



Northwestern Division

Headliners

The 2014 Seattle Northwestern ACDA (NWACDA) Conference's theme is connection. NWACDA President Gary Weidenaar originally set the theme as a way to promote sessions on balancing career, family, and health—a challenge in the too-busy life of today's choral conductor. As a result, there are multiple sessions on the health of the conductor.

The NWACDA leadership has also expanded the idea of connection, which is now being utilized in wonderful ways well beyond that original idea.

Here are a few: Headliner Alice Parker is passionate about community singing and involving music in everyday life. The Canadian groups Elektra and Nathaniel Dett connect two countries on the international choir night. An honor choir flash mob at a local mall is planned—connecting ACDA with the Seattle community. And to connect bodies and minds of attendees to a relaxed feeling, chair massages will be available in the exhibit area for much of the conference.

Keynote Address

The Definition of Beauty:

The Composer and Poet at Work

Alice Parker will discuss the challenge of fulfilling the Raymond Brock Commission; the art of clothing poetry in music. Emily Dickinson's poems are the source of the rhythms and melodies in these four brief songs. Ideas for rehearsal techniques will be shared that help to communicate both the song and the words.

Alice Parker, composer, conductor and teacher, was born in Boston, Massa-



chusetts, in 1925. A graduate of Smith College and the Juilliard School, she has led an active life of composing, conducting, and teaching focused on melody and on the human voice. Her own compositions include four operas, more than forty-five cantatas, many choral suites, and hundreds of anthems and settings of folk songs, hymns, and spirituals. She has influenced many composers and conductors through the seminars held at her home.

In 1985 she founded Melodious Accord, Inc., which sponsors concerts by a professional chamber chorus, educational opportunities, SINGS, and her personal appearances. She has published several books, including *The Anatomy of Melody*, *The Melodious Accord Hymnal*, and over a dozen recordings. She was named the first director laureate by Chorus America, received the Robert Shaw Award from ACDA, is a Fellow of the Hymn Society of the United States and Canada, and is the recipient of many honors and awards, including six honorary doctorates.

Jerry McCoy



Jerry McCoy, honored with the 2013 Texas Choral Directors Association's Choirmaster Award, is director of choral studies and regents professor of music at the University of North Texas (UNT), where he conducts the A Cappella Choir and Grand Chorus, teaches graduate conducting and choral techniques, and

guides the choral studies program. He is national chair of ACDA's Past-President's Council, a member of the Interkultur international advisory board, and music director of Schola Cantorum of Texas.

He has served as guest conductor/clinician in thirty-seven states, in addition to serving in guest roles in Austria, China, Cuba, Great Britain, South Korea, Sweden, Taiwan, and Venezuela. His choirs have also sung for the national conferences of numerous organizations and on multiple international stages.

Since McCoy's arrival at UNT in 2000, alumni of the UNT graduate choral studies program have earned positions in twenty-five colleges and universities across the United States, South Korea, and Mexico.

He sang and recorded with the Robert Shaw Festival Singers in New York City and throughout southern France, and with the Banff (Canada) Festival Chamber Choir, led by Swedish conductor Eric Ericson.

Nathaniel Dett Chorale



The Nathaniel Dett Chorale, hailed as a National Treasure of Canada and CAPACO 2009 Touring Artist of the Year, is Canada's first professional choral group dedicated to Afrocentric music of all styles, including classical, spiritual, gospel, jazz, folk, and blues.

These classically trained, outstanding vocalists have shared the stage with



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many internationally recognized artists.

The Chorale has also performed at events honoring Nelson Mandela, Archbishop Desmond Tutu, Muhammad Ali, and the inauguration of president-elect Barack Obama in January 2009.

The Nathaniel Dett Chorale's vision is to build bridges of understanding, appreciation, and acceptance between communities of people, both Afrocentric and other, through the medium of music.

Founder Brainerd Blyden-Taylor named the Chorale after internationally renowned African-Canadian composer R. Nathaniel Dett (1882–1943).

Since its inception in 1998, the Nathaniel Dett Chorale has honored the memory of its namesake, performing a jubilant and uplifting repertoire extensively throughout Ontario and New York state and delighting national audiences in critically acclaimed extended tours.

In November 2002, the Nathaniel Dett Chorale released its first CD (*Listen to the Lambs*), a historic first commercial recording of the choral works of R. Nathaniel Dett. February 2003 saw the release of Gemini award-winning *Carry Me Home: The Story and*

Music of The Nathaniel Dett Chorale, a documentary celebrating this unique ensemble and their place in Canada's musical spectrum.

Brainerd Blyden-Taylor is the founder, artistic director, and conductor of the Nathaniel Dett Chorale, Canada's first professional chamber choir dedicated to the creation and performance of Afrocentric music of all styles. Born in Trinidad & Tobago, Blyden-Taylor immigrated to Canada in 1973. He founded the Chorale in 1998 in response to a musical void in Canada; there had never before been a professional ensemble dedicated to the dissemination of Afrocentric choral music.

Blyden-Taylor has conducted several university, youth, and concert choirs, most notably completing a twenty-five-year tenure with the Orpheus Choir of Toronto. He works frequently as a guest conductor, having appeared with organizations such as the Toronto Symphony Orchestra, Symphony Nova Scotia, Hanaford Street Silver Band, Nova Scotia Youth Choir, Ontario Youth Choir, Central Manitoba Youth Choir, and the New Brunswick Choral Federation Youth Sing.

He has also worked as artistic director and advisor for the Algoma Festival Choir; the Nova Scotia Mass Choir; and the Chatham-Kent Roots Festival.

Blyden-Taylor has served as a member of the teaching staff of the Faculty of Music, University of Toronto, and the Faculty of Music, Queen's University. He is a master teacher with the Toronto Board of Education, coaching teachers and students in conducting and choral technique, and was recently awarded an honorary doctor of laws degree from York University in Toronto.

Blyden-Taylor is also in constant demand as a clinician, adjudicator and lecturer both nationally and internationally. In addition, Blyden-Taylor is an active church musician, serving currently as music director of St Timothy's Anglican Church, North Toronto.



ACDA MONOGRAPH NO. 15

Proceedings of ACDA's National Symposium on American Choral Music: In Search of An American Style (William Belan, editor)

Imagine having a complete word-for-word transcript of every session presented during a conference. This monograph provides exactly that, spanning a valuable collection of topics and research evolving from the ACDA symposium held in cooperation with the U.S. Library of Congress.

Available from the ACDA Store at www.acda.org/shop.asp

Gospel Music Worship

Saturday After Lunch

Steven Newby will lead attendees in a gospel music worship experience that is praise-filled, participatory, and inspirational. Newby will gather a vocal ensemble of Seattle's top gospel singers and a driving rhythm section to lead worship. At the end of worship there will be a question-and-answer session about the joys and challenges of incorporating gospel music in worship.



Stephen Michael Newby is associate professor of music composition at Seattle Pacific University (SPU) and director of the Center for

Worship and the SPU Gospel Choir. Worship leader, composer, conductor, and educator; Newby has worked with gospel choirs, vocal jazz ensembles, and traditional choral groups for more than thirty years. He served as a worship leader/recording artist for Maranatha! Music and Integrity Music.

His award-winning compositions in a variety of styles have been performed by such groups as the Seattle Symphony, the New World Theater Orchestra, the Cascade Youth Symphony and the New Haven Symphony. He received his MM in jazz composition from the University of Massachusetts and his DMA in composition from the University of Michigan. He serves as elder of worship arts at Antioch Bible Church.

St. John's Passion

Northwest Sinfonietta



Founded in 1991, Northwest Sinfonietta is a professional chamber orchestra performing a regular full season in Seattle, Tacoma, and Puyallup.

Its thirty-five members are the finest professional musicians in the Greater Seattle region, and the ensemble is widely acclaimed for its remarkable blend of power and intimacy. Notable accomplishments include regional tours, multiple CD recordings, two international tours to Cuba, and performances in the United States with their sister-orchestra from Cienfuegos, Cuba. Their most recent projects include a professional recording with pianist Joel Fan for the prestigious Reference Recording label (to be released internationally in April 2014).



Christophe Chagnard has gained a reputation as the conductor who can do it all. Equally versed in a vast repertoire of chamber, sym-

phonic, operatic, and ballet works of all styles and periods, he is music director and cofounder of the highly acclaimed Northwest Sinfonietta and music director of the Lake Union Civic Orchestra. He is also a prolific composer whose

works have been heard widely across North America and in Europe. When he is not on the podium, Chagnard can be found playing gypsy jazz guitar with the TOUCHÉ sextet. He served as director of orchestras at the University of Puget Sound from 2001 to 2012. Chagnard received his musical training in composition and conducting from Berkeley College of Music and New England Conservatory.

