



Special Guests

Chanticleer

Chanticleer will present an interest session and evening performance at this conference. They are also performing at the Central Division conference. Their photo and bio can be found on page 30.

Weston Noble



Weston Noble is a highly accomplished and honored American music educator and conductor. Now the Johnson Professor Emeritus of Music, he had a fifty-seven year tenure as a conductor and teacher at Luther College in Decorah, Iowa. Noble has received acclaim from across the country and the world as the conductor of the Luther College Nordic Choir from 1948 to 2005. He is a charter member of ACDA.

Incheon City Chorale



The Incheon City Chorale was reorganized in 1995 by the current music director, Hak-won Yoon. Through regular performances, diverse repertoires and consistent record production, the chorale is recognized for and revered for their beauty and musicality.

Hak-Won Yoon is the artistic director and conductor of Incheon City Chorale. He is a conductor, professor, composer, and clinician. He graduated from the College of Music at Yonsei University with a major in composition. He studied choral conducting and voice at Lowell University Graduate School. He received an honorary doctoral degree of church music from Midwest University.



Conference Finale Concert



Conductor



William Hatcher resides in Escondido, California, having retired in 1999 from the University of Iowa after 43 years of conducting and teaching choral music. He was the National President of ACDA from 1991–93, and also served as Chair of the ACDA Endowment Trust.

The Arizona Choir



The Arizona Choir is the premier graduate choral ensemble at the University of Arizona School of Music. Recent performances include Brahms's *Ein deutsches Requiem*, Bach's monumental *St. Matthew Passion*, Mozart's *C Minor Mass*, and Terry Riley's *Sun Rings*.

Bruce Chamberlain, conductor of The Arizona Choir, is on sabbatical during the spring semester. **Christopher Thomas**, will prepare The Arizona Choir under Chamberlain's guidance. Christopher is a graduate of Millikin

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University and taught high school choral music for several years in Illinois. He graduated summa cum laude with the MM in choral conducting at The University of Arizona and is presently completing degree requirements for a DMA.

Arizona State University Symphonic Chorale



Symphonic Chorale is Arizona State University's premiere choral ensemble. This group is comprised of highly-select singers (primarily graduate voice, conducting, and music education majors) performing a diverse range of accompanied and a cappella literature, including masterworks from Renaissance to the Twenty-First Century.

Gregory Gentry is director of choral performance at Arizona State University's school of music, where he administers the graduate and undergraduate choral conducting programs. He is in his fourth season as chorus master with the Phoenix Symphony.

Northern Arizona University Shrine of the Ages Choir



The Northern Arizona University Shrine of the Ages Choir, founded in 1933, received national recognition through its annual participation in the NBC radio broadcasts of the Easter Sunrise Service from the South Rim of the Grand Canyon (also known as the "Shrine of the Ages"). Shrine has maintained a tradition of excellence performing at state, divisional, and national conventions of ACDA and MENC.

Edith A. Copley, director of choral studies and conductor of the Shrine of the Ages Choir, is on sabbatical during the spring semester. **Ryan Holder**, the associate director of choral studies at NAU and conductor of High Altitude, will conduct and prepare the Shrine of the Ages Choir in her absence. His photo and bio can be found on page 55.



Collegiate

Weston Noble will be the conductor of the Collegiate Honor Choir. He is a special guest at this conference. His photo and bio can be found on page 52.

Honor Choirs

High School

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



Treble

Cheryl Dupont is the artistic director of the New Orleans Children's Chorus and Youth Chorale. Although she is known throughout the United States for her work with children's choirs, she is equally experienced at working with mixed choirs on the high school, college, and adult levels.





Performing Choirs

Crystal Children's Choir Concert Choir

Crystal Children's Choir was founded in the San Francisco Bay Area in 1994 with the mission of providing excellent choral music education throughout a child's life, and to blend the best of Eastern and Western musical traditions. Since then, Crystal has grown to over a thousand members



and continues to provide its members a warm, loving, and fun community in which to sing.



