guild of Organists' National Convention. Performing motets by J. S. Bach, Felix Mendelssohn and two world premieres, their performance was reviewed in *The American Organist* as offering "flawless diction, impeccable intonation—rich and stunning."



**Christopher M. Cock** is director of choral and vocal activities at Valparaiso University. He holds the Duesenberg Chair in Lutheran Music, and is director of the Bach Institute. Cock appeared at Carnegie Hall in 2009 as conductor of the New England Symphonic Ensemble—he

has now made appearances as a conductor and soloist. He has led the Valparaiso University Chorale in four residencies at the St. Thomas Church, Leipzig, performing a broad spectrum of repertoire, including many motets and cantatas by J. S. Bach. He has conducted numerous all-state choirs in the United States and internationally has led the Leipzig Baroque Orchestra and the Hugo-Distler-Chor (Berlin). He has performed his signature role as a Bach Evangelist, with fifty performances to his credit in the United States and internationally.

## West Ottawa High School Select Women's Ensemble



The West Ottawa Select Women's Ensemble was established in 2007 as one of five choirs at West Ottawa

High School in Holland, Michigan. In the past two years, they have performed at the ACDA Michigan conference and the Michigan Music Conference.



**Pamela Pierson** has worked with young singers for 35 years and has guided many diverse groups of students. Her ensembles perform 100 times a year and sing in venues as varied as retirement homes, weddings, corporate events, aircraft carriers, cathedrals, caves, Ground Zero and The Grand Ole Opry. Since 2005, her groups have performed in Toronto,

Chicago, Cleveland, Nashville, New York City, and Milwaukee. An active adjudicator and clinician, she is supervisor of state events for the Michigan School Vocal Music Association, and will conduct this year's SSAA state honor choir. She received her Bachelors and Masters from Michigan State University.

## Western Michigan University Cantus Femina

The Treble Clef Club (1909), the first women's ensemble at Western Michigan University (WMU), has evolved into Cantus Femina, a dynamic group of auditioned voices specializing in repertoire written for women. The ensemble sings a wide variety of literature and takes pride in performing new works. During



## Wheaton College Women's Chorale



the 2011–12 academic year, Cantus Femina performed at the NCCO national convention in November and the ACDA Central Division Conference. In 2006, Cantus Femina performed with Tapestry, a professional women's ensemble from Boston, in a shared concert presented by the Michigan Festival of Sacred Music.



**Delores Gauthier** is professor of music at Western Michigan University, where she chaired the professional education area for eleven years. She teaches graduate and undergraduate

choral and general music education courses, conducts the Women's Chorus, and is the coordinator of intern teachers for the school of music.

Gauthier received her BS in music education from Eastern Illinois University and her MS and DE from the University of Illinois Champaign–Urbana. Also recognized as a vocal health and music education clinician, she has made presentations at international, national, regional, state, and local levels including presentations on vocal education at the Creative Arts in Psychotherapy, Education and Medicine Conference in St. Petersburg, Russia. Gauthier served as the R&S Chair for Women's Choirs for the state of Michigan and as the Michigan state advisor for the Collegiate Music Educators National Conference. She is a member of ACDA, NCCO, NAME, and Michigan MEA.



**Mary Hopper** is professor of choral music and director of performance studies at the Wheaton College Conservatory of Music. She conducts the Men's Glee Club and the Women's Chorale. Hopper holds degrees from Wheaton College and the University of Iowa, where she studied with Don V Moses. Before coming to Wheaton, she taught public school music in the Chicago area and choral conducting and voice at the University of Minnesota (Morris). An active church musician, she presently serves as minister of music at Immanuel Presbyterian Church, Warrenville, Illinois. She has served ACDA as Illinois chapter state president, and is ACDA

Central Division Vice President.



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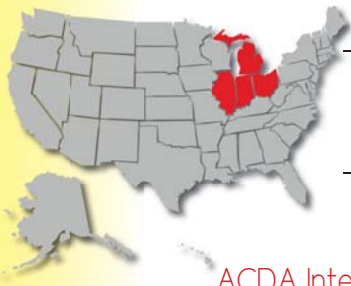
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# Central Division

March 7 – 10, 2012  
Fort Wayne, Indiana

## ACDA International Conductor Exchange Program Guest Scholar

Visiting the Central Division Conference under the auspices of ACDA's International Conductor Exchange Program, Cuban choral conductor José Antonio Méndez will provide insight into the vibrant musical culture of Cuba and will share wonderful choral music from his country.

## Catch-as-Catch-Can: Rounds, Canons, and Part-Song Resources

A demonstration choir will show various styles of rounds and part songs (catches) that will enhance the teaching of intonation, style, and part independence. Audience members will also participate in singing partner songs and quodlibets.

Joyce J. Click will be the clinician for this session. Her choir, the North Central High School King's Court Singers, will be the demonstration choir. Their photos and bios are on page 126.

## Actions Speak Louder Than Words

One of the most important, yet underdeveloped, teaching tools is our ability to clearly represent what we mean musically through gesture. Often in rehearsals, we send conflicting messages to the ensemble. We tell the choir one thing but show something else entirely. Creating consistency between what the ensemble is told and what they are shown will lead to more efficient rehearsing and a better response from the ensemble. This session will focus on ways to improve personal conducting technique while developing singers' responsiveness to it. It will consist of three major components: basic technique and how to practice; how to apply gesture into every rehearsal—sight reading, warm-ups, and the learning of repertoire; and how to share gesture ideas with the singers.



Robert L. Sinclair has served VanderCook College of Music as director of choral activities since 2001. He is an active choral clinician and adjudicator for junior high and high school students from across the nation and abroad. In January of 2010, he served as conductor of the Illinois All-State Choir. He has presented sessions to the Music Educators

Association in Texas, Illinois, and Ohio, the Illinois ACDA chapter, and the Southwestern Division and Southern Division of ACDA. He served ACDA as the Program Chair for the 2006 Central Division Conference and currently serves as the Central Division's R&S Chair for Youth and Student Activities.

## Choir is ... The Meanings of the Choral Experience Grades 7–12

While music making is essential to the choral experience, the meanings found by choral students in grades 7–12 are far from confined to notes, rhythms, or vocal technique. Through a session using the responses of 200 choral students, the presenter will discuss the dominant themes of meaning found by these singers. Utilizing the students' own words, session attendees will explore positive and practical means of applying this information when planning instruction and shaping the choral rehearsal environment.

Andrea Ramsey will be the clinician for this session. Her photo and bio can be found on page 73.

## A Conductor's Guide to the Preparation of J. S. Bach's *St. Matthew Passion*.

Using the forces of the University of Cincinnati College-Conservatory of Music's Chamber Choir, Philharmonia Orchestra, and student soloists, this session will identify for the conductor the necessary steps and important considerations in the rehearsal process of Bach's masterwork. The session will illuminate the conductor's tasks in initial, separate rehearsals of the chorus, orchestra, and soloists through the conductor's responsibilities in rehearsals immediately prior to performance. Salient musical issues will be addressed: for the chorus—text, phrasing, and articulation; for the orchestra—Baroque bowing and articulation; and for the soloists—secco and accompanied recitatives and singing with obbligato instruments. The session will isolate sections of diverse textures of the work to show how to unify phrasing and articulation among chorus, orchestra, and soloists. Attending this session will enable conductors to

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2012 Division Conferences - Interest Sessions

better understand their role, responsibilities, and stylistic challenges in preparing any major Bach work for performance.

**Earl Rivers** will be the clinician for this session. His choir, the **University of Cincinnati College-Conservatory of Music's Chamber Choir**, will be the demonstration choir. Their photos and bios are on page 128.

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### Demystifying the Adolescent Choral Student

This session has been designed to inform teachers working with adolescent singers. Discussion will feature practical and applicable techniques for working with and meeting the needs of this student population. Emphasis will be placed on teacher awareness of key adolescent characteristics including the adolescent ego, the impact of emotional components of the adolescent choral student, and the importance of choral teacher flexibility. Physiological changes that occur during male and female vocal mutation will also be discussed, and selection of choral repertoire for changing voices and practical methods of accommodating voice changes within existing repertoire.



**Bridget Sweet** is assistant professor of music education at University of Illinois in Urbana-Champaign, Illinois, where she teaches music education pedagogy, including choral methods and literature, middle school general music methods, and graduate courses in music education. Sweet has worked extensively with adolescent singers as a teacher, clinician, and adjudicator. Her research interests include characteristics of exemplary choral music teachers, teacher education, female and male adolescent voice change, and motivation of adolescent singers.

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### Exploration of Bulgarian Culture Through Choral Music: Interpretation of Secular Folklore and Sacred Orthodox Tradition

This presentation is a fast-paced, interactive, educational, and entertaining introduction to Bulgarian music. It is an examination of Bulgarian musical folklore, its characteristics according to song types, folklore regions, rhythm and meter, scales, and modes. Specific examples will illustrate the performance practice of Bulgarian music. The attendees will experience the joy of learning and performing indigenous folk dances. The intended audience includes choral music educators of every level interested in incorporating multicultural music and traditions into their curriculum. The session allows the audience to catch a glimpse of the original, opulent, and multifaceted culture of this small Balkan country.



**Madlen Batchvarova** is a successful conductor, pianist, singer, music educator, clinician and adjudicator. A Grammy Award winner with the Atlanta Symphony Chorus, she is a clinician and conductor. In 2009, she made her conducting debut at Vienna's Musikverein Golden Hall. Batchvarova has led workshops, scholarly presentations, interest sessions, and reading sessions in the United States, the University of Coimbra in Portugal, the University of Granada in Spain, the Academy for Music, Dance, and Fine Arts in Plovdiv, and the Thracian University in Stara Zagora, Bulgaria. As a pianist, she released her first recorded album, *Duetti Capricciosi* with organist David Lamb. Batchvarova is director of choral programs at Hanover College in Indiana, where she conducts the choral ensembles and teaches conducting, music history, and voice.

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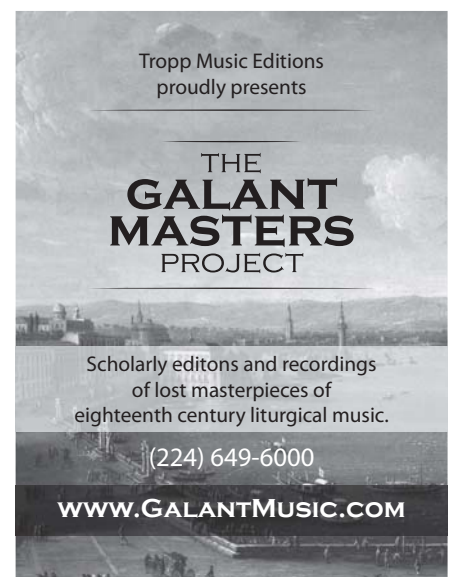
### From Choir Director To Choral Artist: A Conducting Master Class

Three select master's-level conducting students will lead the Indiana State University Concert Choir under the supervision of Bruce Chamberlain.



