



ACDA WESTERN REGION

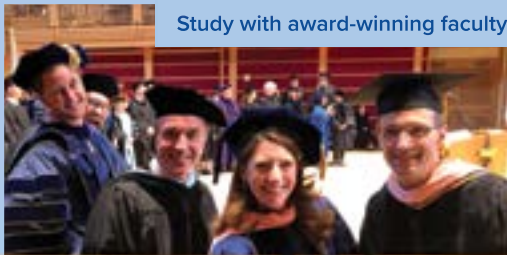
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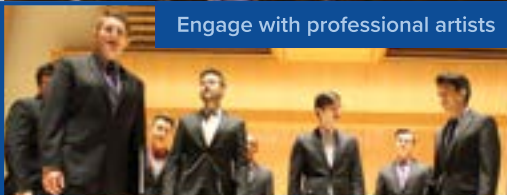
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ACDA WESTERN'S BEGINNINGS....

ACDA was organized as an independent organization to foster the art of choral music in the United States. Many choral directors were dissatisfied and concerned because MENC - *Music Educators National Conference* - now organized as *NAfME - National Association for Music Education*, had become predominantly band-and orchestra-oriented with very little choral music at their conferences.

In the late 1960's choral activities for the MENC Conference began to be officially organized under the umbrella of ACDA. There was an attempt to have ACDA become the official choral representative of the MENC Divisional Board, but this union was not successful. Initial activities of ACDA Western included the structuring of geographic divisions paralleling MENC's regional divisions. State presidents were appointed for Arizona, California, Hawaii, Nevada and Utah, and these division presidents became an official part of the ACDA National Board.

On January 30 and 31, 1970, the first independent ACDA Western Division Conference was held in Knuth Hall at San Francisco State University. About four hundred and fifty directors attended, with several regional groups performing. Since that initial Western Division Conference in 1970 ACDA Western has hosted 20 conferences in all five states comprising the Western Region of ACDA; Hawai'i, California, Nevada, Arizona, and Utah.

Over the years, the subunits of ACDA, previously known as divisions, have changed to regions, resulting in a confusing combination of acronyms - WDACDA, WRACDA. So, in keeping with NWACDA, SWACDA, and MACDA, we have settled upon WACDA... just in case the description changes again.

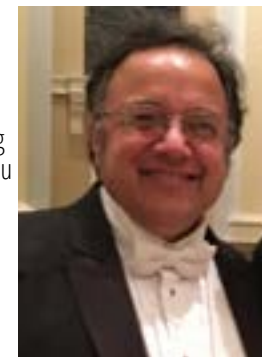
ACDA Western Region has developed into a unique organization that continues to serve and inspire choral directors and actively promotes the art of choral music. More information available at: ACDAWESTERN.ORG



MESSAGE FROM THE PRESIDENT

On behalf of the Conference Committee of the Western Region ACDA Board, I am pleased to welcome you to Long Beach. Although this is not the "post-pandemic" conference I had hoped it would be, I am incredibly excited about the number of excellent performances, interest sessions, reading sessions and new opportunities we have programmed for you including:

- All Conference Sing
- Conducting Masterclasses
- Composer Track featuring Emerging Composers
- Reading Sessions
- Student Poster Session
- All Conference Social Hour, Thursday



I'm incredibly appreciative of our superb colleagues who worked tirelessly to bring this conference to fruition; their names can be found on the next pages. From our initial Zoom meetings where we tried to envision a conference that would Lift EVERY Voice, we have been served by colleagues who went the extra mile even as they dealt with the daily challenges of teaching during this pandemic. Please be sure to thank them!

Many thanks to the Diversity, Equity and Inclusion Committee led by Jace Saplan for providing guidance as we revised rubrics to reflect long-expressed desires to open our conference to a wider sample of our community. Mission accomplished!

My eternal thanks to Cari Earnhart, Program Chair and Scot Hanna-Weir, Program Vice-Chair, for their attention to detail in dealing with conference logistics over the past year. This conference would not have been possible without their generosity in sharing their time and valuable talents.

Now, let us all Lift EVERY Voice and Sing!

Lou De La Rosa
President, Western Region ACDA



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Julie Dana, State Conference at CASMEC Chair
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Kristina Nakagwa, Bay Area
Jennifer Garrett, Central Region
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Yewon Lee, Far South

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Zanaida Robles, Choral Composition
Corie Brown, College and University
Brandon Elliot, Community & Professional
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Josh Palkki, LGBTQ Perspectives

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Anabel Pauline, Pop & A Cappella Choirs
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ACDA NATIONAL CONFERENCES

1971 Kansas City, MO	1989 Louisville, KY	2007 Miami, FL
1973 Kansas City, MO	1991 Phoenix, AZ	2009 Oklahoma City, OK
1975 St. Louis, MO	1993 San Antonio, TX	2011 Chicago, IL
1977 Dallas, TX	1995 Washington, DC	2013 Dallas, TX
1979 Kansas City, MO	1997 San Diego, CA	2015 Salt Lake City, UT
1981 New Orleans, LA	1999 Chicago, IL	2017 Minneapolis, MN
1983 Nashville, TN	2001 San Antonio, TX	2019 Kansas City, MO
1985 Salt Lake City, UT	2003 New York, NY	2021 Virtual Conference
1987 San Antonio, TX	2005 Los Angeles, CA	

ACDA WESTERN REGION CONFERENCES

1973 Coronado, CA	1992 Honolulu, HI	2010 Tucson, AZ
1976 Palo Alto, CA	1994 Sacramento, CA	2012 Reno, NV
1978 Tempe, AZ	1996 Pasadena, CA	2014 Santa Barbara, CA
1980 San Diego, CA	1998 Reno, NV	2016 Pasadena, CA
1982 Pasadena, CA	2000 Los Angeles, CA	2018 Pasadena, CA
1984 Los Angeles, CA	2002 Honolulu, HI	2020 Salt Lake City, UT
1986 San José, CA	2004 Las Vegas, NV	2022 Long Beach, CA
1988 Los Angeles, CA	2006 Salt Lake City, UT	
1990 Fresno, CA	2008 Anaheim, CA	

WESTERN REGION CONFERENCE HONOREES

1990 Roger Wagner	2002 Jane Hardester	2014 Morten Lauridsen
1992 Ralph Woodward, Sr.	2004 Albert McNeil	2016 John Alexander
1994 David Thorsen	2006 Frank Pooler	2018 Polly Vasché
1996 Charles Hirt	2008 Sr. Sharon Breden, CSJ	2020 Donald Brinegar
1998 Rodney Eichenberger	2010 William Hatcher	2022 Charlene Archibeque
2000 Paul Salamunovich	2012 Dean Semple	

WESTERN REGION PAST PRESIDENTS

Howard Swan * † 1964-67
 K. Gene Simmonds * † 1967-71
 Jane Hardester * † 1971-75
 Ginger Covert Colla † 1975-77
 David Thorsen † 1977-79
 Joseph Huszti 1979-81
 Linda Allen Anderson 1981-83
 Sharon Breden, C.S.J. † 1983-85
 William Hatcher 1985-87
 Sharon Breden, C.S.J. † 1987-89
 Gary Unruh 1989-91
 Jo-Michael Scheibe 1991-93
 Mary Breden 1993-95
 James O. Foxx † 1995-97
 Thomas Davies 1997-99

Ron Kean 1999-01
 Steve Hodson 2001-03
 Elizabeth Kameran 2003-05
 Edith A. Copley 2005-07
 Dean Semple † 2007-09
 Cheryl A. Anderson 2009-11
 Kathryn Smith 2011-13
 Steve Hodson 2013-15
 Anna Hamre 2015-17
 Travis Rogers 2017-19
 Kim Ritzer 2019-20
 Lou De La Rosa 2020-22

* Member of the original 81 Charter Members
 † Deceased Member



A Message from the Executive Director

Greetings from the National office and welcome to your 2022 Western Region Conference! Your conference team has worked overtime to create an immersive experience that is full of information and inspiration. I hope you use the next few days to fill up with knowledge, food, and friendship. We will all use the lessons learned here to bolster us once we return to our own communities and continue to forge our path in this pandemic world. Gathering together at this conference is a reminder that we have each other in the ACDA network for guidance, support, sharing our trials, and celebrating our successes. People have lifted their voices to find consolation, community, and hope throughout time. You are there in the center of this work. Just being here today is a testament to your success in ensuring that people continue to have the opportunity to sing and find comfort in the choral community.

I am extraordinarily grateful to your conference team for the work they have done to provide this experience for all of us. Their love of ACDA and their desire to serve the profession has been astounding to witness. When you have a chance, please give them an elbow bump and a big THANK YOU! And, while you are here, I would invite you to open your minds and your hearts to the offerings of the conference. Be affirmed in your work. Lean deeply into the ideas that may challenge you. And, take some time to reflect on just how fortunate we are to be able to do this work together.

Robyn Hilger

ACDA ADVOCACY RESOLUTION

Whereas the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts; and, whereas serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout our country;

Be it resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state and national levels of education and government to ensure the survival of arts programs for this and future generations.

ACDA Members are encouraged to print the ACDA Advocacy Resolution in all concert programs.