Jenny Chiang co-founded Crystal Children's Choir in 1994 and has served as artistic director ever since. In the summer of 2000 and the spring of 2005, she studied choral conducting with Charlene Archibeque at San Jose State University.

Karl Chang is the co-founder of two choirs in Silicon Valley, California. He has received his MS in engineering from University of Texas and an MBA from Santa Clara University. He is the President of Crystal Children's Choir.

American River College Vocal Jazz Ensemble



The American River College Vocal Jazz Ensemble has received

acclaim nationally and internationally. Membership ranges in size from 6 to 8 members and is determined almost entirely on how successfully a student can hear extended jazz harmonies.



Arthur Lapierre is currently the director of vocal jazz ensembles at American River College, where he also teaches studio voice, jazz history, and jazz/pop styles. He directed the Berklee College of Music Jazz Ensemble and served as the ACDA Eastern Division R&S Chair for Jazz/Show Choirs.

Azusa Pacific University Men's Chorale



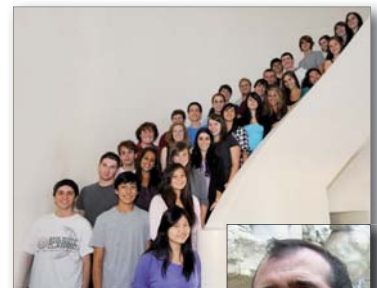
The Azusa Pacific's Men's Chorale is comprised of mostly freshmen men from all disciplines and majors offered at APU, this 70-voice ensemble performs regularly at churches, schools and civic organizations around the United States. They perform regularly at Disneyland's annual Community Artist's Showcase.



Harold Clousing, director of the Men's Chorale, teaches Applied Voice, recruitment, and career development at Azusa Pacific University and is choral director at Glenkirk Church in Glendora, California.

Harvard-Westlake High School Chamber Singers

Established with the 1991 merger of Harvard and Westlake Schools, the Harvard-Westlake Chamber Singers have maintained a sterling reputation throughout California. The choir was featured in convention performances for CMEA in 1997, ACDA Western Division in 2000, and ACDA National in 2005.



Rodger Guerrero conducts the Bel Canto, Chamber Singers, Jazz Singers and Wolverine Chorus and teaches Voice and Sight Singing classes at Harvard-Westlake High School. He is an Idyllwild Summer Arts Faculty member and Director of Music at Blessed Sacrament Catholic Church.

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Mountain View High School A Cappella Choir



The Mountain View High School A Cappella Choir consists of 130 junior and senior students who have been recognized for their excellence in academics, leadership, athletics, and the performing arts. Their repertoire ranges from classical to Broadway and from contemporary to Renaissance music.

Rosemary Mathews was a professional opera singer for many years and has performed 20 leading operatic roles. In 1996, after many years of teaching at universities and colleges, she began her career as a music educator in the public schools.

Murrieta Valley High School Chamber Singers



The Murrieta Valley High School Chamber Singers are an elite ensemble comprised of thirty-four select singers. In 2008, they received 1st place in the small choir division at the prestigious Golden State South Choir Competition.

They have toured New York, San Francisco, and Italy.

Jaelyn Johnson received her BMs in conducting and music education from the Chapman University and is currently working on a masters in conducting at California State University, Long Beach. She is the music minister at Upland First United Methodist Church and is one of the co-directors at Arrowbear Music Camp.

Mount San Antonio College Chamber Singers



During the past fifteen years the Chamber Singers has been extremely active, winning numerous awards and receiving special performance invitations; including performances at

five ACDA national and division conventions and three California State Conventions.

In 2001, **Bruce Rogers** became the first choral director in United States history to have two different choirs perform at the IAJE National Convention and the ACDA National Convention, and he achieved this honor again in 2005. He has presented lectures, reading sessions, clinics, and guest conducted all-state and collegiate honor choirs in twenty-one states.

Northern Arizona University High Altitude



Northern Arizona University's High Altitude is one of the premiere vocal jazz ensembles in the Southwest. This select vocal jazz ensemble offers an opportunity for

advanced, in-depth study of vocal jazz in a variety of styles.

