

HEADLINERS

Voces8

Voces8 is a headliner at this conference. Their photo and bio are on page 49.

Ola Gjeilo is the conductor of Voces8. His photo and bio are on page 49.

SPECIAL CONCERTS

Chicago Children's Choir



Founded in 1956 during the height of the Civil Rights Movement, Chicago Children's Choir (CCC) is a non-profit organization committed to peacefully uniting a diverse world through education, musical expression, and excellence. Serving more than 4,000 children annually, CCC empowers singers to bridge cultural divides and become ambassadors of peace in their communities. With programs in more than seventy Chicago schools, ten after-school neighborhood programs, an ensemble for boys with changing voices, and the internationally acclaimed Voice of Chicago, the diversity of CCC reflects the cultural landscape of the city.



Josephine Lee has served as artistic director of Chicago Children's Choir since 1999 and was appointed president in 2010. Through her vision and leadership, CCC has become a civic treasure and cultural icon. In 2014, Lee received the University of Chicago's Rosenberger

Medal, which recognizes achievement through research in authorship, in invention, for discovery, for unusual public service or for anything deemed of great benefit to humanity. In 2012, she received the Roman Nomitch Fellowship to attend the Harvard Business School's Strategic Perspectives in Nonprofit Management, a program that provides opportunities for senior executives to examine their missions and develop strategies for the new global economy. Lee received a bachelor's in piano performance from DePaul University and a master's in conducting from Northwestern University.



Judy Hanson holds a bachelor's from the University of Illinois and a master's from Northwestern University. As director of choral programs, Hanson oversees and directs the coordination and presentation of all Chicago Children's Choir programs and guides conductors in serving more than 4,000 children each year. She serves as the associate director and choreographer for the world-renowned Voice of Chicago and the conductor of DiMension, a choir for young men with changing voices. She received a 2006 Jeff Award nomination (Choral Choreography) for Chicago Children's Choir's original world musical, *Sita Ram*. Hanson has presented sessions and workshops at ACDA chapters, judged national show choir competitions, and conducted choirs throughout the United States.

Leipzig Baroque Orchestra



Founded in 1995, the Leipzig Baroque Orchestra (Leipziger Barockorchester) is a sought-after ensemble specializing in music from the seventeenth and eighteenth centuries. They are an integral part of the diverse musical life in Leipzig and involved in several prestigious projects annually. The musicians of the orchestra perform exclusively with period instruments and their faithful copies of the scores. Together, their knowledge of historical performance practice produces vivid results.

cooperative interaction with their peers that fosters support, cultural enlightenment, and academic achievement. Noteworthy appearances include: the *Oprah Winfrey Show*, 57th Presidential Inauguration (special guest of First Lady Michelle Obama), *Queen Latifah Show*, Hollywood Bowl, and multiple tours to Italy, Spain, and Sweden.

Valparaiso University Chorale and Bach Choir



The Valparaiso University Chorale is recognized as one of the top Lutheran choirs in the United States, upholding the highest standard of choral art through performance of the greatest choral literature of all eras. The chorale has a distinct relationship with the St. Thomas Church in Leipzig, Germany, having served five residencies, and has performed twice at the invitation of the Bach Archiv in the annual Bach Festival. The chorale has also received an invitation to be the only international ensemble at the 500th anniversary of the Reformation in Wittenberg, Germany, in October 2017. The Bach Choir has performed under the direction of Helmuth Rilling, Craig Jessop, and Hermann Max. They performed J. S. Bach's *Gottes Zeit ist die allerbeste Zeit* (BWV 106) at the Central ACDA Conference (2013) and appeared at the Indiana MEA Conference (2015).

Soul Children of Chicago



Organized in October 1981, the Soul Children of Chicago, under the leadership of Walt W. Whitman Jr., was created as an alternative program for African American at-risk youth in the community to creatively express themselves through music. It is a nonprofit organization whose membership mix is 30-40 male and female voices ranging from 7 to 17 years of age. Since its inception, the Soul Children of Chicago has remained a positive force through which at-risk youth have an opportunity to learn

Christopher M. Cock is the director of choral and vocal activities at Valparaiso University. He is founder and director of the Bach Institute at Valparaiso University and has forged a unique career path combining the roles of conductor and performer. Cock has led five residencies



of the Valparaiso University Chorale at the St. Thomas Church in Leipzig, conducting numerous cantatas of J. S. Bach and many choral masterworks. Cock has established important professional relationships with the Thomanerchor and the Bach Archiv and has enjoyed the in-depth mentorship of Helmuth Rilling, Robert Shaw, and Maurice Skones. He has appeared as both a soloist and conductor in Carnegie Hall and with the Bach Choir of Berlin. In October 2017 he will lead the Valparaiso University Chorale as the only international choir to be invited to the 500th anniversary celebration of the start of the Reformation in Wittenberg, Germany.



Johannes Hiemetsberger hails from Kaltenberg in Upper Austria and is the founder and artistic director of the “Chorus sine nomine,” the vocal soloist ensemble Company of Music, as well as the Upper Austrian provincial Youth Choir (2000-2005) and the New Viennese voices (2010-2013), an initiative of the Musical Youth of Austria. He was educated at the Bruckner Conservatory in Linz, at the Vienna Conservatory, and at the University of Music and Performing Arts, where he was appointed in 1998. He teaches choral and ensemble conducting and conducts the Webern Chamber Choir of the MDW. He is also known internationally as a speaker and leader of diverse vocal works and choirmaster courses and as an adjudicator in Europe and the Far East.

Webern Kammerchor



Since its establishment under Herwig Reiter in 1983, the Webern Chamber Choir has been a fixture of Viennese concert life. Its members—all of them students of the University of Music and Performing Arts Vienna—come together to pursue their interest in choral singing across a broad range of styles, working on repertoire ranging from Baroque oratorios to pop and jazz numbers, and from madrigals to world premieres of contemporary works for unaccompanied choir. In the Choral Bridges series, the Webern Chamber Choir seeks out encounters with chamber choirs from universities of music all over the world; most recently, the madrigal choir of the Academy of Music and Theatre (Munich) and the Mississippi Concert Singers (USA).