Pacific Lutheran University Choral Union



The Pacific Lutheran University Choral Union is considered one of the outstanding community choruses in the United States. The choir was established in 1984 and is comprised of singers from the community, PLU faculty and staff, alumni, and students. The Choral Union has performed for ACDA national and regional conferences (2001 and 2002, respectively), and has toured Europe (2002, 2005, 2008), Scandinavia (2011), and Italy (2014). Choral Union's 25th Anniversary Album won the 2011 American Prize for outstanding recording by a community chorus.



Richard Nance has worked at Pacific Lutheran University since 1992, where he is conductor of the Choir of the

West and Choral Union and teaches courses in choral conducting. Nance has served ACDA as president for the state of Washington and the Northwestern Division. His choirs have appeared at several ACDA and NAFME regional and national conferences and have toured in Europe several times. Nance was awarded the 2011 and 2013 American Prize for choral conducting and received the 2010 ACDA leadership award for the state of Washington. He composed the Raymond Brock commission for ACDA in 2002, and his choral works, published by Walton Music, Hinshaw Music, and Colla Voce Music, are regularly performed throughout the United States and abroad.

the edification and enjoyment of listeners; to promote and perpetuate ancient, traditional, and contemporary musical forms of worship; and to minister to the spiritual needs of the community. All members of Choir, including its director, are volunteers and freely give of their time and talents to chant the Office of Compline and support its operation.



Jason A. Anderson has directed the Compline Choir since July 2009. He joined the choir in 2004, singing baritone and counter-

tenor. He is a graduate of Butler University, Portland State University, and the University of Washington, where he studied with Henry Leck, Bruce Browne, and Geoffrey Boers. Anderson is associate for Liturgical Arts and Youth Formation at St. Michael and All Angels Episcopal Church in Issaquah, Washington, and serves on the Liturgy and Arts Commission for the Diocese of Olympia.

vast repertoire of sacred and secular choral traditions, including choral-orchestral masterworks such as Bach's *B Minor Mass*, Mozart's *Requiem* and *C Minor Mass*, Vaughan Williams's *Dona nobis pacem*, and Brahms's *Ein deutsches Requiem*. The music program at University Unitarian Church consists of three choirs, a seven-person music staff, and a concert series that includes national and international touring choirs and chamber music.



Karen P. Thomas, composer and conductor, is the director of the University Unitarian Church Loft Choir and of Seattle Pro Musica,

with whom she has recorded nine critically acclaimed CDs and received the Margaret Hillis Award for Choral Excellence and the ASCAP-Chorus America Award. Her compositions are performed internationally by groups such as the Hilliard Ensemble and are published by Santa Barbara Music Publishing. Named the 2012 Washington State "Outstanding Choral Director of the Year," she guest conducts in North America and Europe, and serves on the Northwestern ACDA Division Board and the Seattle Music Commission. Her choirs have performed at ACDA national and division conferences and at international festivals.

Music in Worship

Compline Service

St. Mark's Compline Choir



The Compline Choir, in residence at St. Mark's Episcopal Cathedral, Seattle, is a unique community of twenty-one laypersons with diverse beliefs that seeks to express musically a concern for the nurture and care of the soul—spiritual nourishment. Since inception, the core mission of the Compline Choir has been to perform and record liturgical and religious music for men's voices for

World Worship

Wake-up

University Unitarian Loft Choir



The University Unitarian Church Loft Choir performs works from the





Northwestern Division

Invited Choirs

Ballard High School Concert Choir



The music program at Ballard High School (BHS) has gained a reputation for excellence throughout the Northwest and beyond. Concert Choir is the school's large mixed voices ensemble, consisting of men in grades 9–12 and women in grades 10–12. The sixty members of Concert Choir are also involved in theatre, band, orchestra, athletics, student government, and numerous school clubs. Performance highlights include a 2010 concert at New York City's Lincoln Center and an annual winter masterwork performance with the school's full orchestra. In addition to Concert Choir, BHS offers two treble choirs, two concert bands, orchestra, percussion ensemble, two jazz bands, vocal jazz, multiple chamber ensembles, and a musical theatre program. Ballard Performing Arts is fortunate to have a very supportive parent community that provides financial and volunteer assistance to ensure that students receive the richest arts experience possible.



Courtney Rowley Pelavin is in her seventh year as director of choirs at Ballard High School in Seattle, Washington,

where she directs the Concert Choir, Treble Choir, Vocal Jazz, Women's Chamber Choir, and Men's Ensemble. Originally from

Michigan, she earned a BM in voice performance and choral music education from the University of Michigan, and an MM in choral conducting from Michigan State University. Under her direction, the Ballard choirs have grown from 36 students to over 120 members strong and consistently receive superior ratings at regional and national choral festivals. Most recently, the BHS Men's Quartet won first place in their category at the

2013 WMEA State Solo and Ensemble Contest. Pelavin was honored by the 5th Avenue 2012 Musical Theatre Awards with nominations for Best Musical Direction and Best Chorus in the state of Washington. She is a past recipient of the Ballard High School Outstanding Educator Award (2010).

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Bellevue College Celebration



The Bellevue College vocal jazz ensemble Celebration was formed in 1972 by Harley Brumbaugh. Under the direction of Thomas Almlı, this award-winning, internationally acclaimed ensemble has performed at the IAJE national conference six times and the Jazz Education Network in 2011 and 2014. Celebration was honored to be selected to perform at the ACDA conferences (both national and regional) and MENC conferences. The group and the combo have regularly placed first at national college vocal jazz competitions such as the Reno Jazz Festival and the Lionel Hampton Jazz Festival. Celebration has shared the stage with many accomplished musicians, including: M-Pact, Groove for Thought, Kathy Kosins, John Pizzarelli, Kurt Elling, the Yellow Jackets, and the New York Voices. The ensemble tours yearly on a local, regional, and national level. Bellevue College is proud to be a part of the rich tradition of vocal jazz in the Pacific Northwest.



Thomas Almlı has been director of choral music activities at Bellevue College (BC) since 2002 and is the current chairman of the music department. In addition to directing the vocal jazz ensemble Celebration,

Almlı directs the BC Concert Chorale, teaches music theory, history of jazz, history of rock and roll, and is active as a private voice and piano instructor.

Prior to BC, Almlı was the director of choral activities at Pierce College in Tacoma, Washington. During his five years at Pierce College, he established acclaimed and award-winning vocal jazz ensembles and concert choirs, also giving multiple IAJE and MENC performances.

Almlı attended Pacific Lutheran University and Luther College for undergraduate studies, and the University of Washington for graduate school.

Almlı has been involved with multiple opera companies, including Dorian Opera Theater and the Seattle Opera Company. Almlı continues to perform as a vocal jazz artist and in opera and musical theater productions. He is a clinician, adjudicator, arranger, and composer.

Brigham Young University-Idaho Collegiate Singers



The Collegiate Singers, conducted by Randall Kempton, is one of seven vocal ensembles at Brigham Young University-Idaho (BYU). Comprised of forty to

forty-five of the finest singer/musicians on campus, this highly select group gives singers and audience members an uplifting experience with a wide variety of musical styles. In addition to its many on- and off-campus performances, the choir tours regularly and has in recent years visited Brazil, Alaska, Ghana, and around the United States. The group has performed in sessions of the worldwide General Conference of the Church of Jesus Christ of Latter-day Saints and makes regular appearances on *Music and the Spoken Word*, the weekly television and radio broadcast of the Mormon Tabernacle Choir. The BYU-Idaho choirs present public concerts on campus throughout the year in the Barrus Concert Hall.

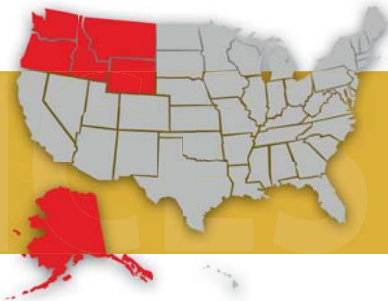
BYU-Idaho is a private, four-year university affiliated with The Church of Jesus Christ of Latter-day Saints. Guided by that affiliation, BYU-Idaho seeks to create a wholesome learning environment in which students can strengthen their commitment to their faith and receive a quality education that prepares them for leadership in the home, the community, and the workplace.



Randall Kempton holds an MM from Brigham Young University and a DMA from Arizona State University. He came to Brigham Young University-Idaho in 1999 and currently serves as director of choral activities and conductor of the Collegiate Singers. He has taught private voice, diction, conducting, arranging, and choral methods courses, and has directed the University Choir, Men's Choir, and Women's Choir. Prior to his arrival in Rexburg, he conducted ensembles at Arizona State University, BYU (Provo), Utah Valley University, and the Meridian School in Provo,

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Utah. His experience includes work as a pianist, vocal coach, and vocalist in classical, jazz, barbershop, and musical theater settings. He studied conducting and arranging with Mack Wilberg, Ronald Staheli, and David Stocker.