**Bruce Chamberlain** is director of the Tucson Symphony Orchestra Chorus and director of choral activities at the University of Arizona School of Music. He brings to these positions 30 years of professional and collegiate experience. A *summa cum laude* graduate of the Indiana University Jacobs School of Music with bachelors, masters and DMus degrees, Chamberlain studied conducting with Julius Herford, Margaret Hillis, and John Nelson, piano with Menachem Pressler, Wallace Hornibrook, and Nicholas Zumbro, and has continued choral/orchestral conducting studies with Helmuth Rilling, Andrew Davis, and Robert Page.

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# Central Division

March 7 - 10, 2012  
Fort Wayne, Indiana

## The History of the Future: Tomorrow's Choral Leaders as Ten-Year-Olds Today

The choral experiences, training programs, rehearsals, and performances we are building today will mold the lives of our next generation of choral leaders. Are we grounded in a set of core values and creating relevant pedagogies and programs for twenty-first century realities, or are we nostalgically re-living only what had meaning to us in a previous century? This session, designed to be more practical than philosophical, will review the foundation on which we work as choral leaders and will explore how our core values must be adapted to new realities.

Tim Sharp will be the clinician for this session. His photo and bio can be found on page 48.

in choral conducting and PhD in music education from Kent State University.

## Learning to Improvise in the Vocal Jazz Ensemble: Proven Teaching Strategies for Choral Directors

This session will present hands-on strategies for teaching beginning improvisation in the vocal jazz ensemble. The practical and enjoyable strategies are based on 20 years of research into the development of vocal improvisation skill that has been successfully applied to secondary and collegiate vocal jazz ensembles and vocal jazz methods courses. These proven strategies are accessible to the choral director with little to no jazz or improvisation experience, and will also provide innovative ideas to the experienced vocal jazz director. Numerous aural and notated musical examples will be provided, which will give the choral director musical inspiration and pedagogical confidence.



Patrice Madura (Ward-Steinman) is a professor of music education at the Indiana University Jacobs School of Music, where she teaches choral, vocal jazz, and research methods. Previously, she has taught at the University of Southern California, Oberlin College, and Indiana University-Purdue University at Fort Wayne, and in public elementary

through high schools. She is the author of four books: *Becoming a Choral Music Teacher*, *Music Education in Your Hands: an Introduction for Future Teachers* (co-authored with Michael Mark), *Madura's Danceland: Images of America*, and *Getting Started with Vocal Improvisation*, and the editor of *Advances in Social-Psychology and Music Education Research*. Madura has presented workshops on vocal jazz improvisation at conferences in the United States and abroad, and she serves on the editorial board of the *Journal of Research in Music Education*.

## The Kids Can Sing Too! Developing a Choir in the Elementary School:

This session will help teachers to establish or develop a choir in the elementary school and will answer the following questions. What age or grade level is best to start choral singing? What is the best range for students at this age? How can you fit a choir into a general music program or the school day? Should you audition an elementary choir? What type of literature can help establish a solid foundation of choral technique? How do I get them to want to sing something other than Justin Bieber? Choir is for more than just middle school, junior high, or high school students—the kids can sing too!



Ann Usher is professor of music at The University of Akron, where she teaches graduate and undergraduate choral music education classes, supervises student teachers, and directs the University Singers. Usher also directs the Cleveland Orchestra Children's Chorus, a select choir of fifth through ninth graders, which performs throughout

the year with the Cleveland Orchestra. Usher is a past Chair of the Ohio Music Education Association (OMEA) Adjudicated Events Committee and was co-chair for the 2006 OMEA Professional Conference. She served for six years as the Junior High R&S Chair for the Ohio Choral Directors Association and for four years as the Youth & Student Activities chair for OCDA. Usher has served as a guest clinician/conductor/adjudicator for many organizations in Ohio and nationally. She received her BME from the University of Northern Iowa and her MM

## Making the Case for Your School Choir

Recognizing the ever-increasing pressures on choral music education—time in the school day, focus on standardized testing, funding—Chorus America has created an advocacy guide designed for K-12 choir teachers. "Making the Case for Your

2012 Division Conferences - Interest Sessions

School Choir” provides evidence that choral singing is an integral component of a complete and competitive education, that choral singing builds community, and that choral singing has intrinsic value. With a host of ready-made tools and data from 40 sources, learn how “Making the Case” will make it easy to be a proactive advocate for your school choir program.

**Catherine Davies** will be the clinician for this session. Her photo and bio can be found on page 45.

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### Rehearsal: It's Why We Get Paid (two sessions)

The Collegiate Repertoire Chorale will expose singers to new repertoire and techniques within a collaborative context with other collegiate choristers. The clinician will lead the choir through a range of musics exploring a variety of choral sonorities. The sessions will experiment with techniques suitable to the creation of these sounds. The format allows for an upbeat and energetic pace without the pressure and logistical concerns of performance.

**Paul Rardin** will be the clinician for this session. His photo and bio can be found on page 52.

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### Tanzanian Choral Traditions

This session will introduce conference attendees to the rich culture and traditions of vocal and choral music in Tanzania and provide performance practice techniques for authentic and exciting performances. Information will be presented through lecture, video of Tanzanian choirs, and performance by the Northern Illinois University Chamber Choir. Rev. Sululu comes to America with a lifetime of experiences as a performer, composer, conductor, and teacher throughout Tanzania. Co-presenter Johnson will provide insights on performance practices gleaned

from his two year collaboration with Rev. Sululu.



**Seth Ole Sululu** is an Evangelical Lutheran Church of Tanzania (ELCT) Northern Central Diocese (Arusha- Tanzania) minister, and a graduate choral conducting student at

Northern Illinois University. Having earned degrees in theology (1998), Bachelor of Divinity (2004), and BA in Music (2008) from Makumira University in Tanzania, Sululu is a well-known music educator, choral conductor, director, music arranger, and composer in Tanzania. He has been adjudicator for ELCT choir competitions in different dioceses in Tanzania, a guest conductor and performer in Tanzania and outside Tanzania (performed in six concerts in Germany, 2007). Sululu has done several presentations about Tanzanian music and has researched and taught traditional Tanzanian and Western classical music in Tanzania. His research in collecting and analyzing Maasai folk songs has resulted in the publication of *The Traditional Music of the Ilkisongo Maasai of Northern Tanzania*, a multi-media anthology about this unique music culture in Tanzania.

**Eric A. Johnson** is a clinician for this session. His choir, the **Northern Illinois University Chamber Choir**, will be the demonstration choir. Their photos and bios are on page 126.

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### Teaching Authentic Pop Styles to the Traditional Choir

The U.S. Navy's Sea Chanters are called upon to sing a wide array of repertoire; from the most serious choral literature to pop music of the present day. The members of the ensemble will demonstrate how they move effortlessly between divergent styles in a manner that is stylistically and musically viable and healthy for the singer.

The **United States Navy's Sea Chanters** will be the clinicians for this session. Their photo and bio can be found on page 129.

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### The Theatrical Rounds of Bob Applebaum

We all know that children love to act and that rounds are great pedagogical tools used in choirs all the time. In “The Theatrical Rounds” by Bob Applebaum, we find both of these elements in one package. In this session, the Chicago Children's Choir will share with you a few of these sophisticated, yet accessible pieces that delight singers and charm audiences. The wide range of difficulty in these songs give appropriate choices for elementary through junior high school choirs.



**Daniel Wallenberg** has been a conductor at the Chicago Children's Choir since 1993 and has worked with every level of the choir from the In-school to the Concert Choir.

He is the conductor of the Rogers Park and Humboldt Park Neighborhood Choirs, and is also on the faculty of the Music Institute of Chicago, where he has conducted the Music Institute Chorale since 1987. He is the director of choirs at the Jewish Reconstructionist Congregation and is the artistic director of “Zemer Am,” the Chicago Jewish Choral Festival. A native of Bogotá, Colombia, Wallenberg holds degrees in choral conducting from the Rubin Academy of Music in Jerusalem, and Brigham Young University. He has conducted choral groups throughout the world and has many choral arrangements.





# Central Division

March 7 - 10, 2012  
Fort Wayne, Indiana

## Sacred Honor Choir

**Bruce Chamberlin** will be the conductor of this choir. His photo and bio are on page 133.

## Collegiate Repertoire Honor Choir

**Paul Rardin** will be the conductor of this choir. His photo and bio are on page 52.

## Collegiate Chamber Honor Choir

**Edward Maclary** will be the conductor of this choir. His photo and bio are on page 38.

## Women's Honor Choir

**Hilary Apfelstadt** will be the conductor of this choir. Her photo and bio are on page 57.



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2012 Division Conferences - Honor Choir Conductors



## Suggestions for Interest Session Proposal Topics for the 2013 National Conference

The focus of the 2013 National Conference of the American Choral Directors Association will be "Advocate, Remember, and Teach" (ART)

With this theme in mind, particular consideration will be given by the steering committee to interest sessions on the following topics for all ages and types of choirs:

- Interest Session Proposals on the topics of Advocacy
- Interest Session Proposals on the topics of Remembrance
- Interest Session Proposals on the topic of Teaching and Pedagogy

In your Interest Session Proposal, describe how your interest session will fit into one of these categories.

With the above broad topics in mind, 2013 National Conference Programming further suggests consideration of the following particular themes for those with specific knowledge or focus:

advocacy of choral music in society;  
advocacy of choral music in schools, faith communities, or community in general;  
choral music related to the legacy of John F. Kennedy ;  
choral music related to the theme of "remembrance" in general ;  
aspects of Benjamin Britten's *War Requiem*;  
choral music related to films on the theme of "remembrance";  
teaching choral music; and  
advancing vocal/choral singing pedagogy.

General information on interest session proposals and performing group auditions is on page 7.

Interest sessions will not be limited to the above suggestions, but special consideration will be given to proposals incorporating any of the above themes or topics.

# JOHN NELSON SHINES SUPREME LIGHT ON TWO BELOVED SACRED MASTERPIECES

## Beethoven's *Missa Solemnis* and Haydn's *The Creation*

"Everything about the creation of the *Missa Solemnis* DVD was thrilling. We professionals who spend our lives making music are blessed to do what we do. But it is not every day that we experience everything coming together in a kind of perfection. This was that day."

