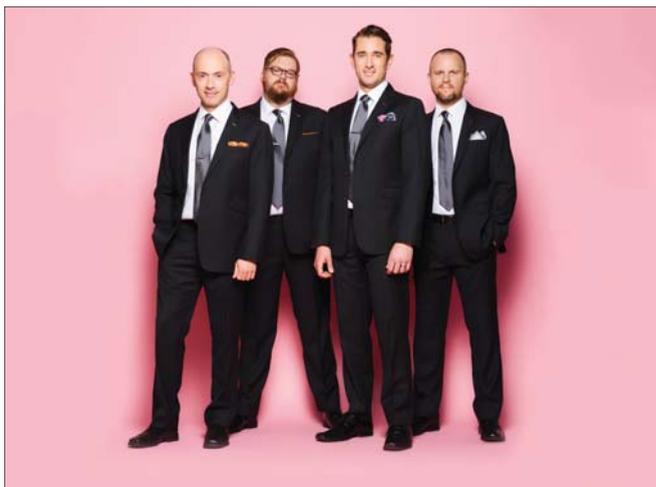


Invited Choirs

NY Polyphony



New York Polyphony is one of the foremost vocal chamber ensembles active today. The four men give vibrant, modern voice to repertoire ranging from Gregorian chant to cutting-edge compositions. Their dedication to innovative programming and a focus on rare and rediscovered Renaissance and medieval works has not only earned New York Polyphony two Grammy nominations and wide acclaim but also helped to move early music into the classical mainstream. Commissioning new works has been central to the mission of New York Polyphony since their founding in 2006.

The Swingles



For more than half a century, The Swingles have pushed the boundaries of vocal music. The seven young

singers who make up today's London-based group are driven by the same innovative spirit that has defined the five-time Grammy winners since they first made waves in the 1960s. Their repertoire has grown to include a huge variety of music, including new original songs, and they have made more than fifty recordings. In addition to a busy touring schedule that regularly takes them to North and South America, Europe, and Asia, The Swingles present their own London A Cappella Festival at Kings Place each January in partnership with Ikon Arts Management. The festival is the first of its kind in the capital, welcoming the finest vocal talent from around the world.

Tenebrae



Award-winning choir Tenebrae is one of the world's leading vocal ensembles renowned for its passion and precision. Tenebrae has twice secured the award for Best Choral Performance in the BBC Music Magazine Awards (2012 and 2016), and its recording of Fauré's *Requiem* with the London Symphony Orchestra was nominated for the Gramophone Awards (2013). Tenebrae is renowned for its highly acclaimed interpretations of choral music with repertoire ranging from the Renaissance through to contemporary choral masterpieces and has appeared at major festivals including the BBC

Invited Choirs

Proms, Edinburgh International Festival, and Montreux Choral Festival (Switzerland).



Nigel Short, award-winning conductor, has built up an enviable reputation for his recording and live performance work with leading orchestras and ensembles across the world. A singer of great acclaim, Short was a member of the vocal

ensemble The King's Singers from 1994 to 2000. Upon leaving the group he formed Tenebrae. As a Grammy award-winning producer, Short works with many of the United Kingdom's leading professional vocal ensembles. Short also coaches youth, amateur, and professional choirs through his master classes.

Special Events

A Cappella Concert

Northern Highlands Regional High School Highlands Voices



Highlands Voices are from Northern Highlands Regional High School in Allendale, NJ. The "Voices," as they are called around the school, were featured on the Lifetime TV show *Pitch Slapped*. They were the winners of the first National A Cappella Convention Competition in 2015, the ICHSA High School A Cappella National Champions in 2014, and ICHSA Mid-Atlantic Champions in 2011, 2012, 2013, 2014, 2015, and 2016. They have performed workshops for NAFME,

NJMEA, Bergen Teen Arts, and host the Highlands A Cappella Festival each year.



Thomas Paster is the director of vocal music at Northern Highlands Regional High School in Allendale, NJ, and an Adjunct Professor of Music at William Paterson University, where he directs the pop vocal program. He is also an active composer/arranger/ensemble coach and has taught classes on contemporary a cappella for NAFME, the National A Cappella Convention, the Boston A Cappella Festival, and he founded the Highlands A Cappella Festival. Paster holds a bachelor's from Ithaca College and a master's from the University of Scranton. He is a recipient of the Yale University Distinguished Music Educator Award.

OneVoice



OneVoice has become a leader in the contemporary a cappella movement. OneVoice has collaborated with Grammy winners New York Voices, The Swingles, and Ben Bram. They have performed on *America's Got Talent*, The Sing-Off Live! Tour, and the National A Cappella Convention. In 2014, OneVoice became Sony Recording Artists with "Elvis A Cappella." They won the Macy's All-School A Cappella challenge judged by Pentatonix in 2016. OneVoice's recordings have been selected for multiple SING, Voices Only, WACA, and Best of High School A Cappella compilations.



J.D. Frizzell is the director of fine arts at Briarcrest Christian School, where he oversees K-12 drama, visual art, instrumental music, vocal music, and technical production. He has directed ensembles at state, divisional, and national conferences. Frizzell earned his bachelor's and master's from the University of Southern Mississippi and his doctorate from the University of Kentucky. A leader in the contemporary a cappella movement, Frizzell is the co-founder and president of the A Cappella Education Association, founder of the National A Cappella Convention, and chief operating officer of Camp A Cappella.

The Swingles

The Swingles will be performing at this concert. Their photo and bio are on page 129.

**Syracuse University
Main Squeeze**



Main Squeeze was founded in 2003 by Dara Melcer, Jesse Liotta, Emily Brown, and Erin Tochelli in response to a demand for more opportunities for women to create and perform contemporary music on campus. The group's name was inspired by our beloved school mascot, the orange. Fine, fresh, and fierce, Main Squeeze prides itself in being far from just another all-female a cappella group. They are a seriously sassy force to be reckoned with and are committed to creating a big, bright, and beautiful sound that matches their attitude.



Margaret Hoeschele is the music director for the 2016-2017 and 2017-2018 academic years. She is a double major in French and Francophone studies and Music at Syracuse's Setnor School of Music. Main Squeeze is a student-run and directed organization at Syracuse University. Music directors rotate each year, voted into the position by the rest of the members.

Special Events

University of Delaware Vocal Point



Vocal Point is a co-ed cappella group from the University of Delaware. They have competed in the ICCAs and made it to semifinals for the past five years. This has

allowed them to perform in amazing spaces such as The Kimmel Center in Philadelphia and The Beacon Theater in New York City for ICCA finals. Vocal Point has also been featured on a cappella compilation albums, *Voices Only*, and *BOCA* for the past three years.



Christopher Jentzsch is a vocal performance major at the University of Delaware. He has performed with and arranged for Vocal Point for the last three years and is excited to be serving as the music director. Vocal Point has performed his arrangements both in concert and in the ICCA. He has also been featured in the group's recordings as a soloist and an arranger.

Auditioned Choirs

Central Bucks East Select Choir



The Central Bucks East Select Choir of Doylestown, PA, is celebrated for their warm tone and active performance schedule including performances in venues such as the Cathedral Basilica of St. Peter and Paul in Philadelphia, and St. Patrick's Cathedral in New York City. The choir was selected to perform at the 2017 NAFME All-Eastern Conference in Atlantic City. In addition, they have worked with celebrated conductors such as Anne Howard Jones, Paul Rardin, Paul Head,

and Dennis Shrock. The choir is active with community outreach and concerts within their hometown.



Christopher Villante is the director of Central Bucks East High School Choir. He has greatly expanded the program's involvement in the Philadelphia Area through programs such as yearly performances of masterworks at Bryn Athyn Cathedral and joint concerts at the Temple University's Performing Arts Center. Villante holds a bachelor's in music education and a master's in vocal performance from Temple University. He is an active freelance vocalist and serves as organist at Nativity of Our Lord Catholic Church in Warminster, PA.

**Cornell University
Chorus**



The Cornell University Chorus, founded in 1920, includes singers from every division of Cornell and many academic majors. Their repertoire ranges from the twelfth century to the present day. Each year they commission new works from women composers on non-traditional themes with the goal of expanding the contemporary repertoire for treble voices. The chorus maintains a national profile, touring annually and collaborating with professional orchestras under the direction of Nadia Boulanger, Eugene Ormandy, Erich Leinsdorf, and other noted conductors on the stages of Carnegie Hall, Lincoln Center, and the Kennedy Center.



Robert Isaacs is the director of choral activities at Cornell University, a position generously supported by Priscilla E. Browning. He has conducted Cornell choirs in performance at Carnegie Hall, the Kennedy Center, and the U.S. Supreme Court, led them on tour to over sixty cities across the United States, Mexico, and Guatemala, and prepared them for nine world premieres. Isaacs was nominated for a Grammy Award in 2006. He holds degrees from Harvard University and Columbia University, and spent an equally educational period as a juggler and unicyclist on the streets of San Francisco.

**Fox Chapel Area High School
Vulpes Cantantes**



Vulpes Cantantes is an auditioned choral ensemble of roughly fifty young women in grades nine through twelve at Fox Chapel Area High School in Pittsburgh, PA. An extracurricular ensemble, Vulpes Cantantes rehearses for one hundred and five minutes one evening per week during the academic school year. Every member is also enrolled in at least one of the four curricular choral ensembles that meets during the regular school day. The ensemble has a history of excellence, receiving “Superior” ratings at adjudication and performing at both PMEA and ACDA conferences.