Ryan W. Holder is the associate director of choral studies at Northern Arizona University. He directs the Women's Chorale, Northern Voices and High Altitude vocal jazz ensembles, teaches undergraduate and graduate conducting and choral methods, supervises choral student teachers, and serves as the adviser for the NAU student chapter of ACDA.



Performing Choirs

Phoenix Boys Choir



Founded in 1947, the Phoenix Boys Choir develops character, discipline, leadership, global awareness, and a strong commitment to excellence through our mission to educate boys age 7-14 in the art of singing, performing the finest music in the boychoir tradition, and enhancing

Arizona's cultural reputation.

Georg Stangelberger became the artistic director of the Phoenix Boys Choir in 1999 after gaining international experience with the Vienna Boys Choir. He holds a masters degree in choral conducting and bachelor degrees in orchestra conducting and vocal accompaniment and is the Western Division R&S chair for Boychoirs.

Riverside City College Chamber Singers



The Riverside City College Chamber Singers is comprised of the top singers from the college. They perform in concerts and festivals throughout the year and are also the resident carolers for the historical Mission Inn Hotel in Riverside during the holiday season.

John Byun is the director of choral and vocal activities at Riverside City College, where he directs the Chamber Singers and the Vocal Jazz Ensemble. He is the artistic director of the Temecula Valley Master Chorale and is one of the co-directors of Arrowbear Music Camp.

San Ramon Valley High School Treble Clef



San Ramon Valley High School is located in Danville, California, 20 miles east of San Francisco. The Treble Clef Choir is the advanced women's choir at the school and they are known for their excellence in singing and high placement at festivals and competitions.

Ken Abrams is in his twenty-sixth year as the director at San Ramon Valley High School where he directs six choirs. He is the past-president of the California ACDA, and has been the artistic director of the Danville Girls Chorus.

Schofield Middle School Madrigal Singers



The Schofield Middle School Madrigal Singers are from Las Vegas, Nevada. They are a select group of seventh and eighth grade students who were selected to perform at the Nevada Music Educator's Association Convention in 2007 and are honored to be performing for the ACDA Western Division Convention in March 2010.

Deborah Muhlenbruck-Fleischer is in her ninth year as the choral director at Schofield Middle School. She received her MM in voice from UNLV and received her BM in voice from NAU, Flagstaff. She is the chairperson for the ACDA/CCSD Middle School Honor Choir and the NMEA Middle School All-State Choir.

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The Choral Project



The Choral Project's musical programming includes early music, world music, contemporary works, gospel, spirituals, and jazz. The Choral Project performs throughout the Bay Area, and received awards from the 2007 California International Choral Competition, and the 58th International Eisteddfod, Llangollen, Wales.

Daniel Hughes serves as artistic director and conductor of The Choral Project. He directs Menharmonics—a men's chorus and Amaranth—a vocal jazz ensemble. He holds an MA in Conducting from San José State University.

University of Arizona Symphonic Choir



Symphonic Choir is a select ensemble carrying on a fifty-year tradition of excellence in choral music at The University of Arizona. The group performs formal concerts on campus and as part of Tucson-area concert series, as well as on performance tours throughout the

United States.

Elizabeth Schauer is associate director of choral activities at The University of Arizona, where she conducts Symphonic Choir, and University Community, and teaches courses in conducting and choral techniques. Her choirs have been invited to perform at events of ACDA, MENC and College Music Society.

Tucson Chamber Artists



Tucson Chamber Artists (TCA) is a versatile ensemble of professional musicians dedicated to enriching lives through the transformational power of classical music. Now in its sixth season,

TCA accomplishes its mission primarily through the performance of masterworks and the diverse music of America.

Eric Holtan holds degrees in music from Gustavus Adolphus College, University of Iowa, and University of Arizona. In addition to TCA, Holtan is assistant director of the Tucson Symphony Orchestra Chorus, and Minister of Music, Art, and Liturgy at Dove of Peace Lutheran Church in Tucson.