— John Nelson, conductor

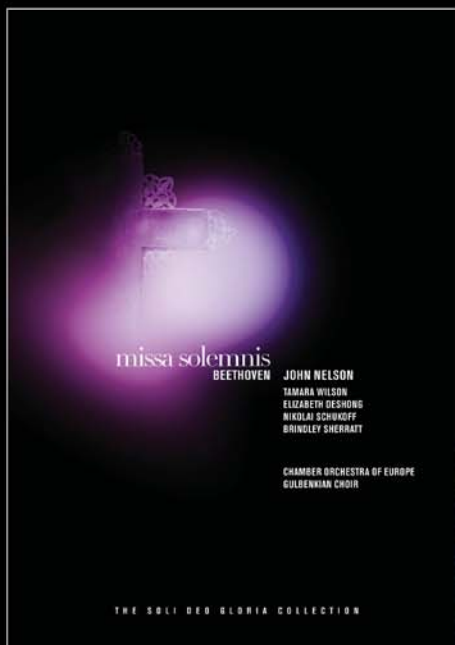
"I don't think there is any composer who had more of a sense of humor than Haydn. He was just naturally given to fun, to joy, to humor...and you find it all in this music"

— John Nelson, conductor

"I was absolutely moved and transported."

"I am in tears— it is so beautiful!"

"A superb performance— a terrific sense of authenticity and life."



IDEALE AUDIENCE  
INTERNATIONAL





# Northwestern Division

March 15 - 18, 2012  
Seattle, Washington

## Kammerchor Stuttgart



The Kammerchor has gained a reputation as one of the foremost European vocal ensembles. Based on the stylistic needs

of an individual concert, the number of singers varies from a vocal ensemble of 16 to an oratorio chorus of 80. The choir's repertoire ranges from early music through the music of today. Of their 70 records and CDs, many have been awarded the German Record Critics Award, the Edison, and the Diapason d'Or. The Stuttgart Chamber Choir has commissioned a large number of world premieres of contemporary compositions.

**Frieder Bernius** founded the Kammerchor Stuttgart with the intention of raising un-accompanied choir music to the level of professional orchestral music. Since 1977, Bernius has collaborated with leading orchestras in order to reach an acoustical balance between the vocal and instrumental parts in the choral-symphonic literature. He is very committed to performing music



of various periods in an authentic style. His great success in Germany and abroad encouraged him to proceed in this style of interpretation. With the Kammerchor, he has won prizes at several international competitions. He is a guest conductor in Germany and at many European radio stations, and conducts his ensembles at many important musical festivals.

## Ansan City Choir



The Ansan City Choir is composed of 40 professional singers who are selected through competitive audition. The choir has recorded 36 CDs and its repertoire includes music from the Renaissance through contemporary literature, from folk songs to spirituals and pop music. The Ansan City Choir is known for its clarity of tone, balance, blend, and authentic interpretation of the repertoire.

The Ansan City Choir has performed at major music festivals, including the Korea Choral Festival, the Goyang Choral Festival,

the World Choral Festival in Incheon city, the International Music Festival of Tong-Young, and the International Choral Festival in Missoula, Montana. The choir represented Korea at the 6th World Symposium on Choral Music in Minneapolis, and was invited by the Papal Court to perform in the Vatican and during the Church Music Festival in Rome in 2011.



**Shin-Hwa Park** serves as director of the Ansan City Choir; professor of music at Ewha Womans University, and vice-president of the Korean Choral Directors Association (KCDA). He received his BM and MM in church music and vocal music from Yonsei University in Seoul, Korea, and his DMA in choral literature and conducting from the University of

Colorado at Boulder. Since 1995, Park has taught courses in choral conducting, literature, oratorio, and choral performance at five Korean undergraduate and graduate institutions, including Yonsei University and Jung-Ang University. He also delivers more than 40 lectures each year.

Park directs the 180-member Calvary Choir of Young-Nak Presbyterian Church in Seoul. He has served on the jury for the Takarazuka International Chamber Chorus Contest in Japan and World Choir Championship in Korea.

In 2004, Park became the first winner of the Ulrim Grand Prize and received the Ansan Art Prize. The following year he was recognized as one of the Best Professors at Ewha Womans University, and, in 2007, he was awarded the Korean Music Prize.

## Lo Cor de la Plana from Marseilles



Lo Còr de la Plana (pronounced "loo quar dey la plan") is a Marseilles choir from the quarter "La Plaine." six singers, accompanied by percussions (bendirs and tamburello), handclapping, and foot-stomping.

Founded in 2001, the group devoted itself to the systematic re-creation of the popular Occitan patrimony. Their singing ranges from all the repertoires, religious or unbridled, repetitive or occasional, all of which, very often, takes place at the same time! These singers go everywhere, in churches, factories, bars, or theatres, and do not hesitate to mix the baffling paganism of the ancient Occitan heritage with the concerns of Marseilles' musicians of today.



2012 Division Conferences - Headliners



# Northwestern Division

March 15 - 18, 2012  
Seattle, Washington

## Capital High School Jubilettes



Jubilettes is a select treble choir, grades 10–12. Literature performed by this choir includes early Renaissance music, sacred and secular music from the Baroque, Classical, Romantic, and twenty-first century eras, folk music, contemporary popular songs, show tunes, and sacred and secular major works. Jubilettes perform eight concerts annually, and participate in community events throughout the school year. In recent years, Jubilettes have also performed in New York City, San Francisco, and Chicago.



**Darcy Schulz** has taught music in the Helena School District for 22 years, the last eight of which have been as director of choirs at Capital High School. She is active as a festival clinician and maintains a private vocal studio in Helena. As a performer Darcy has sung with many groups including the Helena Symphony

Chorale and the Helena Chamber Singers. She received her degree from Montana State University.

## Eagle High School Sonous



Sonous is the premier vocal ensemble at Eagle High School in Eagle, Idaho. This 60-member auditioned

touring ensemble consists of juniors and Seniors, and focuses on a quality choral literature from the Renaissance to vocal jazz.



**Seth McMullen** has been the director of choirs at Eagle High School since 2003, where he conducts six choral ensembles. McMullen received a BA in music education from Whitworth College, and an MM in choral conducting from Northern Arizona University. He is the chancel choir director at Boise First United Church of Christ, and sings tenor

in Male Ensemble Northwest.

## The Esoterics

The Esoterics, now in its nineteenth season, has drawn national and international praise for performing new and rarely-heard choral music, and for commissioning settings of poetry, philosophy, and spiritual writings from around the world. The Esoterics has performed 300 concerts, premiered more than 100 new unaccompanied works in over 50 languages, and mastered the most virtuosic choral works of the last century. To date, The Esoterics has released twelve CDs and has toured the British Isles, Spain, and Finland. In recognition for its choral innovation, The Esoterics and founder Eric Banks have been honored four

# Choral Conductor Faculty Vacancy

**Tenure-Track Position, Open Rank**  
**Appointment effective August 2012**

The Indiana University Choral Conducting Department invites applications from accomplished choral conductors who can mentor very gifted young conductors and singers in a highly competitive and professionally oriented educational environment.

Responsibilities include conducting ensembles, teaching choral conducting technique, and leading graduate seminars in choral literature.

**Review begins February 1, 2012**



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**Eric Banks** completed his BA in composition at Yale and earned an MM and DMA in choral studies and music theory at the University of Washington. Banks was awarded a Ful-

bright Fellowship to study contemporary choral culture in Stockholm, where he performed with the Swedish Radio Choir and the Eric Ericson Chamber Choir.

### Genesis Mt. Hood Community College



The Mt. Hood Community College vocal jazz ensemble, Genesis, is in its 45th year of jazz performance. Being an original pioneer in vocal jazz education, they have accepted invitations to be the featured group at jazz festivals and conventions from coast to coast and have won many awards over the years, including prestigious “db” Awards from *Downbeat Magazine* and the college sweepstakes at the Lionel Hampton and Gene Harris Jazz Festivals. They have appeared at many national music conferences including MENC, ACDA, and 7 IAJE conventions. In 2011, they appeared at the

JEN convention in New Orleans. The group has many CDs available.



**Dave Barduhn** is in his 24th year of teaching at Mt. Hood Community College. As a performer, he has played piano with such notable jazz artists as Mark Murphy, Diane Shuur, and several Stan Kenton Alumni bands. He is better

known for his jazz arranging for Stan Kenton, Bud Shank, Bobby Shew, Richie Cole, and The Four Freshman. His groups have performed at many IAJE National Conventions, and MENC and ACDA Conferences. Dave's group Genesis has won many awards from *Downbeat* magazine, the *IAJE Journal*, and most of the more prestigious jazz festivals in West. Dave taught at the Frank DeMeiro jazz camp for 20 years.

### Heritage High School Concert Choir



The Heritage Concert Choir is a select group of singers ranging from grades 9–12. The group has won numerous awards at choral festivals around the country and ensembles coming out of the group have won several state awards at Washington's State Solo Ensemble Contest.



**Joel Karn** is director of choirs at Heritage High School in Vancouver, Washington. He received his BM and ME degrees from Portland State University. Karn directed the choirs at Fort

Vancouver High School and McLoughlin Middle School for five years before moving to Heritage, where he has been for the past nine years. He is serving as the R&S Chair for Women's Choirs for Washington ACDA.

### Kokopelli Youth



Founded in 1996, Kokopelli embarks upon its seventeenth season this coming fall. The ensemble's members range in age from 14 to 23 and come from across Canada. In addition to many North American cities, the choir has toured to Norway, Denmark, Sweden, Germany, Malaysia, Namibia, South Africa, Botswana, and Zambia. Kokopelli is often the ambassador for the choir association. The choir most recently was featured at Festival 500 and toured across Newfoundland in July 2011.



**Scott Leithead** is the founder of the Kokopelli and TIME Jazz Associations. Scott has worked as a clinician, guest director, and evaluator at events in North America, Europe,

Asia and Africa. He has conducted provincial/state honour choirs in Nova Scotia, New Brunswick, Quebec, Ontario, Manitoba, Saskatchewan, British Columbia and Montana. Scott has a passion for music from southern Africa and he has been hired to work with choirs in South Africa and Namibia on numerous occasions. In 2008/09, Scott was on sabbatical in Namibia, where he worked with the Mascato Youth Choir and numerous other choirs in southern Africa.



# Northwestern Division

March 15 – 18, 2012  
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2012 Division Conferences - Performing Choirs

## Impressions Meadowdale High School



The Impressions have been invited to perform at WMEA state conferences and an MENC Northwest Division Conference.