Canonici: Consort of Voices



Canonici: Consort of Voices is a professional early music ensemble founded by Anne Lyman in 2010 in Tacoma, Washington. In its short history, Canonici has performed a variety of programs throughout the Puget Sound region. They have appeared as part of the Early Music Guild community concert calendar and on the Jacobsen Artist Series at the University of Puget Sound. In 2012, Canonici performed a free, collaborative concert funded by the Tacoma Arts Commission. Canonici performs music from the medieval and renaissance eras, focusing primarily on music composed from 1350–1600. Canonici is named after an ancient music manuscript that is an important source of music from this period.



Anne Lyman is passionate about performing and studying early choral music. She has founded and directed numerous early music ensembles, including *Tempus Imperfectum*, Belgium's first vocal ensemble to read from

original notation. She has performed and studied throughout the United States and Europe with such notable conductors as Andrew Carwood, Peter Phillips, Jeremy Summerly, Janjoost van Elburg, and Ignace Thevelein. Lyman has been recognized for her scholarly achievements by the Fulbright Foundation, the Belgian American Educational Foundation, and the Society of Seventeenth Century Music. She has been recently published in the *American Choral Review* and has a chapter on composer Peter Philips forthcoming in *Networks of Music and Culture in the Late Sixteenth and Early Seventeenth Centuries* by Ashgate Publishing.

Lyman was recently appointed as director of choral activities at Tacoma Community College. She has conducted choirs at the University of Puget Sound, Pacific Lutheran University, Cornell College, and the University of Iowa. She made her first convention appearance at the 2012 Northwest ACDA Conference with the Dorian Singers from the University of Puget Sound. Lyman serves as artistic director of the Seattle Bach Choir.

Chor Anno




Chor Anno was organized in 2009 by music director, Howard Meharg. A longtime member of ACDA, he was able to call on many of his colleagues to form this ensemble. "They're busy people. Limiting the performances to one weekend per year seemed a logical way to accommodate schedules," he says. It led to the naming the group!

While Latin scholars might quarrel with the exact translation, Meharg suggested the name *Chor Anno* or the "annual choir." This begins its sixth year...with almost all the same members.




Howard Meharg taught in the schools of Castle Rock, Kelso, and Longview, Washington, toured twice with the Norman Luboff Choir,



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founded (with the help of colleagues Bruce Browne and Larry Marsh) Male Ensemble Northwest, and has had choirs sing at several ACDA and WMEA conferences.

He has served as editor of the Northwest ACDA newsletter and Washington's *Unison* newsletter. Howard built and maintains nine ACDA websites...seven for the NW area, one for the state of Arkansas, and one for the seven-state Southwestern division. He was the recipient of the 2008 Leadership Award for NWACDA.

Columbia Basin College FreeForm



FreeForm, directed by Dave Cazier; is the vocal jazz ensemble from Columbia Basin College (CBC). Now in its twenty-first year, FreeForm continues to set high standards in the vocal jazz idiom, holding to its "Big Band for Singers" philosophy.

FreeForm has won the Lionel Hampton Jazz Festival many times, 2001 and 2002 *Downbeat* Awards, the 2010 Reno Jazz Festival, and performed at the 2013 JEN Conference. FreeForm performs extensively throughout the Pacific Northwest on tours, conventions, and as festival guest artists. They have also traveled to New York, Chicago, New Orleans, Dallas, Anchorage, Los Angeles, Reno, and Atlanta.



Dave Cazier is the director of choral instruction at Columbia Basin College (CBC). There he directs the Concert/Chamber Choirs, vocal jazz, and teaches history of jazz and private voice. Cazier is known as an outstanding vocal arranger and composer and publishes many of these songs through his own company.

Cazier began his college studies at CBC and completed his BA and MA at Central Washington University. His public teaching career began in Quincy, Washington, and then Rogers High School in Spokane, where he was recognized as Teacher of the Year in 1993. Cazier frequently serves as a choral/vocal clinician at a variety of large group, solo/ensemble, all-state, and jazz festivals throughout the western United States.

Elektra Women's Choir



With a mandate to inspire and lead in the choral art form through excellence in performance and through the creation, exploration, and celebration of women's repertoire, Vancouver's Elektra Women's Choir has long held a leadership role in the international classical

women's choir movement. The choir is known for its adventurous programming, seeking out music written specifically for women, and frequently commissioning new works. Elektra is a multiple first-place winner in Canada's national choral competition for women's and contemporary repertoire.

Elektra has commissioned nearly sixty compositions and arrangements in its twenty-six-year history. Through eleven recordings the choir has become a valued resource for conductors the world over looking to program the best of Canadian and international repertoire for treble voices. In addition to its concert season of three unique productions, outreach programs for young singers and conductors are a priority for Elektra.



Morna Edmundson

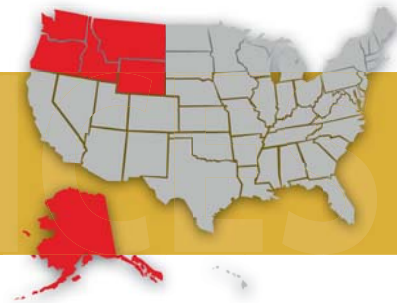
is one of Canada's best-known choral conductors with a strong reputation for excellence. She holds degrees and

diplomas in vocal music in Vancouver, Bellingham, and Stockholm, where her teachers included Eric Ericson. In 1987, she cofounded Elektra Women's Choir with Diane Loomer, a treasured twenty-two-year partnership. In 2009, Edmundson became Elektra's sole artistic director, continuing the choir's strong leadership role internationally.

For fourteen years Edmundson shared her love of quality repertoire in her role as associate artistic director of Coastal Sound Music Academy, where she was music director of the mixed-voice Youth Chamber Choir. She has adjudicated in North America and Asia, conducted honor choirs in several states, codirected the ACDA National Women's Honor Choir, and gives workshops with choirs of all ages. Edmundson is the

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recipient of the Healey Willan Award, a BC Community Achievement Award, and a Vancouver YWCA Woman of Distinction award. In 2013 she joined the board of Chorus America.

Heritage High School Heritage Women's Ensemble



The Heritage Women's Ensemble is a select group of thirty-two singers, grades 9–12. They rehearse once a day as a class during school. They have won awards at choral festivals around the country, including a few first place awards at the WMEA State Solo Ensemble Contest. The Heritage Women's Ensemble seeks to uphold their mission statement at every rehearsal and performance: "United, we strive for excellence, communicating through expressive music."



Joel Karn is director of choirs at Heritage High School in Vancouver, Washington. He received his BM and ME from Portland State University.

He received his National Board Certification in 2008 and has been an active member of the Lower Columbia Regional Music Educators for the past sixteen years, serving as president in 2006. He is currently serving as Repertoire & Standards chair for women's choirs

for Washington ACDA. His choirs have been featured at Northwest ACDA and WMEA Conferences.

Idaho State University Chamber Choir



The Idaho State University (ISU) Chamber Choir is a select undergraduate collegiate choral ensemble open to all students of the university by audition. Chamber Choir members rehearse twice per week and are selected based upon exemplary levels of musicianship and artistic commitment. Representative choral literature from the early Renaissance through the twenty-first century may be studied during the course of a semester.

The Choir began a tradition of international travel in 1996 and has toured more than twenty-two countries over the past eighteen years. In May 2012, the ensemble toured Italy and Austria, where they performed at the main altar of St. Peter's Basilica in Rome, the Duomos in Lucca and Sienna, San Marco in Venice, and St. Jakob's Cathedral in Innsbruck. The ISU Chamber Choir is honored to perform at the 2014 Northwest ACDA Division Conference in Seattle.



Scott Eric Anderson is in his twentieth year as the director of choral activities and professor of music at Idaho State

University.

Anderson received a BM from Whitworth College, an MM from Westminster Choir College, and a DMA from the Conservatory of Music at the University of Missouri-Kansas City. He has studied conducting with names such as Eph Ehly, Joseph Flummerfelt, Allen Crowell, Frauke Hassemann, Wilhelm Ehmann, and Robert Shaw.

He serves as the artistic director of the Idaho International Choral Festival and has conducted more than one hundred choral festivals, including all-state festivals and regional MENC or ACDA honor choirs in sixteen states and Canada. Anderson has served ACDA in state, divisional, and national offices and has been featured as guest conductor, lecturer, and teacher throughout the United States and abroad.

Illumni Men's Chorale



Illumni Men's Chorale was founded in 2009 by a bunch of guys who like to "Just sing!" Their mission is to expand the audience for choral music through innovative programming and fundraising. Last year, their fundraising campaign landed the group an interview on CNN/Headlines News; and in 2011 the group's innovative approach to programming earned them a spot on NBC's *America's Got Talent*. The group is a mix of professional musicians, choral hobbyists, and

full-time singers. They range in age from twenty to seventy-four and have a strong tradition of composers within the group conducting their own pieces.