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FEATURED ENSEMBLES AND ARTISTS



**ERIC
WHITACRE**
KEYNOTE SPEAKER

WEDNESDAY MARCH 2ND 7:30PM

Eric Whitacre is a Grammy Award-winning composer and conductor. His works are programmed worldwide. His ground-breaking Virtual Choirs have united singers from more than 145 countries over the last decade. A graduate of Juilliard School of Music, Whitacre completed his second term as artist in residence with the Los Angeles Master Chorale in 2020. He also served five years as composer in residence at the University of Cambridge. His long-form work *The Sacred Veil*, a profound meditation on love, life, and loss, was premiered by the Los Angeles Master Chorale and released on Signum Records in 2020.

FEATURED ENSEMBLES AND ARTISTS

CONCERT SESSION NO.4 THURSDY MARCH 3RD 8:30PM

TONALITY



Established in 2016, Tonality is an award-winning ensemble known for “open hearted singing” (Lauri’s List). Tonality’s most recent award is the 2020 Chorus America/ASCAP Award for Adventurous Programming, a prize given for commitment to singing and commissioning new works. Led by founder and artistic director Alexander Lloyd Blake, Tonality is an ensemble that represents the diverse cultures and ethnicities within the Los Angeles area. Within a year of its forming, Tonality’s mission evolved to use their collective voices to present concerts on themes of social justice in hopes to act as a catalyst toward empathy and community activism.



Alexander Lloyd Blake

works as an award winning conductor, composer/arranger, vocal contractor, singer and music activist. He was named Musical America’s 30 Professionals of the Year in 2019 and received the Louis Botto Award for Innovative actions and Entrepreneurial Zeal from Chorus America. Blake is the founding artistic director of Tonality and also serves as the choir director at Los Angeles County High School for the Arts. Blake completed a DMA from the University of Southern California, an MM from the University of California Los Angeles, and a BM from Wake Forest University.

VOX FEMINA LOS ANGELES



Founded in 1997, Vox Femina Los Angeles (VOX) gives women voice through the performance of high-quality choral literature. Diverse in culture, age, race, belief, and sexual identity, VOX is a chorus committed to commissioning new works and raising awareness about issues that affect women. Since its debut, VOX has presented over 300 performances across the United States, Mexico, and Canada, as well as numerous appearances at ACDA and Chorus America conferences. VOX is well known for commissioning over 50 new works for women’s voices, collaborating with over 35 contemporary composers.

Iris S. Levine

is founder and artistic director of Vox Femina Los Angeles, L.A.’s premier women’s chorus. Levine is the interim provost and vice president of Academic Affairs at California State Polytechnic University in Pomona. As faculty, she conducted the Kellogg Chamber Singers, taught beginning conducting, choral conducting, and music education courses. Levine earned her DMA from the University of Southern California and an MM from Temple University in Philadelphia.



FEATURED ENSEMBLES AND ARTISTS

CONCERT SESSION NO. 7 THURSDAY MARCH 4TH 8:30PM

BACH COLLEGIUM SAN DIEGO



Founded in 2003 by artistic director Ruben Valenzuela, Bach Collegium San Diego diversifies musical offerings in the San Diego community and presents a wide variety of historically significant works. The organization engages many of the country's finest singers and instrumentalists to bring world-class music to the greater San Diego area. Bach Collegium San Diego's excellent programming and exemplary talent have made it one of the premier early music ensembles on the West Coast and one of the most dynamic ensembles in the United States.

Ruben Valenzuela



is the founder and artistic director of Bach Collegium San Diego (BCSD). As a conductor, keyboardist, and musicologist, he has led BCSD in notable performances of music of the Renaissance, early and high Baroque, early Classical period, as well as music of the twentieth century. Valenzuela is regularly called upon as a guest speaker on an array of musical topics encompassing music aesthetics, Mexican cathedral music, music and rhetoric, and the music of J. S. Bach. Valenzuela holds a PhD in musicology from Claremont Graduate University and is also the director of music and organist of All Souls' Episcopal Church, San Diego.

NATION



Nation is a collaborative vocal band from Minneapolis/St. Paul, MN, pioneered by composer/performers Jocelyn Hagen and Timothy C. Takach. Blurring the lines of pop, classical, a cappella, singer/songwriter, folk, and many other genres, Nation's sound defies definition and commands attention from the stage. Pioneers in their field of composing, entrepreneurship, coaching youth and adults, and leading ensembles in the spirit of collaboration, Takach and Hagen inspire choral educators to stretch outside the box with rehearsal strategies, programming ideas, improvisation, co-teaching, and crafted experiences to honor and balance tradition and innovation in these fast-paced times.

Jocelyn Hagen

composes music that has been described as "simply magical" (Fanfare Magazine) and "dramatic and deeply moving" (Star Tribune, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Hagen's commissions include *Conspire*, the Minnesota Opera, the Minnesota Orchestra, the International Federation of Choral Music, Minnesota ACDA, Georgia ACDA, Connecticut ACDA, Texas ACDA, and the North Dakota Music Teachers Association.

Timothy C. Takach

frequently works with youth and adults as a composer-in-residence, conductor, presenter, clinician, and lecturer. Applauded for his melodic lines and rich, intriguing harmonies, Takach has received numerous commissions and performances. Takach is currently composer-in-residence for The Singers—Minnesota Choral Artists. He studied music composition at St. Olaf College, Northfield, MN, where he graduated with honors.

VIRTUAL READING SESSIONS

Use the QR code to the right to register with JW Pepper for the WACDA Reading Packets.



These eight QR codes are introductions from Western Region conductors and playlists of YouTube performances.

Diversity, Equity and Inclusion



Contemporary Commercial



Advanced Repertoire
(All Voicings)



Music for Developing Voices
(7-12)



Music for Young Voices (K-8)



Music for Worship



World Music and Culture



Music by Western Region
Composers (All Voicings)



COVID PROTOCOLS

In alignment with the ACDA COVID Conference Guidance adopted by the National Board in October, the Western Conference will abide by these requirements for the March 2-5 conference. These COVID Protocols apply to attendees, clinicians, performers, and concert audience:

All persons must present a photo ID plus proof of full vaccination OR must provide proof of a negative COVID-19 Antigen test taken 24 hours prior to first entry to the event, or a negative PCR test taken 48 hours prior to first entry to the event. A physical vaccination card or negative test results, a picture of a vaccination card or negative test results, or a digital vaccination record or negative test result will all be acceptable. "Full vaccination" means you have had your second of two vaccine doses, or your single J&J dose, at least 14 days prior to the conference start. Masks will continue to be required per current CDC guidance that all people, vaccinated or unvaccinated, wear masks while in public spaces.

ACDA COVID-19 Conference Guidance

In support of the choral profession and the return to in-person activities and performances, ACDA is providing the following guidance for all in-person conference activities coming this spring. Decisions regarding protocols will be based on the following three-tiered approach, in this priority: A) CDC guidance: B) State and city mandates C) Venue mandates
Current CDC guidance states that all people, vaccinated and unvaccinated, should wear masks while in group settings and practice social distancing where possible. Conference attendees are advised that masks will be required in all public conference spaces. For more information, go to <https://acda.org/region-conferences>

COMPOSER TRACK SCHEDULE OF EVENTS

Wednesday, March 2, 2022

Composer Reception | 9:45 pm (or Post-Concert)

Meet fellow composers and conductors on the first evening of the conference. Cash bar at The Harbor (150 Pine Ave).

Thursday, March 3, 2022

Interact Session | 1:30-2:45 pm

Come Together: Fostering Meaningful Collaborations between Composers and Conductors

In a session geared toward composers and conductors, Dr. Zanaida Robles and Dale Trumbore discuss best practices for creating meaningful collaborations.

Social Hour in the Conference Hall | 6:30 pm

Mingle with composers and conductors and view poster sessions.

Friday, March 4, 2022

Panel Discussion | 1:00-2:15 pm

Writing for the Voices You Have: Composing for Middle School, High School, 2-Year Colleges, and Church Choirs

Composers Jocelyn Hagen and Timothy Takach moderate a discussion with tips and strategies for writing for young and amateur voices. Featuring panelists Alexander Blake, Angelina Fitzhugh, Brandon Elliott, and Zanaida Robles.

Reading Session: Emerging Western Region Composers | 2:30-3:45 pm

Hear inspiring new works from seven regional composers.



CONGRATULATIONS

to the winners of the Call for Scores, who will be featured in a live reading session on Friday, March 4th at 2:30PM in Grand Ballroom



Cooper Baldwin



Brittney Benton



Jennifer Lucy Cook



Thomas Goedecke



Oscar Luna, II



Yen-Hsiang Nieh



Joshua Tan

CONFERENCE HONOREE

CHARLENE ARCHIBEQUE

For thirty-five years, Dr. Charlene Archibeque served as Professor of Choral Music at San Jose State University, where she conducted both the Concert Choir and the renowned SJSU Choraliers in hundreds of concerts, preparing and conducting over 160 major works with orchestra. For thirty of those years she collaborated with conductors such as Seiji Ozawa, George Cleve, Leonid Grin, and Samuel Cristler. For over twenty-five years she provided the greater San Jose community with a series of outstanding Scholarship Concerts at St. Joseph Cathedral, raising hundreds of thousands of dollars for music scholarships and featuring many student soloists who have gone on to professional careers. Her choirs were selected to perform at twenty-five regional, state, and national conventions of the American Choral Directors Association, and MENC, precursor of the National Association for Music Education.