Consistently placing first at jazz festivals throughout the Pacific Northwest, the Impressions received the 2011 *Downbeat* Student Music Award for Outstanding Performance in the High School Vocal Jazz Ensemble category. The Impressions is comprised of sixteen singers, a five-piece rhythm section, and two sound technicians.



**Jeff Horenstein** is in his tenth year of teaching, currently serving as the choir director at Meadowdale High School in the Edmonds School District. Horenstein earned his BM in music education and MM in choral conducting from Central Washington University. An avid arranger of vocal jazz and choral music, he is published through Sound Music Publications.

In demand as a clinician and adjudicator at choral and jazz festivals, Horenstein also performs with his contemporary vocal ensemble, Groove For Thought.

## Male Ensemble Northwest



Male Ensemble Northwest (MEN) was formed in Longview, Washington, in 1982, the brainchild of Howard Meharg, who

wanted to form a singing group and encourage young males in public schools to sing in choirs of all kinds.

In the years since its inception, MEN has appeared in concerts from local churches and auditoriums to regional and

national audiences, always remembering to spread the message of male singing. They have performed at ACDA national conferences in Washington, D. C., and San Antonio; and several Northwest regional conferences.

## Mirinesse Women's Choir



Mirinesse is Old English for "joyful women." Since 2006, Mirinesse Women's Choir has thrilled audiences in Seattle and around northwest Washington with the beautiful sound of healthy, classically-trained, adult women's voices singing challenging and diverse repertoire from historic and contemporary sources around the world. The singers of Mirinesse are an auditioned group of women, ages 21–70, who share their love of music, and strive to model the highest level of musicianship, artistry and individual vocal ability. Mirinesse performed at the 2009 ACDA National Conference in Oklahoma City.



**Beth Ann Bonnacroy's** foundation as a singer and extensive experience as a voice teacher shape her priorities in conducting. She conducts *Vivace*, the middle-school level of the Northwest Girlchoir, and conducts the Chancel Choir and handbell choirs at Phinney Ridge Lutheran Church in Seattle.



**Rebecca Rottsolk** served as artistic director of the Northwest Girlchoir from 1982–2001, building one of the most respected youth choral organizations in America. She also a choral series for Alliance Music Publications and conducts two community choirs on the Olympic Peninsula.

## Nelsen Middle School Concert Chorus



The Nelsen Middle School Concert Chorus, a public school chorus that represents the ethnic and cultural diversity of the Renton community, is open to all students at the

school. The chorus excels in presenting new and challenging literature for middle school and showcases exceptional young musicians and students.

In 2006, the chorus performed with New York jazz pianist/composer Pete Malinverni and New York vocalist Jody Sandhaus in the West Coast premiere of *Joyful!* a gospel suite for choir and jazz ensemble. The chorus has also premiered *Carry On* by Seattle folk artist Wes Weddell and *The Road Not Taken* by Seattle composers Scott Warrender. The chorus performed at Seattle's Paramount Theatre for the Washington Junior Achievement Hall of Fame induction ceremony.



Brian E. Hoskins received his BA in music education from Washington State University and his MME from New York University. He is the choral director at Nelsen Middle

School and Lindbergh High School in Renton, Washington, where he teaches 6 choirs and students from 6th to 12th grade.

Previously, Hoskins was a conductor in residence, satellite school conductor, and intermediate chorus conductor for the Young People's Chorus of New York City, studying

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with Francisco Núñez. As a pianist, he has accompanied six MENC all-state choirs and two ACDA honor choirs. Hoskins is the ACDA Multi-Cultural Perspectives R&S Chair for the state of Washington.

## Opus 7 Vocal Ensemble



Since its inception, Opus 7 Vocal Ensemble has established a reputation for featuring a diverse range of new and rarely performed

works, along with time-honored classics of choral literature. Formed in 1992 with 7 singers, Opus 7 specializes in nineteenth- through twenty-first-century unaccompanied choral music. A resident ensemble at St. James Cathedral in Seattle since 1994, Opus 7 is dedicated to performing the works of local and regional composers, regularly commissioning new choral compositions. In addition, since 2000, Opus 7 has fostered new talent in the field of choral music through their unique Student Choral Composition Awards Program.



**Loren W. Pontén**, is the founder and artistic director of Opus 7 Vocal Ensemble. He has been an active conductor in the Pacific Northwest for 25 years. A champion of contemporary choral music, he and Opus 7 have commissioned 25 new choral works and premiered countless others. Since 1989, he has been on the faculty of Midsummer Musical Retreat, a

week-long festival workshop for adults.

## Pacific Lutheran University Choir of the West



The Choir of the West is the premier choral ensemble of the Department of Music at Pacific Lutheran University. Founded in

1925, it was the third Lutheran college choir to tour extensively throughout the country. The Choir of the West has toured to Europe, Scandinavia, Japan, and China, and has been selected to appear at several regional and national conferences of MENC and ACDA. Most recently, the Choir of the West competed at the 2011 Harmonie Festival in Lindenholzhausen, Germany, winning two gold certificates and one silver. *Phoenix*, the choir's most recent commercial compact disc, placed second in the collegiate division of the 2011 American Prize competition.



**Richard Nance** is the sixth conductor of the Choir of the West at Pacific Lutheran University, where he has worked since 1992. Nance holds degrees from West Texas State and Arizona State Universities. He has been a member of ACDA since 1977, and has held many state and division offices. He currently is vice president for the Northwestern division.

Nance's choirs have appeared at several ACDA and MENC regional and national conferences. He was awarded the 2002 ACDA Raymond Brock Commission. His choral works are regularly performed throughout the United States and abroad.

## Pacific Lutheran University Chorale



The Pacific Lutheran University Chorale is a mixed choir comprised primarily—though not exclusively—of freshmen and sophomore singers spanning

a variety of academic disciplines. The choir tours regionally and appears on PLU Christmas compact discs. The Chorale has recently performed for conferences of the Washington Music Educators Association (2010) and American Choral Directors Association (2006).



**Brian Galante** is associate director of choral activities at Pacific Lutheran University, where he conducts the University Chorale, Men's Chorus, and University Singers. He also teaches undergraduate courses in vocal pedagogy, choral methods and literature. Galante received his

DMA from the University of North Texas. He earned his MM and BME degrees from Louisiana State University. Recent choirs under Galante's direction have presented invitational performances at the Washington MEA and Northwest MENC Conferences. He is a past-President of Louisiana, and is the associate conference chair of the 2013 ACDA National Conference in Dallas.

### Pacific Youth Choir Chamber Choir



Pacific Youth Choir (PYC), a community of 240 singers, was established in 2003 by artistic director Mia Hall Savage. In their brief history, they have gained a reputation for quality that has led to collaborations with Oregon's top musical organizations: including: Oregon Symphony Orchestra, Portland Youth Philharmonic, Oregon Ballet Theater, Whitebird Dance, Portland Chamber Orchestra, Trinity Choir, and Pink Martini. They have performed at ACDA national and division conferences.



**Mia Hall Savage** has 20 years of choral education experience. She has degrees from University of Oregon with continuing studies in Stuttgart, Germany.

In addition to PYC, she conducts Coventry Singers at Trinity Cathedral, Portland, and has conducted treble choirs at Oregon All State, Pacific University's Music in May, and other clinics and festivals.

### Seattle First Baptist Sanctuary Choir

### Plymouth Church (UCC) Chancel Choir



The Sanctuary Choir from Seattle First Baptist (SFB) and The Chancel Choir from Plymouth (UCC) join together in a 100-voice choir to lead an interfaith worship service. Plymouth and SFB are downtown churches founded in 1869. A recent bequest to each church enabled them to come together to commission a new choral/orchestral work from opera composer Henry Mollicone. The work, which employs texts from various faith traditions to focus on earth ministry, will be premiered at the NWACDA conference. In addition to their primary mission of providing music for weekly worship, both choirs perform major sacred musical works including the Brahms's *Requiem*, Mozart's *Requiem*, and Rutter's *Requiem* (Plymouth Chancel Choir) and Durufle's *Requiem*, Bach's *Christmas Oratorio*, Ramirez's *Misa Criolla*, and Mollicone's *Beatitude Mass for the Homeless* (SFB Sanctuary Choir).

**Douglas Cleveland** has been the director of music and organist at Plymouth Church in Seattle since September of 2004. He conducts the Chancel and Handbell choirs at Plymouth, and has had an active international concert career: Cleveland won first



prize in the 1994 AGO National Young Artists Competition in Dallas. Since then, he has performed in 48 states with many of the nation's top orchestras and internationally in Singapore, Japan, Russia, France, England, and Korea. He teaches at the University of Washington and holds degrees from Eastman School of Music and Indiana University.



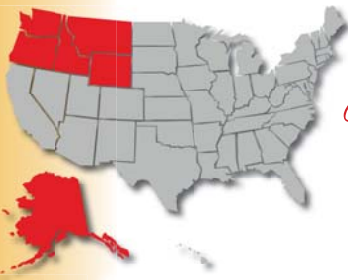
**Vicky Thomas** has been the director of choral music at Seattle First Baptist since 2006, where she also conducts the Handbell choir and three orchestral concerts a year. She

previously led church music programs for fourteen years at two Lutheran congregations and taught elementary music in the public schools. She is on the adjunct faculty of Trinity Lutheran College. She earned her BA from Yale University, her MA from the University of Washington.



**Henry Mollicone** is the composer of World Premiere work at the Worship and Music service. His *Beatitude Mass for the Homeless*, has been performed by choirs including the

Monterey Symphony Chorus, the Bristol Phoenix Choir (England), the Rackham Symphony Choir (Detroit), the Georgetown Chorale (Washington, DC) and the Seattle First Baptist Church Choir (Seattle, WA), has raised over \$100,000 dollars for organizations that serve the homeless. *Misa de los Inmigrantes* [*Mass for the Immigrants*] had its world premiere by the San Jose Symphonic Choir in March 2010. The world premiere of a major choral orchestral piece on interfaith earth ministry debuts in March of 2012. His compositions *Misteria*, for piano solo, and



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*Flowers of the Soul*, a song cycle for soprano solo and piano trio, were recently given their New England premieres at the Newport Music Festival (Newport, RI), with Metropolitan Opera soprano Teresa Cincione, and concert pianist, Daniel del Pino.