Central Division Registration Information

Register at acda.org

Early Registration
prior to midnight January 21, 2016

- Attendee \$220 • Retired \$175 • Student \$90

***Registration after midnight January 21, 2016**

- Attendee \$260 • Retired \$200 • Student \$90

On-site registration begins February 24, 2016

- Attendee \$280 • Retired \$200 • Student \$90

One Day Only Pass \$125 -
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***NO READING PACKET SELECTION**
AFTER MIDNIGHT JANUARY 21, 2016

Bexley High School Vocal Ensemble



Members of Vocal Ensemble, the advanced choir at Bexley High School, have worked with Eric W. Barnum, David Childs, Rollo Dilworth, Sydney Guillaume, James Mulholland, Clayton Paar, Raymond Wise, Jeffrey Redding, and Hilary Apfelstadt. Vocal Ensemble travels the United States extensively, including tours in New York City, Toronto, Chicago, Pittsburgh, and Philadelphia. Their international tours include Venice, Salzburg, Vienna, Prague, Budapest, Krakow, London, Paris, and a June 2015 tour of Ireland. Vocal Ensemble has performed at OCDA Summer Conferences in 2007, 2009, 2011, and 2014 and OMEA Conferences in 2009, 2011, and 2013. They performed for the 2012 Central ACDA Division Conference in Fort Wayne.

Amy Johnston Blosser is the conductor of the Bexley High School Vocal Ensemble. Her photo and bio are on page 19.

Bienen Contemporary/ Early Vocal Ensemble



The Bienen Contemporary/Early Vocal Ensemble sings advanced, virtuosic repertoire concentrating on music of the twenty-first century and drawing relationships to its polyphonic roots in early music, particularly that of the Renaissance. Providing professional training to Northwestern's voice majors, this chamber ensemble has presented the United States premiere of a number of works, including those of Wolfgang Rihm and Toivo Tulev. In April 2016 they will sing the world premiere of a substantial new work by David Lang, written to celebrate the opening of the new Music and Communication Building on the campus' lakefront. In June 2016, B.C.E. will sing a world premiere of *Samuel Adams* at the Harris Theatre as part of the Chicago Symphony Orchestra's Music-NOW series, and in autumn 2016 they will be featured in Chicago's Ear Taxi with the music of Ted Hearne.



Donald Nally is director of choral organizations at Northwestern University, conductor of The Crossing, and chorus master of the Chicago Bach Project. He has held distinguished tenures as chorus master for Lyric Opera of Chicago, Welsh National Opera, The Spoleto Festival (Italy), and Opera Philadelphia, and music director for Cincinnati's Vocal Arts Ensemble. Recent guest conducting includes the Latvian State Choir in Riga, the Philharmonia Chorus of London, and the Grant Park Symphony Chorus. His ensembles have received Chorus America's Margaret Hillis Award twice: The Choral Arts Society of Philadelphia in 2002 and The Crossing in 2015.

The RAYMOND W.

BROCK

Memorial Student Composition Contest

2015 Winner Alex Berko of Indiana University
Forgiven Tears for SATB a cappella chorus and cello
Text based on Lamentations 2:19

Forgiven Tears will be performed during the Central Division Conference by Indiana University, NOTUS.

**Cincinnati Boychoir
Tour Choir**



The Cincinnati Boychoir is one of the premiere professional boychoirs in the United States. Located in the urban arts core of Cincinnati at the Aronoff Center for the Arts, the Boychoir reaches approximately 250 young men each year from more than ninety schools in Ohio, Kentucky, and Indiana. Since 1965, the Cincinnati Boychoir has been dedicated to the musical, intellectual, and emotional development of these young men and has served

as one of the foremost music education and performance organizations in the region. Each year, the Cincinnati Boychoir presents approximately forty performances in the Greater Cincinnati region and has performed concerts and completed residencies at home and abroad.



Christopher Eanes is a conductor and teacher based in the Over-the-Rhine neighborhood of Cincinnati, Ohio, where he is the artistic director of the Cincinnati Boychoir and the artistic director of Collegium Cincinnati, Cincinnati's professional choral-orchestral early music ensemble. As the director of the Boychoir, Chris oversees a program of 250+ boys from more than 100 schools in the region; the boys present more than forty concerts annually to audiences at home and abroad. He

**ACDA Children's Choir
Conductors' Retreat
January 16 – 17, 2016
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Join us for a two-day ACDA Event tailored exclusively for those who conduct children's choirs in the community, in schools and in places of worship.

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Information and registration at acda.org.

Contact Cheryl Dupont, National Chair for Children & Community Youth:

cheryl_dupont@hotmail.com



PERFORMING CHOIRS

has presented numerous workshops on the male changing voice and is currently co-directing a study on this topic in partnership with Cincinnati Children's Hospital. Eanes holds an undergraduate degree from Occidental College and graduate degrees from the University of Southern California.

the Cleveland Orchestra Youth Chorus. Wong has worked with students of all levels, ranging from prekindergarten through college. Prior to her appointment in Wooster, she taught for sixteen years in public and private schools in New York, Pennsylvania, and Indiana. She has a bachelor's in music education from West Chester University, and a master's and doctorate in choral conducting from Indiana University.

The College of Wooster Chorus



Founded in 1964, the College of Wooster Chorus is comprised of undergraduate students representing all academic areas within the College of Wooster's liberal arts program. Located in Wooster, Ohio, approximately fifty-five miles south of Cleveland, Wooster is considered America's premier college for mentored undergraduate research and has been called the "best kept secret in higher education." (*Colleges That Change Lives*) The chorus collaborates annually with the Cleveland Orchestra and Cleveland Orchestra Chorus. Enthusiastic about the performance of new music, Wooster has recently premiered works by several American composers, including Eric Whitacre and Jake Runestad. Highlights for 2016 include performances at the OMEA Conference in Cincinnati, and the Central ACDA Division Conference in Chicago.