The SJSU Choraliers under Dr. Archibeque recorded seven professional CDs and completed sixteen concert tours to Europe, Mexico and Australia. Winners of seven of the most prestigious competitions in Europe, they were named "Choir of the World" in 1991 at the Wales Eisteddfod, winner of the famed Grand Prix in Tallinn, Estonia 1994, and winner in the Spittal, Austria festival. In 1996, Dr. Archibeque won the coveted Best Conductor award at the Concorso Internazionale di Canto Corale in Gorizia, Italy, along with six other trophies including first place in the Folk Music Category. She conducted in many of the major concert halls of the world including Carnegie Hall, Kennedy Center, Royal Albert Hall, and the Berlin Philharmonic with her own choirs and as guest conductor of various honor choirs.

While serving as Director of Choral Activities at SJSU, "Dr. A" successfully recruited an impressive number of talented singers and conductors to the university and guided several thousands in their choral studies. Over 80 conductors completed their Masters Degrees in Choral Conducting under her supervision and are now in positions of choral leadership throughout the United States and Europe, many as college and university choral conductors themselves.

As a teacher of teachers, her choral workshops throughout the world are acclaimed as "practical, comprehensive, and insightful."

Some of her areas of expertise include conducting technique, vocal training in the choral rehearsal, musicianship skills, rehearsal technique, choral diction, blend and tone quality, as well as performance practices with historical perspective. Active in the American Choral Directors Association for over 50 years, she has presented many major interest sessions at national and regional conferences. Her summer workshops at SJSU and elsewhere have attracted thousands of participants.

Dr. Archibeque has served as headliner, panelist, presenter, speaker, and clinician worldwide, including the 1999 World Choral Symposium in Rotterdam, Holland; the National Federation of Music Societies in York, England, where in 1989 she was the first woman and first American to present; the first National Australian Choral Symposium in Melbourne in 1986; and the International Music Workshops in Lausanne, Switzerland and the USAREUR in Berchtesgaden, Germany. She has appeared on the faculty for the Aspen Music Festival, Westminster's "Five Perspectives", twice at the Santa Fe "Perspectives", the Four Corners Workshops in Arizona, and many more.

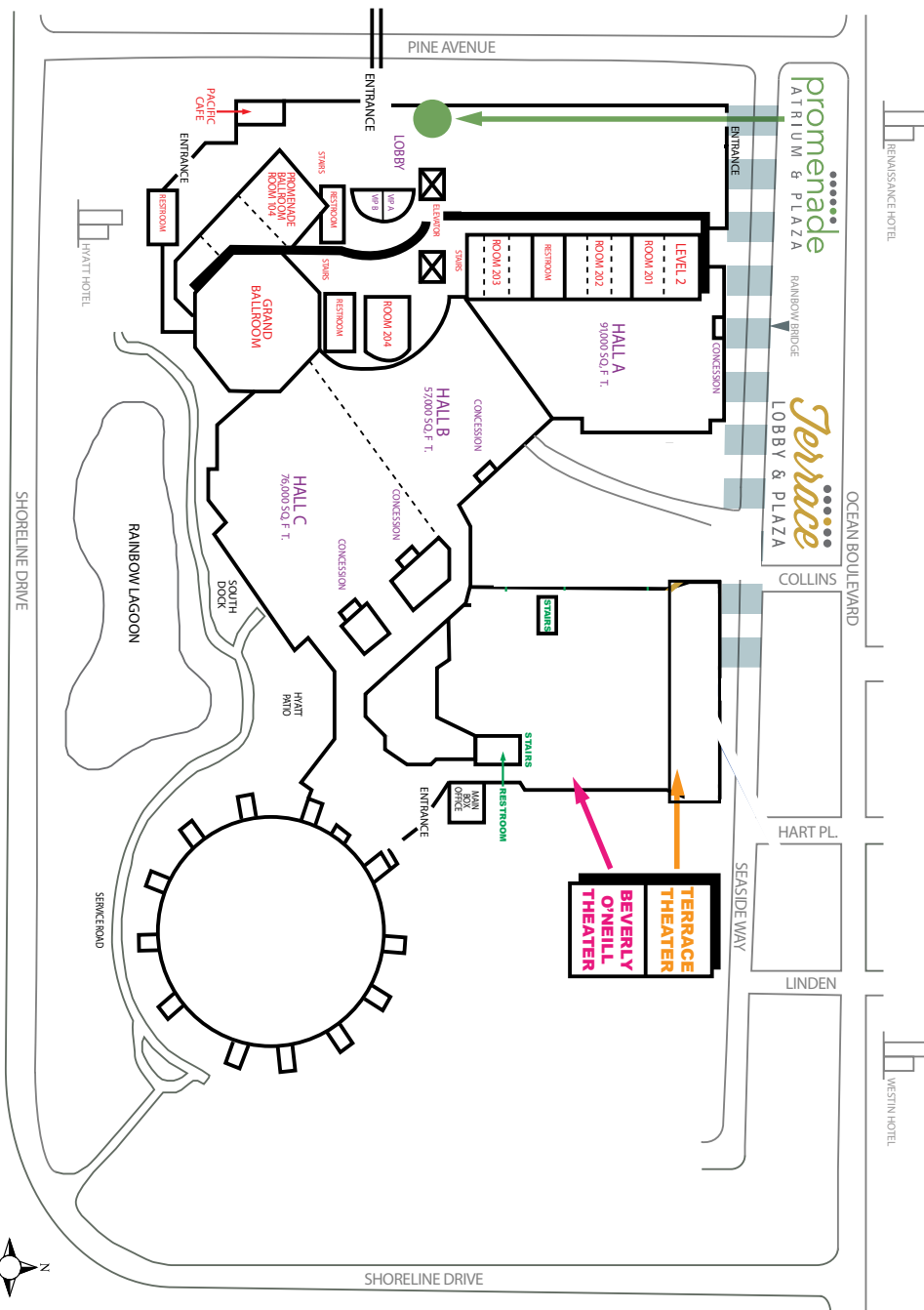
Named one of the top ten honor choir clinicians in America in a 1988 ACDA survey, Charlene loves conducting honor choirs and has conducted All-State and festival choirs in forty-six American states and six Canadian provinces—more than any other woman.

Prior to 1970, Dr. Archibeque taught for thirteen years in San Diego at all levels of public school music and taught the first experimental program in team teaching at the junior high level. In Northern California, she served as Minister of Music for the Burlingame Presbyterian Church, and as President of the Northern California chapter of ACDA in the early 1970s.

Her degrees were earned at the University of Michigan, San Diego State University, and the University of Colorado at Boulder, where Charlene was the first woman ever to earn a DMA in Choral Conducting. She was named both Outstanding Alumna and Distinguished Alumni at CU Boulder and was given both of San Jose State University's highest honors: Outstanding Professor and President's Scholar.

Among the over thirty awards in her illustrious career, Dr. Archibeque was the recipient of the Howard Swan Award in 2008, the highest honor presented by the California Choral Directors Association for lifetime achievement. She received Honorary Life Membership in the National Collegiate Choral Association (NCCO) at the Portland conference in 2015.

Currently serving on the Board of the American Beethoven Society, she is Past President of the Silicon Valley League of the San Francisco Symphony and Editor of the Charlene Archibeque Choral Series with Santa Barbara Music Publishers. Her DVD "How to Make a Good Choir Sound Great" is published by GIA.



FIND YOUR VOICE DISCOVER

FACULTY

Barlow Bradford
(Director of Choral Activities)
Emily Mercado
(Choral Music Education)
Julie Wright-Costa
(Voice Area Head)
Robert Breault
(Director of Opera)
Kirstin Chávez
Seth Keeton
Carol Ann Allred
Paul Dorgan
Jeffery Price
Lynn Maxfield

DEGREES

- Bachelor of Music
- Bachelor of Arts
- Master of Music
- Doctor of Musical Arts
- PhD Music Education

VOCAL ENSEMBLES

Chamber Choir
A Cappella Choir
Voci Altissime
Opera Workshop

music.utah.edu

WEDNESDAY, MARCH 2, 2022

CONFERENCE REGISTRATION OUTSIDE GRAND BALLROOM

2-9:25PM

WELCOME CONCERT
WEDNESDAY MARCH 2nd 7:30 PM TERRACE THEATER

LAND ACKNOWLEDGEMENT

ALEXIS DURO, SAN GABRIEL BAND OF MISSION INDIANS TRIBAL MEMBER

*We acknowledge the complex history that has brought us to gather upon this land.
We seek to evaluate and engage with the impacts of settler colonialism and our role in that process.
We celebrate the Tongva and San Gabriel Peoples' connection to this land and appreciate
the opportunity to gather and learn within their traditional homeland.
We honor the Tongva elders and their work caring for the lands, waters, and ancestral memories.
May our gathering be shaped by the values and resilience of our Native communities.*

KEYNOTE SPEAKER

ERIC WHITACRE

PACIFIC STANDARD TIME

CALIFORNIA STATE UNIVERSITY – LONG BEACH
LONG BEACH, CALIFORNIA

CHRISTINE GUTER

Wind Machine	Sammy Nestico & Gary Eckert arr. Paris Rutherford <i>Anchor Music Publishing / RUT-S5-2534</i>
Whispering Grass	Fred Fisher arr. Jeremy Siskind adap. Zach Yaholkovsky <i>Kerry Marsh Publishing</i>
So In Love	Cole Porter arr. Kate Jansen <i>Manuscript</i>
Michelle	John Lennon & Paul McCartney arr. Gene Puerling <i>Shawnee Press / A1344</i>
Phoenix	Gregory Porter arr. Gregory C.L. Fletcher <i>Manuscript (Commission)</i>
After the Love Is Gone	David Foster, Jay Graydon, Bill Champlin arr. Jej Vinson <i>Manuscript</i>

