



10TH BIENNIAL CONFERENCE

2023

HOSTED BY

MOREHOUSE COLLEGE

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Building Bridges *and* Transforming Lives *through the* Power of Music



Congratulations and thanks to the 2023 collegiate conductors and their ensembles that have entrusted their international concert experiences to us and joined PI in our mission to “Build Bridges and Transform Lives Through the Power of Music.”

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Pearl Shangkuan, DMA - Calvin University
Lynda Hasseler, DMA - Capital University
Anthony Bernarducci, PhD - Clemson University
Michael Hanawalt, PhD - Florida State University
Dennis Jewett - Kentucky Wesleyan College
Ryan Luhrs, PhD - Lenoir-Rhyne University

Raymund Ocampo - Linn Benton College
Stacey Wilner - Maryville College
Cameron LaBarr, DMA - Missouri State University
Bruce Rogers - Mt. San Antonio College
Jeffrey Benson, PhD - San Jose State University
Irene Messoloras, DMA - Univ. of California Irvine
J. Aaron McDermid, DMA - Univ. of Jamestown
Francis Cathalina, DMA - University of Memphis
Ryan Fisher, PhD - University of Memphis
Tiffany Richter - Wallace State College
Lee Nelson, DMA - Wartburg College

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- Jeffrey Douma, Director of the Yale Glee Club and Assistant Professor of Choral Music

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Letter from the Morehouse College President



October 1, 2023

It is my pleasure to welcome the National Collegiate Chorale Organization (NCCO) to Morehouse College. We are excited to host your annual conference on our historic campus. Equally as exciting, Morehouse is the first HBCU to host the conference and we look forward to this year's participants taking in all that the college, and the city of Atlanta, have to offer.

Simultaneously, we acknowledge one of Morehouse's own, Dr. David Morrow '80, on his well-deserved receipt of a honorary life membership with the NCCO. For more than 40 years, Dr. Morrow has contributed to the storied, musical history at Morehouse College. Following graduation, Dr. Morrow joined the college's music faculty in 1981 and has led the world-renowned Morehouse College Glee Club in a number of capacities, rising to the conductorship in 1987. He is also Director of the Wendell P. Whalum Community Chorus and Co-Director of the Morehouse-Spelman Chorus. Dr. Morrow's conductor credits include participation in some of the most highly visible events in the world, including the Super Bowl and the 1996 Centennial Olympic Games in Atlanta to name a few. While the honor was bestowed upon him in 2021, I am thrilled that we can celebrate his extraordinary talents on his home turf.

We thank you again for choosing Morehouse College to host your conference and we hope that you all have a wonderful experience in Atlanta!

Sincerely,

A handwritten signature in black ink that reads "David A. Thomas".

David A. Thomas
President

THURSDAY

NOVEMBER 9, 2023

Schedule

THURSDAY, NOVEMBER 9

Tap an item with a page number to go to its page.