Benjamin Murray has taught music in the Fox Chapel Area School District for four years. A graduate of Duquesne University, he is currently pursuing a master’s in choral conducting from Michigan State University. Murray currently serves as the PMEA District 1 president-elect. He was recognized by Pennsylvania ACDA as the 2012 Young Conductor of the Year. His ensembles have been featured at ACDA PA and PMEA conferences and consistently receive superior ratings at adjudication. Murray currently sings with the Mendelssohn Choir of Pittsburgh.

Auditioned Choirs

Ithaca College Choir



The Ithaca College Choir, recognized for its commitment to living composers, has premiered at least one work every year for the past thirty-eight years at the annual IC Choral Composition Festival. The choir is also known for its innovative use of movement in rehearsal and performance. The choir has presented concerts at many major halls including Alice Tully Hall, Carnegie Hall, and Avery Fisher Hall. The choir performs regularly with the Cayuga Chamber Orchestra.



Janet Galván, director of choral activities at Ithaca College, has conducted national, regional, and all-state choruses throughout the United States. She has conducted professional orchestras including in choral/orchestral performances.

She was also a guest conductor for the Mormon Tabernacle Choir. Galván has been a guest conductor/clinician in the United Kingdom, Ireland, Canada, Brazil, throughout Europe, and at the World Symposium on Choral Music. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium, and the Oberlin Conducting Institute.

Mansfield University Concert Choir



As the premier touring ensemble of Mansfield University, the Concert Choir has performed at conventions and festivals around the world by invitation for more than twenty years. In 2011 they won the American Prize in Choral Performance among colleges and universities. On the international stage, the choir has garnered eight gold medals at the World Choir Games. In 2017 they won top prizes and four Gold Level Certificates at the Harmonie Festival in Limburg, Germany. The MU choir has appeared in eighteen countries during their eight European tours and has produced twenty CD recordings on the Mark Custom Recording Label.



Peggy Dettwiler has been director of choral activities at Mansfield University in Pennsylvania since 1990. She holds a doctorate from the Eastman School of Music. Dettwiler has produced two pedagogical DVDs, *Developing a Vocal Color*

Palette for Various Choral Styles and *Sing in Style*. In 2010 she received the Elaine Brown Award for Choral Excellence from the Pennsylvania Chapter of ACDA. More recently she received the Presidential Coin for Excellence from the president of Mansfield University and was designated 2015 Honored Artist of the American Prize.

**Nittany Valley Children's Choir
Concordia Singers**



The Nittany Valley Children's Choir is a community arts organization based in State College, Pennsylvania. Founded in 1997 to fill a need in the Centre County region and to enrich the artistic life of the community, the choir currently serves over 120 children, ages four through eighteen, in three levels of choirs. Choristers learn and perform appropriate, challenging and musically excellent repertoire with a focus on healthy vocal development. The Concordia Singers have performed at the Central Pennsylvania Festival of the Arts, PMEA State Conference, MENC Eastern Division, and ACDA state, Eastern region, and national conferences.



Lou Ann Shafer, founder and artistic director of the Nittany Valley Children's Choir, holds a bachelor's and master's in music education from Oberlin College Conservatory in Ohio. With experience teaching preschool through college, she currently maintains a private studio in voice and piano. She is active as a guest conductor for children and women's choir festivals. A composer of choral music for the church with works published by Shawnee Press, Lorenz, and the United Methodist Publishing House, she also serves as music editor for the new *Psalter Hymnal* of the Orthodox Presbyterian Church.

**North Penn High School
Chamber Singers**



The North Penn High School Chamber Singers are a mixed ensemble chosen by audition from among the members of the North Penn High School Chorus. The ensemble rehearses after school twice each week and is the most active of the choral ensembles at North Penn. The Chamber Singers were selected as a featured performer at both the 2016 ACDA PA Conference and at the 2017 NAFME Eastern Division Conference. They were also the grand prize winners of the 2016 101.1 MoreFM Philly Christmas Choir Competition with their recording of *The Christmas Song*.



Matthew Klenk is currently in his ninth year of teaching music at North Penn High School. He is responsible for directing all of the NPHS Choral Ensembles, which include the 275-voice mixed curricular Chorus and the extra-curricular groups: Men's Choir, Women's Choir, and Chamber Singers. He is also the music director for North Penn Theatre's annual spring musical production and serves as director of music ministries at Corpus Christi Church in Lansdale, Pennsylvania. Klenk holds a bachelor's from Duquesne University and a master's from the University of the Arts.

Auditioned Choirs

Pennsylvania State University Concert Choir



The Pennsylvania State University Concert Choir has performed in Germany, Austria, Switzerland, Italy, Great Britain, and Australia. Within the United States, they have toured extensively, performing at premier venues including Heinz Hall in Pittsburgh, the Kimmel Center in Philadelphia, and the Strathmore Concert Hall in Maryland. The choir has performed at state and regional conferences of ACDA and Pennsylvania MEA. Recent highlights include performing with Bang on a Can All-Stars and The Rolling Stones. The Concert Choir comprises undergraduate and graduate students from a variety of academic disciplines.



Christopher Kiver is director of choral activities at Pennsylvania State University, where he directs the Concert Choir and Men's Glee Club, oversees the graduate choral conducting program and teaches choral conducting and choral literature.

Choirs under Kiver's direction have performed at state and regional conferences of ACDA and NAFME. He has appeared as guest conductor, clinician, and adjudicator in the United States, Australia, China, and New Zealand. Kiver is a graduate of the University of London, the Florida State University, and the University of Michigan, where he received his doctorate in choral conducting.

Pennsylvania State University Essence of Joy



Essence of Joy is one of six faculty conducted choirs in the Penn State School of Music. The choir performs sacred and secular music from the African and African American choral idioms. They have performed at the 1999, 1993, 2005, and 2011 National ACDA Conferences and the 2002, 2006, and 2014 Eastern ACDA Region Conferences. International tours have included performances in Poland, Czech Republic, France, Spain, Japan, Taiwan, South Korea, South Africa, and Canada.



Anthony T. Leach, professor of music/music education at Penn State, founded Essence of Joy in 1991. He also coordinates the African American Music Festival at Penn State. Leach holds graduate degrees from PSU in music education and conducting.

He serves as conductor of the Essence of Joy Alumni Singers, Essence 2 Ltd, and director of music at Monumental AME, Steelton, PA. Leach serves as the Eastern ACDA Region Life-Long R&R Chair.

**Princeton Girl Choir
Semi-Tones**



Fueled by the power of a girl's voice, Princeton Girlchoir presents performances at home and throughout the world while educating the musician and fostering a life-long love of singing together. Founded in 1989 as an after-school activity, Princeton Girlchoir has grown into the area's premier training and performance choir for girls, with 300 choristers participating each year. Semi-Tones, the advanced intermediate ensemble, is one of six choirs in the organization. PGC presents music from a wide array of genres, composers, and conductors, most notably performances for dignitaries such as Hillary Rodham Clinton, Jeb Bush, Rush Holt, and Sandra Day O'Connor.



Melissa Keylock is the newly appointed music director of the Pennsylvania Girlchoir (Philadelphia). In her eleventh year as associate director of the Princeton Girlchoir, she is also adjunct faculty of Rider University. She serves on the

Eastern ACDA Region Board of Directors, holds degrees from Wheaton College and Butler University, and completed Kodály levels at Capital University. She's listed in *Who's Who in American Women*, *Who's Who in Emerging Leaders*, and *Who's Who in America*. With co-author Jill Friedersdorf, Keylock publishes with Colla Voce, Chorister's Guild, Galaxy, and Hal Leonard Publishing.

**University of Delaware
University Singers**



The University Singers are a select ensemble of women's voices at the University of Delaware chosen by competitive audition and composed of freshmen through seniors from over thirty majors across the university. The University Singers perform three to four concerts each year and tour regionally to Maryland, Virginia, Pennsylvania, and New Jersey. They appeared at the 2013 NAFME Eastern Conference and 2014 Eastern ACDA Region. The University Singers perform a varied and diverse repertoire including medieval chant, Baroque chamber music, nineteenth-century opera, and contemporary and multicultural works.



Duane Cottrell is associate professor of choral music education at the University of Delaware, where he directs the Concert Choir, the University Singers, and teaches courses in conducting and choral music education. After earning a bachelor's at LSU and teaching high school in Texas, Cottrell earned a master's and doctorate at the University of North Texas. Cottrell frequently presents and publishes research on vocal pedagogy and is currently the editor of "On the Voice," a column in the *Choral Journal*. Cottrell's choirs have appeared at NAFME and ACDA conferences.

Auditioned Choirs

Vocális Chamber Choir



Founded in 2002 by James Burritt, Vocális Chamber Choir is a select ensemble of dedicated professionals based in Buffalo, New York. Vocális is committed to performing great a cappella music of all eras and to cultivating an awareness of the art of choral singing. Comprising twenty-three voices, the choir strives to inspire, educate, and enlighten our audiences through an intimate and moving concert experience. Now in its fifteenth season, Vocális has established itself as one of the finest choral ensembles in New York. Performances include an upcoming concert with Bob Chilcott in March of 2018.