Christopher J McCafferty, the founder and artistic director of Illumni Men's Chorale, is a well-known tenor soloist and vocal coach. He

attended Pacific Lutheran University,

where he studied vocal performance with Marcia Baldwin and conducting with Richard Sparks. McCafferty served as the first tenor vocal coach for the Seattle Men's Chorus, the resident tenor soloist and men's vocal coach for the Seattle Choral Company, and has appeared with many of Seattle's finest choirs, including Choral Arts, Seattle Pro Musica, and the Tudor Choir. In addition to a busy solo schedule, McCafferty maintains a private voice studio.

Oregon State University Chamber Choir

Oregon State University (OSU) has become a center for excellence in choral music. As the premier choral ensemble at OSU, the Chamber Choir has garnered national attention and international awards under the direction of Steven Zielke.

The auditioned choir is comprised of forty to forty-five carefully selected students who perform the finest in

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Dr. Mark Patterson
2014 Helen Kemp Lecturer

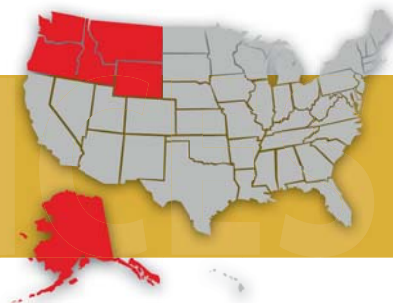


Dr. Michael Hawn



Dr. Heather Potter





choral music repertoire. Chamber Choir performs each term and tours regionally or internationally each spring. The choir has frequently performed before state, regional, and national music conferences.

In March 2013, the choir presented, in collaboration with the Corvallis-OSU Symphony, Bach's seminal masterwork, *St. Matthew Passion*.

In May 2013, the choir traveled to New York with the OSU Meistersingers and the Bella Voce women's choir; where they presented concerts at the Church of St. Paul the Apostle and in Alice Tully Hall at the Lincoln Center for the Performing Arts.

While many of the singers in the OSU Chamber Choir are preparing for careers in music education and vocal performance, members also come from academic disciplines from throughout the university. These singers share a desire for expressive and artistic performances of significant and meaningful choral music literature.

Steven M. Zielke is the conductor of the Oregon State University Chamber Choir. His photo and bio can be found on page 106.

Oregon State University Meistersingers



Oregon State University (OSU) Meistersingers, directed by Russ Christensen, is a forty- to fifty-member men's chorus. This auditioned ensemble performs each term, tours regionally, and frequently entertains at community, university, and sporting events. In May 2013, the Meistersingers, along with the OSU Chamber Choir and Bella Voce Women's Choir, presented a concert in Alice Tully Hall of the Lincoln Center for the Performing Arts in New York.



Russell Christensen

completed his sixteenth year as choral director at Sprague High School in Salem in 2009 and became the choral

director for the OSU Meistersingers men's chorus. Christensen holds a BME from the University of Oregon and an MME from Western Oregon University. Choirs under his direction have been selected to perform at national, regional, and state conventions of ACDA and MENC. During Christensen's tenure at Sprague, the school's Concert Choir placed at the ACDA/OSAA State Choir Competition every year, including win-

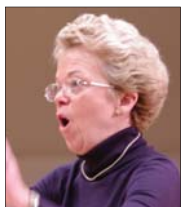
ning nine championships. In 2000, the Sprague music department was chosen as the National Grammy Signature School by the Grammy foundation.

Christensen was named Oregon Music Educator of the Year for 2007 by the Oregon MEA. In 2004, the Oregon Symphony Association in Salem recognized him as Music Educator of the Year. He is also the first recipient of the Western Oregon University Alumni Excellence Award in Music. Christensen is a member of ACDA, OMEA, and MENC and has held various offices within these professional organizations.

Pacific Youth Choir Coro Pacifica



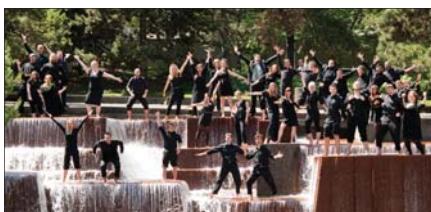
Founded in 2003 by Artistic Director Mia Hall (Savage) Miller, Pacific Youth Choir (PYC) has in its short history established a reputation for quality that has led to continuing collaborations with Oregon's top musical organizations, including the Oregon Symphony Orchestra, Pink Martini, Portland Youth Philharmonic, Eugene Symphony, Oregon Ballet Theater, Whitebird Dance, Portland Chamber Orchestra, and Trinity Choir. The choir is made up of 280 singers in eleven different choirs serving singers ages 5-19 from all over the Portland metropolitan area. This year marks their fourth performance at an ACDA regional and national conference.



Mia Hall Miller has more than twenty-five years of choral education experience. Her dedication and enthusiasm for working with young

people is widely recognized. In addition to PYC, Miller is a popular adjudicator and clinician conducting in workshops, festivals, and two OMEA all-state choirs. Miller holds bachelor's and master's degrees in music from the University of Oregon. She studied in Stuttgart, Germany, while singing with outstanding choral directors Helmuth Rilling and Frieder Bernius. She continues conducting studies in workshops with Rodney Eichenberger. Miller is a member of ACDA and has served as membership chair for Oregon and cochair of the middle school honor choir.

Portland State University Chamber Choir



Hailed by *Fanfare* magazine as "one of the most interesting choral groups in the United States," the Portland State Chamber Choir has performed at many prestigious venues, touring internationally and making multiple appearances at ACDA and NAFME conferences. Last summer the Chamber Choir competed at the Seghizzi International Competition for Choral Singing in Gorizia, Italy, where they earned fifteen separate awards and became the first American Choir ever to win the Grand Prize in the

competition's fifty-two-year history. The Chamber Choir has recorded on the Albany Label and Hildegard Labels, and their latest CD, *A Drop in the Ocean*, was a finalist for the 2013 American Prize.



Ethan Sperry is director of choral activities at Portland State University, artistic director and conductor of the Oregon Repertory

Singers, and editor of the *Global Rhythms* series for earthsongs music, one of the best-selling choral series in the country. Choirs under his direction have performed at over a dozen ACDA and NAFME conferences, toured almost twenty foreign countries, and sung at the Hollywood Bowl, the Kennedy Center, and the United Nations. Sperry also serves as a consultant for the KM Music Conservatory in Chennai, the first classical music school in India, which opened in 2009.

Sacajawea Middle School Select Choir



The Sacajawea Middle School Select Choir is an auditioned group of boys and girls grades 6–8. Sacajawea Middle School has a student body of 651 students. The school supports seven choirs (two at each grade level and the select choir), six bands, five orchestras, and eleven sections of world music. The Select Choir members are rigorously au-

ditioned from the 360 students that are enrolled in the six choirs at Sacajawea.



Charlotte Colliver is in her sixteenth year as choir director at Sacajawea Middle School in Bozeman, Montana, where she teaches six of the

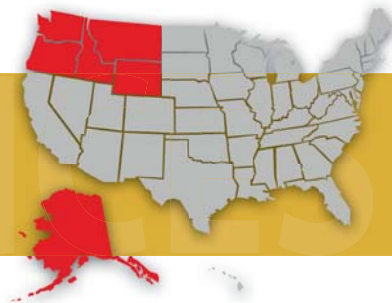
seven choirs. Colliver holds a BME from the University of Missouri-Kansas City Conservatory of Music. She also holds an MM in piano performance from Truman State University in Kirksville, Missouri. She is a member of ACDA and NAFME and has been recently appointed the Northwest ACDA Repertoire & Standards chair for junior high/middle school choirs.

Colliver has presented sessions at the 2011 Northwest MENC Convention and at two Montana MEA conventions. In her career, she has been a church organist and pianist, private voice/piano teacher, church choir director, and community children's choir director.

Seattle Children's Chorus Arioso



Arioso is the premier treble choir of Seattle Children's Chorus for girls and boys, ages 12–18. Arioso has been honored to receive four invitations to perform for Northwestern ACDA division conferences and one invitation to the 2005 ACDA National Conference in Los Angeles. Arioso tours regionally,



nationally, and internationally. This year marks the twenty-fifth anniversary of the Seattle Children's Chorus, and the choir will honor this legacy at its twenty-fifth anniversary celebration concert, "Sing your Way Home," June 22, 2014, at Benaroya Hall in Seattle.



Kris Mason founded the Seattle Children's Chorus in 1989. She conducts *Arioso* and *Intermezzo*, the

upper-level and intermediate-level treble choirs. Her choirs have been privileged to travel throughout Great Britain, Scandinavia, Central Europe, Canada, and Brazil. Mason has served as a past president for Washington State Choristers Guild and as the ACDA Repertoire & Standards chair of children's choirs for the state of Washington. In 2012, Mason was the recipient of the ACDA Leadership and Service Award for the state of Washington. She holds a BME from Seattle Pacific University.

a diverse community of girls across five choir levels from grades 1–12. Prime Voci is a senior-level choir that regularly collaborates with other Seattle area arts organizations and performs both nationally and internationally.