## Seattle Jazz Singers



The Seattle Jazz Singers have performed in numerous Puget Sound area jazz clubs including Jazz Alley, Melody Lane (Bremerton), Patty Summers' Jazz Club, Kitsap Golf and Country Club, and Triple Door. Jazz festival performances include Vancouver Wine & Jazz Festival, Envision Jazz Festival (BC), Powell River Jazz Festival (BC) and DeMiero Jazz Festival (Edmonds). The Seattle Jazz Singers were featured in concerts with the Everett, Vancouver, and Cascade Symphonies performing a commissioned 45-minute medley of Gershwin favorites. They also presented the work with the Cascade Youth Symphony at the Benaroya Theater in Seattle.



**Frank DeMiero**, dubbed "the Vince Lombardi of Vocal Jazz," studied voice/conducting with Ralph Manzo. He received his BA degree in education from Eastern Washington University and his MM in conducting from Central Washington University. The Frank DeMiero Jazz Camp served 6000 students during its 25 years of existence. He hosts a series

for educational television called *Inside the Musician's Studio*, is the NW ACDA R&S Jazz Choir Coordinator, and is a voting member of Grammy. He is conductor of the Seattle Jazz Singers and the Sno-King Community Chorale.

## Seattle Pro Musica Women's Schola



Seattle Pro Musica Women's Schola is a choral ensemble conducted by Karen P. Thomas. Seattle Pro Musica has appeared on NPR's *Saint Paul Sunday*, and is ranked by American Record Guide as "among America's very best choirs."

The Women's Schola of Seattle Pro Musica specializes in early and contemporary music for women's voices. They perform music from around the globe in dozens of languages, and have appeared at international festivals such as the World Festival of Women's Singing, Canada's Festival Vancouver, American Guild of Organists Conventions, and at ACDA conferences.



**Karen P. Thomas**, artistic director and conductor, has conducted at international festivals in Europe and North America, and has lectured or presented sessions for ACDA conferences, Chorus America, the American Guild of Organists, the Seattle Symphony, and the Alliance International Festival. She has received awards from the NEA, Chorus America, American Academy & Institute, and ASCAP, among others. A prize-winning composer, her compositions are performed internationally by groups such as The Hilliard Ensemble.

## St. Mary's International School Varsity Ensemble



The St. Mary's Varsity Ensemble, with members ranging from grade 9 to grade 12, meet for twenty minutes each day and are encouraged to realize their music through expressive movement. The ensemble performed at the 2005 and 2010 ACDA Na-

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2012 Division Conferences - Performing Choirs

tional Conferences, the 2004 and 2008 NWACDA Conferences, and the 2006 Central ACDA Conference. In their twelve year history, they have won top awards and honors at competitions and festivals in Japan and the United States. The group is also involved in the Tokyo community through charity work, notably Refugees International.



**Randy Stenson** is instructor of vocal music at St. Mary's International School in Tokyo, Japan, where he conducts the St. Mary's Men's Choir, Varsity Male

Ensemble, International Show Choir, and teaches elementary general music. Stenson is a graduate of Concordia College in Moorhead, Minnesota, where he studied and sang under Paul J. Christiansen and Larry L. Fleming. He earned a MME at VanderCook College of Music while studying with Robert Sinclair.

### Union High School Chamber Choir

The Union High School Chamber Choir consists of 41 students. All Chamber Choir students are also members of the Select



Men's and Women's Ensembles, and represent the finest singers/musicians in the choral department. Past honors and awards include: NWMENC Conference performance (2011), Select Men's Ensemble - 2nd Place (WMEA State Contest 2011), Select Men's Ensemble - 1st Place (WMEA State Contest 4 years running, from 2008-2011), San Fran-

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Seattle, Washington

cisco Heritage Festival - Choral Sweepstakes Award Winner (2009), Vancouver, BC Heritage Festival - Choral Sweepstakes Award Winner (2008).

District in Vancouver, Washington since 1990.



Mikkel Iverson, bass-baritone, received his BA in education from Pacific Lutheran University, and his MS in education from Portland State University. He has appeared as a soloist with the Oregon Symphony, Salem Symphony, Metropolitan Youth Symphony, Portland Symphonic Choir, Oregon Repertory Singers, Pacific Lutheran University Symphony Chorus, Oregon State University Symphony Chorus, and the Peter Britt Music Festival. Iverson has sung professionally with Choral Cross-Ties, Male Ensemble Northwest, Portland Opera Chorus, and the Norman Luboff Choir. In his 34th year as a music educator, Iverson has taught in the Evergreen School

## The University of Wyoming Singing Statesmen



The University of Wyoming (UW) Singing Statesmen is a 72-voice non-auditioned male choir representing a wide variety of backgrounds

and academic disciplines. The UW Singing Statesmen have enjoyed invitations to the Wyoming Music Educators conference and for collaborations with Wyoming's Bar-J Wranglers and the Cheyenne Symphony Orchestra. The ensemble regularly tours the state and region promoting the tradition of male singing through school clinics and collaborations.

## 2012 Worship & Music Conferences

### Montreat 2012

Theme: **In God's Abundance, Living, Moving, Being**

Location: Montreat, NC

Dates: June 17-23 and 24-30, 2012

**Conference Director:** Jane Cain

**Faculty:** Robert Rimbo, Preacher; Donna Giver Johnston, Liturgist; Jonathan Willcocks, Adult Choir; Jonathan Dimmock, Organ Recitalist; Phillip Shultz, Senior High Choir; James Wells, Middler Choir; Vincent Oakes, Children's Choir; Kay Cook, Handbells; Andrew Donaldson, Routley Lecturer; Will Young and Anne Wilson, Service Organists; Friends of the Groom, Drama; Pam Hardiman, Visual Artist; Carol Krueger, Sight Singing, Vocal and Conducting Techniques; Mark Britt, Instrumental



### Mo-Ranch/PAM 2012

Theme: **Our Hope for Years to Come**

Location: Hunt, TX

Dates: June 17-23, 2012

**Conference Director:** Terry Price

**Faculty:** Bradley Ellingboe, Adult Choir; Al Fedak, Routley Lecturer; Anna Laura Page, Advanced Handbells; John Wurster, Preacher/Presider; Rob Frazier, Organist; Erich Thompson, Liturgical Arts; Eric Moellering, Instrumental Music; Teresa Stricklen, Bible Study



Nicole LaMartine became director of choral activities at the University of Wyoming

in 2008. She serves as Wyoming ACDA president and has chaired the 2009 National ACDA Collegiate Chamber Choir and the 2011 National ACDA Women's Honor Choir. She earned her BM in vocal performance from New Mexico State University and her MM in vocal performance and DMA in choral conducting from the University of Arizona.

For more information, visit...  
[www.PresbyMusic.org](http://www.PresbyMusic.org)

2012 Division Conferences - Performing Choirs

### University of Puget Sound Dorian Singers



The Dorian Singers is an auditioned, all-female chamber choir of 36. Now in its second decade, the Dorians are committed to learning choral music through a combined understanding of vocal technique, sound production, and ensemble mastery. Members of Dorians represent a wide range of classes and majors. In recent years, the Dorians have participated in exchanges with area colleges and in 2010 they were featured on the Society of Composers Regional Conference.



**Anne Lyman** joined the University of Puget Sound in 2008. She has conducted choirs at Pacific Lutheran University, the University of Iowa, and Cornell College. Lyman holds graduate

degrees from the University of Iowa and Cincinnati's College-Conservatory of Music. She is the founder of Canonici, Tacoma's professional early music ensemble, and serves as artistic director of the Seattle Bach Choir. She has been recognized for her performing and scholarly activities by the Fulbright Foundation, the Society for Seventeenth Century Music, and the Tacoma Arts Commission.

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### Vancouver Cantata Singers



For 54 years, the Vancouver Cantata Singers (VCS) has upheld the finest tradition of choral singing. Twice, under the recent leadership of artistic director Eric Hannan, the group has been awarded the Healey Willan Prize, Canada's highest honour in choral singing. VCS has also become known for innovative collaborations with local and international artists, ensembles, and non-traditional partners. The choir regularly commissions new works from composers, ensuring the presentation of a rich variety of choral music from the Renaissance to the present day.



**Eric Hannan** has directed VCS since 2002. Under him, the Vancouver Cantata Singers have established their position among the ranks of Canada's foremost choral ensembles,

nourishing a passionate commitment to choral excellence. As VCS artistic director, Eric has led collaborations with many national and international performers, and has led VCS to several first place wins in the National Competition for Canadian Amateur Choirs. Hannan is currently on the music faculty at Douglas College, directing the choral program and teaching singing.

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### Willamette University Chamber Choir



The Willamette Chamber Choir is a 44-voice ensemble open by audition to all students. Repertoire consists of a wide variety of literature selected from the Renaissance through the contemporary period. In the summer of 2004, the choir toured South Africa at the request of Archbishop Desmond Tutu. The choir performed at the 2006 NWACDA Regional Conference in Portland, Oregon, and in May 2006, traveled to New York City to perform Haydn's *Mass in the Time of War* in Carnegie Hall. Their most recent CD is a double disc titled *New Moon* which was released in the fall of 2010.



**Wallace Long** has been director of choral activities at Willamette University in Salem, Oregon since 1983. Long sings professionally with Male Ensemble Northwest. In 1993, he

became a member of the Festival Singers of the Robert Shaw Choral Institute, performing and recording with them at Carnegie Hall, and in France. His groups, which include the vocal jazz group Willamette Singers, have performed for state conferences of OMEA, NWACDA, two national IAJE conventions, and an MENC national conference.

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## National Leadership Conference

### June 6 - 10, 2012

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# Northwestern Division

March 15 – 18, 2012  
Seattle, Washington

2012 Division Conferences - Interest Sessions

## Building Voices Through Collaboration: Insights from a Studio Voice Teacher and Choral Conductor

Collaboration between voice teachers and choral conductors is one of the best ways to develop a choral sound. A successful university team will lead you through an investigation of new ways to affect change by first applying studio approaches to technical issues and then addressing their application in a choral setting. You will learn by personally applying pedagogical suggestions to your own voice and observing the changes in tone through a quasi-master class session. Come prepared to sing!



**Lori Wiest** is director of choral activities at Washington State University, where she conducts the WSU Concert Choir and Madrigal/Chamber Singers and teaches undergraduate and graduate choral conducting. Wiest is associate dean of the graduate school at WSU. She received her BS in music education from North Dakota State University,

her MM in choral music from Arizona State University, and her DMA in choral conducting and music theory from University of Arizona. She is President of Washington ACDA.



**Julie Anne Wieck** is associate professor of music at Washington State University. She teaches studio voice, diction, and vocal literature, while also directing the opera and musical theatre productions. She received her BME from the University of South Dakota-Vermillion, taught public school for two years and then completed both an MM and DMA in

vocal performance at University of Nebraska-Lincoln. Wieck, performs in opera and musical theatre, and as a soloist with orchestras. She has traveled internationally, performing in Canada, Russia, Ukraine, Austria, the Czech Republic and Hungary. She is an active recitalist, adjudicator, and clinician and a member of NATS and NAfME.