James Burritt is an active member of the musical community of Buffalo, NY, as performer, conductor, and teacher. He has degrees in vocal performance from the State University of New York at Geneseo and the University of Maryland at College Park. He currently teaches vocal music at Lewiston-Porter Central Schools in Youngstown, NY. In 2002, Burritt founded the Vocális Chamber Choir. Now in its fifteenth season, Vocális has established itself as one of the finest choral ensembles in New York.

Voces Solis



Founded by teachers in 2011, Voces Solis presents choral chamber music, both accompanied and a cappella, in the greater Pittsburgh area. Voces Solis endeavors to offer music teachers, working musicians, and casual choral enthusiasts an opportunity to participate in choral music at the highest level while maintaining an atmosphere of true community. Voces Solis is a highly collaborative organization, having shared the stage with the Pittsburgh Symphony Orchestra, the Chamber Orchestra of Pittsburgh, OvreArts, and the Chieftains.



Ryan Keeling is artistic director of Voces Solis, assistant conductor of Mendelssohn Choir of Pittsburgh, music director of OvreArts, Inc., and assistant director of music and worship life at Christ United Methodist Church. He earned degrees from West Virginia University, East Carolina University, and West Liberty State College. He has premiered more than seventy new works for choir, orchestra, and ballet. Professional singing engagements have included Mozart's *Great Mass in C Minor*, Haydn's *Creation* with the Pittsburgh Symphony Orchestra, Beethoven's *Choral Fantasy*, and several Bach Cantatas.

**Westminster Choir College
Kantorei**



Westminster Kantorei is an auditioned chamber choir specializing in early and contemporary music. Kantorei regularly performs with some of America's leading specialists in Baroque music. Recent seasons have included performance collaborations with Juilliard415 and invitations to perform at the Boston Early Music Festival and

American Handel Festival. In September 2017, Kantorei released *Lumina*, its first full-length recording featuring works of Renaissance and Baroque composers from England and Germany.



Amanda Quist is associate professor and chair of the Conducting, Organ, and Sacred Music Department at Westminster Choir College. She conducts the Westminster Chapel Choir and Westminster Kantorei and teaches conducting. She was the recipient of the Westminster Choir College 2014 Distinguished Teaching Award. Quist recently served as Chorus Master for the Philadelphia Orchestra Chorus and Spoleto Festival USA/Lincoln Center Festival. She is also director of the Westminster Vocal Institute. Quist serves as the National ACDA R&R Coordinator for Collegiate Activities. Her choral series is published through Walton Music.

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Interest Sessions

America's First Musical Treatise and First Female Composers: A Presentation on the Rich Choral Treasures of Ephrata, Pennsylvania

Ephrata (located near Lancaster) was settled in the eighteenth century by German-speaking religious fundamentalists. The small, celibate community produced a remarkable number of printed and music manuscript hymnals and America's first musical treatise. Some of the solitary sisters of the community also wrote music, making them the first known female composers in America.



Christopher Dylan Herbert, baritone, performs concerts and opera throughout the world, frequently with his

twice Grammy-nominated ensemble, New York Polyphony. He is a recipient of awards from the Sullivan Foundation and Gérard Souzay Competition, and he was a 2014

Naumburg Competition semifinalist. His outdoor Winterize/Winterize project with Make Music New York is described by *The New York Times* as "brave and, in all senses, chilling..."

An Introvert on the Podium: The Science and Skill to Embrace Your Introverted Self

Many prominent musicians are introverted. In addition, some dynamic and engaging conductors of our own time are introverted. Despite the important role of the conductor, the little research on personality in choral music has largely focused on the challenges of accommodating multiple personality types within an ensemble. Understanding introversion in conductors is critical because introverts are likely to struggle with the allocation of activities in a conductor's everyday life. In this presentation, an introverted computational neuroscientist and an intro-

verted collegiate choral conductor will present scientific research on introversion that will help you unlock the potential of your introverted self.



Christopher B. Thomas

is director of choral activities, associate professor of music, and chair of the department of music

at Rowan University. He conducts the Concert Choir, Voces XII, an ensemble specializing in baroque repertoire, and teaches undergraduate and graduate courses in choral conducting and literature. Thomas has been assistant conductor for the Varna International Music Academy twice in the past three years. He is president of NJ ACDA and holds degrees from Millikin University and the University of Arizona.



Sarah Allred is faculty director of the Walter Rand Institute and associate professor in psychology at Rutgers University—Camden. Allred completed

three years of postdoctoral research at the University of Pennsylvania and earned her doctorate in Neurobiology and Behavior from the University of Washington. She also holds a bachelor's from Brigham Young University in Utah. For her research on the relationship between visual perception and memory, Allred received the National Science Foundation's CAREER Award.



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Beyond *Elijah Rock*: The Non-Idiomatic Choral Music of Black Composers

The spirituals and gospel music of black composers are quite familiar to most choral conductors, as evidenced by concert programs across the country. However, non-idiomatic choral music is lacking in the repertoire of many choirs. This session will include the music of familiar and lesser-known black composers. Major contributions include anthems, motets, part songs, cantatas, oratorios, and other major and minor choral-orchestral works. A variety of music appropriate for high school, college/university, community, professional, and church choirs will be discussed.

Marques L. A. Garrett will be the clinician for this session. His bio and photo are on page 62.

Bridge-Building: Fostering Safe Spaces in the Secondary Choral Classroom

Conceptions of safe space have gained greater momentum and importance in schools. Our session will address the questions: (1) How are safe spaces built and upheld in choral classrooms to facilitate psychological growth and well-being? (2) What roles can safe spaces play in the longevity of adolescent involvement in music making? (3) How does a safe space philosophy bridge the development of safe people who

then help to further transform our schools and communities? We will discuss effective strategies toward a shared goal of upholding a culture of safe space in the choral classroom.



Elizabeth Cassidy Parker is assistant professor of music education within the Boyer College of Music and Dance at

Temple University. An active guest clinician for children's and youth choirs, Parker led choral and general music programs spanning P-12th grade in New York, Nebraska, and Georgia. Her research focuses on the social and philosophical development of adolescent choral singers and emerging identities of preservice music educators. Selected publications include *The Journal of Research in Music Education*, *Choral Journal*, *Music Education Research*, and *The International Journal of Music Education*.



Bridget Sweet is assistant professor of Music Education at the University of Illinois. She has worked extensively with ado-

lescent singers as a teacher, clinician, and adjudicator. Her book *Growing Musicians: Teaching Music in Middle School and Beyond* was published in 2016 (Oxford University Press). Her research is focused on middle-level choral music education, female and male adolescent voice change, educating and empowering adolescent music students, and the intersection of LGBTQ issues and the music classroom.

Bridge Over Troubled Uvulas

Teaching resonance to a choir involves many words and sometimes many fewer results. This session will explore how to do this easily and quickly with a choir of any age using inexpensive materials and lots of laughter. This session will provide exercises and demonstrations that will release laryngeal tension, relax the vocal folds, improve breath flow, and assist phonation. Learn techniques that students can do on their own to improve their sound safely and efficiently. Learn what a uvula is! Participants need to bring a pencil or pen, their own power supply (preferably a respiratory system), and a sense of humor.

Judith Nicosia will be the clinician for the session. Her photo and bio are on page 42.

Bridging Vocal Science and the Choral Rehearsal

Demonstrating a series of healthy exercises, the clinicians will focus on practical applications of vocal technique that will quickly create positive changes with your singers of all ages. Grounded in recent voice science research, the clinicians will discuss semi-occluded vocal tract postures, explore how and why these exercises work, and when to use them. By using these techniques during warm-ups and integrating them throughout rehearsals, these

Interest Sessions

exercises will help build healthy vocalism and technical awareness. The session will be structured around a series of common issues, including intonation, breathy and pushy vocal production, vowel modification, and breath management.



Christine R. Howlett

is the director of choral activities and chair of the music department at Vassar College, where

she conducts the Vassar College Choir and Women's Chorus, and teaches music theory and voice. Her choruses have performed in Carnegie Hall and Lincoln Center and have toured internationally. Howlett has been active for many years as Eastern ACDA Region R&R Chair for Women's Choruses. She is currently the R&R Chair for College and University Choirs and the president-elect for NY ACDA.



Paul Speiser is a voice teacher and choral conductor based in New York City. As a baritone, he has appeared as Pandolfe

in Massenet's *Cendrillon*, Don Alfonso in Mozart's *Così fan tutte*, Schlendrian in J. S. Bach's *Coffee Cantata*, Sam in Bernstein's *Trouble in Tahiti*, and a staged version of Hugo Wolf's *Italienisches Liederbuch* at New York University. He has been a member of the Carmel Bach Festival Chorale since 2007. Speiser is a Ph.D. candidate in vocal science from New York University, where he teaches voice

and conducts two choral ensembles.

Bridges Aren't Built in a Day: Keeping Singers Engaged Over the Long Haul

For many of us, our singers are with us for more than just a year or two. We watch them grow up while they watch us grow old. While they are passionate about singing and love being part of our choir, we continually strive for ways to keep the experience fresh for them—and us—over many years. Geared toward a multi-year community youth choir, this session will present ways to keep singers coming back for more. Clinicians will focus on how to diversify your choral program in order to engage your singers for years, not months.