Jacob Winkler grew up singing in the Northwest Boychoir. He attended the University of Washington, where he studied piano with

Holly Herrmann and Marc Seales, ultimately earning his MM in orchestral conducting under Peter Erös. Winkler has served on the staff of the Northwest Choirs for twenty years, advancing to the position of associate music director before joining the Seattle Girls' Choir in the fall of 2009. An active member of Seattle's recording industry, Winkler has appeared on the soundtracks to countless films, trailers, and video games.

in seven choirs. The Chamber Choir is composed of singers in grades 6–8. The educational experience emphasizes collaborative performances with community musicians and performing arts organizations. It hosts six major concerts throughout the season, and additional concerts and programs are performed in collaboration with other groups and by invitation.



Judith Herrington is the founder and artistic director of the Tacoma Youth Chorus (TYC). She brings more than thirty-five years of

teaching and conducting experience to her work at TYC and Charles Wright Academy in Tacoma, Washington, and has received numerous awards and recognitions throughout her career.

Herrington is a guest conductor and choral clinician and has conducted all-state and regional honor choirs and festivals, both nationally and internationally. A composer and arranger, she has published choral compositions, arrangements, and coauthored choral teaching texts through Pavane Publishing, Hal Leonard Publishing, and Colla Voce Publishing.

Seattle Girls' Choir Prime Voci



Founded in 1982 and currently under the artistic direction of Jacob Winkler, Seattle Girls' Choir provides a progressive choral education with an emphasis on classical music, ensemble performance, and music theory. It serves

Tacoma Youth Chorus Chamber Choir



Tacoma Youth Chorus is a select, auditioned choral arts education program committed to the artistic development of musically talented youth from Pierce, Thurston, King, and Kitsap counties, through disciplined vocal training and the performance of quality choral literature. It currently serves 230 musically gifted boys and girls grades 1–12

Tahoma High School Chamber Choir



The Tacoma High School Chamber Choir is the most advanced of the four choirs at Tahoma High School. This

twenty-four-voice auditioned ensemble is made up of experienced singers in grades 10–12. The Chamber Choir performs challenging music from all eras, including one extended work each year. They have premiered a number of new works and are recognized throughout the area for their commitment to musical excellence.



Ken Riggs began teaching in 1992 and has spent the past eighteen years as the choral director at Tahoma High School. He also directs three choirs at Tahoma Junior High,

serves as district music coordinator, and is the music director at Shepherd of the Valley Lutheran Church. Riggs earned his BME and MM in choral conducting from Central Washington University. He is an active composer, clinician, and performer.

Tucson Arizona Boys Chorus

The Tucson Arizona Boys Chorus is an

invited choir at this conference. Their photo and bio can be found on page 54.

University of Puget Sound Adelphian Concert Choir



Founded in 1932, the Adelphian Concert Choir is one of the signature musical ensembles of the University of Puget Sound and is recognized as one of the Northwest's most acclaimed ensembles. For more than eighty years this auditioned choir has sustained a level of choral excellence that has brought accolades from audiences in Canada, Europe, and on the West Coast. It has appeared at state, regional, and national conventions of ACDA and MENC.



Steven Zopfi serves as director of choral activities at the University of Puget Sound and artistic director of the Portland Symphonic Choir, the official choir of the Oregon Symphony. Critics have hailed his work as "magical" and "superb," and choirs under his direction have been invited to sing at local and regional ACDA, and NAfME conferences. Zopfi was recently invited to conduct the Oregon Symphony in performances of Mozart's *Mass in C Minor*, Stravinsky's *Symphony of Psalms*, and works by Beethoven, Bach, and Wagner.

University of Washington Chamber Singers



The University of Washington (UW) Chamber Singers, formerly known as the Madrigal Singers, is a long-standing choral organization that was formed in the early 1930s. The group gained wide recognition through its conductors, Gerald Kechley, Rodney Eichenberger, and Joan Conlon. They have been featured at state, regional, and national conventions of the National Kodály Conference, National Association of Schools of Music, American Musicological Society, GALA, and Musicfest Canada, and Canada's national music festival.

The Chamber Singers tours internationally, performs with regional orchestras, and is involved with composers in premiering and commissioning new works, most recently works for choir and digitally processed sound.



Geoffrey Boers has become recognized as one of the foremost choral conductors and pedagogues in the United States. He maintains an active conducting, teaching, workshop, and clinic schedule. His recent engagements have included conducting concerts in major halls across the country. Last season he served as artist-in-residence in Toronto, Ontario, Mainz, Germany, and Seoul, Korea, with the world-renown



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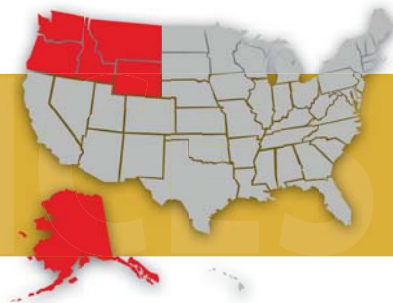
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Incheon City Chorale.

He is the director of choral activities at the University of Washington. Under his direction, the graduate choral program with its mission to nurture the whole student as conductor-teacher-servant-leader-scholar has become one of the most vibrant and innovative in the country.

Willamette University Willamette Singers



The Willamette Singers vocal jazz ensemble joins the extensive choral and dramatic vocal arts program at Willamette University.

The Willamette Singers have been invited to perform for MENC National Convention in Indianapolis, IAJE confer-

ences in New Orleans and Boston, and ACDA National Conferences in New York, Chicago, and Dallas. The Willamette Singers take a regional tour yearly and has performed in Hawaii and taken two tours of Japan.

The Singers' sixteenth CD, *I'll Sing for You*, was released in 2013. The CD was recorded in the famous Studio X in Seattle, Washington. The members of the Willamette Singers are honored to be selected to perform at the 2014 Northwest ACDA Division Conference in Seattle.



Wallace Long has been the director of choral activities at Willamette University since 1983. Long holds master and doctorate degrees

from the University of Arizona and is a past president of Oregon ACDA.

A frequent vocal/choral adjudicator, clinician, and guest conductor of numerous honor choirs throughout the Northwest. He has conducted all-state choirs in Kansas and Wyoming. Long is the creator of the Choral Leadership

Workshop that focuses on developing student leaders to partner with teachers in fostering choral excellence.

Choirs under his direction have performed for state conferences of OMEA, Northwest ACDA Division Conferences, ACDA National Conferences, IAJE and MENC conventions, and in 2003, toured to South Africa at the request of Archbishop Desmond Tutu.

Long sings with Male Ensemble Northwest, performing in several ACDA division conferences and ACDA National Conferences in Washington DC and San Antonio. As a member of the Robert Shaw Festival Singers, he performed at Carnegie Hall, the Cathedral of St. John the Divine, and recorded in France. In 2006, Long conducted Haydn's *Mass in the Time of War* in Carnegie Hall.



Northwestern Division Interest Sessions

The Answering Voice

Alice Parker's soon-to-be-released textbook on teaching music theory is the successor to *The Anatomy of Melody*. It is based on the idea that improvising on a given melody is the pathway to composition, and the creation of one good line of counterpoint opens the

way to the musical development of a melody. It is a new approach to this field, one that Parker has been developing and teaching for fifty years.

Alice Parker will be the clinician for this session. Her photo and bio can be found on page 109.

Beyond Salmo 150: The A Cappella Choral Music of Ernani Aguiar

Brazilian composer Ernani Aguiar has established himself as one of the most influential names on the contemporary Latin American scene. Although his

compositions continue to gain international visibility, his name is mainly associated with his famous setting of Psalm 150. *Salmo 150* remains among the most frequently performed Brazilian compositions in the United States, yet conductors have limited understanding of Aguiar's output and musical language. This session will explore Aguiar's unaccompanied choral works and also provide an overview of his life and famous psalm. Ultimately, this session will introduce new pieces to the American choral repertoire and discuss performance considerations.



Mariana Farah is the associate director of choral activities at the University of Kansas, where she teaches graduate choral literature and conducting, directs the KU Concert Choir and Women's Chorale, and helps oversee all aspects of the choral program. Born in Brazil, Farah received her BME from the Universidade Estadual de Campinas prior to moving to the United States for her graduate work. Her research focuses on Brazilian choral music, particularly the works of Ernani Aguiar. Her edition of Aguiar's *Três Motetinos No.2* has been published by Earthsongs.

Building Connections: Bridging the Gap between Conductors and Pianists

Often conductors and pianists have a difficult time communicating due to a myriad of misinformation and misunderstanding, resulting in a frustrating situation for both the choristers and leaders.

This session will explore the skills

necessary to be a successful collaborator in the rehearsal room and performance space. What are mistakes that conductors make when addressing pianists? What are realistic expectations that can be set when working together? Jeremy Mims, conductor and pianist, and Melissa Loehnig, pianist, will present commentary regarding communication between conductors and pianists, thereby enabling a discussion of effective rehearsal processes.