ANGEL CITY CHORALE
LOS ANGELES, CALIFORNIA

SUE FINK

Hold On	Traditional Spiritual arr. Moses Hogan <i>Hal Leonard # HL8703351</i>
A Change is Gonna Come	Sam Cooke arr. Colin Egan <i>Manuscript</i>
Big	Rick Kritzman arr. Sue Fink <i>Manuscript</i>
Los Peces En El Rio	Spanish Villancico arr. Nita Sinaga <i>Manuscript</i>
Baba Yetu, Swahili Adaptation of The Lord's Prayer	Christopher Tin [BMI] <i>Hal Leonard #HL00346158</i>

BOB COLE CHAMBER CHOIR

CALIFORNIA STATE UNIVERSITY – LONG BEACH
LONG BEACH, CALIFORNIA

JONATHAN TALBERG

Raymond W. Brock

Memorial Student Composition Competition Winner

The Rose that Bare Jesu	Duncan Tuomi <i>duncantuomi.com</i>
Lift Every Voice and Sing <i>Featuring Dr. Zanaida Robles, Soprano</i>	arr. Zanaida Robles* <i>HL 00139863</i>
Ave Maria	Carlos Arturo Carlos* <i>Manuscript; ccarlos77cc@gmail.com</i>
Metropolis	Matthew Lyon Hazzard* <i>lyonhazzard.com MH0032</i>
Santiago from <i>Path of Miracles</i> <i>Darita Seth, Counter-Tenor and Anneka Remp, Soprano</i>	Joby Talbot <i>Chester Music CH69784</i>

*CSULB Alums

THURSDAY, MARCH 3, 2022

CONFERENCE REGISTRATION *OUTSIDE GRAND BALLROOM*

7:30AM-9:25PM

RESTORATIVE YOGA & MEDITATION

7-7:45AM

HONOR CHOIR REHEARSAL BLOCKS:

9-12:00PM 2-5:00PM 7-9:30PM

Due to Covid Protocols Honor Choir Rehearsals are closed

EXHIBITS IN THE GRAND BALLROOM

10-1:30PM & 2:30-5PM

CONCERT SESSION No. 2
THURSDAY MARCH 3RD 9:00-10:15AM TERRACE THEATER

LORI MARIE RIOS, PRESIDING
CALIFORNIA PAST PRESIDENT, WACDA SPECIAL ASSISTANT

STORIES OF THE PANDEMIC VIDEO PRESENTATIONS

Bakersfield College Chamber Singers.....Jennifer Garrett

Stomp on the Fire Andrea Ramsey

Bountiful High School A Cappella Choir.....Larry Smith

O Love Elaine Hagenberg

Homestead High School Choral Union.....Jeff Morton

What Choice Jeff Morton

Viatore's Mundi.....Kirk Averitt

Hymn of Axiom Vienna Teng

University of Utah Voci Altissime.....Emily Mercado

Sorida Rosephayne Powell

Faith is the Bird that Feels the Light Elizabeth Alexander

No Fairy Tale Here Zanaida Robles

We Sing as One B.E. Boykin, lyrics by Ashley Grisham

HERRIMAN HIGH SCHOOL VIVACE

HERRIMAN, UTAH

Holohonolofatsa

Walton Music Octavo WW1694

Iter Itineris

Colla Voce Music 41-96780

Chapo Pou Fanm

ANDREW HOWDEN

arr. Daniel Jackson

Zachary J. Moore

Sydney Guillaume

You Do Not Walk Alone

Elaine Hagenberg

Beckenhorst Press BP2240

La Maumariée

Walton Music

Joni Jensen

Rise Up

Jake Runestad JRO063

Jake Runestad

UNIVERSITY OF HAWAII CHAMBER SINGERS

JACE SAPLAN

HONOLULU, HAWAII

Ka Palena 'Ole: The Boundless Pacific

Ka Huli Au Ana, Randie Kamuela Fong

Kamehameha Schools Publishing

Erschallet, ihr Lieder

JS Bach arr Barenreiter

BWV 172

Dahil Sa Iyo

Mike Valverde Jr. arr. Saundee Choi

Self-Published

Mae-e

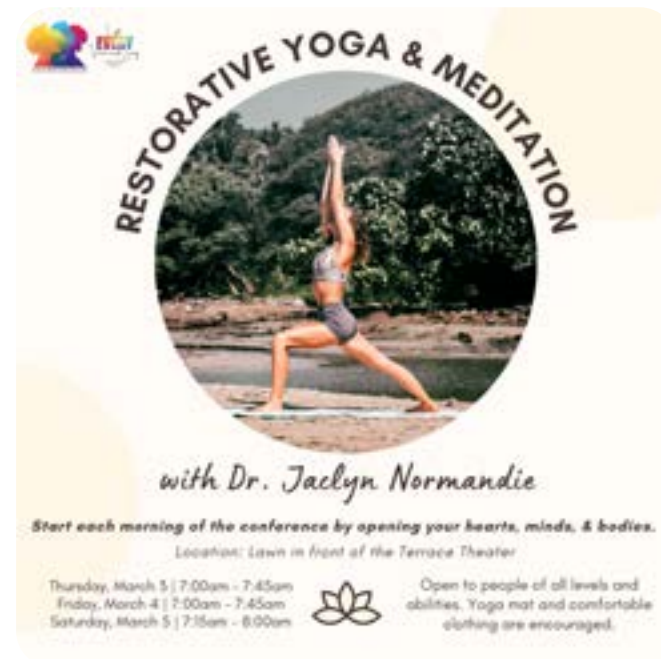
Kentaro Sato

Wiseman Project

Pua Lilia

Alfred Alohioka arr. Kimeokeo and Barlow Bradford

Barlow Bradford Publishing



THURSDAY

Advancing the Arts Session No. 1

THURSDAY MARCH 3RD 11:00AM-12:15PM

Conducting Masterclass with Dr. Charlene Archibeque, CSU Long Beach - **Grand Ballroom**

Dynamic Body Balance Unlocking Communication

Nicole Lamartine - **Promenade 203 B/C**



Breath is the foundation of all movement, and efficient movement is the fundamental aspect of gestural communication. Based on the author's experience with human dissection, Laban Movement Theory Training, and athletic training systems, a theory of Dynamic Body Balance emerged, providing the choral conductor greater access to expression and comfort in the body. Using simple body positions and tools like a yoga ball, participants will learn the theory and apply the concepts in an interactive workshop to enhance body awareness and increase expressivity in conducting and leadership.

The Residue of Thought: Cognitive Science in the Choral Rehearsal

David Edmonds - **Promenade 202 A**



After just 20 minutes average learners forget more than half of the information they have just encountered. For decades, findings from the field of cognitive science have led to significant improvements in student learning, retention, and achievement in STEM classes around the world. Unfortunately, these techniques rarely, if ever, appear in the choral rehearsal. By drawing on proven strategies from peer-reviewed research, this session will help to facilitate more effective and efficient rehearsals and help to straighten out our singers' "forgetting curve."

Cultivating a Choral Culture of Connectedness - Nicholas Sienkiewicz - **Promenade 203 A**



Choral music provides a unique place to begin to address the realities of mental health and trauma. It is essential that we recognize the importance of emotional intelligence, social connection, and trauma-informed instruction in arguably the most personal musical art form. In this session, we will discuss how to craft an educational environment that facilitates excellent music learning, encourages students to remain present, passionate, motivated, and engaged, while creating a space that encourages vulnerability, emphasizes psychological safety, and cultivates connection within the group.

Enlarging the Choral Canon: Discovering and Performing Choral Works from a Broader Perspective - Brent Wells & Andrew Crane - **Promenade 201 A/B**



In this session, we explore the process of engaging with living composers, particularly those of underrepresented communities. This includes commissioning new works, broadening our programming palette to include underperformed existing works, and engaging with these composers as part of the rehearsal process. We also explore how to interact with the folksong and ethnic repertoire in a respectful way. This includes engaging those who have lived experience with this music to help with cultural context, language, and authenticity of the pedagogical and performance experience.

Empowered Leaders Empower Others: Committing to Vulnerable, Thoughtful, & Inclusive Leadership - Jennifer Hansen Heder & Colleen Chester - **Promenade 202 B/C**



As we find ourselves in a societal renaissance, it is imperative that we recommit to modeling and engaging in respectful yet tough conversations with our ensemble members. This session will discuss different types of leadership styles and how they function within choral communities. Attendees will learn about the importance of being a vulnerable leader, skills for community building, strategies for democratizing ensembles, and how to lean into hard conversations.

Advancing the Arts Session No. 2

THURSDAY MARCH 3RD 1:30-2:45PM

Conducting Masterclass with Dr. Jo-Michael Scheibe, Univ. of Hawai'i - **Grand Ballroom**

Come Together: Fostering Meaningful Collaborations between Composers and Conductors

Zanaida Robles and Dale Trumbore - **Promenade 201 A/B**



Breaching the divide between composers and conductors can be daunting. If you're a conductor, what's the best way to encourage composers inside and outside of your chorus to write successfully for your singers? If you're a composer, how do you approach conductors with your music, turning an initial impression into a life-long collaborative relationship? Composer and conductor Zanaida Robles and composer Dale Trumbore will present strategies that reach across the composer-conductor divide, resulting in meaningful collaborations for conductors, singers, and composers. Participants will leave this session feeling empowered to work together to contribute to the choral repertoire.