Mary Clementi is the executive director and music director of Highbridge Voices. As music director, Clementi conducts

the Chamber Choir, a forty-five-voice ensemble of students in grades seven through twelve. Clementi has led Highbridge Voices' Chamber Choir in several high-profile performances, including a concert for the Justices of the United States Supreme Court and a performance of the National Anthem at Yankee Stadium. She received her bachelor's from St. Olaf College in Northfield, Minnesota, and her master's from the Florida State University.



SunHee Lim received a bachelor's from Catholic University of Daegu, South Korea, and a master's from Westminster Choir College in Princeton.

Before she came to the States, she served as an assistant director and voice instructor for five years for the youth choir Pueri Cantores in South Korea and also performed extensively around the world. Lim joined Highbridge Voices as a voice instructor in 2010, and she now serves as assistant music director and conducts the Concert Choir.



Danny Lanzetta is a writer, teacher, and spoken-word artist. He received his master's from the New School and his bachelor's from SUNY-Albany.

Lanzetta has served as an adjunct professor of English at Dutchess Community College and ASA College. He was previously director of the Youth Resource Development Corporation Peace Camp in Poughkeepsie and the assistant director for at-risk youth at the Poughkeepsie Program for Youth in the Performing Arts. He has two self-published novels and has performed his work in venues throughout New York City.

Building Bridges with Jewish Choral Music

Jewish music is often underrepresented in American choral music. However, the United States is home to one of the two largest Jewish communities in the world, concentrated heavily in the Northeast corridor. To connect with this significant community in America's rich cultural tapestry, there are multiple avenues for your choruses to build bridges with Jewish music. Panelists in the field of Jewish choral music will discuss performance collaborations with Jewish ensembles, rehearsal techniques in teaching Jewish music to non-Jews, interfaith repertoire, and new Jewish music.



Joshua Fishbein has won awards sponsored by The American Prize, ACDA, American Composers Forum, BMI, Chorus America, Chorus Austin, The Esoterics, Guild of Temple Musicians, and others. E.C. Schirmer, Transcontinental, and Yelton Rhodes publish his compositions. Fishbein teaches on the music faculties of The Peabody Institute of Johns Hopkins University and Towson University. Fishbein earned degrees in music from UCLA, the San Francisco Conservatory of Music, and Carnegie Mellon University.

Julia Zavadsky studied music theory, conducting, and composition at Glier Music College in Kiev, Ukraine, and Rubin Academy of Music in Je-



usalem. She studied choral conducting at Temple University, where she received the Elaine Brown Tribute Award. She earned a doctorate at SUNY Stony Brook. She is a faculty member of Temple and Rutgers Universities and musical director of two South Jersey community choirs.

A Choral Nest-Building Blueprint: Raising Singers and Lifelong Musicians

Do you wonder why your singers stay in or leave your choir? Do you want to help your current singers persist in choral singing? This session will explore the psychological and sociological constructs involved in why singers continue to sing. Attendees will leave with a personalized blueprint on how to build their own choral nest, and the seeds of inspiration to build bridges between their own singers and the greater choral world.



Doreen Fryling teaches at South Side High School in Rockville Centre, New York. She has taught K-5 general music, middle school chorus, and has also conducted the Hofstra University Choirs. She is the current director of the Metropolitan Youth Orchestra Nassau Concert Choir. In 2015, Fryling was recognized as a semifinalist for the Grammy Music

Educator Award. Fryling's "Practicing Choral Music: Ten ideas for the singer who doesn't think they can practice on their own" has been read over 100,000 times online.

Choral-Orchestral Works by Women Composers of the 18th through 20th centuries

This session will present in historical context four major works by women composers: Marianne Martines (1744-1812), *Dixit Dominus* (1774); Fanny Mendelssohn Hensel (1805-1847), *Oratorium* (1831); Lili Boulanger (1893-1918), *Psalm 130: Du fond de l'abîme* (1910-1917); and Henrietta Glick (1901-1994), *Firehead* (completed after World War II), discovered in the last twenty years of the twentieth century but as yet unpublished and never performed.



Jonathan Hirsh graduated from Amherst College in 1986 and received his master's and doctorate from the University of Michigan. As senior lecturer and director of choral and orchestral activities, Hirsh conducts the Smith Orchestra, Glee Club, and Chamber Singers. A frequent guest conductor, clinician and adjudicator, Hirsh's repertoire and activities include choral works, oratorio, opera, and symphonic works. Under his baton, the Smith Orchestra made its Carnegie Hall debut in 2005.

Interest Sessions

Conducting with Purpose, Process, and Passion

Janet Galván will share ideas about the building blocks that lead to inspiring performances in a way that engages and enlightens the singers in the process. She will provide ways of giving ownership to the singers so that the process is collaborative and singers develop musical independence. She will also demonstrate how to develop the sound of the choir on a daily basis and encourage confidence in each singer. She will address physical conducting based on score study that will encourage musicality and vocal freedom. She will work through compositions demonstrating specific examples of processes that lead to expressive performances.

Janet Galván will be the clinician for this session. Her photo and bio are on page 134.

Conference Conducting Master Classes: Reflections and Applications

While conducting master classes are invaluable experiences for participating conductors, what are the “take-aways” for the observers? What enables young conductors to move from thinking about gesture and purely technical matters to actually becoming the music and meshing the ensemble’s performance with the conductor’s inner dream? These

and other questions will be considered as they relate to this conference’s conducting master classes.



Jerry Blackstone is a Grammy Award-winning conductor and director of choirs and chair of the conducting department at the University of Michigan School of Music, Theatre, and Dance, where he leads the graduate program in choral conducting and administers a choral program of eleven choirs. He has appeared as festival guest conductor and workshop presenter in forty-two states and in New Zealand, Australia, Hong Kong, and Shanghai. In 2006 he received the Maynard Klein Lifetime Achievement Award for significant contributions to choral music from ACDA Michigan.

Crossing South of the Border: Expanding our Choral Repertoire

This session is for choral conductors who want to cross borders and expand their repertoire. Participants will learn about the interconnectedness between music from a Latin American point of view. To avoid stereotyping, conductors need to acquire a deeper understanding of the music beyond the musical notation. In addition to learning about the history of music from Latin America, participants will get a chance to sight-read music from different styles, composers, and historical pe-

riods. Conductors will leave encouraged to build new bridges of understanding between imposed borders.



Diana V. Sáez is a leading specialist in the field of Latin American music and an accomplished choral conductor. She is frequently invited as guest conductor, adjudicator, and lecturer in the United States and abroad. In June 2015, Sáez was a guest panelist at ACDA’s Second National Symposium on American Choral Music: The Music of Latin America in Austin, Texas. Her choral music and arrangements are published by Boosey and Hawkes and by the Roger Dean Publishing Company.

Disability Aesthetics and Praxis in Choral Music

This session will explore innovative choral music practices that enable and empower singers experiencing disabilities. Singers from the Notes from the Heart Music Program in Pittsburgh will collaborate with conductor Andrew Clark in a lecture-panel-demonstration that explores inclusive and accessible approaches in their creative process and values drawn from their collective work that can inform choral practice in every setting. In reimagining concepts of choral music through the lens of disability experience and aesthetics, we discover liberating resources for artistic cre-

ativity that shatter conventions and establish new canons of beauty and possibility for all of us.



Andrew Clark is the director of choral activities at Harvard University. He serves as the conductor of the Harvard-Radcliffe Collegium Musicum, Harvard Glee Club, the Radcliffe Choral Society, and the Harvard Summer Chorus, and teaches courses in conducting, choral literature, and music and disability studies. He earned degrees from Wake Forest, Carnegie Mellon, and Boston Universities.

**Dissecting Vocal Timbre:
A Proposal for Categorizing and
Notating Sounds for Choirs**

This session proposes a set of categories for choral timbre and a notation based on the spectrograph shapes of extended vocal techniques, thus creating an intuitive, scientifically derived, and analytically replicable set of timbres for choral compositions. Specifically, we will look at familiar and discernable types of ensemble singing such as Broadway belting, the Balkan choral tradition, and Tuvan Throat-Singing. We will analyze the spectral shape for each

and apply them to specific shape notes. The session will include live recordings and score examples from existing pieces in the choral repertoire that incorporate these timbres and proposed notation within a single composition.



Fahad Siadat specializes in contemporary and experimental music, particularly improvisation and the use of extended vocal techniques. Siadat is the founder of SeeADot Music Publishing, Inc., a company devoted to the advocacy of new choral works and

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Four great ways to see the USA with your choir



New Orleans
A jazz workshop at the University of New Orleans provides an introduction to the world of jazz and is sure to create lasting memories. Immerse yourself in all New Orleans has to offer!



New York
Brimming with culture, energy, and vivacity, New York City's stunning performance venues and spectacular sightseeing opportunities are sure to create memories to last a lifetime.



Nashville
Bring your ensemble to Music City, USA! Perform your repertoire in popular American venues that have hosted generations of legendary, talented musicians.



Orlando
Bring your ensemble to perform in the heart of Disney at the Waterfront Stage. Enjoy amazing workshop opportunities with Disney performers and enjoy the fabulous theme parks!

Whatever your dream tour may be, we can make it a reality. With a customized concert tour we create an itinerary for your group based on the places where you would like to perform and travel. Contact us today for details!

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Interest Sessions

emerging composers. He is currently a faculty member and doctoral candidate at the Cal Arts, a founding member of C3LA, and a board member of C4 in New York.