University of Utah Singers



Since their inception in 2003, The University of Utah Singers have won international acclaim through concert tours and competitions. In 2006, they won the European Grand Prix International Choir Competition in Tolosa, Spain as a result of winning the Grand Prize at the 2005

Florilège Vocal de Tours International Choir Competition in France.

Brady Allred is the first recipient of the Ellen Neilson Barnes Presidential Endowed Chair for Choral Studies at The University of Utah in Salt Lake City. He conducts The University of Utah Singers and A Cappella Choir and directs the MM and DMA programs in choral conducting.





Interest Sessions

The A Cappella Passion of Early Mexico

Responsorial settings of the Passion may serve both as engaging concert repertoire and as meaningful contributions to Christian worship. This interest session will begin with a brief historical overview of the choral Passion focusing on the development of the responsorial type. The discussion will then turn to the intensely emotional settings of the Passion composed in Spain in the sixteenth century and brought to the New World during the Viceregal period. A group of Passions composed in Mexico City and its environs in the late sixteenth and early seventeenth centuries will then be discussed and recorded excerpts of these pieces will be presented. Finally, issues of performance will be addressed.

Grey Brothers teaches music history, world music, church music, and voice at Westmont College in Santa Barbara. He is Minister of Choral and Congregational Music at Trinity Episcopal Church in Santa Barbara.



tion of ranges, use of head tone, coping with erratic shifts, identifying potential technique problems, and an examination of solutions for continued healthy singing. Members of the Tucson Arizona Boys Chorus will serve as a demonstration group representing individual voices at all stages of the voice change process.

Julian Ackerley will be the clinician for this session. He is also presenting a session for the Southwestern Division conference. His photo and bio can be found on page 51.

Boysingers—Matters that Matter

Being a boy in today's world is sometimes challenging. This session will examine how to be successful in dealing with boys in choirs. The clinician will discuss methods for keeping boys engaged and overcoming stereotypes as well as offering practical suggestions for recruitment, retention, group management, and repertoire selection. How athletics can exist in a boy's life will also be explored. Special emphasis will be given to dealing with the male changing voice including explora-

Conducting Masterclass

Charlene Archibeque will serve as clinician for the Conducting Masterclass, giving feedback, suggestions, and instruction about technique, interpretation, formal concepts, and sensitivity to the selected students.


Charlene Archibeque studied conducting with Elizabeth Green, at the University of Michigan and Lynn Whitten at the University of Colorado. She won the Best Conductor award at the Gorizia International Competition in 1996 and the Grand Prix in Tallin, Estonia in 1994.



The **Mount San Antonio College Chamber Singers** will serve as the demonstration choir for this session. Their photo and bio can be found on page 55.

Contemporary A Cappella: From the Radio to the Classroom

This session will walk teachers through the basics of bringing contemporary a cappella to their campus, covering a wide range of topics, including starting a group, rehearsal pedagogy, transferable skills, recordings, charts/arrangements, performance



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The Music of Karl Jenkins
Featuring *Requiem* and *The Armed Man: A Mass For Peace* (with film)
Jonathan Griffith, Conductor • Karl Jenkins, Composer-in-Residence

Tuesday, January 19, 8:00 pm, Stern Auditorium/Perelman Stage, Carnegie Hall
Clausen: *Memorial* • James M. Meaders, Guest Conductor
Haydn: *Lord Nelson Mass* • Kevin Riehle, Guest Conductor

Sunday, February 14, 2:00 pm, Stern Auditorium/Perelman Stage, Carnegie Hall
Orff: *Carmina Burana* • Vance George, Conductor Laureate
Lauridsen: *Lux Aeterna* • Nancy Menk, Guest Conductor

For tickets and performance/audit opportunities, call 212.707.8566, e-mail Concerts@DCINY.org, or visit us online: www.DCINY.org

Be a part of our 2010-11 season -- Contact us now!

opportunities, vocal percussion, podcasts, CASA—The Contemporary A Cappella Society, and Web resources.