Lisa Wong is an associate professor at the College of Wooster, where she directs the choirs and teaches courses in conducting, choral literature, and music education. She is also on the conducting staff of the Cleveland Orchestra as assistant director of choruses and director of

Downers Grove High School Madrigal Singers



The Downers Grove High School Madrigal Singers have a rich tradition and sing a variety of choral literature in many styles. They perform at many school, civic, and community events throughout the year. Past performances include the ILMEA All-State Convention in 2011 and 2016 and the Illinois ACDA Conference in 2014.



Laura Coster is a veteran teacher at Downers Grove South High School in Downers Grove, a western suburb of Chicago. She is National Board Certified and works with a choral team to provide a rich variety of choral experiences for all of the students in the choral program.

She has bachelor's and master's degrees from the University of Illinois in Champaign in music education and choral conducting.

Fort Wayne Children's Choir



The Fort Wayne Children's Choir offers a program that strongly emphasizes developing music literacy and appreciation through choral literature. The mission of the Fort Wayne Children's Choir is to provide a choral program exemplifying artistic and educational excellence for children from diverse backgrounds. The choir is organized into seven levels of curriculum, with auditioned singers placed in a choir level based on their musical skill, growth, and development. Each choir includes a strong focus on team-building, self-discipline, and positive creative expression. The Concert Choir is the premier choir of the Fort Wayne Children's Choir. Singers can sing independently in multiple parts, use advanced solfège skills for sight-reading, and demonstrate a healthy, accurate tone. They rehearse throughout the school year for ninety minutes, twice a week.



Jonathan Busarow is the executive artistic director of the Fort Wayne Children's Choir. Busarow also serves on the faculty at Indiana University—Purdue University—Fort Wayne where he teaches choral methods and voice.

Previously, he served as director of the Valparaiso University Men's Choir, instructor of voice, and the Valparaiso University Chorale. He also serves as the Reading Session Chair for the Central ACDA Division conference and as the Children's Choir R&S Chair of ICDA. Busarow holds a bachelor's from Valparaiso University and a master's from the Ohio State University and a Kodály Certification from the Kodály Institute. He has music education licensure from Ohio State University.

Marian Consort



The Marion Consort is a professional, Chicago-based ensemble dedicated to the performance and preservation of early vocal music. Founded in 2010, the Marion Consort specializes in music of the Medieval, Renaissance, and Baroque time periods. They have been featured on Milwaukee Public Radio's *Lake Effect with Bonnie North* and the *Ars Antigua* podcast hosted by Peter Van de Graff. Recent season highlights include a performance at the Bohemian National Cemetery, the Early Music at the Barn concert series, the Central ACDA Division Conference, and a collaboration with the Chicago Arts Orchestra.



Amy Bearden holds a master's degree in early music voice from the Early Music Institute of Indiana University in Bloomington, Indiana. There, she studied voice with Paul Elliott, a renowned tenor and founding member of the Hilliard Ensemble. At Indiana, Bearden focused on

Medieval and Renaissance music, studying history and performance. In Chicago, she is the artistic director and founder of the Marion Consort, a premier early music ensemble. In addition to Marion, Bearden sings with the William Ferris Chorale and is a sought-after choral artist. Currently she teaches K-8 general music in the McKinley Park neighborhood of Chicago.

PERFORMING CHOIRS

**NOTUS:
Indiana University
Contemporary Vocal Ensemble**



NOTUS: IU Contemporary Vocal Ensemble is composed of twenty-six of the finest singers from the Indiana University Jacobs School of Music. Conducted by

Dominick DiOrio since 2012, NOTUS has performed at division and national conferences of ACDA and as an invited ensemble on the Distinguished Concerts International New York Artist Series at Carnegie Hall. Noted for adventurous and innovative programming, the ensemble is dedicated to performing works of living composers, including recent commissions and premieres by Claude Baker, SvenDavid Sandström, and Zachary Wadsworth. NOTUS was honored to host Pulitzer Prize-winning composer Caroline Shaw in 2013 and is the only ensemble beyond Roomful of Teeth to have performed excerpts from her *Partita for 8 voices*.

Dominick DiOrio is assistant professor of choral conducting at the Indiana University Jacobs School of Music, where he directs NOTUS and mentors graduate conductors while also teaching courses in score reading, choral literature, and undergraduate and graduate conducting.

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He was named a 2014 recipient of the Outstanding Junior Faculty Award, IU Bloomington's highest honor for tenure track faculty. He was also one of the conductors selected for ACDA's International Exchange Program with Sweden. Also a noted composer, DiOrio

was named the 2014 winner of The American Prize in Composition (professional choral division). His original works are published with G. Schirmer, Oxford, Boosey & Hawkes, and many others.



and prepares the Madrigal Singers for the annual Christmas Madrigal Dinners. Menk also conducts the South Bend Chamber Singers and the 120-voice Northwest Indiana Symphony Chorus. She has conducted six Carnegie Hall concerts, including the Carnegie Hall

premiere of American composer Carol Barnett's *The World Beloved: A Bluegrass Mass*. She returned to New York City in November 2014 to conduct a concert of music by Gwyneth Walker at Alice Tully Hall.

**Saint Mary's College
Women's Choir**



The Saint Mary's College Women's Choir regularly commissions and performs new works for women's voices, many of which are published by earthsongs in the Saint Mary's College Choral Series. The choir has performed throughout the United States and has appeared at state, division, and national ACDA conferences. Each November the choir hosts the annual High School Women's Choir Festival, in which twenty choirs perform for each other and a panel of commentators. The choir regularly performs major works with the University of Notre Dame Glee Club and the South Bend Symphony Orchestra. The Women's Choir has recorded five CDs on the ProOrgano label. They were named Second Place Winners for The American Prize in Choral Performance for 2012.