Exhaling with Sound: Yoga for the Choral Ensemble

For many voice users, an overactive stress response in performance situations, or even general anxiety and/or depression, leads to unwanted muscle tension, which can significantly contribute to vocal difficulty. In order to maximize vocal potential, choral directors and singers must become more aware of how the whole body, including the autonomic nervous system, impacts vocal production. This session will identify common areas where singers hold counterproductive muscle tension, illustrate how that tension affects the voice, and introduce elements of yoga as techniques to coordinate optimal phonation. Participants will engage in basic yoga postures and link them to specific ways they can be used to improve vocal production, mental focus, and even the brain's response to anxiety and depression.



Megan Durham, MM, Cert. SVS, RYT-200, serves on the voice faculties of Muhlenberg College, Moravian College and DeSales University. She also works as a Singing Voice Specialist in partnership with medical

professionals as part of a voice care team to habilitate singers diagnosed with voice disorders. As a certified yoga teacher and Practitioner of YogaVoice® and LifeForce Yoga® (yoga for anxiety and depression), Durham is passionate about how mindfulness-based practices allow singers to re-pattern the body's response to fear and trauma. Durham serves as the president of the Lehigh Valley chapter of NATS.

Finding the Mustard Seed: How to Introduce a New Choral Work to Your Choir

Where to begin? What is the essence of a piece? What will capture student interest in a new choral piece? Octavos will be studied in terms of score preparation, what should be introduced in a first rehearsal, and what should be reinforced in subsequent rehearsals in terms of music understanding and rehearsal efficiency. Thorough preparation of the score is essential. Know what you want from the choir for each piece that is being rehearsed. The efficiency and success of the rehearsal is dependent upon your preparation.



Deborah Mello is the founding and artistic director of the Children's Chorus of Sussex County. She is the recipient of the Master Teacher Award from the New Jersey MEA, the New Jersey

Governor's Award for Arts in Education, New Jersey Symphony Orchestra Master Teacher Collaborative Award, and the Distinguished Music Educator Award from Yale University. She is a former National ACDA R&R Chair for Children and Youth Choirs. Mello is a member of the choral music education faculty at the John J. Cali School of Music at Montclair State University, New Jersey.

Getting "Heady" with High School Singers

Developing a freely produced, well-supported head voice is the greatest factor toward achieving good intonation and blend in the high school choral ensemble. This presentation demonstrates techniques for developing a buoyant and lyric head tone in both female and male singers during the choral rehearsal. Recordings of four high school choirs will present examples of choral tone with and without the use of excellent head voice production. The session will include the similarities and differences in working with the female and male voice. The audience will be invited to participate in the vocal exercises.

Peggy Dettwiler will be the clinician for this session. Her photo and bio are on page 134.

**Get with the Program!
New Approaches in
Concert Programming**

This session will explore ways to create effective concert programs that move beyond the period-based, style-based, or straightforward thematic approaches. Examples of the types of programming we will explore: ensemble selected, narratives, arch form, arbitrary restriction, progressive venue, outside text-based, and audience participation. There will be time for sharing of effective programming approaches and philosophies, so bring an example of a

particularly effective program you have tried in concert or an idea you have always wanted to try.



Mark Conley is a conductor, composer, and singer who has conducted numerous choral ensembles from large high

school and middle school festivals to small professional opera groups. In 2013 he was guest choral director for the Manda Wilderness Choral Festival in Mozambique, hiking 450 miles over that summer and working with choirs in fourteen villages. At the University of Rhode Island,

he supervises the choral program and directs the auditioned Concert Choir and the select chamber ensemble Lively Experiment.

Handel's *Esther*: A Woman, Genocide, and an Oratorio

Known as the first English oratorio, *Esther* is a compelling work not only for the beauty of the music but also the relevance of important issues in the narrative: a young woman, chosen for her beauty, becomes queen and accepts the task of averting genocide of her people. How

CHORAL CONDUCTING INSTITUTE AT INTERLOCHEN

Jerry Blackstone, Director



June 3-9, 2018

The Choral Conducting Institute includes master classes, daily podium time with feedback and private lessons. We will be focusing on choral/orchestral and a cappella works and be joined by NMC Canticum Novum, our resident choir. Application deadline is February 15, 2018.



For information or to register online:
college.interlochen.org/conduct

Interest Sessions

does knowledge of the Jewish story inform a performance of the oratorio today? How does Handel's music enhance the libretto? As we approach the 300th anniversary of the first version of the work, this session discusses contemporary relevance of the story and the dramatic effectiveness of Handel's score.



Jeffrey Buettner is director of choral activities and associate professor of music at Middlebury College, where he conducts

the College Choir, Collegium, and teaches courses in conducting and vocal music. He is cofounder/music director of the Middlebury Bach Festival, has conducted at choral festivals in the Midwest and Northeast, and coordinated the Gather at the River choral conference (NH) in 2015. He holds degrees from Michigan State University, the University of Cincinnati College-Conservatory of Music, and St. Olaf College.

Hands to Mouth: Manual Mimicry in Choral Singing and Conducting

This session bridges the fields of speech-language pathology and choral conducting to introduce participants to manual mimicry, a tool that links the spatiotemporal parameters of hand gestures to vocal articulations. Manual mimicry offers choral conductors a new approach to fa-

cilitating the production, unification, and expressivity of vocal sounds for singing. Join speech-language pathologist and educator Heather Leavy Rusiewicz and choral conductor and conductor educator Caron Daley for a hands-on session designed to equip practitioners to create a rich vocabulary of sounds and gestures for choral singing and conducting.



Caron Daley is director of choral activities and assistant professor of music at the Mary Pappert School of music

at Duquesne University, where she conducts the Voices of Spirit, Women's Pappert Chorale, and University Singers, and teaches undergraduate and graduate choral conducting. A native of Nova Scotia, Daley founded the Halifax Choral Conducting Institute in 2013, a summer conductor-training program. She is a certified Dalcroze Eurhythmics teacher and president-elect of Pennsylvania ACDA.



Heather Leavy Rusiewicz is an associate professor in the Department of Speech-Language Pathology at Duquesne University

and the program director of the Speech Production Clinic within the Duquesne University Speech-Language-Hearing Clinic. She received her bachelor's, master's, and doctoral degrees from the University of Pittsburgh. She has over fifteen years of clinical and research experience,

primarily with pediatric populations with speech sound disorders.

Homogenize Your Rehearsal: Balancing Repertoire, Technique, and Literacy Needs

Rehearsal time is a precious commodity, and conductors must make difficult choices about what occupies space on a rehearsal agenda. The pressing demands of learning repertoire for performance often win out over the conductor's need or desire to also be a music educator and a vocal pedagogue. This session explores ways to meet the musical needs of singers more holistically through efficient, targeted warm-up routines integrating music literacy, vocal technique, and repertoire-specific goals throughout an entire rehearsal process. Participants will explore numerous warm-up exercises to accomplish a wide range of pedagogical goals and collaborate in the creation of original warm-ups addressing challenges identified in a diverse selection of sample repertoire.



D. Jason Bishop is artistic director of the Grammy award-winning Texas Boys Choir. In 2007, Bishop founded the

Young People's Chorus of Erie, of which he served as artistic director until 2012. He was a 2016 Conducting Fellow in ACDA's International Conductor Exchange Program with South Korea and has served ACDA

in several roles, most recently as ACDA National R&R Chair for Student Activities. His arrangements of Schubert and Schumann Lieder are published by Colla Voce Music and Hal Leonard Corporation.

Jersey Junior High Honor Choir and has presented and performed at the NJMEA conferences. She served on the 2010 Eastern ACDA Region Conference Committee in Philadelphia and has been a member of the NJACDA board.

Teacher Education Conference, and the NAFME National In-service and research conferences.

Integrating Contemporary A Cappella into Your Choral Program

Contemporary a cappella is exploding all over the globe. This workshop will explore all aspects of contemporary a cappella, including custom and stock arrangements, where to get them and how to begin to write them; vocal percussion, solo instruction, creating a rock star without hurting their voice; sound, live and recorded; choreography, no, this is not show choir; and public relations/networking. The award-winning high school a cappella group Highlands Voices will be demonstrating at this workshop.

Thomas Paster will be a clinician for this session. His photo and bio are on page 130.



Heather Lockart teaches vocal music at Cherry Hill East High School, where she conducts several award-winning

choirs and contemporary a cappella ensembles. Consistently receiving “Superior Gold” ratings at choral festivals, Lockart’s choirs have performed throughout the East Coast. Lockart conducted the All-South

A Meaningful Approach to Teaching Improvisation in the Choral Rehearsal

The 2014 publication of the National Core Standards for Music has centralized improvisation as an essential element in the artistic process of creating. Structuring improvisation activities that are engaging and meaningful in a choral context, however, can be tricky. We can argue that activities that are too structured might reduce the creative impulse, but we could also argue that activities that are too free don’t necessarily result in meaningful activity that leads to music learning. This session will provide an approach to improvisation activity that is purposeful and accounts for varied levels skill, environmental factors, and resources.



Leila Heil serves as assistant professor of music education at the University of Colorado, Boulder. Her professional experience includes twenty-one years of public school teaching at the secondary level. Heil has presented sessions at numerous state, national, and international conferences, including ACDA, Society for Music

Education Conference, and the NAFME National In-service and research conferences.