Jeremy Mims, a diverse musician, is a conductor, pianist, violinist, and vocalist. Currently, he conducts the choirs at Whitman College. Mims taught public school choir and orchestra in El Paso, Texas. An active performer, he has served as accompanist for numerous high school honor choirs, choirs at the University of Missouri-Kansas City (UMKC) and Hardin-Simmons University, and the Texas MEA All-State Men's Choir. He has also served as clinician for honor choirs regionally. Mims received two degrees from Hardin-Simmons University and a DMA in conducting from UMKC. He is actively researching the works of Mexican Baroque composer Miguel Mateo Dallo y Lana.



Melissa Loehnig is assistant professor of music in piano and theory at Central Methodist University in Fayette, Missouri. Loehnig has performed throughout the United States, including recently with Choral Arts in Seattle and with the University of Missouri-Kansas City Conservatory

Singers. She spends her summers employed as a staff pianist at the American Institute of Musical Studies (AIMS) in Graz, Austria. Loehnig received her BA in piano performance from Whitman College. She holds an MM and DMA in collaborative piano from Florida State University.

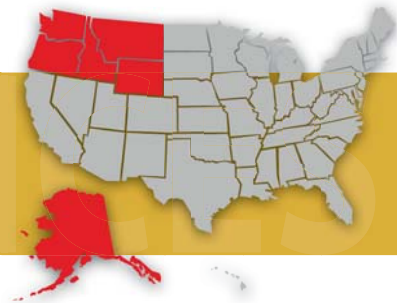
The Conductor's Connection to Better Mental Health

The purpose of this session is to suggest ways we might use connection through relation and communication to reduce stress, seek balance, increase our overall effectiveness, and find ways to refocus and better our overall mental and physical health while doing what we love to do. This interactive session will focus on strategies we can bring to our professional lives as conductor teachers, including interactions with ensemble members and colleagues, planning, rehearsals, and performance.



Sarah J. Graham is the assistant professor of choral music at Kaskaskia College in Centralia, Illinois. She has worked in higher education for twelve years and taught high school in Washington State for seven years. Graham received her BA from Whitworth University, her MA from Pacific Lutheran University, and her MM and DMA from Michigan State University. She frequently guest conducts honor choirs and serves as an adjudicator.

Cliff Jourdan is the fine arts department chair and professor of instrumental music at Kaskaskia College, where he has been since 2002. He previously



had a successful career teaching band in both Sandoval and Vandalia, Illinois. Jourdan received his BME from Southern Illinois University at Carbondale and his MME from VanderCook College of Music in Chicago. He is an accomplished performer, conductor, and teacher and is frequently sought as a clinician, guest conductor, and adjudicator throughout Illinois and the Midwest. Jourdan is a cancer survivor and a seventh-degree black belt in Goju Ryu Karate.

Connecting the Dots: Creating Warm-Ups to Match Your Repertoire

Conductors agree that a productive choral warm-up often results in an equally productive rehearsal. However, an exhaustive warm-up that address every technical aspect can be time consuming. How can conductors make efficient use of the choral warm-up while ensuring these concepts are effectively applied to their repertoire?

This session will identify ways to include elements from the literature being rehearsed into creative warm-ups. Ultimately, the conductor will achieve a successful transfer of knowledge from the warm-up period to the selected literature and will aid the choir in learning repertoire more quickly.



C. Michael Porter is an assistant professor of music and the director of choral activities at Boise State University. Prior to this appointment,

Porter held choral conducting positions at Brevard College in Brevard, North Carolina, and Bloomsburg University in Bloomsburg, Pennsylvania. Porter received his DMA in choral conducting and pedagogy from the University of Iowa, under the tutelage of Timothy Stalter; and his bachelor's and master's from Truman State University, where he studied with R. Paul Crabb. Porter received further conducting training at the 2009 Oregon Bach Festival Conducting Master Class with Helmut Rilling.

Developing Expressive Singing

This session will present strategies for developing expressive singing and independent musicianship skills throughout the rehearsal, especially focusing on the vocal preparation period. Connections between vocal preparation and rehearsal of literature will be emphasized with primary focus on the musical phrase as the foundation of musical experience and understanding. A variety of musical devices and techniques utilizing the whole body will demonstrate how to achieve: breath management, dynamics, *legato/staccato*, in-tune singing using solfege, production of vowels and consonants, and expressive phrasing. Strategies will be shared for self-evaluation/assessment skills of the singers with suggestions for guiding singers to make aesthetic choices.



Sylvia Munsen is the artistic director and conductor of Cache Children's Choir. She conducts the Women's Choir at Utah State University, where she is a professor and Soren-

son Endowed Chair for Elementary Arts Education. Active as a clinician from regional to national and international venues, she has conducted forty-five festival and honor choirs, including all-states and festivals in Carnegie Hall and Brazil; she has conducted children's choir demonstration sessions and master classes with children's choirs in Canada, China, the Czech Republic, Norway, and throughout the United States. Most recently she was the founder and conductor of the Ames Children's Choirs program; the Concert Choir performed twice for the North Central ACDA Division Conference and for national Orff and Kodály conferences. That choir toured in Norway, the Czech Republic, Canada, and throughout the United States. Munsen has published choral arrangements through Kjos and Santa Barbara.

Exploring Bach's Choir: Connecting Vocal Pedagogy, Leadership, and Performance Practice

A voice instructor and conductor-keyboardist present a collaborative performance of J.S. Bach's cantata *Christ lag in Todesbanden*. With students from two universities, they explore an alternative model of performing Bach's cantatas with soloists inspired by musicologists such as Joshua Rifkin and Andrew Parrott. *Christ lag in Todesbanden* is an exemplary cantata for exploring alternative possibilities in performance: Bach's position as organist—not Kantor—in Mühlhausen, the cantata's vocal writing, and its multiple performances throughout Bach's life. Issues include vocal pedagogy with Bach and young singers, leading from the continuo keyboard, performance practice, and collaboration

between vocal and choral colleagues.



Timothy Westerhaus serves as the director of choirs and vocal studies at Gonzaga University in Spokane, Washington, and he is

active as a conductor, educator, tenor, and pianist. He serves as the Washington ACDA Repertoire & Standards chair for university choirs. He has served as assistant chorus master for the Oregon Bach Festival, where he has sung as tenor soloist in master classes with Helmuth Rilling. Westerhaus adjudicates choral festivals and teaches courses in undergraduate conducting, music education, and music humanities. He received his master's and doctorate in choral conducting from Boston University.



Kyle Ferrill, baritone, performs repertoire from Monteverdi to modern works, and his special interests include baroque music, German Lieder,

and contemporary music. Ferrill has sung on five continents and worked with conductors such as Stefan Asbury, Miguel Harth-Bedoya, Keith Lockhart, Helmuth Rilling, Gil Rose, Robert Spano, and John Williams. Ferrill received his undergraduate training at Butler University and his master's and doctorate from Florida State University. Equally devoted to teaching, Ferrill is assistant professor of voice at the University of Idaho.

Portland State University Chamber Choir will be the demonstration choir for this session. Their photos and bios can be found on page 120.

If it's Baroque, Fix it!

There is much conversation about period performance practice these days. What is correct? What isn't? What is too much? Is there really a need for this discussion?

The answer to the last question is a resounding, "Yes!" Through the mastery of a few fundamental performance concepts, we can reinvigorate period music in a manner that keeps it relevant to our time and restores the fundamental elements of its original character. Using two staples of the period (Vivaldi's *Domine Fili Unigenite* and Monteverdi's *lo Piango*) as guides for discussion, *If it's Baroque, Fix it!* will focus on the fundamentals of shaping Baroque choral music as influenced by: (1) metric/rhythmic considerations, (2) dramatic/expressive implications of text, and (3) definition of the sonic mosaic.

Jerry McCoy will be the clinician for this session. His photo and bio can be found on page 109.

Laban Movement Theory: Body and Shape Concepts for the Choral Rehearsal

Laban Movement Theory (LMT) is a process for labeling and recalling human movement in four component areas: body, effort, shape, and space. This workshop will use a choir to demonstrate a series of effective and creative physical and vocal exercises for an inspirational rehearsal followed by a brief application of LMT to the choral score. A movement sequence will be introduced to create a wide range of

motion for conductor and choir member. Participants will leave the workshop with a heightened personal kinesthetic awareness and an understanding of how to integrate movement to create more effective rehearsals.



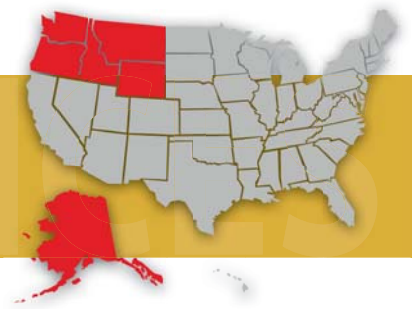
Lisa A. Billingham is associate professor of choral music education at George Mason University, where she conducts the University Ch-

orale and teaches courses in choral music education. Currently the Virginia ACDA president, she is also a planning committee member for the Annual Voices United Conference held in Fairfax, Virginia.