Nancy Menk holds the Mary Lou and Judd Leighton Chair in Music at Saint Mary's College, Notre Dame, Indiana. She also teaches graduate conducting at the University of Notre Dame. At Saint Mary's, Menk conducts the Women's and Collegiate Choirs, teaches conducting,

**University of Cincinnati
College Conservatory of Music
Chamber Choir**



The CCM Chamber Choir is CCM's premier choral ensemble of graduate and advanced undergraduate voice majors and choral conducting majors. Acclaimed for staged productions of J. S. Bach's *St. John Passion* and *St. Matthew Passion*, recent presentations by the CCM Chamber Choir include David Lang's *little match girl passion*, Tan Dun's *Water Passion after St. Matthew*, Schnittke's *Concerto for Choir*, Stravinsky's *Les Noces* with the CCM Dance Dept., and the collegiate premiere of Bastian Clevé's film, *The Sound of Eternity*, with Bach's *Mass in B Minor*. In 2015-16 the CCM Chamber Choir premieres newly commissioned works by Judith Bingham, Dominick DiOrio, Ola Gjeilo, and Jake Runestad for the CCM Choral Department's Shakespeare Quadricentennial April 23, 2014-April 23, 2016.

PERFORMING CHOIRS



Earl Rivers is professor of music and director of choral studies at CCM. His graduate conducting program has been recognized by *U.S. News and World Report* as a leading program in the United States. At CCM he has conducted regional premieres of John Adams's *On the*

Transmigration of Souls and *El Niño*, Philip Glass's *Symphony No. 5—Requiem, Bardo and Nirmanakaya*, and Krzysztof Penderecki's *Credo*. Artistic director for the World Choir Games in Cincinnati in 2012 and music director of Cincinnati's Vocal Arts Ensemble 1998-2008, Rivers has guest conducted in South Korea, China, Europe, and Carnegie Hall. Chorus America presented him with the Michael Korn Founders Award for Development of the Choral Art

(2004) and the Director Laureate Award (2015).

University of Evansville University Choir

The University Choir from the University of Evansville has built a reputation for performances of choral-orchestral masterworks and unaccompanied music from the Renaissance through the twenty-first century. Recent works include William Albright's *Chichester Mass*, Norman Dello Joio's *To Saint Cecilia*, and a performance of Handel's *Saul* with the Evansville Bach Singers and Orchestra. The University Choir performed in 2010 and in 2013 at the



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Indiana MEA State Convention, and in May 2011 they joined the New England Symphonic Ensemble and other select choirs to perform Haydn's *Paukenmesse* at Carnegie Hall. Students in the choir are chosen by audition and include both music majors and non-music majors.

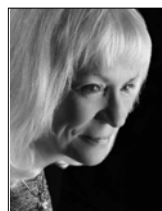


Dennis Malfatti is associate professor of music and director of choral activities at the University of Evansville in Indiana. He is also the founder/conductor of the Evansville Bach Singers. Choirs under his direction have been invited to perform at Washington National Cathedral and at NAFME conferences in Indiana and Virginia. In 2011, Malfatti appeared at Carnegie Hall conducting the New England Symphonic Ensemble and combined choirs from across the country. He was twice selected to participate in Helmuth Rilling's conducting master class at the Oregon Bach Festival, and he was recently elected to the position of president-elect of the Indiana Choral Directors Association. His doctorate in conducting is from Louisiana State University.

Western Michigan University Cantus Femina

The Treble Clef Club (1909), the first women's ensemble at Western Michigan University, has evolved into

Cantus Femina, a dynamic group of auditioned voices specializing in repertoire written especially for women's voices. In 2011-12 the ensemble was selected to perform at both the NCCO national convention and the Central ACDA Division Conference. Cantus Femina celebrated the 100th anniversary of women's choir at Western Michigan University by touring to the Orlando, Florida area in May 2010. Cantus Femina also sang at the 2004, 2010, and 2014 ACDA Michigan State Conventions and has performed with the Kalamazoo Symphony Orchestra, including a recent collaboration with the Kalamazoo Civic Players in a production of Mendelssohn's *A Midsummer Night's Dream*. 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. The ensemble is also part of WMU's 160-voice Grand Chorus, which includes the University Chorale and Collegiate Singers.



Dee Gauthier, professor of music at Western Michigan University, conducts the university women's chorus, Cantus Femina, and teaches graduate and undergraduate choral and general music education courses. She is the coordinator of intern teachers for the School of Music and served as chair of the Professional Education Area for eleven years. She is a vocal and general music specialist having public/private classroom experience in Illinois at all levels with a K-8 emphasis.

PERFORMING CHOIRS

Gauthier received a bachelor's in music education from Eastern Illinois University and master's and doctorate degrees from the University of Illinois at Champaign-Urbana. She is a member of the ACDA, NAfME, NCCO, Michigan MEA, and Phi Delta Kappa, Phi Kappa Phi, Kappa Delta Pi, and Pi Kappa Lambda honor societies.

**Western Michigan University
Chorus**



The University Chorale is Western Michigan University's flagship choral ensemble and represents the university at home and throughout the world. Chorale has a long history of excellence in performance and competition and has appeared alongside professional ensembles such as the Kalamazoo Symphony Orchestra and Seraphic Fire. In 2013 the chorale was awarded second place in the collegiate choral division of The American Prize. The chorale has released numerous recordings; most recently, they were featured on *Contemplating Weather*, an internationally distributed album of works by Paul Lansky for the Bridge Records label. In 2016 the University Chorale will perform at the Michigan Music Conference, Michigan ACDA's state conference, and the Central ACDA Division conference.