Amplifying Womxn's Voices: An Intersectional Approach to Equity in the Choral Ensemble

Alyssa Cossey - **Promenade 202 B/C**



Utilizing an intersectional approach, this session will address equity through programming by highlighting repertoire written by womxn, acknowledging the intersection of race and gender in choral repertoire, and providing suggestions for how to reframe or replace problematic music. Attendees will also have access to composer and repertoire databases, informative playlists and podcasts, and a "Repertoire Accountability Checklist" to help evaluate repertoire through a more equitable lens.

Modelling Creativity Within the (Interactive) Choral Rehearsal - Jerry Ulrich

Promenade 203 B/C



Ensemble membership has traditionally relied upon a regulatory model where artistic decisions emanate from the director. This model has historically subjugated the role of creativity on the part of the singers to a minimalist function. While members are an integral part of fulfilling an overarching artistic vision, they are afforded precious little in actually shaping that vision. Offering "guided creativity" to choristers in the rehearsal process allows individual singers artistic input, while simultaneously offering them autonomous ownership into the performance product.

Beyond Palestrina: Keeping Early Music Relevant in a Diversifying Choir Room

Nicole Baker - **Promenade 202 A**



As choral directors wrestle with issues of diversity, inclusion, and relevance, it's not hard to imagine that music from before 1700—already an endangered species—might fade from use in schools, churches, and community choirs. In truth, as music historians continue to unearth Medieval, Renaissance, and Baroque music by a variety of male and female composers of many backgrounds, early music can enrich singers' understanding of diverse cultures. Furthermore, the repertoire can work for choirs of all ages and skill levels, ranging from middle school treble choirs to professional early music ensembles.

Magic In The Middle - Roger Emerson - **Promenade 203 A**



Directing the middle school choir can be a joy or a burden depending upon your preparation for all of the variables you will encounter. Roger Emerson will present methods and materials to make the job easier with carefully crafted resources.

THURSDAY

Advancing the Arts Session No.3 THURSDAY MARCH 3RD 3:15-4:30PM

Reading Session: Music Every Beginning Choral Teacher Should Know
Tami Alderman - Grand Ballroom

Implementing a Multicultural Framework in Choral Classrooms
Jason Bowers - Promenade 201 A/B



Multicultural education is a reform movement rooted in the idea that diversity enriches a nation and that individuals who participate in a variety of cultural experiences are more able to benefit from the total human experience (James Banks). Choral ensembles are ideally situated to affect positive societal change if approached from a broad multicultural perspective. This session will guide participants through the implementation of a multicultural framework in choral classrooms, highlighting the ways we might thoughtfully honor our students, engage deeply with literature, enact our engagement through rehearsals, and present faithfully in performance.

(Trans)itioning Voices: Inclusivity through Line Recombination
Stevie Hirner - Promenade 202 B/C



This session presents a new methodology to promote the inclusivity of transgender and gender expansive (trans) individuals in choral ensembles. Line recombination involves creating a new vocal line by combining portions of the existing alto and tenor lines in order to provide a sing-able, intermediate part that supports the student's gender identity while accounting for vocal health during and after transition. Choral directors can use this concept to address the potential uncertainty surrounding the inclusion of trans singers in choral ensembles by providing an alternative that meets their vocal needs without compromising musical integrity.

Better Together: Strategies that allow choral directors and voice teachers to work cohesively toward the creation of fulfilling, healthy, diverse, and inclusive experiences for our students - Jenny Bent and Justin Montigne - Promenade 203 B/C



Are your choral and voice programs unnecessarily siloed due to common misconceptions of the differences between choral and solo singing? Jenny Bent and Justin Montigne will present strategies choral directors and voice teachers can use to create a unified voice program that develops, fosters, and models a collaborative philosophy and encourages a musically explorative curriculum. They will also discuss holistic pedagogical approaches and skills-based systems that can be applied in the choral rehearsal and the voice studio.

Timely, Uplifting, and Super-Practical: Creating Realistic Arrangements for Your Church, Community, or School Choir - Nina Gilbert - Promenade 203 A



Does your choir need music that can be learned in (approximately) one rehearsal? We will find and lightly arrange authentic tunes that a choir of any size can quickly learn and proudly present for special occasions, emergencies, and worship services. We will consider sources, styles, inclusiveness, and copyright issues. You will take home new projects-in-progress, plus ready-to-use examples.

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Bachelor of Music Education
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Summer Masters Degree in Music Education

CONTACT US

Dr. Jeffrey Benson,
Director of Choral Activities
jeffrey.benson@sjsu.edu

Dr. Corie Brown,
Professor of Choral Music Education
corie.brown@sjsu.edu

SUMMER CHORAL WORKSHOPS
July 11-15, 2022

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THURSDAY

CONCERT SESSION No.3
THURSDAY MARCH 3RD 5:00-6:30PM TERRACE THEATER

EDITH COPLEY, PRESIDING
WACDA PAST PRESIDENT, NATIONAL PRESIDENT ELECT

CLOVIS NORTH WOMEN'S CHORALE
FRESNO, CALIFORNIA

HEATHER BISHOP

Psallite		Kyle Pederson
	<i>Walton Music WLG169</i>	
Our Offering	Wade Fernandez arr. Paula Foley Tillen	
Soloist, Peyton Slaven		
	<i>Alliance Music Publications, Inc. AMP 0860</i>	
I Am the Wind		Elaine Hagenberg
	<i>Elaine Hagenberg Music EH1003</i>	
Joy		Jocelyn Hagen
Violin, Michael Chang		
	<i>Boosey & Hawkes, Inc. 48020978</i>	
Measure Me Sky	James Quitman Mullholland	
	<i>Colla Voce Music, Inc., 21-20202</i>	
Sigue	Ivette Herryman	
	<i>Walton Music, WLG150</i>	

SACRA/PROFANA
SAN DIEGO, CALIFORNIA

JUAN CARLOS ACOSTA

Voyage Through Death to Life Upon These Shores	Anthony Davis Text by Robert Hayden
	<i>G. Schirmer, New York</i>

SJSU CHORALIERS
SAN JOSE STATE UNIVERSITY
SAN JOSE, CALIFORNIA

JEFFREY BENSON

Tell Your Story, Child from Voices without Borders	Kendrick Huynh
	<i>Gentry Publications</i>
Lobet den Herrn	J.S. Bach
	<i>CPDL</i>
No Fairy-tale	Zanaida Robles
	<i>MusicSpoke</i>
We Can Mend the Sky	Jake Runestad
	<i>JakeRunestad Music (JR0039)</i>
New Colossus	Saunder Choi
	<i>MusicSpoke</i>

SOCIAL HOUR / POSTER SESSION
THURSDAY MARCH 3RD 6:30 - 7:30 PM GRAND BALLROOM

COMPOSER MEET & EXHIBITS OPEN

Access, Diversity, Equity, and Inclusion Toolkit for Choral Ensembles	Rebecca Seeman
Alexander Technique for the Choral Classroom	Angelica Dunsavage
An Examination of New York City Choir Curriculum and the "Otherization" of Non-Western Music Serena Hernandez and Jason Noble	
Constructivism in a Choral Classroom	Nicole Cervantes and Ashley Judd
Culturally Relevant Pedagogy for Choral Teachers	Nicole Cervantes
Gender Discrimination in the Choral Conducting Profession	Sierra Farquhar
How to Live Long and Prosper as a Choral Director	J Edmund Hughes
Kirke Mechem's New Opera: Weaving an Italian Legend into a Community Project "Befana - A Christmas Fable".....	Cheryl Anderson and Kirke Mechem
The Masses of Marianna Martines	James Higgs
Psychological Skills Training as Treatment for Performance Anxiety	Ashley Judd
What if the western and Korean music meet into Mass?	Mirae Lee

THURSDAY



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CONCERT SESSION NO. 4
THURSDAY MARCH 3RD 8:30PM TERRACE THEATER

KIM BARCLAY RITZER, PRESIDING
 WACDA PAST PRESIDENT

TONALITY

LOS ANGELES, CALIFORNIA

ALEXANDER LLOYD BLAKE

America Will Be		Joel Thompson
1232 Lyfe	<i>ECS Publishing 7.0739</i>	Alexander Lloyd Blake
Tulips		Shawn Kirchner
New Collective Consciousness: We Know	<i>Shawn Kirchner Publishing</i>	Joe Trapanese
A Change is Gonna Come	Sam Cooke arr. Tehillah Alphonso	
#UnitedWeDream	<i>Anchor Music Publications TAL-A4-4154</i>	Melissa Dunphy
Build Me Up	<i>Mormolyke Press</i>	Roman Gianarthur

VOX FEMINA

LOS ANGELES, CALIFORNIA

IRIS S. LEVINE

Suffrage Cantata	<i>Simone Ledward Boseman, Narrator</i>	Andrea Ramsey
It Is Coming	<i>Early Women's Right's Perspectives</i>	
Failure Is Impossible	<i>Illegal Voting, Arrest, & Trial of Susan B. Anthony</i>	
A Woman's Place	<i>Ida B. Wells-Barnett and the 1913 Women's Suffrage Procession in Washington D.C.</i>	
Shall Not Be Denied	<i>The Silent Sentinels, Arrest, Imprisonment & Abuse</i>	
Forward into Light	<i>Ratification and the Journey Forward</i>	
<i>Manuscript Commissioned by VOX Femina Los Angeles and a consortium of women's choruses</i>		

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FULLERTON

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...in student-centered teaching and learning.
...that developing musicianship is key to your future success.
...that Everything we do, we do Together.
...that the quality of your musical training really matters.
...in the power of music to change lives for the better.
...that professionalism is a teachable skill.
...that great conductors and singers must also be great teachers.
...that how you do anything affects how you do everything.
...in Reaching Higher to help you achieve your goals.
...that Everything relates to Everything.
...that together we are stronger.
...that you will teach the way that you were taught.
...that where you have been is much less important than where you are going.