Reaching across Boundaries: Teaching the Choral Ensemble as a Humanities Course

Choral music educators can invert the practice of “arts integration” by purposefully integrating humanities studies into their music curriculum. By choosing repertoire that is thematically linked, each concert cycle becomes a curricular unit in which singers explore more deeply some aspect of what it means to be human. Choral music educators can transform their thinking: 1) programming becomes choosing substantive content, 2) rehearsing becomes guided reflection, and 3) performing becomes enacted knowing. More than just designing a concert around a clever theme, choral music educators can see repertoire as the core means to enable students to reach broader curricular goals.



Philip Silvey is associate professor of music education at the Eastman School of Music, where he teaches courses in

music education and conducts the Women’s Chorus. He has served as guest conductor, clinician, and adjudicator in numerous states and directed state honors choruses in Maryland, Virginia, New York, and New Jersey. He has presented interest sessions at national, regional, and

Interest Sessions

state ACDA and NAFME conferences. His writings appear in the *Journal of Research in Music Education*, *Music Educators Journal*, and *Choral Journal*. Santa Barbara Music, Carl Fischer, and Boosey & Hawkes publish his original choral works.

Rediscovering Mexico: Music of the Mexican Cathedral Archives

This session aims to provide participants with an overview of the music of the Mexican cathedrals;

educate participants about the choral music of colonial Mexico with particular respect to Antonio Juanas; and offer resources for locating performing editions of music from the cathedrals of Mexico. Until recently, scholarship on the music of the cathedrals of Mexico from 1500 to 1800 has been largely ignored by both musicologists and conductors. Spanish-Mexican composer Antonio Juanas's (c.1762–c.1818) many musical compositions at the Mexico City Metropolitan Cathedral are unpublished and unrecorded.

R. Ryan Endris, currently serves as



assistant professor of music and director of choral and vocal activities at Colgate University, where he conducts the Colgate University Chorus and Chamber Singers. Highly sought after as a conductor of both choral and instrumental music, he has conducted workshops and performances throughout the United States and internationally in Austria, Colombia, Czech Republic, Greece, Hungary, and Slovakia.

2018 Symposium on Research in Choral Singing

ACDA is pleased to announce the 2018 Symposium on Research in Choral Singing. The Symposium will be held Friday and Saturday, September 14 and 15, 2018, on the campus of Northwestern University in Evanston, Illinois. The Symposium will combine diverse presentational formats with opportunities for in-depth conversation, inquiry, and consideration of future research directions.

Find the call for proposals at www.acda.org; follow the "conferences" and "special events" tabs. **Proposals are due April 18, 2018**, with acceptance notifications to presenters by May 15. Join us for two days focused on advancing knowledge and practice with respect to choral singing, choir sound, choral pedagogy, the sociology of choral singing, and more.

Teaching Japanese Choral Music to Your Students?

Selecting pieces of music from different cultures will enrich your students' life. However, it is challenging to choose pieces if you are not familiar with the languages. Japanese pronunciation is just like Latin and is easy to learn and teach. In this session, native Japanese choral conductor Mihoko Tsutsumi will share examples of Japanese choral music, sung by the Oswego State Singers, and provide a pronunciation guide. Additionally, Tsutsumi will present a history of the Japan Choral Association, the second largest choral organization in the world.



Mihoko Tsutsumi is a native of Japan. She graduated from the Osaka College of Music as a voice performance major and studied opera at the Kansai Nihonkai Opera Foundation in Osaka. In 2000 she came to the United States to receive her master's at Columbus State University in GA; later she completed her master's and Ph.D. at the Florida State University. Tsutsumi joined the faculty of SUNY Oswego in fall 2013. She directs Festival Chorus, State Singers, Women's and Men's College Choirs. She directs the Oswego Youth Choir and is a sought-after voice teacher and accompanist.

Teaching the Developing Choir: Pedagogy and Repertoire

One of the most challenging aspects of choral teaching is the hard work it takes to improve the skills of our beginning and intermediate choristers. While it is often easy to find advanced repertoire, it is difficult to find quality repertoire for a choir of developing singers. However, repertoire alone will not automatically build the bridge from beginning to advanced singer. In this session, conductors of middle and high school choirs will learn an integrated approach of systematic vocal teaching that is linked with suggested quality intermediate repertoire, which together will improve singers' breath support, tone quality, and ensemble skill.



Kenneth Elpus is associate professor of music education at the University of Maryland, where he prepares undergraduates to teach secondary choral music, teaches graduate research methods and vocal pedagogy, and conducts the Treble Choir. His doctoral and master's degrees are from Northwestern University. He has conducted all-state and all-county choirs in Maryland and Pennsylvania and appeared with his UMD choir at the 2016 Eastern ACDA Region Conference. He has published articles in the *Journal of Research in Music Education* and *Arts Education Policy Review*.

The Quiet Conductor: Succeeding in an Extroverted World

This session offers a multifaceted examination of the phenomenon of introversion as it exists among some conductors in the seemingly extroverted profession of choral conducting. It also addresses practical ways in which introversion can be successfully accommodated among both conductors and singers who share similar characteristics.



Marci Major serves as assistant professor of music education at West Chester University and conducts an ensemble with the Kennett Symphony Children's Chorus. She was previously assistant professor at the University of Missouri. Her research is published in the *Journal of Research in Music Education*, *Research Studies in Music Education*, and the *Missouri Journal of Research in Music Education*. Additionally, Major has presented her research at state, national, and international conferences for NAFME, ISME, and ACDA.



Hilary Apfelstadt is professor and director of choral activities at the University of Toronto, and is also artistic director of Exultate Chamber Singers of Toronto. Her ensembles have performed at regional and national ACDA conferences and have sung in the United States, Canada, and Eu-

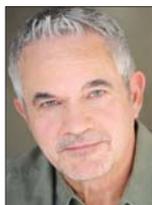
Interest Sessions

rope. She has conducted thirty-five all-state choruses, numerous choral festivals, several ACDA regional honor choirs, and is a frequent presenter at professional conferences. Additionally, she is choral column editor for the *Canadian Music Educator* and a member of the editorial boards for ACDA's *Choral Journal* and the *International Journal for Research in Choral Singing*.

Vocal Technique for Choirs— A New Generation of Pedagogy

James Jordan has written two landmark books regarding vocal pedagogy and the choral warm-up, the first being coauthored with the legendary Frauke Haasemann. This session will detail specific techniques that have grown out of the advances in voice science and music learning that need to be incorporated into choral warm-ups for all ages and experience levels of choirs. Topics to be discussed: (1) working vowels through interior vowel postures; (2) understanding the use of legato; (3) diction “techniques” that will improve the musicality of your ensemble; (4) infusing breath and musical line into all that you do in rehearsal. Caution: This session may radically change your approach to how you teach your choirs!

James Jordan is a Grammy-nominated conductor and professor and senior conductor at Westminster Choir College, where he conducts the Westminster Schola Cantorum



and the internationally acclaimed Westminster Williamson Voices. The author of over forty books, he is also director of the Westminster Conducting Institute and co-director of the Choral Institute at Oxford.

Welcoming Trans and Non-Binary Singers to Your Chorus

This session is designed for music directors who wish to learn more about the vocal needs of transgender and non-binary individuals and who wish to create open and supportive choruses for all singers. The session focuses on terminology and the gender spectrum as well as vocal pedagogy and supportive practices for transgender and non-binary singers in choral settings. It features a lecture/discussion format that includes recorded interviews with members of the Butterfly transgender chorus and other musical leaders of the trans community.



Lynn Shane is a graduate of the Crane School of Music in Potsdam, New York, and the University of Colorado at Boulder.

She is on the music faculty at Salem State University, where she teaches voice and directs the Altavoce Chorus. She has served on discussion panels with New England Conser-

vatory, Salem State University, and NATS Boston. Most recently, Shane co-presented a workshop on trans voices with Sandi Hammond of the Butterfly transgender chorus at the 2017 Massachusetts MEA Festival. Shane is the founder and former executive director of www.BostonSingersResource.org, a career services organization for New England singers.

When Dreams Fly

ACDA awarded Delaware ACDA one of its inaugural grants as an initiative to shine a light on choirs that effect social change in inner cities. Delaware ACDA, the Cathedral Choir School of Delaware, and renowned composer Rollo Dilworth have worked together to commission a new work celebrating the impact of choirs on inner cities. *When Dreams Fly*, composed by Dilworth, is a choral song cycle with three movements. In this session, the presenters will discuss the benefits choirs provide for inner-city youth, and they will also address how to build, compose for, and rehearse intergenerational singing communities.



Arreon Harley is director of music and operations at the Cathedral Choir School of Delaware. Harley has performed with

the Columbia Festival Orchestra, the Baltimore Symphony Orchestra, the Delaware Symphony Orchestra, and

the Baltimore Opera Company. He earned bachelor's degrees in music theory and composition and vocal performance (opera) from Goucher College in Baltimore, Maryland. He also holds master's degrees in choral conducting and vocal performance from the University of Delaware.



Rollo Dilworth has had more than 150 choral compositions and arrangements published. A frequent presenter at local, state, regional, and national conferences, Dilworth has conducted forty-three all-state choirs, six regional honor choirs, and four national honor choirs. He has most recently appeared as guest conductor for international choral festivals and master classes in Australia, Canada, Taiwan, Ireland, and China. Dilworth is currently National Board Chair for Chorus America.