Kimberly Dunn Adams is the director of choral activities at Western Michigan University, where she directs the University Chorale, Collegiate Singers, and Grand Chorus. Under her direction, the University Chorale received second

place in the 2013 American Prize and in 2015 released *Contemplating Weather*, an album on the Bridge Records label. In 2015, Adams was a fellow in the International Conductors Exchange Program with Sweden and presented at the Scandinavian Choral Conference. Adams was previously the director of choral ensembles at Mount Holyoke College. She holds undergraduate degrees from Oberlin College & Conservatory and graduate degrees from the Yale School of Music and the University of Wisconsin-Madison.

**Young Naperville Singers
Bella Voce Singers**



Now in its thirty-second season, Young Naperville Singers (YNS) continues its dedication to promoting the highest level of artistic excellence in choral music for young people through extraordinary educational and performance experiences. YNS is a premier community-based children's choral organization in Chicago's western suburbs, reaching more than 350 singers in eight choirs. In addition, community outreach programs are held that involve over 600 young people. Bella Voce rehearses two hours weekly and has members that range in age from 13 to 17. Touring members most recently returned from a concert tour in Ireland. Bella Voce provides an environment where young people can sing freely, develop leadership skills, and experience community.



Angie Johnson is now in her seventeenth season with YNS, having served as the artistic director since 2007. She guides the music education, manages the artistic programming, and provides visionary leadership for the growing or-

ganization. Prior to 1999, Johnson taught choral/general music for Circle Center Middle School (Yorkville, IL) and Gregory Middle School (Naperville, IL). She is an active clinician and festival conductor. Johnson loves working

with choirs in their classroom settings. Passionate about sharing her love for choral education, she has led workshops for both future and current teachers specializing in creative rehearsal techniques for young voices.



2016 CENTRAL DIVISION CONFERENCE

INTEREST SESSIONS

A Lifetime of Singing: Choral/Vocal Techniques and Expectations for Healthy Singing at Every Age

Many choral conductors work with a wide range of singers. The sounds and functions of voices change throughout a lifetime. This session will explore the natural and variable vocal, musical, and personal qualities for different age brackets and appropriate and age-optimal techniques to nurture singing. We will outline goals and drawbacks for a variety of age groups from early childhood to singing at advanced ages. We will offer practical examples and exercises to help work toward desirable vocal qualities in choral and solo singers and deal with common issues that can be damaging or frustrating to singers as voices change. With this information, choral conductors can strive to work within realistic limits. Considering physiology, vocal health and development, and vocal qualities and textures, we will team up and share exercises, practical advice, and expectations to facilitate and better

inform “A Lifetime of Singing.”



Karen Brunssen, is the co-chair of music at the Bienen School of Music at Northwestern University. Her singing career spanned over thirty years. She was a master teacher for the 2013 NATS Internship Program, has done master classes, adjudication, and presentations on “The Evolving Voice: Profound at Every Age,” and “The Senior Years,” for NATS Workshops, the 2012 National Conference, ACDA conferences, MTNA, AGO, Zürcher Sing-Akademie, Cambridge University, NATS Chapters, colleges and universities, and Castleton Music Festival. She is a member of the distinguished American Academy of Teachers of Singing and received the Weston Noble Award from Luther College. Brunssen is the NATS Central Region Governor and Program Chair for the 2016 NATS fifty-fourth National Conference in Chicago, Illinois.



Julia Davids is the Stephen J. Hendrickson Associate Professor and chair of choral activities at North Park University, Chicago. She is the artistic director of the Canadian Chamber Choir, Canada’s professional choir dedicated to building communities through choral singing. Davids has led workshops and master classes for conductors and singers throughout North America. An accomplished soprano soloist, she frequently performs with her husband, baroque violinist Martin Davids. Davids directs the North Shore Choral Society, a 140-voice community choir, and is director of music ministries at Trinity United Methodist Church. She is co-author with Stephen LaTour of the award-winning book *Vocal Technique: A Guide for Conductors, Teachers, and Singers*, published by Waveland Press.

INTEREST SESSIONS

Adolescent Voice Change: Enjoy it While it Lasts!

Working with adolescent changing voice need not be intimidating. Sandra Frey Stegman and Tracey Nycz present practical approaches to working with adolescent singers through the voice change. Students from Woodmore School District will exemplify stages of change. The intended audience is teachers and choral conductors working with adolescent singers in school, community, and church settings. The session will begin with a brief discussion of the physiological changes that are occurring during adolescence and resultant vocal characteristics (Brinson and Demorest, 2014). The research of Gackle (1991), Cooksey/Baressi (1986), and Barham & Nelson (1991) will be used as a framework to consider the various stages of change in both girls and boys. Practical approaches for working with changing voice students will be presented and demonstrated by students from Woodmore Schools. Appropriate repertoire will be offered.



Sandra Frey Stegman is associate professor of music education at Bowling Green State University. A graduate of the University of Michigan and former public school teacher, Stegman teaches courses in music education and choral studies and conducts the University Women's Chorus. Throughout her career, she has conducted various university,

community, and public school ensembles. Stegman currently serves the choral profession as Northwest Regional Chair of the Ohio Choral Directors Association and continues to be active as a clinician and conductor, presenting at various state and division workshops and appearing as guest conductor of festival and honors choirs. Accomplishments as a scholar and researcher include presentations at conferences and publication of articles in several professional journals.



Tracey Nycz began her teaching career in 2001 and has been the director of vocal music for the Woodmore Local Schools in Elmore, Ohio since 2005. At Woodmore, Nycz conducts six choral ensembles including sixth-grade choir, middle school boys' choir, middle school girls' choir, high school men's chorus, high school women's chorus, and Symphonic Chorale. Nycz holds a bachelor's from Otterbein University and master's from Bowling Green State University. She is an active member of the Ohio MEA, Ohio CDA, and ACDA.

Boys to Men: Recruiting, Retaining, and Inspiring Boys Who Love to Sing

Since 1965, the Cincinnati Boychoir has been one of the region's

most diverse and meaningful artistic and educational experiences for boys and young men. Join a discussion led by artistic director Christopher Eanes and director of education and outreach KellyAnn Nelson as they present strategies for recruiting, retaining, and teaching boys the choral art through diverse experiences and meaningful performances. As many choral organizations search for ways to recruit and retain their male singers, the Cincinnati Boychoir has seen significant and rapid growth over the past five years. The presenters will share their unique perspectives on what has worked (and hasn't worked) as they have continued to be strong advocates for boys' participation in choral singing.