WHAT we do is important.
WHY we do it, is for YOU!



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FRIDAY, MARCH 4, 2022

RESTORATIVE YOGA & MEDITATION TERRACE THEATER LAWN **7-7:45AM**

Exhibit Hours **10:30AM-5PM**

CONFERENCE REGISTRATION OUTSIDE GRAND BALLROOM **7:30AM - 5:30PM**

HONOR CHOIR REHEARSAL BLOCKS: **9-12PM / 2-5PM / 7-9PM**

ALL CONFERENCE SING REHEARSALS **10:30 - 11:30AM**

Dr. Charlene Archibeque - Terrace Theater

Dr. Edith Copley - Beverly O'Neill Theater

Dr. Jo-Michael Schiebe - Grand Ballroom

COLLEGE FAIR AT THE HILTON HOTEL **12:00 - 2:00PM**

Azusa Pacific University
Brigham Young University
Cal Poly San Luis Obispo
Cal State Long Beach
Chapman University
Concordia University

Hawai'i Pacific University
Loyola Marymount University
Northern Arizona University
San Jose State University
Sonoma State University

University of Arizona
University of Hawai'i
USC
University of Redlands
Whittier College

CONCERT SESSION No. 5
FRIDAY MARCH 4TH 8:30-10:00AM TERRACE THEATER

JO-MICHAEL SCHEIBE, PRESIDING
WACDA PAST PRESIDENT, NATIONAL PAST PRESIDENT

STORIES OF THE PANDEMIC VIDEO PRESENTATIONS

Solana Beach Presbyterian Church.....Aaron Burgett
The Yearning Craig Courtney
Ragazzi Boys Chorus.....Kent Jue
Fly Away Home Pinkzebra
Chaminade College PreparatorySara Greenberg Hart
High School Spiritones Change Written by student composer, Ryann Schaffer (grade 10)
Vocal Afinity.....David Torres
Homeward Bound Mac Wilberg
Cal Poly San Luis Obispo Women's Chorus.....Scott Glysson
I Am Not Yours David Childs
Saugus High School Choirs.....Kaytie Holt
You Will Be Found Benj Pasek and Justin Paul
Azusa Pacific University Chamber Singers.....Michelle Jensen
Lift Every Voice and Sing James Weldon Johnson and J. Rosamund Johnson

NORTHERN ARIZONA UNIVERSITY WOMEN'S CHORALE
FLAGSTAFF, ARIZONA

RYAN HOLDER

What Happens When a Woman? Alexandra Olsavsky arr. Artemisia
www.artemisiatrio.com

No Fairy Tale Here Lyricist: Robyn Watson, Zanaida Robles
Musicspoke.com

The Captives' Hymn Margaret Dryburgh
from Song of Survival, Volume 1 (excerpt)
Theodore Presser Co., 312-41771

Largo from Symphony No. 9 Antonín Dvořák arr. Margaret Dryburgh
Theodore Presser Co., 312-41771

When Thunder Comes Lyricist: J. Patrick Lewis, Mari Esabel Valverde
www.marivalverde.com, MVC-172

Little Voice Sara Bareilles arr. MaryAnne Muglia Smith
www.maryannemuglia.com

Tuttarana Reena Esmail
www.reenaesmail.com

MT. SAN ANTONIO COLLEGE CHAMBER SINGERS
WALNUT, CALIFORNIA

BRUCE ROGERS

This concert will be performed without applause until after the final song.
Laudate Dominum Gyöngyösi Levente
Crucifixion Adolphus Hailstork
O Sapientia Tadeja Vulc
De Profundis John August Pamintuan
Even When God Is Silent Michael Horvit
Away and In Danger Luc Kleiner & Shawn Kirchner
Soon We Will Be Done Kyle Pederson

AMERICAN RIVER COLLEGE VOCAL JAZZ ENSEMBLE
SACRAMENTO, CALIFORNIA

ARTHUR LAPIERRE

Moonray Arthur Quenzer, Paul Madison, Artie Shaw/arr. by Rosana Eckert

He Was the Cat Ginny Carr

Stoned Soul Picnic Laura Nyro/arr. by Darmon Meader

Build Me Up From Bones Sarah Jarosz/arr. by Jim Eads

The World Keeps You Waiting Peter Eldridge, Lauren Kinhan
arr. by Peter Eldridge, Lauren Kinhan, and Darmon Meader

CONDUCTING MASTERCLASS WITH DR. EDITH COPLEY, SJSU Choraliers, - Beverly O'Neill

Theater

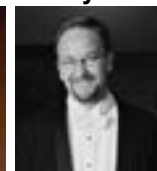
NISENAN CULTURAL MUSIC PROJECT - A CONCERT & CONVERSATION ABOUT THE HISTORIES OF NISENAN'S FROM THE NEVADA CITY RANCHERIA - DANIEL PAULSON, VOX MUSICA & SHELLEY COVERT - Grand Ballroom



For the past eight years, Vox Musica has been collaborating with the Nisenan's from the Nevada City Rancheria in order to help them preserve their tribal music and to perpetuate their story in our community. During this interest session we will perform "We are, We have, We live," a fifty-minute musical work that tells their story through new music and traditional tribal songs. This session offers the listener an opportunity to gain a better understanding of the history, culture, and relationship they have to their homeland. This will be followed by a conversation with their tribal spokesperson, Shelly Covert.

BUILDING BEAUTIFUL VOICES: TOOLS AND PRINCIPLES -

FRANK EYCHANER & JOHN MARTIN PETZET - Promenade 203 A



In this participatory session, clinicians Frank F. Eychaner and John Martin Petzet will demonstrate practical tools for voice building through the warm-up and rehearsal. Vocal pedagogy will be applied to common challenges, and age-appropriate vocalizes will be explored to build the capacity of singers to perform with freedom, expression, and beauty. Session participants will receive a resource packet of tried-and-true warm-ups, solutions to common problems, essential vocal pedagogy illustrations, and more.

A LIFE-CHANGING TOUR: PLANNING A CHOIR TOUR FOR PEACE AND SOCIAL JUSTICE

JENNIFER TISI - Promenade 203 B/C



We all know the incredible healing power of choral music. What if choir tours were about healing and promoting unity and peace in our country? What if your choir could feel fulfilled spending time in our own country, exploring historical churches, museums, and monuments that would help them to understand their history? Learn about how All Saints Trouveres Youth Choir did just that on a 10-day tour of the deep south. It changed their lives and the lives of those who listened.

CHORAL INTERSECTIONALITY: GENDER, RACE, AND REIMAGINED EXCELLENCE

JOSH PALKKI & JACE SAPLAN - Promenade 201 A/B



When singers exercise their agency to draw upon all components of their identity, the entire choral community benefits. Named by Kimberlé Crenshaw, intersectionality is a concept to describe how race, gender, and other characteristics "intersect" with one another, resulting in systems of power and oppression. Rooted in existing scholarship in anti-racist, decolonial, gender-affirming, and LGBTQIA+ inclusive pedagogies, this session will synthesize these concepts toward a unified, intersectional approach that ensures that all singers' identities can be celebrated in choral spaces. Attendees will participate in active music making and discussion and leave with practical strategies to implement in their choral communities.

RE-WRITING HISTORY: CURRICULUM REDESIGN FOR 21ST-CENTURY CONDUCTORS

ELIZABETH SCHAUER - Promenade 202 B/C



In the fall semester of 2020, graduate choral conducting majors at the University of Arizona embarked on an educational journey that featured a new curriculum including study of historical and contemporary works by women and BIPOC composers alongside those who have been part of traditional courses of study. Elizabeth Schauer, who researched and designed this curriculum, shares her thoughts about what it means to be an educated conductor in the 21st century, ways to re-consider current educational paradigms, and resources for those who wish to create their own innovative and inclusive curricula.

PANEL DISCUSSION: WRITING FOR THE VOICES YOU HAVE

DALE TRUMBORE - Promenade 202 A

Composers Jocelyn Hagen and Tim Takach moderate a discussion with tips and strategies for writing for young and amateur voices. Featuring panelists Alexander Blake, Angelina Fitzhugh, Brandon Elliott, and Zanaida Robles.

ADVANCING THE ARTS SESSION No. 5

FRIDAY MARCH 4TH 2:30-3:45PM

BREAKING BARRIERS: PERFORMING DIVERSE & ACCESSIBLE MUSIC FOR ALL

JEFFREY BENSON - Promenade 201 A/B

This session will explore choral music that is inclusive of the great diversity around the globe. The presentation will focus on women and BIPOC composers over the past 500 years who we will continue to perform, celebrate, and learn from. In addition to reading through scores and providing resources for use in rehearsals, accessible performance practice issues and critical historical implications will be discussed.