A certified laban movement analyst, Billingham is active as a clinician throughout the United States and Europe. She has presented for VMEA, ACDA division conferences, HICAH, and ISME. Her text *The Complete Conductors Guide to Laban Movement Theory* is available from GIA Publications.



Cascade High School Vivace is the select women's ensemble at Cascade High School in Everett, Washington. The spirit of this ensemble is based upon the quote, "If music be the food of love, sing on." The members of this award-winning ensemble—all of whom enjoy the challenge of exploring and performing women's choral music from many styles and periods—continue the tradition by the many young women who have paved



the path. Viváce performs throughout the year at concerts, contests, festivals, and community events.

Many members of Viváce have gone on to be music educators and professional performers in their own right. They honor the vision of Dave Cross, who formed Viváce more than thirty years ago, and proudly carry the torch he so passionately lit in 1984.



Laurie Cappello is the director of vocal music at Cascade High School in Everett, Washington. Her concert and jazz groups have

performed at state and regional music conferences. Cappello is currently completing her DMA in choral conducting at the University of Washington with Geoffrey Boers.

She has presented sessions at two ACDA national conferences and is the Washington All-State Treble Choir manager. In 2013 she was manager for the ACDA National Treble Choir.

Cappello works as a clinician and adjudicator at choral and jazz festivals throughout the region and has conducted honor choirs in Washington, Idaho, and Alaska.

She was the 2010 MPMEA Outstanding Music Educator of the year. An arranger of vocal jazz and choral music, Cappello is published through Sound Music Publications.

the musicians and those who hear their music. The clinician will share how her own life experiences as a choral conductor led her to become a certified music practitioner for hospice and hospital patients. Topics include stories of patients, the difference between healing and curing, the difference between performance and service, how intention might affect stress and stage fright, the use of appropriate texts, the healing qualities of music elements, and therapeutic music training organizations in the United States.



Carole Glenn taught junior high choral music for thirty-five years in Modesto, California, and Silverdale, Washington. In 2000 she resigned

her teaching position to take a trip to Tibet. Upon returning, she has served as certified music practitioner for Franciscan Hospice and Hospice of Kitsap County in Washington. Glenn received her BA from the University of the Pacific, her MA from Occidental College, and her DSS from the Alohem Center for Transformational Studies. She was Northern California ACDA president 1988–1990, authored *In Quest of Answers: Interviews with American Choral Conductors*, sang with San Francisco Symphony Chorus, and received the 2010 Howard Swan Award.

good things we accomplish have come from making mistakes, learning from them, and ensuring they never happened again.

This session deals with the actions we take that undermine our ability to be effective, musical, engaging, professional, or sane. This topic is purposefully addressed from the negative standpoint in order to move toward the positive approach in our work with choirs.

It will be interactive and provide attendees opportunities to examine their current practices for areas of needed growth.



Kurt McKee, a native Washingtonian, holds music degrees from Biola University and Central Washington University. He has taught

choral music for twenty-one years in Washington and abroad.

McKee has been active in ACDA and NAFME for twenty-three years, serving on the Northwestern ACDA division board of directors for the past ten years. McKee has presented sessions for NWACDA's division and Missouri MEA. His choirs have performed throughout North America, including the WMEA State Conference. He is national board certified and directs a Swiss Men's Choir.

Music as a Powerful Force for Healing

Participants will explore the subtle aspects of live music that may bring comfort and a sense of well-being to

Musical Malpractice: Dumb Things We Do and How to Avoid Repeating Our Failures

Failure is a part of life and part of being a choir director. Failure can either be instructive or destructive—and many

The Senses Collide: Connecting Artful Movement and Dynamic Formation in Performance

Kinesthetic connections activate the spirit, mind, and body, enhancing both technical and expressive pathways. This session will present movement principles

partnered with art music in the context of traditional choral performance. The models explored in this session seek to augment the meaning and potency of the repertoire performed. Topics include the connection of body and mind, the role of singer formation and formation changes in expressing an extra-musical end, visual impact, physical improvisation in the context of performance, and the critical role of program conception as it relates to movement and formation.

Kristina Caswell MacMullen will be the clinician for this session. Her photo and bio can be found on page 100.

Singing in the Groove: Connecting with Our Rhythmic Roots

Gospel, spirituals, music of Africa and Latin America: choirs and audiences cannot seem to get enough of music with rhythmic roots. How can we best help our choirs connect to their natural sense of rhythm? This session gives participants an experience of the many facets of rhythm, including movement, clapping, and singing a variety of rhythmic styles of music. We will connect the body to the beat, the beat to the groove, and the groove to the song. You will also learn orally a variety of easy-to-learn (and teach) funky rounds, spirituals, gospel, and African songs.



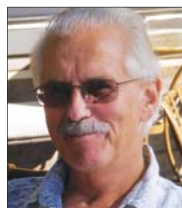
Brian Tate is a well-known Vancouver choral director, composer, arranger, and percussionist. He is music director of Vancouver's one hundred-voice City Soul Choir; teaches

singing and choir at Studio 58, Langara College's professional theatre school, and sings and plays with TriVo, a world music unaccompanied vocal trio. Brian has had a lifelong interest in music of the African Diaspora and has performed and studied in Cuba and West Africa. He frequently gives choir workshops and clinics internationally, and many of his choral works are published.

Stretching a Point Here and There: Preparing Your Body for a Lifetime of Physical Activity

Since Harriet Simon's survey in the *Choral Journal* revealed that over 75 percent of the conductors surveyed experienced a wide assortment of debilitation or physical limitations, it has been well known that a career in conducting can induce a wide variety of short- and long-term impingements, especially in the back, neck, and shoulders of the conductor.

In this session you'll learn how to take proactive steps to make certain your body is able to remain healthy during, and recover after, demanding rehearsals and performances. Andrews will work with audience members to demonstrate direct application of an array of positive techniques.



and founder of Choral Cross Ties, artistic director of Portland Symphonic Choir, and cofounder of Male Ensemble Northwest. He has been

Bruce Browne is emeritus professor of choral and vocal music at Portland State University. He was artistic director

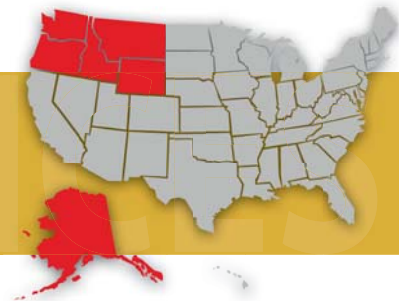
guest professor at University of Iowa, Boise State University, Oklahoma State University, College of London and University of Guadalajara. He has worked closely with Eric Ericson, Frieder Bernius, Robert Shaw, Andrew Parrott, Helmut Rilling, and James DePreist.

Browne has served on national committees of National Endowment for the Arts and ACDA, where he was Northwest regional president for two years. In 2000 he was chosen as one of the Music Educators of the Year by MENC. Browne was honored with the award from ACDA for leadership and service to the Northwest in choral music. In 2012 he founded Coro in Scuola, a workshop choir that visits Portland area high schools to help promote choral/vocal interest and artistry. Browne has recorded on the labels of Freshwater Records, Telarc, Clarion, and Albany Records. In 2013–2014 he will guest conduct at UTSM, NTSU, and in New York, Washington, and Rhode Island.



Jenelle Andrews is a physical therapist at Progressive Rehabilitation Associates in Portland, Oregon. She received her

doctorate of physical therapy from Pacific University in 2007. Her clinical expertise includes working with individuals living with chronic pain and traumatic brain injury. Her approach is client focused, and emphasizes wellness and injury prevention. She sees her role as an educator and strives to instill in her clients the knowledge and skill to self-manage their symptoms and maximize their quality of life. In addition to physical therapy, Andrews is an adjunct professor of anatomy at Pacific University. She is intrigued and passionate about the complexity of the human body, and she



is grateful for the opportunity to teach for the past six years.

Taking the Mystery Out of Commissioning New Choral Works

This session will answer common questions about how to commission new choral works, including, "How do I approach a composer to initiate a commission?" and "How do we justify spending money on a commission?" Topics will include engaging and collaborating with composers, commissioning costs, funding models and sources, contracts, non-commission collaboration options, and composer residencies. There will also be two brief case studies featuring a conductor/ensemble experienced with commissioning big-name composers and a conductor/ensemble who recently commissioned their first new choral work. Attendees will receive additional resources, including links to a directory of Pacific Northwest composers and to commissioning guidelines.