Christopher Eanes will be one of the clinicians for this session. His photo and bio are on page 101.



KellyAnn Nelson is the director of education and outreach for the Cincinnati Boychoir, where she conducts three primary and intermediate choirs, teaching music theory to over 200 boys, and organizing community events such as a free All-City Boychoir program in the Cincinnati Public Schools, SongFest Summer Music Camp, and the annual All-City Boychoir Festival for hundreds of boys from throughout the city of Cincinnati who love to sing. She is also the founder and artistic director of the 600-voice Young Professionals' Choral Collective (YPCC). Nelson

has served as guest conductor and clinician at various events across the country and has presented on the topic of incorporating music literacy activities into the choral rehearsal and sharing ideas about transforming communities through participation in the arts.

**Choral Intonation:
Can You Tune a Soprano
Like You Tune a Piano?**

Drawing on the presenter’s professional experience as a piano technician and choral conductor, the session will address initial factors relating to intonation in any field. Members will discuss what it means to sing “in tune.” The presenter aims to encourage frustrated conductors and confused singers. Most of the session will assess causes of poor intonation and provide pragmatic solutions to guide the conductors’ work toward improved choral intonation in a variety of scenarios. Topics include: vocal production, vowel unification, varying temperaments, standing arrangements, harmonic balance, and the unique challenges posed by certain types of repertoire. The session is relevant to any conductor who works with singers of any age or level of experience.



Andrew Crow is director of choral activities at Ball State University. In addition to leading the Ball State States-

men and the Chamber Choir, he also teaches conducting and choral literature and supervises the graduate choral program, offering master’s and doctoral degrees. Crow is artistic

director for Muncie’s Masterworks Chorale and director of music ministries for High Street United Methodist Church. At the University of Minnesota, Crow earned a doctorate

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INTEREST SESSIONS

in conducting following degrees from Temple University and The Ohio State University. Since the summer of 2011 he has led an intergenerational choir called Musica in Situ that annually tours to perform choral music in historic and interesting architectural spaces.

**From Victoria to Verdi:
Victory over Issues of
Vibrato/Non-Vibrato,
Choral Blend, and
Additional Ensemble
Challenges with the
“Operatic” Student Voice**

Coming from the unique perspective of a choral conductor/educator, opera chorus master and vocal coach Walter Huff will bring twenty voice majors from the Jacobs School of Music and present these singers as soloists and choral singers. The audience will hear each singer offer thirty seconds of a solo/area selection in order to hear the basic quality of the voices that he works with. Techniques on how to bring these seemingly different and individual voices together will be demonstrated, eventually

formulating a choral sound that is vocally free, dynamically varied, and unified in quality. This presentation will deal with the unique young (larger-size) voices in a choral setting in a positive way.



Walter Huff is associate professor of choral conducting at the Jacobs School of Music, Indiana University. His duties include classroom

teaching, preparation of university opera choruses, and a unique mentoring of conducting students in the craft of opera chorus preparation. He maintains his tenure as chorus master for Atlanta Opera, having led the renowned Atlanta Opera Chorus in more than 120 productions. Receiving degrees from Oberlin and Peabody Conservatories, Huff has served as coach for Tanglewood Center and Washington Opera, in addition to assistant professor at Georgia State University. Huff leads workshops in rehearsal techniques and vocal pedagogy for choral singing. He also maintains a vocal coaching studio in Atlanta.

**Fun + Fabulous
Sight-Singing
for the Classroom**

This session will present ten strategies to increase student engagement in sight-singing instruction in the choral classroom. Attendees will be given practical solutions for maintaining student interest and engagement for teaching music literacy in rehearsal. These lessons will help students develop skill in music reading by incorporating creative, student-centered input opportunities. Basics of curriculum, pitch and rhythm systems, how to introduce and sequence exercises, and how to keep sight-reading fresh and exciting will be part of the presentation. An emphasis on individual learning and individual performance can lead to more satisfying educational experiences for each student in an environment where too often a few leaders make the entire group sound “good enough.” Assessment strategies will be provided.



Bryan E. Nichols is an assistant professor of music at the University of Akron, where he teaches undergraduate methods classes and supervises student teachers. A former middle school and high school choral director, he has published articles in the *Choral Journal*, and his scholarly interests include singing accuracy, music teacher education, and sight-singing pedagogy. Nichols earned his bachelor’s in music education from

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robertshawthefilm.com

the University of Kentucky, his master's from Florida State University, and his PhD from the University of Washington.

Interpreting and Understanding Romantic German Choral Repertoire: Phrasing, Pronunciation, Agogic, and Beyond

Mendelssohn, Brahms, Bruckner... German and choral music composed in German language truly holds countless treasures. Pronunciation, the handling of text, word-music relationship, and characteristics of agogic and phrasing will be the focus of this interest session. The Webern Chamber Choir serves as a studio choir, who will, with the help of Alois Glassner, introduce attendees to the specifics of interpretation of German choral music.



Alois Glassner received his first musical training while still in high school in Melk Abbey. This was followed by extensive studies at the

University of Music and Performing Arts Vienna in church music, organ, orchestra conducting, composition, and vocal pedagogy. As a conductor, Glassner worked together with the Symphony Orchestra of the Vienna Volksoper, the Mozarteum Orchestra, and the Camerata Salzburg. Guest appearances took him to Italy, Spain, Korea, and Japan. He is also a speak-

er at various choirmaster courses as a juror in competitions and as an expert in child and youth choir. In 2002 he became head of the newly founded Institute Anton Bruckner, and in 2004 he was appointed professor of conducting. In 2009 he founded the Institute Anton Bruckner the Vienna Choir to allow hands-on experience in the choral work with children and youth.