## Chasing Phrases! Moving Away from the Note:) Chasing Paradigm in your Choral Rehearsal

This interest session offers some creative rehearsal strategies based on the concept that composers often leave "musical clues" in their scores for us to discover and help bring the music to life. These clues—found in text-settings, melodic shapes, harmonies, rhythms, and even the printed expressive markings (dynamics, articulations etc.)—can be the sources that inform and inspire us to implement new strategies in our rehearsals. All of the ideas presented in this session are universal, and can be modified and applied across all levels of choirs. Choristers from 5 to 85 years old can latch on to these concepts and enjoy making them a part of their choral experience.



**Graeme Langager** is director of choral activities at the University of British Columbia in Vancouver, Canada. He was previously head of the choral programs at the University of Arkansas and at Cuesta College. Langager earned his BMUS from Capilano University, his MM from California State University, Long Beach, and his DMA from the University

of Cincinnati, College-Conservatory of Music. He has served as ACDA R&S Chair in Arkansas and California, and on the national board of NCCO as representative for Arkansas.

## Choral Roots and Rhythms: From Africa to Gospel

The choral community has shown a tremendous interest in world music, particularly music with rhythmic roots. This session is designed to give participants an experience of singing choral music from African and Gospel roots. Participants will become the "demo" choir in order to explore characteristics such as improvisation, spontaneous part-singing, flexible forms, and more. Performance techniques will include tonal color; scooping, "blue" notes, groove, soloing, clapping, the gospel choir "sway," modified vowels, use of diphthong, and more.



**Brian Tate** is a Vancouver choral director and composer/arranger. He is music director of the City Soul Choir in Vancouver and the Island Soul Choir in Parksville, BC, each with 100 voices. As an arranger and percussionist, Tate has had a lifelong interest in music of



the African Diaspora, and has toured and studied in Cuba and West Africa. He gives choir workshops and clinics internationally, and many of his choral works are published.

Choir is ...

### The Meanings of the Choral Experience, grades 7–12

The purpose of this session is to empower those who work with students in grades 7–12 with an understanding of what students discover and come to value in the artistic choral experience. Over 200 responses were collected from singers.

These findings have practical application and relevance for educators as they plan for instruction and shape their rehearsal environment. Through a presentation utilizing the students' own words, this session will speak most directly to current and future 7–12 grade choral music educators.

**Andrea Ramsey** will be the clinician for this session. She is also presenting a session for another conference. Her photo and bio can be found there on page 73.

### Collaboration in the Ensemble Arts: Working and Playing Well with Others

Ensemble directors are masters of collaboration within the rehearsal room, but how about outside this environment? One of the keys to a successful program in the twenty-first century is the ability to collaborate with other groups and organizations. This session outlines the four keys to collaboration: (1) Identifying/Creating a Unifying Goal; (2) Inciting a common value of teamwork; (3) Speaking the language of collaboration; and (4) Initiating and enjoying the results of collaboration. This presentation is built on the application of these collaborative tools in the presenter's experience as association administrator as well as choral conductor.

**Tim Sharp** will be the clinician for this session. His bio and photo can be found on page 48.

### Creative Classroom Management: Stop Disciplining and Start Teaching!

Managing a classroom is about communicating clear and consistent expectations. With fewer resources, less support from parents and administrators, and more pressure on recruiting, the success of music programs depends on classroom management more than ever. Through creative lesson planning, a high level of student responsibility, and an insistence on excellence every day, the classroom will become a healthy, safe environment for musical exploration. This workshop will provide techniques to help organize and streamline management. These time-saving tools may be tailored to each unique situation and instructor. Learn to take the focus away from discipline and put it back on teaching. This workshop will provide ten guidelines to help teachers formulate their own personalized classroom management plan.



**Lauren E. Whitham** earned her MM in choral conducting from Western Washington University (WWU) with Leslie Guelker-Cone, and her BME from Pacific Lutheran University with Richard Nance. During her time at WWU Lauren taught undergraduate courses in aural skills and keyboarding, and directed the University Men's Chorus, University Women's Chorus, and WWU's premier choral group, Western Voices. From 2008–10, Whitham was the choral director at Spanaway Junior High (SJH) in the Bethel School District. In 2010, under her direction, the SJH Men's Concert Choir performed at the WMEA Conference in Yakima.

### Creating Music in Alaska

Individual student instruction, ensemble focus, literature, concert programming and concert presentations will be covered specifically accented for the small, remote school program.



**Stan Harris** is a band director, choir director, and orchestra director at Palmer High School, Palmer, Alaska. He has consistently produced outstanding music groups in a remote area of the world, Palmer, Alaska. Besides being a professional fisherman, Harris is considered a true educator; teaching by example. His music program is highly respected. This choral program exists in an extreme weather area of the world, in one of the most difficult locations, just outside of Anchorage.

### Cued Speech for the Choral Conductor

Teaching the sounds of language is often

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# Northwestern Division

March 15 – 18, 2012  
Seattle, Washington

2012 Division Conferences - Interest Sessions

daunting for the choral music educator. By supplementing the use of the IPA with Cued Speech—a gestural system of labels that describe the sounds of language—a choral music educator may be able to reach additional students and more successfully empower students to recall and execute the sounds of languages used in sung music.

Cued Speech is a method for communicating the sounds of language through a series of hand gestures, similar to sign language. Though typically used by and among people with a variety of language and hearing needs, this system will in fact be equally valuable in the music classroom or voice studio. By adapting this tool for choral rehearsals, music educators may more easily program repertoire with challenging foreign language texts that would otherwise be unrealistic to introduce to student musicians due to the amount of time it takes to teach the sounds of foreign languages in rehearsal.



**Emilie Amrein** is assistant professor of music and director of choral activities at Lake Forest College and artistic director of the Chicago Choral Artists. She holds her BS in music and Italian from the Jacobs School of Music at Indiana University, her MM in choral conducting from the University of Arizona, and her DMA in conducting from the University

of Minnesota. Amrein is the founding director of The Alchemy Project, a Minnesota non-profit organization that promotes community engagement through high-quality, interdisciplinary arts events

**Nicole Lamartine** will be a clinician for this session. Her choir, the University of Wyoming Singing Statesman, is performing at this conference. Her photo and bio can be found on page 148.

## Expanding the Repertoire: A Fresh Look at Literature and Programming for Male Chorus

This session will discuss programming and repertoire ideas for male chorus that may typically be overlooked. The following questions will be answered:

- What repertoire makes a male chorus concert interesting?
- How does a conductor find the balance between challenging and doable?
- What pieces help to build an audience (and keep them coming back)?

- What works in the public domain are useful for a male chorus program? (Not just the ones available on CPDL)

This session is intended for anyone interested in male chorus, either in high school, university, or community settings.

**Cameron F. LaBarr** will be the clinician for this session. He is also presenting a session at another conference. His photo and bio can be found on page 112.

## Elementary Vocal Jazz Concepts

Participants in this interactive session will learn vocal jazz styling, how to work with an elementary rhythm section, and improvisation skills. Handouts and resources for literature will be provided.



**Natalie Wilson** has a BA in music education from Western Washington University and an MS in education from Portland State University. She has taught in the Camas School District for 27 years.

Wilson taught 6th–12th grade choir and vocal jazz for 18 years and conducted award winning choirs at both levels.

As an elementary teacher since 2001, she has directed jazz choir in grades 3–4 and 5–6. Currently, she is teaching grades K–5 elementary music appreciation and grades 3–5 Grass Valley Vocal Jazz. Her ensemble, previously named JDZ Jazz, performed at the 2006 IAJE NY Conference, the 2006 NW ACDA Conference as a demonstration group, and at the 2006 WMEA Conference. Wilson has been published in the *Jazz Education Journal* and *Choral Journal*. She writes arrangements and original songs.

## Jazz Choir Round Table: We Have the Questions, You Bring the Answers!

With Kirk Marcy, the National R&S Jazz Choir Chair; Frank DeMiero the NW R&S Jazz Choir Chair and a state R&S Jazz Choir folks, four topics to be discussed include: What is a Jazz Choir Chart, The Balanced Choral Program, Improvisation/Scatting in The Classroom, the Rhythm Section and Why I Am Scared That I Will Not Be Able to Teach Them, and My Jazz Choir.



**Kirk Marcy** is a respected composer/arranger/educator and member of the music faculty at Edmonds Community College. He is head of jazz instruction, conducts the Sound-  
sation Jazz Choir, and the Symphonic Choir. A 1983 *Summa Cum Laude* graduate of University of Northern Colorado, Marcy has taught vocal and instrumental music on public school and college levels. He toured with the Four Freshmen, is a member of Male Ensemble Northwest, (MEN), and a member of Just 4 Kicks. Marcy composes and arranges for Sound Music Publications.

### Interpretation: From Score Marking to Performance

This session will offer conductors some of the key techniques for studying and marking scores including phrasing, breathing schemes, dynamics, tempos changes, and rubato considerations etc. These techniques will lead to expressive interpretation based on the elements of music and text, resulting in precise and expressive conducting techniques and a more rewarding performance for ensemble and audience.



**Paul W. Schultz** has accrued a distinguished career as a teacher and conductor. He received a BME and MA from Central Michigan University, a PhD in music education from

Michigan State University. He founded the Northwest Repertory Singers in 2001. His choral ensembles have received acclaim for their standards in repertoire, interpretation, and musicianship.

Schultz taught in the public schools of Michigan and served on the faculties of Ta-

coma School of the Arts, Michigan State University, and the University of Puget Sound.

### It's Not Magic: Simple, Effective Strategies for Building Full, Energized Tone in Middle and High School Choirs

This workshop is meant to share a strategy that has worked well for the two clinicians. Terry Annalora developed a series of warm-ups which were incredibly effective for him in building mature, full, energized tone. He employed this series of exercises daily and holds students accountable for doing them well. His former student, Wilkerson, experimented with other warm-ups and found that Annalora's warm up produced the desired results unlike the others. This session is practical and will show participants how to make these exercises effective for their own ensembles, in addition to showing audiovisual evidence as to the effect they have on the Miles City ensembles.



**Terry Annalora** spent 32 years a music educator, with the last 24 being at Custer County District High School (CCDHS) in Miles City, Montana. He is the assistant principal at CCDHS. He has a

masters degree in vocal performance. His choirs appeared at two Northwest MENC and one Northwest ACDA Conference, and performed at Carnegie Hall and the National Festival in Washington DC. He has been the president of the Montana Choral Director's Association and the Montana MEA, and has won awards for excellence in teaching.