David Lockart, past-president of Delaware ACDA and Program Chair for the Eastern Region Pittsburgh Conference, is currently serving as the director of music at Aldersgate United Methodist Church in Wilmington, Delaware, and is an adjunct with the University of Delaware. Lockart received degrees from Westminster Choir College and the University of Illinois. He has been active in both the advanced placement program of the College Board as a reader, member of the test development committee, and author of the *Teacher's Guide*

for *Music Theory*. He served on four ACDA regional conference committees (auditioned choirs and interest session chair) and on the NJ ACDA Board of Directors.

Where the Boys Are: Recruiting, Engaging, and Maintaining Tenors and Basses

Need more young men in your choirs? Get practical ideas from a director who started with eleven men and grew them to one hundred! What makes it "cool" to sing? How can you get all types of guys singing? Once you bring them into your choir room, how can you keep them, train them, and get them hooked so they become your future ambassadors for choral music? Repertoire will be provided to all those in attendance and will include exceptional selections from Hal Leonard Corporation, G. Schirmer, Boosey & Hawkes, and Walton Music.



Christine Bass is director of Temple University Women's Chorus and Assistant Professor of MUED. Prior to Temple, Bass taught at Cherry Hill West High School, where her program grew from sixty to 325 students in seven choirs. Her choirs performed at numerous national and regional ACDA/MENC conventions. Bass has conducted all-state and honor choirs and the 2009 ACDA National High School Honor Choir. Her educational DVDs are: *Vocal Transforma-*

tion and *Where The Boys Are*. Her new book is *Front-Loading Your Choral Rehearsal: Constructing for Success*.

Yes, We Test Too: Assessment in the Middle School Choral Classroom

Join us as we explore options and opportunities for assessment in general knowledge, vocal ability, and ear training. We will explore opportunities to use technology in assessment and how a rubric can guide your students in self-assessment. Assessment is a valuable tool to all teachers, but to choral directors it is an important tool on the road to creating artistry and developing young professional musicians.



Eric Johnson was the choral director at James E. Holmes Middle School in Eden, NC, for ten years, where he directed a choral program of 280 singers in five choirs. He is currently working on his PhD in music education at the University of Mississippi. He earned bachelor's degrees from Appalachian State and a master's from the Florida State University. Johnson is active as an educator, clinician, and presenter. He also served on the executive boards for NCMEA and NC ACDA.

Interest Sessions

You Betta Sang! A Practical and Pedagogical Approach to Gospel and Spirituals

This lecture/demonstration session will discuss the pedagogical differences between the gospel and spiritual genres. The clinicians will address pedagogical issues often related to these genres and provide guidelines when working with singers to achieve stylistically correct performance practice with healthy tone production. Much of the discussion and demonstration will aim to supplement and enhance older pedagogical practice with more current practice informed by recent discoveries in voice science. Fur-

thermore, this session will explore rehearsal techniques and conducting gestures that facilitate and encourage healthy, soul-filled vocal production. The Cathedral Choir School of Delaware will serve as a demonstration choir.

Arreon Harley will be the clinician for this session. His photo and bio are on page 152.

Young People - Old Music: Building Bridges

In a recent survey of music performed at ACDA National Conferences from 1960 to 2017 (*Choral*

Journal, May 2017), less than 20% of compositions were from the Romantic period or earlier. With so many new choral titles available today, it can be easy to neglect music from earlier historical periods. Selling “old” music to young people can be a daunting task. The session will provide delegates with innovative ideas for breaking down barriers and preconceived notions by introducing three works, one from each of the Renaissance, Baroque, and twentieth-century periods and present.

Christopher Kiver will be the clinician for this session. His photo and bio are on page 136.

Together We Sing Reading Sessions

Auditioned Youth Choirs



Fred Meads is director of education for the Princeton Girlchoir, where he conducts several choirs and guides the music education program for over 300 singers. He has conducted various honor choirs and all-state choirs in nine states. In 2017 and 2011 he conducted the OAKE National Children’s Honor Choir, and in 2014 he served as conductor of the Northwest ACDA Region Children’s Honor Choir. Meads received his bachelor’s from Ithaca College, NY, and his master’s from the University of North Carolina at Greensboro. He completed his Kodály training at Capital University in Columbus, Ohio.

Melissa Keylock will be one of the leaders for this session. Her photo and bio are on page 137.

Men’s Chorus

(Middle School, High School, College, and Community)



Richard Teaster holds degrees in vocal performance from the University of North Carolina School of the Arts and Rice University’s Shepherd School of Music. He completed further professional studies at the Cincinnati College-Conservatory of Music and the Pittsburgh Opera Center. Teaster has been an active bass-baritone performing in opera and oratorio and concert venues. In addition to

directing the Steel City Men's Chorale, Teaster has been a faculty member at the University of Pittsburgh since 1999, where he teaches private and class voice and directs the Pitt Men's Glee Club. He is also a voice instructor of musical theater at Carnegie Mellon University's School of Drama.

Steel City Men's Chorale is the demonstration choir for this session.

Middle School and Community Youth (Non-auditioned youth choirs)



Brandon Williams is an assistant professor of choral music and choral music education at Rutgers, the State University of New Jersey. He appears frequently as a guest conductor, clinician, and presenter throughout the country. As a secondary vocal music educator, Williams amassed a decade of middle and high school teaching experience in St. Louis, Missouri, where he also served as a conductor with the St. Louis Symphony IN UNISON Chorus, the St. Louis Children's Choirs, and as an adjunct faculty member at Maryville University. He holds degrees from Western Illinois University, the University of Illinois Urbana-Champaign, and Michigan State University.

Music in Worship

Anthony T. Leach will be the leader of this session. His photo and bio are on page 136.

The Real Middle School Choir (Music Your Choir Can Sing!)



Shawn Funk is currently an elementary music specialist/choral director in the Fox Chapel Area School District in Pittsburgh, where he served as music department head from 1998 to 2014. In March 2015 he was invited to assume the role of artistic director for Children's Festival Chorus, which is now renamed Pittsburgh Youth Chorus. He holds level III Orff Certification from the University of Memphis, and he has served as the ACDA PA R&R Chair for Children's Choirs.

The Fox Chapel Fifth-Grade Choir is the demonstration choir for this session.

SATB Repertoire for Advanced Choirs (High School, College, and Community)



John F. Warren is associate professor of music and director of choral activities at Syracuse University, where he conducts choirs and teaches both graduate and undergraduate courses in conducting, choral literature, and rehearsal techniques. During his twelve-year tenure, Syracuse choirs have been invited to perform at two state and two Eastern ACDA Region Conferences, toured throughout the Northeastern United States, Canada, Europe, and South America. He was the NYACDA Choral Director of the Year in 2016. Warren serves ACDA on the International Relations Standing Committee, and is NYACDA president-elect.

Ryan Beeken will be one of the leaders of this session. his photo and bio are on page 43.

The IUP University Chorale is the demonstration choir for this session.

Together We Sing Reading Sessions

SATB Repertoire for Emerging Choirs (Middle School, High School, and Community)



Raegan M. Ruiz received a bachelor's from The College of New Jersey and a master's from Teachers College, Columbia University in the City of New York. Ruiz serves as a clinician for local and regional choirs. Ruiz works as a freelance singer in the Greater Philadelphia Area. She has held the high school choral director position at Bensalem High School in Bensalem, Pennsylvania, since 2001. Under her direction, the choirs have received top ratings at regional and national choral festivals.



Susan Rice is the tenth director of the Heinz Chapel Choir and Senior Lecturer at the University of Pittsburgh. She has conducted mixed and single-gender choruses and taught conducting, music theory, music history, class piano, and interdisciplinary courses. Rice earned degrees at the University of Cincinnati College-Conservatory of Music, Western Michigan University, and a doctorate from the University of Illinois at Urbana-Champaign. She served for eleven years as director of choral music at Pocono

Mountain Senior High School in Swiftwater, Pennsylvania.

The Heinz Chapel Choir is the demonstration choir for this session.

Women's Chorus (Middle School, High School, College, and Community)

Christine Bass will be one of the leaders for this session. Her photo and bio are on page 153.

Christine Howlett will be one of the leaders for this session. Her photo and bio are on page 142.

The Temple University Women's Chorus is the demonstration choir for this session.

World Music of the Oral Tradition

The leader for this session was not known at press time.

Composer's Track

An Interview with Brock Composer Tarik O'Regan

Tarik O'Regan, this year's Raymond W. Brock Memorial composer, has written operas, ballets, orchestral, and chamber music for the Houston Grand Opera, the Dutch National Ballet, Opéra de Rouen, and the Alexander String Quartet. In an informal interview, he discusses his new choral work being premiered at the conference. Martin Sędek will be the moderator.



Tarik O'Regan has composed for a wide variety of ensembles and organizations, including the BBC Symphony Orchestra, Royal Philharmonic Orchestra, Australian Chamber Orchestra, BBC National Orchestra of Wales, Estonian Philharmonic Chamber Choir, Sydney Dance Company, Chamber Choir Ireland, BBC Proms at the Royal Albert Hall, and the Royal Opera House, London. Currently he is writing a full-scale opera about Lorenzo Da Ponte, commissioned by Houston Grand Opera. O'Regan's

work, recognized with two Grammy nominations and two British Composer Awards, has been recorded on over thirty albums and is published exclusively by Novello & Co. Ltd.