INCLUSIVE VOCAL PEDAGOGY FOR THE CHORAL REHEARSAL - DESIREE LAVERTU, OLGA PEREZ FLORA & LORI MARIE RIOS - Promenade 202 B/C

Our goal is to inspire choral directors to rethink the inclusivity of their vocalises in the same way that they are rethinking the inclusivity of their repertoire decisions and overall classroom culture. We will discuss the importance of creating a safe space for vocal experimentation/ exploration for singers from every background, including but not limited to Latinx, BIPOC, APIDA, ESL, LGBTQ, non-binary, Jewish, and Muslim singers. With the audience participating, we will demonstrate vocal concepts that work for all singers and discuss how the traditional SATB vocal model does not always meet the needs of all singers.



LET ALL CHILDREN SING!: CREATING COMMUNITY CONNECTION THROUGH YOUTH CHOIRS

ERIN BAILEY & LESLIE WALKER - Promenade 203 A

In this session, we will share the benefits for children (and you!) of participating in a youth chorus and share how to get started, with information on for-profit and non-profit ventures, as well as ideas for creating a youth choir as part of an elementary general music education. We will run two mini-rehearsals, one for ages 3-6 and one for ages 7-10, modeling various ways to make their experience most successful. Finally, we will offer suggestions on ways to build community connection through youth choirs.



FORGOTTEN GEMS: EXPLORING WORKS OF THE GERMAN RENAISSANCE AND EARLY BAROQUE

ANGELICA DUNSAVAGE & JEFF VANDERLEE - Promenade 203 B/C

As historical research advances, choral scholars are taking a greater interest in forgotten pieces of our choral history. This presentation explores the under-represented people and pieces of the German Renaissance and Baroque eras, from madrigals and motets to cantatas by Johann Schein, Johann Christoph Bach, and many others. The session will discuss why some of these pieces fell out of regular performance and how we can bring them back. Explore expressive and accessible pieces for any level or voicing of ensemble. Attendees will receive a resource database of compositions and public domain scores.



READING SESSION: WORKS OF EMERGING COMPOSERS

DALE TRUMBORE - Grand Ballroom

This Reading Session will feature the works of seven regional composers and the winners of the Call for Scores: Cooper Baldwin, Brittney Benton, Jennifer Lucy Cook, Thomas Goedecke, Oscar Luna II, Yen-Hsiang Nieh, Joshua Tan



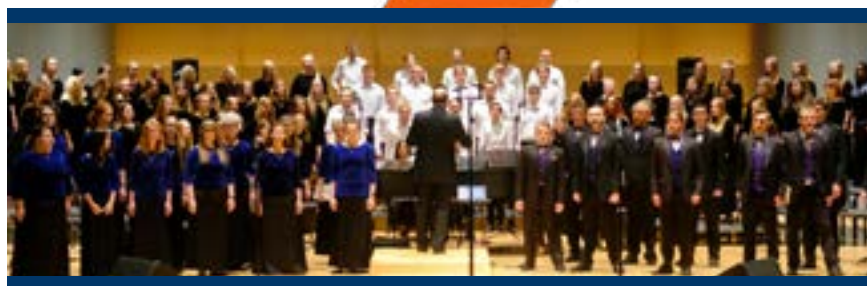


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- Music copyist
- Live event production
- Music management, business, or law
- Music online or retail sales



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WWW.SNOW.EDU/MUSIC



CONCERT SESSION No. 6 FRIDAY MARCH 4TH 4:15-5:45PM TERRACE THEATER

SCOT HANNA-WEIR, PRESIDING
WACDA CONFERENCE VICE-CHAIR

SNOW COLLEGE WOMEN'S CHORALE

EPHRIAM, UTAH

MICHAEL D. HUFF

A Girl's Garden from Frostiana

Randall Thompson, text by Robert Frost

E.C. Schirmer

At Seventeen

Janis Ian arr. Michael Huff

Manuscript

I Am Not Yours

David Childs, text by Sara Teasdale

Santa Barbara Music Publishing (SBMP 568)

Barnet Gräter

Haven Omer

Manuscript

A Breath of Kindness

Lane Johnson, text by Dinah Maria (Mulock) Craik

Walton Music 1597

I Am Woman

Ray Burton & Helen Reddy arr. Michael Huff

Manuscript

GREEN VALLEY HIGH SCHOOL MADRIGAL SINGERS

HENDERSON, NEVADA

KIMBERLY BARCLAY RITZER

Psalms 96

Jan Pieterszoon Sweelinck

Theodore Presser Company #352-00004

Verbum Caro Factum Est

Hans Leo Hassler

Tetra/Continuo Music Group TC 140

Lux Aurumque

Eric Whitacre

Walton Music WJMS1024

Laughing Song from Songs of Innocence

Earl George

Summy Publishing Company #2255

I Am Not Yours

Z. Randall Stroope

Walton Music WJMS1041

Nyon, Nyon

Jake Runestad

JR Music JR007

BRIGHAM YOUNG UNIVERSITY SINGERS

PROVO, UTAH

ANDREW CRANE

Midsummer Blaze ALLELUIA

Augusta Read Thomas

G. Schirmer

Agnus Dei

Ernesto Herrera

Hal Leonard #00397971

"Jainism" from This Love Between Us

Reena Esmail

reenaesmail.com

In Love With You

Alec Powell

Walton Music WW1937

Borracho no vale

arr. Ernesto Herrera

manuscript

FRIDAY

CONCERT SESSION No. 6 - CONTINUED

BROCK COMMISSION

Performed by BYU SINGERS, Dr. Andrew Crane, Conductor

Stopping by Woods on a Snowy Evening

Musica Baltica MB 3284

Ēriks Ešenvalds

CONCERT SESSION No. 7

FRIDAY MARCH 4TH 8:00-9:30PM TERRACE THEATER

CARI EARNHART, PRESIDING
WACDA CONFERENCE CHAIR

ALL CONFERENCE SING

Lou De La Rosa, conductor; Daniel Hughes, collaborative pianist

Lift Every Voice and Sing

arr. Zanaida Robles

Jo-Michael Scheibe, conductor; So-Mang Jeagal, collaborative pianist

Sleep

Eric Whitacre

Sure on This Shining Night

Morten Lauridsen

Edith Copley, conductor; Heather Bishop, collaborative pianist

Choose Something Like a Star

Randall Thompson

Elijah Rock

Jester Hairston

Charlene Archibeque, conductor; Daniel Hughes, collaborative pianist

Father William

Irving Fine

Come to Me My Love

Norman Dello Joio

CONFERENCE HONOREE PRESENTATION

O Schöne Nacht, #1 from "Vier Quartette, Op. 92"

CHARLENE ARCHIBEQUE

Johannes Brahms

BACH COLLEGIUM SAN DIEGO

SAN DIEGO, CALIFORNIA

RUBEN VALENZUELA

Cantata: Nach dir Herr verlangst mich

JS Bach arr. Barenreiter

BWV 150

Der Gerechte Kommt um

JS Bach arr. Johann Kuhnau

Motet: Lobet den Herrn

JS Bach

BWV 230 Barenreiter

NATION

MINNEAPOLIS & ST. PAUL, MINNESOTA

JOCELYN HAGEN & TIMOTHY C. TAKACH

Changes to the program will be announced from the stage

Sweet Child o' Mine

Adler/Hudson/McKagan/Rose/Stradlin

(Guns N Roses Music)

Fast Car

Tracy Chapman

Purple Rabbit Music

I Would Die 4 U

Prince

Controversy Music, Warner Olive Music

Tonight You Belong to Me

Billy Rose/Lee David

Anne Rachel Music Corp/C & J David Music Co

Little Brown Bird

Jocelyn Hagen/Timothy C. Takach

Graphite Publishing

When the Music Stops

Timothy C. Takach

Graphite Publishing

Closer

Jocelyn Hagen

Graphite Publishing

Beautiful City

Stephen Schwartz

Greydog Music, S&J Legacy Productions

Landslide

Stevie Nicks

Welsh Witch Music

FRIDAY

ALL CONFERENCE SING CLINICIANS



Dr. Charlene Archibeque



Dr. Edith Copley



Dr. Jo-Michael Schiebe

SATURDAY, MARCH 5, 2022

RESTORATIVE YOGA & MEDITATION TERRACE THEATER LAWN

7:00- 7:45AM

CONFERENCE REGISTRATION OUTSIDE GRAND BALLROOM

8-11AM

CONCERT SESSION No. 8
SATURDAY MARCH 5TH 8:45-10:15PM TERRACE THEATER

MICHAEL SHORT, PRESIDING
WACDA PRESIDENT-ELECT

CHORAL AUDACITY
PLEASANTON, CALIFORNIA

DARITA SETH

Over Into Campground
Stories from refugee camps, concentration camps, and internment camps

Deep River
Walton W3027
Spiritual Arr. Norman Luboff

Abuelita Says Goodbye, from *Crossings*
Manuscript
Eric Tucan

Eli, Eli (A Walk to Caesarea)
Manuscript
David Zehavi arr. Gil Aldman

My Heart Be Brave
MLAG Music MG022
(first set to be performed without applause)
Marques L.A. Garrett

Why The Caged Bird Sings
Jake Runestad Music JR0042
Jake Runestad

Champa Battambang
Manuscript
Sinn Sisamouth arr. Darita Seth

LAUDE, FIRST CONGREGATIONAL CHURCH OF LOS ANGELES
LOS ANGELES, CALIFORNIA

DAVID HARRIS

Please hold applause at beginning

Love's Expansive Expansive Art
Breaths
Musical Source 3701445
Ysaye M. Barnwell

Neque Diliges
See-A-Dot Music Publishing 9790800117947
David Harris

Love's Confirming Power
Dove Descending Breaks The Air
Boosey & Hawkes Music Publishers Ltd. 18998
Igor Stravinsky