**Lindsey Wilkerson** just finished her fifth year of teaching and her second year as choral director at CCDHS. She has a degree in music education from the

University of Montana. She also has attended the VoiceCare Network's IMPACT course.

### Putting It All Together: Getting the Most Out Of Your Singers and Rhythm Section

Developing a "total" ensemble will be the focus of this session. Materials and information will be demonstrated and explained. Vocalists and well as instrumentalists will work together to create a balanced presentation.

**Jeff Horenstein** will be the clinician for this session. His choir is performing at the conference. His photo and bio can be found on page 142.

### Recruiting and Retaining Singers: Making a Plan That Maintains or Grows Your Program—Even in Tough Economic Times

This session is about maintaining your program from year-to-year and recruiting for future success with practical applications in the high school choral classroom.



**Kurt McKee** has taught choral music for the last 20 years in Washington Public Schools and abroad. "Recruiting has always been a passion for me—because of this, I have tried just

about every idea under the sun to recruit and maintain singers. I have also taught with some degree of success at every level, from elementary through senior citizens. In recent years with the horrible economy, I have seen programs struggle, get cut, or lose significant funding. I have been able to build a program wherever I go, in whatever environment. I hope this session can help



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both newer and seasoned teachers find ways to thrive, even in tough budget times."

He has been an active ACDA member for the past 20 years, serving as NW division Male Choir and Multicultural R&S Chairs, and served twice as the general organizing chair for NW division Honor Choirs.

## Should I Take My Choir on a Retreat?

A retreat can have the activities necessary to bring a group together socially, emotionally, and musically. Retreats are also helpful any time of the year. Organization is of utmost importance. The clinician will present in lecture form and conclude with a question and answer session. A DVD will be available to the first 150 in attendance. The DVD will include taped examples from Rex Putnam retreats 2007-08.



**John Baker** graduated from Oregon College of Education in 1979, and became choir director at Rex Putnam High School in Milwaukie, Oregon, in 1980. Baker received his MME from Western Oregon State College. In the fall of 2008, he was festival clinician at the Bangkok International Choir Festival held in Bangkok, Thailand. He has a sight-

reading/theory program which is used at many high school and middle schools throughout the Northwest. The Rex Putnam A Cappella Choir and Chorales have performed at state and regional ACDA Conferences and MENC state conventions. The A Cappella Choir performed at the 2011 ACDA National Convention in Chicago, Ill. After thirty one plus years at Rex Putnam High School, Baker retired in the spring of 2011.

## Sight-Singing Skills: Isolating Pitch Successfully

To teach sight-singing successfully, teachers must place their pedagogical skills in an appropriate order; identify the necessary tools, and isolate the sequential strategies. Using a movable tonic format, the clinician will help participants discover the steps and techniques required to teach pitch development skills and notation reading skills. Echo-sing, hand signs, audiation, modified staff, dictation, and composition are fundamental techniques. Transfer strategies to all major, natural minor, and chromatic scales will be included.



**Alan C. McClung** is a member of the University of North Texas (UNT) College of Music faculty, where he conducts UNT's Concert Choir; teaches undergraduate choral conducting, secondary choral methods, and supervises student teachers. He holds his BMED from West Virginia University, an MM in choral conducting from the University of Illinois,

Urbana/Champaign, and a PHD in music education from Florida State University. McClung's professional experience includes teaching and conducting at all levels. His college choirs' performances include MENC Conferences and an ACDA-Southern Division Conference. He has conducted a variety of state and region honor choirs and served as guest conductor for the Landesjugenchor from Koblenz, Germany.

An active member of ACDA and MENC, he has served as a national delegate to ACDA's International Conductor Exchange with Germany and Sweden. He is the author of *Movable Tonic: A Sequenced Sight-Singing Method*, a 2008 GIA publication, and director of the Cambiata Institute of America for Early Adolescent Vocal Music, established on the campus of the UNT in 2009.

## Strength, Balance, Core: The Benefit of Pilates for the Choral Conductor

Even the most innately musical conductors sometimes struggle with the transfer of musical expression into physical movement. Effective gestural communication requires the utmost in body awareness, subtlety of movement, balance, posture, and strength. It should come as no surprise, then, that conductors often develop postural deficiencies and shoulder issues. In this session, the presenters will introduce conditioning exercises expressly indicated for the choral conductor. Exercises will address strengthening the core and lower back for better balance and stability, strengthening and coordinating the muscles of the upper back and chest to protect the shoulders, and developing a regimen of "preventative maintenance" to assist a lifetime of healthy conducting.

**Brian Galante** will be a clinician for this session. Her choir, the Pacific Lutheran Chorale, is performing at this conference. His photo and bio can be found on page 144.



**Kristi Galante** holds her MM in choral conducting and BME from Louisiana State University. After teaching middle school and high school choral music and singing in professional choral ensembles for several years, she has recently found

a new passion in teaching group exercise classes and private Pilates sessions. In 2011, Galante completed her certification in BASI (Body Arts and Sciences International) Pilates.

### Surveying the Wondrous Cross: Christ's Atonement Through the Eyes of Hymnody and Historical Choral Music

Led by New Testament scholar Valérie Nicolet-Anderson and choral conductor and doctoral student Jeshua Franklin, this session will briefly highlight historically understood atonement theories, consider the drama of various passion oriented texts, and delve into the interpretational effects of diverse musical settings. Participants will also be encouraged to consider these sometimes conflicting ele-

ments in the planning of worship for Lent, Holy Week, and Easter:



Valérie Nicolet-Anderson is an assistant professor for Fuller Seminary Northwest in Seattle, Washington, where she teaches the New Testament. She is interested in Pauline

studies and recent approaches that focus on the political circumstances of the apostle's mission. Her publications include an article on this thematic: "Becoming a Subject: The Case of Michel Foucault and Paul," in *Journal for Cultural and Religious Theory* vol. 11 no. 1 (Winter 2010): 127-41.



Jeshua Franklin, a graduate student at University of Washington, is pursuing his DMA in choral conducting with a music education cognate. As a teaching assistant, Franklin

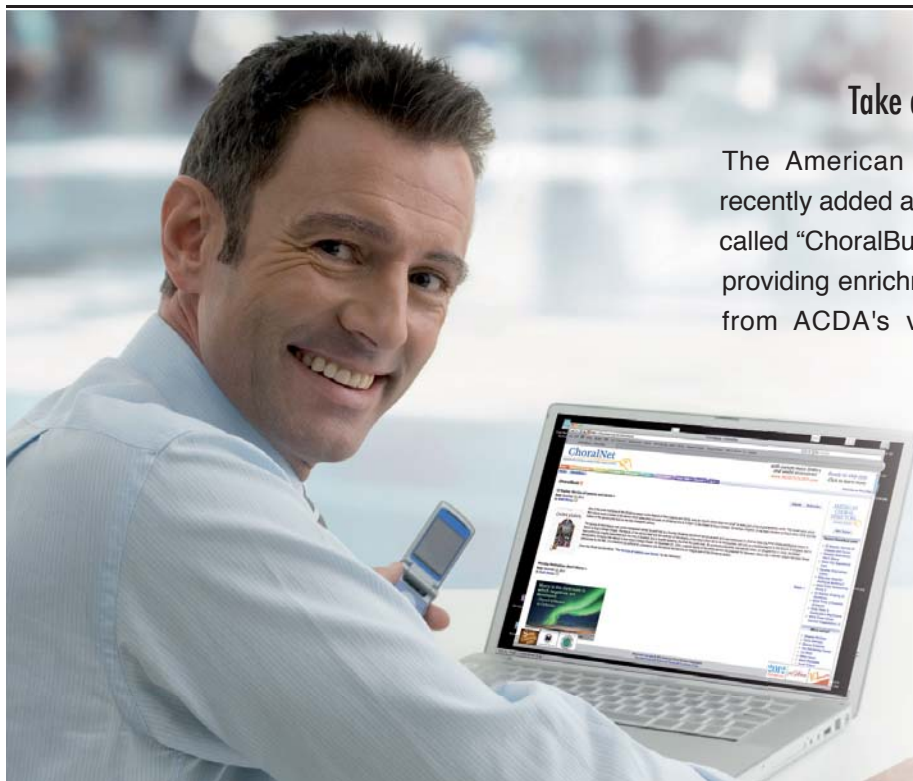
directs the University Singers, a 100-voice non-auditioned undergraduate choir. He is director of music at Steel Lake Presbyterian Church in Federal Way, Washington. He has served on the faculties of Modesto Junior College, Bethel College, and Southwestern Michigan College. Highlights of his conducting career include premiering a new setting of a Dave Brubeck work with the Moravian Philharmonic Orchestra and the Bowling Green State University Choral Society.



### Take a Swat at Choral Buzz

The American Choral Directors Association recently added a new tool to the ChoralNet lineup called "ChoralBuzz," a daily educational outreach providing enrichment, inspiration and, motivation from ACDA's vast media holdings. Regular

features include insight, and inspiration, music, and motivation—all delivered to you in delightful bits designed to be nibbled between classes while you munch your lunchtime apple. Visit ChoralBuzz daily at [www.choralnet.org](http://www.choralnet.org).





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## STUDENT EVENTS – ENDLESS SONG

Students are not only exceedingly important in supporting the NW Division board with the running of the NW Division conference, there are sessions specifically designed for our future choral educators.

For the past two conferences, 25 and then 45 students from 4 and 7 Colleges and Universities respectively have served in widely varying, but all vital roles to help make the NWACDA conferences a success. For more information on being a worker, contact Gary Weidenaar – President-Elect and Program Chair of the 2012 NWACDA Conference (Gary.Weidenaar@gmail.com). Students who work 8 hours or more have their registration comped! We are expecting from 50–60 students to serve as workers this year.

## Creative Classroom Management: Stop Disciplining and Start Teaching!

An interest session designed for students presented by Lauren E. Whitham. A description of the session and a photo and bio of Whitham can be found on page 151.

## Should I Take My Choir on a Retreat?

An interest session designed for students presented by John Baker. A description of the session and a photo and bio of Baker can be found on page 154.

## SESSIONS

### The Choral Quiz Bowl

Inaugurated at the 2010 conference, teams of 4 students, each from a separate university, showed their knowledge in areas which included choral music, NW ACDA history, and general knowledge. (Who knew that most car horns in the United States are pitched at a G<sup>2</sup>??) Not only was great fun had by both the audience and participants, but acquaintanceships were struck up! It was a success—and is back for the 2012 conference!