Building Compositional Bridges 1: Composer Master Class

Honorees from the Brock Student Composer Competition participate in an open master class to explore their new works and get feedback from mentor-teachers Steven Sametz and Tarik O'Regan.



Steven Sametz is the Ronald J. Ulrich Professor of Music at Lehigh University and serves as the artistic director of the professional a cappella ensemble, The Princeton Singers. He is founding director of the Lehigh University Choral Union and the Lehigh University-ACDA Summer Choral Composers' Forum. Sametz received ACDA's 2011 Raymond W. Brock Memorial Commission. His works are published through Notenova, ECS, Oxford, Walton Music, and GIA. Sametz holds degrees from Yale University, the Frankfurt Hochschule für Musik und Darstellende Kunst, and the University of Wisconsin-Madison.

Tarik O'Regan will be a mentor-teacher for this session. His photo and bio are on page 156.

Building Compositional Bridges 2: Cultural Borrowing: Affinity or Appropriation?

Composers often take inspiration from other cultures. Steve Reich was influenced by Indian rhythm; Debussy, by gamelan. For years, choral music in particular has promoted world music in educational curricula. As composers and arrangers today, what factors come into play when we use material from outside our own culture? Ysaye Barnwell (US), Michael Barrett (South Africa), and Jerod Impichchaachaaha' Tate (Chickasaw Nation)

share their perspectives. Mark Boyle will be the moderator.



Ysaye M. Barnwell began her fifteen-year study of the violin with her father at age two and a half and majored in music through high school. She earned advanced degrees in speech pathology and public health. Barnwell has been awarded four honorary doctorate degrees and the 2014 Humanitarian Award from the Washington Choral Arts Society. Her workshop "Building a Vocal Community®: Singing in the African American Tradition" has been conducted on three continents, making her work in the field a model of pedagogy for educators, cultural activists, and historians.



Michael Barrett holds a postgraduate certificate in higher education and a performance licentiate in solo singing from the University of South Africa. In 2017, Barrett received his doctorate from the University of Pretoria, specializing in choral performance. He is currently employed at the University of Pretoria as lecturer in the department of music and conductor of the international award-winning Tuks Camerata. The Camerata has produced three CDs to international acclaim and is often invited to perform at World Symposia on Choral Music.



Jerod Impichchaachaaha' Tate is a citizen of the Chickasaw Nation and is dedicated to the development of American Indian classical composition. Tate's recent commissions include *Muscogee Hymn Suite* for Tulsa Symphony Orchestra, *Ponca Indian Cantata* for Hildegard Center for the Arts, and his Chickasaw oratorio, *Misha' Sipokni' (The Old Ground)*, for Canterbury Voices and Oklahoma City Philharmonic. Tate earned his bachelor's in piano performance from Northwestern University and his master's in piano performance and composition from The Cleveland Institute of Music. In 2008 he was appointed Creativity Ambassador for the State of Oklahoma.

Composer's Track

Building Compositional Bridges 3: Who am I? A Conductor or a Composer?

Many conductors venture into composition by writing for their groups. Composers are often called upon to conduct. How does working with a group inform and further our writing? What tools do we have to develop our compositional voices? Joseph Gregorio will be the moderator.

Steven Sametz will be a panelist for this session. His photo and bio are on page 157.

Michael Barrett will be a panelist for this session. His photo and bio are on page 157.



Colin Britt holds a bachelor's from the Hartt School, a master's from the Yale School of Music, and a doctorate from Rutgers University. He has conducted the Rutgers University Choir, the Hartford Chorale Chamber Singers, the Hartt Choir and Camerata, and with C4, the Choral Composer-Conductor Collective. His compositions have been performed by ensembles across the country and on four continents. In addition to his work with Amuse, he currently serves as music director for Grace Church Van Vorst in Jersey City, conducts the West Village Chorale in New York City, and directs choirs at Rutgers Preparatory School.

Building Compositional Bridges 4: Getting Your Music Across the Divide

How do you get your music from the privacy of your personal computer to the wide world of performance? Conductor, composer, and publisher panelists speak to the best means of getting your music to the world. Joseph Gregorio will be the moderator.



Mark W. Lawson is the president of ECS Publishing Group, parent company for E.C. Schirmer, Galaxy Music Corporation, and MorningStar Music Publishers. Lawson has been active in developing digital delivery methods, strategizing about the development of music websites, and has been involved in numerous recording projects. As a publisher, he enjoys working with both new and established composers. He is actively involved in the Music Publishers Association and the Church Music Publishers Association.



Deborah Simpkin King is a conductor, advocate, and educator with a wide reach of influence. She is the Founder and Artistic Director of PROJECT:ENCORE™ (P:E), the free, online catalog for post-premiere performances of new music that has been reviewed and endorsed by a panel of renowned conductors. P:E, which represents over 100 composers, is the primary advocacy initiative of Schola Cantorum on Hudson, home of the Ember Ensemble. In addition, King is the interim director of music at Crescent Avenue Presbyterian Church, Plainfield, NJ, and artistic director of Crescent Concerts. A celebrated guest conductor, King is chair of the New York Choral Consortium.



Casey Rule is a programmer by day and musician by night, working as a Wall Street software engineer, leading the technology team for a growing ed-tech start up, serving as the business and technical director of NoteNova Publishing, singing and conducting with the Choral Composer-Conductor Collective, and writing music when he's not writing code. Among his awards for composition are the 2012 Singing City Prize for Young Composers, the Musical Chairs Chamber Ensemble's 2014 Composer Search, and the 2014 ACDA-PA Choral Composition Competition. Rule graduated from Lehigh University, where he earned an integrated degree in engineering, arts, and sciences.

Building Compositional Bridges 5: Beyond Bel Canto: Extended Vocal Techniques

What are the sound production capabilities of the human voice? How can we expand the technical component of choral singing? Canadian-Armenian composer-conductor Vahram Sargsyan demonstrates extended vocal approaches from fifth-century Armenia to throat singing; vocal fry, whistle and M4 registers, and vocal percussion and demonstrates how these are used in his compositional style. Steven Sametz will be the moderator.



Vahram Sarkissian (Sargsyan) is an Armenian Canadian composer, conductor, and experimental vocalist. His music has been widely performed across Europe, Asia, and North America. His style represents a multicultural “palette” of sounds influenced by numerous traditions and practices. Sarkissian studied composition and choral conducting at the Yerevan Komitas State Conservatory in Armenia and composition at McGill University with Philippe Leroux. CBC, OUP, NDR, Boston Choral Ensemble and The Esoterics are among the commissioners of his music.

International Journal of Research in Choral Singing

The Scientific Research Journal of the American Choral Directors Association

Call for Submissions

The International Journal of Research in Choral Singing (IJRCS) is the scientific research journal of the American Choral Directors Association. The journal is now accepting submissions of research articles that advance knowledge and practice with respect to choral singing, choir sound, choral pedagogy, and related areas. The editorial board welcomes manuscripts that reflect well-executed research employing quantitative, qualitative, historical, or philosophical methodologies. Reviews of empirical research, meta-analyses, etc. will also be considered for publication. In addition, we welcome proposals for special focus issues on research of interest to choral singing such as equity and inclusion in choral singing, school community partnerships, adolescent development, vocal development, and singing and well-being. For information on the submission process or to access prior issues of the journal please visit our new web portal at <https://acda.org/ijrcs.asp>. Questions may be directed to the editor, Steven M. Demorest, at ijrcs@acda.org.

Honor Choir Conductors

Elementary



Susan Brumfield is professor of music education at Texas Tech University, and holds a Ph.D. in music education from the University of Oklahoma. She is known throughout the United States and Europe as a clinician, consultant, author, composer, arranger, and choral conductor. Founder and artistic director of The West Texas Children's Chorus, Brumfield is also in frequent demand throughout the world as a commissioned composer and guest conductor. Her choral music is published with Hal Leonard Music, Colla Voce Music and BriLee/Carl Fischer and includes more than forty titles.

Women Composer's Repertoire



Sharon J. Paul is professor of choral conducting, director of choral activities, and chair of vocal and choral studies at the University of Oregon, where she teaches graduate courses in choral conducting, repertoire, and pedagogy and conducts the University Singers and the Chamber Choir. Paul has presented sessions at state, division, national, and international music conferences and appears frequently as adjudicator, clinician, and honor choir director throughout the United States. In the fall of 2014 she received the University of Oregon's Fund for Faculty Excellence Award.

Junior High



Gary Packwood is the program administrator and director of choral activities at Mississippi State University, where he oversees all administrative aspects and conducts the Women of State and the MSU Singers. Packwood also serves as the head of music education, and teaches conducting and secondary choral methods. Packwood has conducted a multitude of ensembles for state, regional, and national conference of NAfME and ACDA. Packwood has served in numerous positions in NAfME and ACDA and is currently the president-elect of Southern ACDA Region. He earned degrees from Southeastern Louisiana University, Florida Atlantic University, and Louisiana State University.

High School



David Fryling is director of choral activities at Hofstra University, where he conducts both the select Hofstra Chorale and Hofstra Chamber Choir and teaches beginning and advanced studies in choral conducting, and graduate-level studies in choral conducting and choral literature. In addition, he serves as an adjunct professor for the Hofstra School of Education, where he supervises choral music education student teachers during their field placements. In 2014, Fryling was inducted into the Long Island Music Hall of Fame as the "Educator of Note" in recognition of his years of leadership in the Long Island music education community.