Kimberly Barclay Drusedum is director of the Green Valley High School Choirs in Henderson, Nevada. She received a BM in Music Education from UNLV and a masters in Educational Administration from The University of Phoenix.



Brad Pierson is in his fifth year as a teacher in the Clark County School District (CCSD) in Las Vegas, Nevada, and currently serves as the choral director at Desert Oasis High School. Brad has served as the CCSD Director's Choice Honor Choir Chairperson, and as a co-chair for the CCSD's Honor Choir and Honor Jazz Choir.



Developing a Vocal Color Palette for Various Choral Works

With the influx of choral music from around the world, choral directors have the opportunity and the challenge of incorporating a vast array of choral colors in their musical performances. The voice is capable of changing tone color; singing with healthy technique in both the modal and head-voice registers, executing contrasting dynamics, performing melismatic passages with great agility, achieving precise intonation and blend, and producing non-traditional vocal sounds.

Through recordings and audience participation, this session will present techniques that develop a vocal color palette for various choral styles. The audience will experience techniques for appropriate posture and breathing, head- and chest-voice resonance, flexibility and agility, range and dynamics,

Nordic Choir

2010 Winter Concert Tour

Craig Arnold, conductor



Sunday, January 17
Saint Mark's Episcopal Cathedral
Seattle, Wash.

Monday, January 18
Pacific Lutheran University
Tacoma, Wash.

Tuesday, January 19
Willamette University
Salem, Ore.

Wednesday, January 20
First Presbyterian Church
Medford, Ore.

Friday, January 22
Grace Lutheran Church
Palo Alto, Calif.

Saturday, January 23
Ascension Lutheran Church
Thousand Oaks, Calif.

Sunday, January 24
First United Methodist Church
San Diego, Calif.

Tuesday, January 26
Red Hill Lutheran Church
Tustin, Calif.

Wednesday, January 27
Hope Lutheran Church
Palm Desert, Calif.

Thursday, January 28
Catalina Foothills High School
Tucson, Ariz.

Friday, January 29
La Casa de Cristo Lutheran Church
Scottsdale, Ariz.

Saturday, January 30
Prince of Peace Lutheran Church
Brooklyn Park, Minn. (Twin Cities)

Sunday, January 31
Zumbro Lutheran Church
Rochester, Minn.

Saturday, February 20
Mount Olive Lutheran Church
Weston, Wis.

Sunday, February 21
Bethel Lutheran Church
Madison, Wis.

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

LUTHER COLLEGE



Interest Sessions

bright and dark vocal colors, and overtone singing and hear the application of these techniques to specific choral works.

Peggy Dettwiler is professor of music and director of choral activities at Mansfield University, where she conducts the Concert Choir, Festival Chorus, and Mansfieldians. She holds a DMA from the Eastman School of Music in Rochester, New York.



Welcoming Their Hearts: Imaginative Ways to Begin A Children's Choir Rehearsal

This session will explore diverse and stimulating ways in which a conductor can effortlessly begin the rehearsal insuring that each child is welcomed, challenged, and, most importantly, having fun. The clinician will demonstrate effective musical activities that can be used prior to the traditional warm-up time. Activities will include songs, canons, movement, body percussion, partner activities, and team/group building exercises. All of these activities will be taught with active participation of the attendees.

Shane Troll is the associate artistic director of the Cantabile Youth Singers and the director of music at Pinewood Elementary School. He oversees the third through sixth grade classroom music program and five children's choirs.