Webern Kammerchor will be the demonstration choir for this session. Their photo and bio are on page 99.

Mentoring the New Choral Conductor: Essential Tips for the First Five Years

The number of college students who will soon be new conductors as well as conductors with less than five years experience is on the rise. The first few years in any position can be simply overwhelming, and one can often feel unprepared. Even with strong undergraduate programs preparing students through ensemble and studio work as well as methods classes, there is still much left to trial and error. What do you do when you are asked to conduct the pit orchestra and have never worked with instrumentalists before? How do you communicate appropriately with parents on a consistent basis about their child in your classroom? How does one program on little to no budget without breaking copyright laws? With so many irons in the fire, it is no wonder many

young conductors feel overwhelmed by the task at hand. This session is intended for newer conductors as a way to provide suggestions that are applicable no matter what age level the conductor is teaching.

Amy Johnston Blosser will be the clinician for this session. Her photo and bio are on page 19.

Off the Beaten Path: Undiscovered Gems from CPDL

The Choral Public Domain Library represents a wealth of free music: the site currently hosts free scores of over 17,000 choral and vocal works by over 2,000 composers, and its stores continue to grow daily. As schools of all levels battle reduced budgets, a free resource such as CPDL represents a treasure trove of easily reproducible, conveniently stored, and readily accessible repertoire. While CPDL permits easy access, the sheer volume of possibilities can be overwhelming. This reading session will aspire to present to attendees largely unknown but accessible works for mixed choirs from every era of music history appropriate for mixed choirs of various sizes at high school, college, community, and church institutions. Palestrina wrote so much more than *Sicut Cervus*, and Certon wrote more than *La, la la, je ne l'ose dire* (to name two Renaissance composers). Let's explore beyond the tried and true and see if CPDL holds any further choral gems that are less

INTEREST SESSIONS

well known but no less deserving of performance.



Vaughn Roste comes to Indiana University-Purdue University Fort Wayne with over a decade of college teaching experience

in Georgia, Oklahoma, Ohio, and Illinois. Canadian by birth, he continues to be a member of the editorial board for *Anacrusis*, the official publication of the Association of Canadian Choral Communities. He holds four degrees, the most recent of which is a doctorate in choral conducting from Louisiana State University. He has had three feature articles published in the *Choral Journal* and over two dozen other articles elsewhere; 2003 also saw the publication of his first monograph, *The Xenophobe's Guide to the Canadians*. He has traveled to every continent except Antarctica.



The **Indiana University-Purdue University Fort Wayne University Singers** will be the demonstration choir for this session.

**Parlez-vous IPA?
Tips and Tools for
Great Choral Diction**

Since communication and expression of the text is at the heart of choral music making, beautiful and clear diction is essential. In addition, singing a choral composition in its original language is both faithful to the composer's vision and educational for our students. So don't let the challenge of teaching foreign-language diction get in our way! This clinic provides an introduction/review of the International Phonetic alphabet (IPA), equips you to use IPA in your own preparation and with your students in rehearsal, and presents successful practices and guidelines for teaching accurate and authentic diction in English, Latin, German, and French. The intended audience for this presentation is high school and college choral directors, but all who program or sing foreign-language songs will benefit.



Tim Cloeter conducts the Collegiate Chorale and the Men's Chorus at Bowling Green State University (where he also teaches conducting and choral literature), and he directs the Masterworks Chorale of Toledo. His choruses have been recognized for excellence, performing at MENC, OMEA, OCDA, and Intercollegiate Men's Chorus Conferences. Cloeter has sung in the Aspen Chamber Choir, the Santa Fe Desert Chorale, the Bachakademie Stutt-

gart, and the Oregon Bach Festival Chorus, and he has performed with the New York Philharmonic and the Philadelphia Orchestra under Robert Shaw, Kurt Masur, Helmuth Rilling, and Ricardo Muti. Cloeter holds a master's from Westminster Choir College, and he is finishing a doctorate at the University of Arizona.

gert, and the Oregon Bach Festival Chorus, and he has performed with the New York Philharmonic and the Philadelphia Orchestra under Robert Shaw, Kurt Masur, Helmuth Rilling, and Ricardo Muti. Cloeter holds a master's from Westminster Choir College, and he is finishing a doctorate at the University of Arizona.

**Raising the Bar:
Teaching World Music
More Authentically**

Mollie Stone and Patty Cuyler will teach participants a selection of polyphonic choral repertoire from South Africa, Bulgaria, and the Republic of Georgia using their *Raising the Bar* book/teaching DVD series while demonstrating techniques and keys for successful rehearsal and performance practice. They will provide guidance in teaching proper vocal tone, style, rhythm, movements, pronunciation, and social/historical context for the different genres, and will examine how the use of multimedia resources is invaluable for teaching music from world choral traditions with both confidence and authenticity. This session is relevant for conductors of adult, children's, treble, women's, and men's ensembles, including those who have previously tackled teaching world folk music and those who have little or no prior experience with these genres.

Mollie Stone serves as director of world music at Chicago Children's choir and assistant director of choral



activities at the University of Chicago. She holds degrees from Amherst College, Westminster Choir College, and a doctorate in conducting from Northwestern University.

In 2001, she created *Vela Vela*, a teaching DVD that helps music educators learn and teach black South African choral music more authentically in the oral tradition. In 2006 she began researching how South Africans use choral music to combat HIV. With Patty Cuyler, she teaches with Village Harmony, co-directs the Brooklyn and Chicago World Music Choruses, and published *Raising the Bar*—a teaching DVD series helping choirs improve their performances of music from other cultures.