John Muehleisen is in demand for commissions and performances, particularly from choral ensembles. John has served as Opus 7

Vocal Ensemble's composer-in-residence almost continuously since 1996, and for the Dale Warland Singers (2003–2004), and Choral Arts (2011–2012). He also received commissions from *Conspirare*, the *Esoterics*, Northwest Girlchoir, Seattle Girl's Choir, Seattle Pro Musica, South Bend Chamber Singers, *Volti*, and schools from elementary through university. More than forty of his choral

works have been recorded commercially. Muehleisen won Louisville Orchestra's 1988 Composition Competition, and his works have been performed in the United States, Canada, Europe, and Asia.

Karen P. Thomas will be a clinician for this session. Her photo and bio can be found on page 112.

Tone Deafness and Other Myths

Singing is one of the earliest developing and most fundamental musical skills, but we don't know as much as we should about how accurate singing develops and why it never develops for some children. Recently, a number of researchers from music education, psychology, and neuroscience have begun to explore systematically the prevalence of accurate singing in the general population. They have also started to identify possible perceptual, motor, and neurological causes for inaccurate singing. This session reviews the latest research on singing accuracy and what it tells us about how teachers can better identify and remedy inaccurate singing.



Steven M. Demorest is the Ruth Sutton Waters endowed professor of music at the University of Washington, where he codirects the

Laboratory for Music Cognition, Culture, and Learning. In September of 2014 he will begin an appointment as professor of music education at Northwestern University. In addition to numerous ACDA clinics and NAFME conferences, Demorest coauthored the second edition of *Choral Music Methods and Mate-*

rials (Cengage, 2013) and is the author of *Building Choral Excellence* (Oxford University Press, 2001). He received the Weston Noble award for outstanding contributions to choral music from Luther College, his alma mater.

Vocal Jazz 101: An Instructor's Kit with 10 Easy Steps for Starting Your Vocal Jazz Ensemble

Participants will be led by discussion and hands-on involvement through the following topics: audition process, music selection, programming suggestions, rehearsals, festivals, and the rhythm section, with specific tools helpful when developing the individual rhythm section instrumentalists. Every participant will receive a bound booklet that includes specific information on the following areas:

- Auditions - Selecting the voices and instrumentalists
- Rhythm section techniques
- Jazz choir workshops, clinics, and festivals



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American Choral Directors Association



Northwestern Division

Interest Sessions

- Rehearsal techniques, methods, and materials
- Recommended listening
- Microphones; sound reinforcement made easy
- Where to go for help
- Reference Listening

Dave Cross is in his forty-sixth year of music education. Throughout his career he has earned the respect of music educators for his integrity, sincerity, and for the extent and quality of his contributions to music education. He has conducted numerous all-state jazz choirs and honor choirs across the United States and Canada. He is a member of ACDA, NAFME, a past president of the Washington Music Educators, and a member of the Washington Music Educators Hall of Fame. He has

recently retired as director of vocal jazz at the University of Washington Seattle, Washington. Many of his vocal jazz arrangements are available through Sound Music Publications and UNC Jazz Press.



Northwestern Division

Honor Choir Conductors

Children's



Fred Meads is enjoying his fifth year as director of vocal studies at the American Boychoir School in Princeton,

New Jersey. His duties include teaching private voice lessons to all boys in the school, coordinating the theory program, leading ear-training classes, and conducting daily rehearsals of the Training Choir. During the summer, he serves as music director for Camp Albemarle, the famed summer music camp at ABS, and music assistant for the American Boychoir Experience, an auditioned camp for boys interested in attending the year-round school.

Meads has been director of choirs in public and private schools, churches, and at the collegiate level in several states. From 1999 to 2009, he was artistic

director of the Fort Wayne Children's Choir (FWCC), where he helped expand the membership and choirs levels of the organization. He led the FWCC on numerous national and international tours. Meads has directed honor choirs in Indiana, Nebraska, Pennsylvania, New York, and Virginia. In 2011 he conducted the OAKE National Children's Honor Choir in Phoenix, Arizona. He has presented workshops for conferences of the Indiana MEA, ACDA, OAKE, and for music educators in Hong Kong. Meads has served on the Indiana Choral Directors Association and the New Jersey Choral Directors Association as a Repertoire & Standards chair. He is an associate director of the Princeton Girlchoir.

Meads received a BME from Ithaca College, New York, and an MM in choral conducting from the University of North Carolina at Greensboro. He completed his Kodály training at Capital University in Columbus, Ohio, where

he was the recipient of several scholarships. He was selected as a participant in master classes for Chorus America and the Toronto Children's Chorus. Meads was a recipient of the Excellence in Arts Award by Arts United in Fort Wayne.

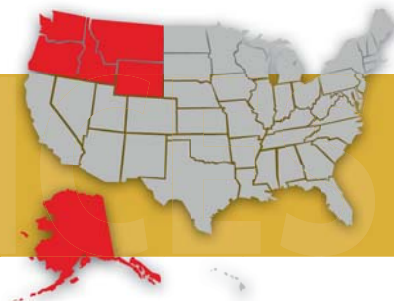
Jazz

Kirk Marcy will be the conductor of this choir. His photo and bio can be found on page 135.

Men's



Nicole Lamartine is director of choral activities at the University of Wyoming (UW), where she conducts the UW



Singing Statesmen. This seventy-five-voice, non-auditioned ensemble performed at the 2012 Northwestern ACDA Division Conference in Seattle and was highlighted in her presentation on female conductors of male choirs at the 2013 ACDA National Conference in Dallas. Lamartine also conducts the UW Collegiate Chorale, which recently performed at the 2011 Northwest MENC Conference and at the 2011 NCCO Conference. Her choirs have enjoyed residencies, commissions, and premieres from composers Jennifer Higdon, Forrest Pierce, and Craig Hella Johnson.

As a professional vocal musician, Lamartine has sung with Grammy-nominated *Conspirare*, the Santa Fe Desert Chorale, the Colorado Bach Ensemble, and the choruses of the London BBC and City of Birmingham Symphony Orchestras (UK). Lamartine currently serves as Wyoming ACDA past president and was chair of the 2011 ACDA National Women's Honor Choir.

Women's



Hilary Apfelstadt is professor and director of choral activities at the University of Toronto, where she conducts the MacMillan Singers,

the Women's Chamber Choir, and teaching courses in conducting and choral literature. She is also conductor of Exultate Chamber Singers of Toronto.

Raised in Nova Scotia, she earned degrees from the University of Toronto, the University of Illinois, and the University of Wisconsin-Madison. Formerly director of choral activities and associate director of the school of music at the

Ohio State University (1993–2010), she has conducted her university choirs at divisional and national conferences of ACDA. She conducted the University of Toronto MacMillan Singers at Podium 2012, the national conference of the Association of Canadian Choral Communities. She has led choral festivals in Europe and at Carnegie Hall and Lincoln Centre in New York. In 2009 she conducted the Mormon Tabernacle Choir in a live broadcast of *Music and the Spoken Word*. She has directed all-state choruses in more than thirty states and led the 2011 Ontario Youth Choir. She will conduct the National Youth Choir of Canada in 2014.

She has published multiple articles in professional journals, as well as several chapters in two books: *Wisdom, Wit and Will: Women Choral Conductors on their Art* (GIA, 2009) and *Conducting Women's Choirs: Strategies for Success* (GIA, 2012). Her research interests include repertoire, particularly of Canadian composers, and leadership styles among conductors. She is currently preparing a book on Canadian composer Ruth Watson Henderson. She is a frequent conference presenter and often conducts master classes at various levels, including some university residencies.

Apfelstadt was a member of the Robert Shaw Festival Singers and recorded two Grammy award-winning CDs with them in France. She is a past national president of ACDA and a current member of the *Choral Journal* editorial board.

Youth

Dan Davidson has been the choir director at Ballou Junior High in Puyallup, Washington, since 1979. In addition



to conducting the four ensembles at the school, he has numerous teaching and mentoring responsibilities, and sings professionally with

Male Ensemble Northwest.

He received his bachelor's degree from Pacific Lutheran University studying under Maurice Skones. He continued his education with an MM from Western Washington University, studying with Bruce Pullan.

Davidson's thirty-four-year-long tenure as choir director at Ballou Junior High School has acquainted him well with the complexities of the adolescent voice. At present, Davidson directs a fifty-five-voice beginning soprano-alto choir, a thirty-five-voice beginning teno-bass choir, a forty-voice eighth-grade choir, a forty-four-voice ninth-grade choir, and a sixteen-voice jazz choir. His jazz choir performed at the 2010 Northwest ACDA Conference in Seattle. Davidson is experienced as a church choir director and has also directed choirs at Western Washington University and Pacific Lutheran University.

Davidson has received numerous awards for his role in music education, including the 1996 State of Washington Christa McAuliffe Educator of the Year, the Educator Citizen of the Year for 2010 for Communities in Schools in Puyallup, Washington, and also the Outstanding Choral Director Award for 2010 from Washington ACDA.