How To Grow A Men's Choir

This session will center on marketing techniques and tools used to grow a men's chorale ensemble from 22 members to 70 in one year. What's your dream? This ses-



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Energize Your Children's Choir: *Keep Them Going, and Going, and Going!* with Michael Bedford, Clinician



- ✓ San Diego, CA: February 19-20 *Save time to explore the San Diego Zoo.*
- ✓ Asheville, NC: June 18-19 *Stay for the nearby June 20-25 Montreat or Lake Junaluska Music Weeks.*
- ✓ Detroit, MI: July 16-17 *Arrive early to attend the July 12-16 NPM Convention.*

Choristers Guild Institute: A Certification Program for Directors of Young Children in Churches and Church Schools

- ✓ Louisville Presbyterian Theological Seminary, Louisville, KY: July 23-28

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Anton Armstrong



Madeline Bridges



C. Michael Hawn



Helen Kemp



Claudio Carvalhaes



Rebecca Thompson



Heather Potter



Andrea Baxter



Amanda Smith

REGISTRATION AND INFORMATION:

www.choristersguild.org/conferences - www.choristersguild.org/institute - conferences@mailcg.org - 800.246.7478

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sion will provide accessible ideas that will bring results. Members of the Azusa Pacific University Men's Chorale will serve as the demonstration choir.

Harold Clousing will be the clinician for this session. Members of his choir, the **Azusa Pacific University Men's Chorale**, will serve as the demonstration choir for this session. Their photos and bios can be found on page 54.

Locomotion: The Use of Eurhythmics in the Choral Rehearsal

This session will use volunteer participants to demonstrate how the incorporation of eurhythmics in the choral rehearsal can lead to more musical performance. Taking three varied choral works, this session will show how to build better rhythmic accuracy in the choir; how eurhythmics can enhance ensemble singing, how it can energize slow music and long notes, and how one can build shape and motion into the musical phrase using specific kinds of movement. Audience participants will not only be able to see this process used in a live demonstration, but will be shown how to apply eurhythmic movement to their own rehearsals, with suggestions for use with their own choirs.

David P. DeVenney has established a reputation as a conductor and scholar. He holds degrees in conducting from Iowa State University, the University of Wisconsin-Madison, and University of Cincinnati College-Conservatory of Music.



Singing The Words: The Text as a Means to Compelling Performance

Our engagement with text in choral music is usually to think about a series of technical questions: are the vowels correct? Are the consonants together? While these are important issues, they overlook the essential meaning of the words. Attention to significance in a text produces more spontaneous and expressive performances.

With the help of a demonstration choir, the clinician will demonstrate a series of concepts, questions, and exercises partly adapted from the world of theatre and developed extensively in rehearsal with groups at a variety of levels. These will show practi-

cal ways to improve performance by focusing on the emotional meaning of the text.

David Schildkret is on sabbatical from his position as professor of choral music at Arizona State University. He is serving this year as Visiting Scholar at Salem College in Winston-Salem, North Carolina, and as Interim artistic director of the Piedmont Chamber Singers.



The **Murrieta Valley High School Chamber Singers** will be the demonstration choir for this session. Their photo and bio can be found on page 55.

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Interest Sessions

Start with What They Know: Suggestions for Successful Sight Reading

Teaching our students to sight-read is like teaching them to fish: we can either catch the notes for them or teach them to catch them on their own. But we have to start with what they know. They might be able to sing a major scale in tune, but ask them to read "one" and they become mute. Maybe they are okay sight reading anything that moves stepwise, but ask them to skip a third and it's the Great Wall. This session gives suggestions for teaching sight-reading at levels from the beginning to the advanced, using a choir of young signers sight-reading material in real time.

Christopher Borges is the director of the Bakersfield High School Choirs. He has also taught elementary music and spent four years directing middle school (grades 5–8) vocal music in the Bay area.



eration, arrangements, text sources, music sources and editions, using actual examples from the literature. Guidance will be given on how to determine which information is editorial, and how to make informed decisions about tempos, dynamics, articulation, etc. for music from various time periods and traditions. The information to be presented will be most helpful for conductors who have a masters or bachelors degree (or less) in music.

What's on the Page? Determining Authentic Versus Editorial Information on the Choral Score

This session is appropriate for directors of all types of choirs, especially those who make use of music from Choral Public Domain Library (cpdl), arrangements, or older editions of music found in their choral libraries. Topics include various kinds of translations, transcription, transposition, translit-

Elizabeth Schauer will be the clinician for this session. Her choir, the University of Arizona Symphonic Choir, is performing at this conference. Her photo and bio can be found on page 57.



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