Patty Cuyler has co-directed the Vermont-based Village Harmony and its professional touring ensemble, Northern Harmony, since

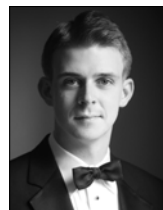
1995. A dynamic workshop leader with special expertise in teaching Corsican, Georgian, and South African polyphonic choral music, Cuyler takes amateur and professional singers abroad on international music-performance camps every summer and directs community world music choirs in Boston, Brooklyn, and Chicago during the school year. She has published two volumes of *The Folk Rhythm Book + DVD* series of traditional South African choral music and two book/CD volumes of

Georgian folk and sacred music. She is currently collaborating with Mollie Stone and the Chicago Children's Choir on the *Raising the Bar* series of book and teaching DVDs for choirs.

Using Circle Singing to Enliven Choral Creativity

Circle singing, a form of vocal improvisation devised by Bobby McFerrin, has the potential to transform choral music education and school choral performances. Living somewhere between notated choral music and purely improvised sounds, this process can lead students toward improvisation using elements of a more “traditional” choral experience. Circle singing presents a new possibility for creativity in the choral context, as circle singing allows teachers and students to participate as creators and performers. With its focus on aural skills and improvisation, circle singing complements the musical skills that students are developing as they prepare their traditional performing repertoire. In this hands-on session, participants will experience the process directly as they collaborate to create their own circle songs. Attendees will also learn strategies for leading circle songs effectively. Presenters will discuss implementation of circle singing in both classroom and concert settings, including adaptations for different age levels and ensemble types.

Stuart Chapman Hill is a PhD student in the college of music at Michigan State University, where he studies



music education and choral conducting and is a member of the choral music faculty at the Governor's School of North Carolina. He

is also a composer whose choral works are published by Hinshaw Music, Inc. Prior to beginning his doctoral studies, he taught middle school chorus in Greensboro, North Carolina, and he remains passionate about developing quality choral experiences for middle school singers. His scholarly interests include the teaching and learning of songwriting, music education philosophy, and music teacher identity.



Joshua Palkki is completing a PhD in choral music education at Michigan State University. He taught middle and high school choral

music in Maryland and California and holds an undergraduate degree in music education from Ball State University and a master's degree in choral conducting from Northern Arizona University. Palkki has a keen interest in LGBTQAI+ issues in music education, middle school choral music, and music education and social justice. He has served as a presenter, adjudicator, and guest conductor in several states and will conduct the Nevada Middle School All-State Choir in 2016. His writing has been published in the *Journal of Music Theory Pedagogy*, *Visions of Research in Music Education*, and the *Choral Journal*.

INTEREST SESSIONS

**VOCES8
Methods Workshop**

Join the members of Voces8 for a vocal methods workshop. Written by Paul Smith of Voces8 and available

in English, German, and French with Japanese and Chinese versions planned for release, this groundbreaking Method is a unique teaching tool. Designed for students of all ages, the Method is an innovative and engaging program that is proven to

enhance development in numeracy, literacy, and linguistics.

VOCES8 will be the clinicians for this session. their photo and bio are on page 49.

HONOR CHOIR CONDUCTORS

Children's

Rollo Dilworth will be the conductor of this choir. His photo and bio are on page 22.

research through choral performance. Dwyer has been the associate director of the Indianapolis Children's Choir (ICC) since 1988 and ICC Director of Education since 1996. She is also the artistic director and administrator of the Columbus Indiana Children's Choir.

Middle School Boy's

Henry Leck will be the conductor of this choir. His photo and bio are on page 19.

High School

Middle School Girl's



Joe Miller is the conductor of two of America's most renowned choral ensembles: the Westminster Choir and the Westminster Symphonic Choir. He is also director of choral activities at Westminster Choir College of Rider University. In addition to his responsibilities

at Westminster, Miller is artistic director for choral activities for the renowned Spoleto Festival USA. Miller has made three recordings with the Westminster Choir. Their debut recording, *Flower of Beauty*, received four stars from *Choir & Organ* magazine and earned critical praise from *American Record Guide*, which described the Westminster Choir as "the gold standard for academic choirs in America." Miller earned a bachelor's degree in music education and voice from the University of Tennessee. He holds a master's degree and a doctorate in choral conducting from the College-Conservatory of Music, University of Cincinnati.



Ruth E. Dwyer is internationally recognized as a treble youth and children's choir specialist and Kodály educator. Dwyer has been the guest conductor for the OAKE National Children's Choir, numerous all-state and honor choirs, and the National Children's Choir at Lincoln

Center and for MidAmerica Productions Carnegie Hall Children and Youth Choral Festival. Dwyer is the founder and artistic director of the Hoosier Hills Choral Festival in Southern Indiana and of Philthrusong, Inc. (Philanthropy Through Song) a non profit organization supporting anti-drunk driving education and traumatic brain injury

Collegiate Repertoire Chorale

The Collegiate Repertoire Chorale will expose singers to new repertoire and techniques within a collaborative context. The choir will be led through a range of musics exploring a variety of choral sonorities, experimenting with techniques suitable to the creation of these sounds. The format allows for an upbeat and energetic pace without the concerns of performance. College and university singers interested in participating in this demonstration choir should contact Noah Horn: noah.horn@gmail.com

Jerry Blackstone is director of choirs and chair of the conducting department at the University of Michigan School of Music, Theatre and Dance. In December 2014,



the Naxos recording of Milhaud’s monumental L’Orestie d’Eschyle, on which Blackstone served as chorusmaster, was nominated for a 2015 Grammy Award (Best Opera Recording), and in February 2006, he received two Grammy Awards (Best Choral Performance and Best Classical Album) as chorusmaster for the critically acclaimed Naxos recording of William Bolcom’s monumental *Songs of Innocence* and of Experience. Blackstone is considered one of the country’s leading conducting teachers, and his students have been first-place award winners and finalists in both the graduate and undergraduate divisions of ACDA’s biennial National Choral Conducting Awards competition.

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<p>Bzzz.....Crash! Contemporary Choral Music from Argentina with Juan Stafforini</p>	<p>Voices of Youth - Joy of Singing Children’s Workshop with Zimfira Poloz</p>

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