### Student/Mentor Round Table

Three first or second year teachers, each with their major choral or education professor, will be the resources for questions from current college students who are not yet in the teaching profession.

### Choir is ... The Meanings of the Choral Experience, grades 7-12

An interest session designed for students presented by Andrea Ramsey. A description of the session and a photo and bio of Ramsey can be found on page 151



2012 Division Conferences - Student Events



# Northwestern Division

March 15 – 18, 2012  
Seattle, Washington

2012 Division Conferences - Honor Choir Conductors

## Children's

**Christy Elsner** will be the conductor for this honor choir. Her photo and bio can be found on page 85.

## Men's



**Andre J. Thomas**, the Owen F. Sellers Professor of Music, is director of choral activities and professor of choral music education at Florida State University. A previous faculty member at the University of Texas, Austin, Thomas received his BA from Friends University, his MM from Northwestern University, and his DMA from the University of Illinois. He is in

demand as a choral adjudicator, clinician, and director of honor and all-state choirs throughout the United States, Europe, Asia, New Zealand, and Australia.

Thomas has conducted choirs at the state, division, and national conventions of the MENC and ACDA. His international conducting credits are extensive. They include conductor and clinician for IFCM, summer residency of the World Youth Choir in the Republic of China and the Philippines, winter residency of the World Youth Choir in Europe, and a premier performance by an American choir (Florida State University Singers) in Vietnam. He has been the guest conductor of such distinguished orchestras and choirs as the Birmingham Symphony Orchestra in England, guest conductor for the Berlin Radio Choir in Germany, the Netherlands Radio Choir, the Charlotte Symphony, Tallahassee Symphony, China's People's Liberation Orchestra, and the Czech National Symphony Orchestra.

Since 1988, he has served as artistic director of the Tallahassee Community Chorus. Thomas has distinguished himself as a composer and arranger: Hinshaw Music Company, Mark Foster Music Company, Fitzsimons Music Company, Lawson Gould, Earthsongs, Choristers Guild, and Heritage Music Company publish his compositions and arrangements.

Thomas has produced two instructional videos *What They See Is What You Get* on choral conducting, with Rodney Eichenberger, and *Body, Mind, Spirit, Voice* on adolescent voices, with Anton Armstrong. His recent book *Way Over in Beulah Lan': Understanding and Performing the Negro Spiritual* has quickly become a major source in this area of study. The African Diaspora Sacred Music honored Thomas as a Living Legend.

In 2011, Thomas' dedication to and accomplishments in the choral arts were recognized by his peers in Chorus America, when that organization presented him with its Distinguished Service Award. He is a past president of the Florida ACDA and ACDA's Southern Division.

## Women's



**Giselle Wyers** is assistant professor of choral studies and voice at the University of Washington (UW), where she conducts the University Chorale and teaches courses in choral conducting and voice. As a guest conductor, Wyers has led high school honor choirs in New York (Alice Tully Hall, Lincoln Center), Idaho, Connecticut, Alaska, and

Vancouver, Canada. In 2011, she guest conducted community and professional ensembles in Seattle, Boston, Montana, and Germany, including a performance with the award-winning Chamber Choir of Europe.

Wyers is a leading national figure in the application of Laban movement theory for conductors. For five years, she has team-taught summer choral conducting courses with James Jordan at Westminster Choir College, and she has contributed chapters to two texts with Jordan related to Laban movement, both published by GIA Publications.

As a composer, Wyers has a number of works available through Santa Barbara Music Publishing Company as part of the *Giselle Wyers Choral Series*. Her works have been performed in South America, across Europe, Canada, and the United States. Her work *The Waking* was recorded by Choral Arts Ensemble on the Gothic Records label.

Wyers's dedication to exposing audiences to the music of contemporary American composers has led to publications in various national journals. She is especially interested in exploring how modern composers use music as a form of peacemaking and social justice. "Waging Peace through Intercultural Art in Kyr's *Ah Nagasaki*," appears as the cover article of the May 2008 *Choral Journal*, and discusses how the act of creating and premiering a musical work can serve as a gesture of reconciliation between cultures.

Wyers holds her BME from UC Santa Cruz, where she founded the San Lorenzo Valley Community Chorus and Orchestra. She earned her MM from Westminster Choir College, where she founded the Greater Princeton Youth Chamber Orchestra, and her DMA in conducting from the University of Arizona, where she studied with Maurice Skones, and minored in historical musicology with John Brobeck.

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American Choral Directors Association



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## Youth



**Rollo Dilworth** is associate professor of choral music education at Temple University's Boyer School of Music in Philadelphia, Pennsylvania. In addition to teaching undergraduate and graduate courses in choral music education, he serves as conductor for the University Chorale. Prior to his appointment at Temple, Dilworth served as director of choral activities and music education at North Park University in Chicago, Illinois, for 13 years. Dilworth holds degrees from Case Western Reserve University, University of Missouri-St. Louis, and Northwestern University. Dilworth has written or arranged 150 choral works that are currently in print. His choral compositions are a part of the *Henry Leck Creating Artistry Choral Series* with Hal Leonard Corporation and Colla Voce Music Company. He has recently published pieces with the Santa Barbara Music Publishing Company as part of the *Mary Alice Stollak Choral Series*.

Dilworth is a contributing author for the *Essential Elements for Choir* and the *Experiencing Choral Music* textbook series, both published by the Hal Leonard Corporation/Glencoe/McGraw-Hill Publications, and for *Music Express! Teachers Magazine*. He authored a book of choral warm-ups for elementary and secondary choral ensembles titled *Choir Builders: Fundamental Vocal Techniques for General and Classroom Use*.

Dilworth has co-authored another choral warm-up book titled *Choir Builders for Growing Voices*. He frequently serves as a guest conductor and/or clinician for honor, festival, and all-state choirs throughout the United States and abroad. Dilworth is an active member of MENC, NANM, ACDA, and Chorus America. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), and currently serves on the Pennsylvania ACDA State board as the director of Student and Youth Activities.



## Career Moves

The Indiana University invites applications for a choal conductor faculty position. IT is an open rank tenure-track position. More information about this position can be found in the display ad on page 140.

Westminster Choir College has an opening for a position on their organ faculty. It is a tenure-track, rank negotiable position. More information about this position can be found in the display ad on page 86.

# CELEBRATING 100 YEARS

## THE ST. OLAF CHOIR

2012 TOUR

ANTON ARMSTRONG, CONDUCTOR



**Saturday, January 21, 4:00 p.m.**  
Fergus Falls, Minnesota  
Life Church

**Sunday, January 22, 3:00 p.m.**  
Moorhead, Minnesota  
Trinity Lutheran Church

**Saturday, January 28, 8:00 p.m.**  
Madison, Wisconsin  
Luther Memorial Church

**Sunday, January 29, 3:00 p.m.**  
East Lansing, Michigan  
Michigan State University  
Wharton Center for the Performing Arts

**Monday, January 30, 7:30 p.m.**  
Indianapolis, Indiana  
St. Luke's United Methodist Church

**Tuesday, January 31, 7:30 p.m.**  
Charleston, West Virginia  
Clay Center for the Performing Arts

**Wednesday, February 1, 7:30 p.m.**  
Charlotte, North Carolina  
First United Methodist Church

**Thursday, February 2, 7:30 p.m.**  
Raleigh, North Carolina  
Meymandi Concert Hall

**Friday, February 3, 7:30 p.m.**  
Newport News, Virginia  
Christopher Newport University  
Ferguson Center for the Arts

**Monday, February 6, 7:30 p.m.**  
North Bethesda, Maryland  
Music Center at Strathmore

**Tuesday, February 7, 7:30 p.m.**  
Cleveland, Ohio  
Mary Queen of Peace Catholic Church

**Wednesday, February 8, 7:30 p.m.**  
Grand Rapids, Michigan  
Calvin College Performing Arts Center

**Thursday, February 9, 7:30 p.m.**  
Urbana, Illinois  
University of Illinois  
Krannert Center

**Friday, February 10, 7:30 p.m.**  
Chicago, Illinois  
Fourth Presbyterian Church

**Saturday, February 11, 2:00 p.m.**  
Milwaukee, Wisconsin  
Marcus Center for the Performing Arts

**Sunday, February 12, 3:00 p.m.**  
Minneapolis, Minnesota  
Orchestra Hall

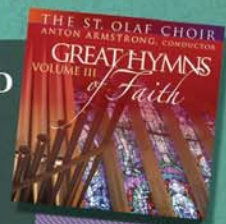
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### The St. Olaf Choir Centennial Celebration- DVD

Featuring the entire reunion concert,  
banquet speeches, 30 minute  
historical retrospective and more!





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Now in its 20th year, Classical Movements has arranged tours on 6 continents in 135 countries for over 42,000 clients.

Join the ranks of the nation's top choirs, including the Young People's Chorus of New York City, Pacific Boychoir, Los Angeles Children's Chorus, VocalEssence, and Yale Glee Club.

*Let Classical Movements arrange your next concert tour!*



## MELODIA!

### South American Music Festival

July 18 - 30, 2012  
 Rollo Dilworth,  
 Guest Conductor

July 17 - 28, 2013  
 Janet Galván,  
 Guest Conductor



- Music workshops by renowned clinicians
- Individual and collaborative concerts
- Individual and collaborative choir concerts
- Exciting exchanges and Outstanding venues
- Festival for youth choirs from all over the world
- Rio de Janeiro
- Buenos Aires

## IHLOMBE!

### South African Choral Festival

July 5 - 15, 2012

July 4 - 14, 2013



- Workshops with famous conductors
- Enjoy a wildlife safari!
- South African Choir Collaborations
- Johannesburg, Soweto, Cape Town
- Outreach events and benefit concerts
- Experience and learn African drumming
- Largest international choral gathering in South Africa

## SERENADE!

WASHINGTON, DC CHORAL FESTIVAL

June 28 - July 2, 2012

June 27 - July 1, 2013



- Take part in a Choral Evensong Service
- Individual Concerts
- Sightseeing in Washington, DC
- Choral Workshops
- Open to ALL CHOIRS (children, youth, adult)

*Join choirs from India, Australia, South Africa and many other countries!*

## RHAPSODY!

### Children's Music Festival Vienna, Salzburg & Prague

July 12 - 23, 2012  
 Joan Gregoryk,  
 Guest Conductor

July 11 - 22, 2013



- Perform at famous venues in three of Europe's most historical and musical cities
- Festival for all children's choirs
- Participate in Workshops
- Perform in St. Stephen's Cathedral, Vienna