Why Do I Use My Paper, Ink, and Pen
Choral Public Domain Library
William Byrd

Courage Medley
David Harris

Strenght, Courage and Wisdom
India Arie arr. Molly Pease

Am I
mollypeasemusic.com
Molly Pease

Better Days
jamesroberthayden.com
Ant Clemons arr. James Hayden

Jubilant Day
Santa Barbara Music Publishing 1566-2
Judy A. Rose

Ah Non Giunge
drdavidharrismusic.org
Vincenzo Bellini arr. David Harris

Interconnecting Love

"Not Infinite If Not God"
See-A-Dot Music Publishing 9790580720276
Fahad Siadat

One People, One Family
davidgarciasaldana.com
David García Saldaña

THE SPRIT CHORALE OF LOS ANGELES
LOS ANGELES, CALIFORNIA

BYRON J. SMITH

Crossin' Ovah
Celeste Bembry, Soprano
Richard Jackson

"Nobody Know the Trouble I See"
Alfred Music 00-LG52567
arr. Fela Sowanda

G. Ricordi & Co. NY 1896

Daniel Saw De Stone, A Shout!
Ricky Taylor, Baritone
Richard Jackson

Onyx Music Publishing RJ0028

I Want Jesus to Walk with Me
Victoria Burnett, Soprano
arr. Byron J. Smith

Onyx Music Publishing BJS0030

I'll Stand
Raymond Wise

I Must Tell Jesus
Raise Publishing Co. RASA 203-95
arr. Mattie Robeson

GIA Publications G-6331

Work it Out
Timothy Davis, Tenor
Byron J. Smith

Onyx Music Publishing BJS0048

Hope For Tomor
Lakybra White, Sopraon
Byron J. Smith

Onyx Music Publishing BJS005

Advancing the Arts Session No.6

SATURDAY MARCH 5TH 10:45AM – 12:00PM

Graphite Publishing Reading Session - Jocelyn Hagen & Timothy C. Tackach Grand Ballroom

Read through new compositions with Jocelyn Hagen & Tim Tackach featuring composers published by Graphite Publishing.

"Choir IS a Community" - Community Choirs Best Practices

Matt Hill - Promenade 203 B/C



Community choirs are the last and best vehicle for keeping singers and audiences engaged with choral music. Community choir conductors are the nucleus of all activity in their choirs and must be experts in many fields to be successful. This presentation will bring to bear my fifteen years of experience as the founding artistic/executive director of one of the nation's largest nonprofit choral organizations, Sing Omaha. Our ten choirs of 400+ singers give nine concerts each season and are contracted as the official choirs for the Omaha Symphony.

About Gong, Ai, Na: Influences of Gamelan and Kulintang in Southeast Asian Choral Works - Yu Hang Tan - Promenade 203 A



Fast tempo, overlapping intricate rhythms, tongue-twisting combinations, extensive use of onomatopoeic syllables, and bright and forward timbres are some of the key elements that characterize the choral music of SE Asia. This session will look into the common musical features in choral works from the SE Asian region, generally strongly influenced by the gamelan and kulintang orchestras. Each of these features will be explored through the six compositions selected for this session. Come and discover the wonders of the SE Asian gong-chime sound world and the rich cultural significance of these musical elements!

Beyond Programming: Creating a More Inclusive Choral Space

Corie Brown and Jeffrey Benson - Promenade 201 A/B



Representation through the repertoire we program is one key tool that we use to create a decolonized choral space. However, we must also examine how and what we teach. Join a team of pedagogues to unpack six study-supported tools that can be integrated directly into the everyday work you already do. Based on extensive field work and research in Colombia, this session

integrates research with practice and, more importantly, will leave participants feeling emboldened and informed.

Advancing the Arts Session No.7

SATURDAY MARCH 5TH 1:15-2:30PM

The Power of Story in Song: Feeding the Choir's Soul - Dean Luethi Promenade 203 A

Over the course of rehearsal period, our singers speak, sing, repeat, practice, and scrutinize each word of our repertoire. This leads to "message fatigue" and a numbing to the power of the story in the song. As choral conductors we must bring the magic of the text back. This session will teach you how to inject aesthetic intention into your singers' performances through poetry, visual art, creative writing, and collaborative processes.



Strong Body, Strong Mind, Strong Music - Steven Hankle & Jaclyn Johnson Promenade 202 A

As global consciousness shifts to a more holistic way of living, society is realizing that, even with technological innovations, something is missing. Many people are rediscovering eastern philosophy, where the mind and body work together to find balance and sustainability. The presenters of this session have made mental and physical wellness a daily practice in their musicianship and want to share their passion. Attendees will walk away with healthy living practices, yoga postures, breathing, and meditation techniques that can all be applied immediately at home and in the choral classroom.



The creative potential in diversifying our ensembles and redefining our musical values - Fahad Siadat - Promenade 202 B/C

Between the Covid-19 pandemic and a rise in global social consciousness, many choirs have been inspired to examine their assumed values of what makes a quality piece of music and a successful choral experience. This session is an opportunity to consider these values and explore the creative possibilities that come from re-evaluating them in terms of repertoire/programming, performance practice, and rehearsal techniques, and how we can reach that potential through diversifying our membership.



This is the Future - Nicole Lamartine, Jon Nathan & James Mooy - Promenade 201 A/B

This session will introduce a free audio platform called "Jamulus" with a new hardware called a "Jambox" that enables real-time rehearsal with little latency even while members are in various locations. Choral and instrumental collaborators from Santa Barbara City College and UC Santa Barbara will demonstrate how the use of the Jamboxes has enabled both choral and instrumental ensembles to produce live rehearsals and live performances streamed digitally with great success. The workshop will cover equipment, software, troubleshooting, use with Zoom, live rehearsal techniques, and engaging digital techniques for live performance.



Compassion and Contemporary Choral Music Performance

David Harris & Laurel Irene - Promenade 203 B/C

Performance of contemporary music has significant advantages to ensembles. Yet, many conductors struggle to program new music regularly. We will explore how compassion as a scientifically researched tool represents the core of ensemble leadership in the 21st century, how compassion as a motivational practice allows vocalists to explore their voices in ways that open them to new music, how compassion leads to discoveries in vocal acoustics that uplift and excite creativity and exploration, and how compassion fuels a desire for newness.



CONCERT SESSION No. 9
SATURDAY MARCH 5TH 3:00-4:30PM TERRACE THEATER

WILLOW MANSPEAKER, PRESIDING
 WACDA HONOR CHAIR CO-CHAIR

YOUTH HONOR CHOIR

Twyla Meyer, collaborative pianist

MARCELEA MOLINA

Thulele Mama Ya
 Awake the Trumpet's Lofty Sound
 Sing to Me
 Ad Astra
 Tres Cantos Nativos

Lisa Young
 G.F. Handel/arr. Russell Robinson
 Laura Farnell
 Jacob Narverud
 Marcos Leite

HIGH SCHOOL SSAA HONOR CHOIR

Kevin Tison, collaborative pianist

TESFA WONDEPAGEGNEHU

Hear Me Roar

Liv Grace/arr. Liv Grace & Grace Brigham

Commissioned by National Concerts

Allerseelen, Richard Strauss
 No Time
 Truth
 Still I Rise

arr. Brandon Williams
 Susan Brumfield
 Andrea Ramsey
 Rosephanye Powell

GOSPEL HONOR CHOIR

Jonté Moore, collaborative pianist

Brandon Owens, bass

Daryll Whitlow, drums

ROSEPHANYE POWELL

He is Marvelous
 Let Freedom Ring

Rosephanye Powell
 Raymond Wise

ACDA Regional Consortium Commission

The Storm is Passing Over
 Total Praise, Richard Smallwood

Charles Tindley/arr. Baker
 Barrett & Rao

HONOR CHOIR CONDUCTORS



Dr. Marcela Molina
 Youth Honor Choir



Tesfa Wondemagegnehu
 High School SSAA



Dr. Rosephanye Powell
 Gospel SATB

EXHIBITORS

Appcompanionist, LLC
 Berkshire Choral International
 Brigham Young University
 earthsongs
 FeelItLive
 Hal Leonard
 JW Pepper & Sons
 KI Concerts
 LA Youth Philharmonic Orchestra
 MidAmerica Productions

Music Celebrations International
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COLLEGE RECEPTIONS

School/Institution	Date / Time	Location
University of Southern California	Thurs March 3rd 10-12AM	Gladstone's Long Beach 330 S Pine Ave Long Beach, CA 90802
Brigham Young University	Thurs March 3rd 6:30-8:30PM	Hyatt Seaview Ballroom
CSU Los Angeles	Thurs March 3rd 6:30pm-8:30pm	The Wine Room at 555 East American Steakhouse, 555 E Ocean Blvd
CSU Fullerton	Thurs March 3rd 10-11:45pm	Lupe's De La Mar, 301 The Promenade N # 1
University of Arizona	Fri March 4th 9:30-12AM	PADRE - 525 W. Broadway
San Jose State University	Fri March 4th 9:30-11PM	La Traviata Restaurant; 301 North Cedar Ave. Long Beach, CA 562-432-8022



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