8:30 am	Registration Remains open 8:30am–5:00pm; reopens 7:00pm–7:30pm prior to evening concert	RCPAC Lobby
10:30 am	Opening Concert Session President's Welcome, Land Acknowledgment, Executive Board Introduction, Host's Welcome, Conference Sing, Affinity Group Intro, President's Conclusion	RCPAC Adams Concert Hall
11:00 am	Royal Voices of Charlotte, Queens University of Charlotte; Justin Smith, conductor pg 23	
11:30 am	Auburn University Chamber Choir: Music of Rosephanye Powell; William Powell, conductor pg 25	
12:00 pm	Featured Artist Session #1: Rosephanye Powell pg 27	RCPAC Adams Concert Hall
12:45 pm	Lunch on Your Own	
1:30 pm	Choral Scholar Information Session Office Hours with the Chief Editor of Publications. Please join Angelica Dunsavage for an informal discussion on publishing an article or review with The Choral Scholar. This talk will include guidelines of publication and mentorship support. We encourage new authors, particularly student members, to attend.	Massey Center Motorola Lobby
2:15 pm	Interest Session Choice #1 pgs 28, 29 Bank of America Auditorium — “When “World Music” Hits Home: Choral Music in American Diasporic Communities,” Coreen Duffy, Jace Kaholokula Saplan, Nicole M. Davis Conference A/B/C — “Bach, Belt, & Beyonce: Awakening the Singer’s Formant as a common thread to realize a non-genre-biased pedagogical path,” Julie Ford	Massey Conference Center
2:55 pm	Interest Session Choice #2 pgs 30, 31 Bank of America Auditorium — “Gender Issues and A Brief Introduction of Choral Literature by Eastern Asian Female Composers,” Pingyi Song Conference A/B/C — “Feldenkrais Method and Mental Wellbeing in the Choral Room: Choral exercises, vocal warm-ups to support mental wellbeing and improve musicality in the college choir ensemble,” Merrin Guice Gill	Massey Conference Center
3:35 pm	Interest Session Choice #3 pgs 32, 33 Bank of America Auditorium — “Singing for a Sustainable Future: How the Choral Arts Can Help Address the Climate Crisis,” Kirsten Hedegaard Conference A/B/C — “Preparing Students for Choral Leadership,” Christie McKinney	Massey Conference Center
4:25 pm	NCCO Choral Series Additions pg 34 Reading Session, Sponsored by ECS Publishing Group; Bruce Rogers, conductor	RCPAC Adams Concert Hall
5:25 pm	Dinner on Your Own	
7:30 pm	Concert Session pg 35 Brooks Commission Premiere, <i>Thy Silver Pinions</i> , by Stacy Garrop Members of the Atlanta University Center Collegiate Choirs; David Morrow, conductor	RCPAC Adams Concert Hall
7:55 pm	Panel: HBCU Choral Traditions pg 36 David Morrow (moderator), Kevin Johnson, Jan Taylor, D'Walla Simmons-Burke, Wayne Barr	RCPAC Adams Concert Hall
8:50 pm	Concert Session Spelman College Glee Club; Kevin Johnson, conductor pg 37	RCPAC Adams Concert Hall
9:15 pm	Morehouse College Glee Club; David Morrow, conductor pg 38	
9:40 pm	Spelman + Morehouse College Glee Clubs + All NCCO Attendees; Roland Carter, conductor pg 39	
10:00 pm	President's Reception (by invitation) King International Chapel, Afro-American Hall of Fame	

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Princeton Glee Club and Orchestra
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Budapest, Hungary in March, 2023.

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FRIDAY

NOVEMBER 10, 2023

Schedule

FRIDAY, NOVEMBER 10

Tap an item with a page number to go to its page.

7:00 am	All Conference Run Marie Bucoy-Calavan	Location To Be Announced
8:00 am	Registration Registration will be open from 8am–9:30 am concurrent with Poster Session. After 9:30 am, all on-site registrations will be by contact with Brian Gorelick.	RCPAC Lobby
8:00 am	Poster Session Breakfast <i>pgs 43, 44</i> Breakfast provided	Massey Conference A/B/C
9:30 am	Concert Session AZUSA Pacific University Chamber Singers; Michelle Jensen, conductor <i>pg 45</i>	RCPAC Adams Concert Hall
10:00 am	East Carolina University Chamber Singers; James Franklin, conductor <i>pg 46</i>	
10:30 am	Coffee & Tea Service	RCPAC Lobby
11:00 am	Conducting Masterclass <i>pg 47</i> Conducting Fellows; Anton Armstrong, master teacher Columbus State University Schwob Singers; David Hahn, director	RCPAC Adams Concert Hall
12:30 pm	Lunch on Your Own	
2:00 pm	Concert Session <i>pg 48</i> University of South Carolina Concert Choir; Alicia Walker, conductor	RCPAC Adams Concert Hall
2:30 pm	2021 Honorary Life Members Awards Ceremony <i>pg 50</i>	RCPAC Adams Concert Hall
3:00 pm	Concert Session NCCO Special Presentation	RCPAC Adams Concert Hall
3:10 pm	Southern Chorale, Georgia Southern University; Shannon Jeffreys, conductor <i>pg 51</i>	
4:00 pm	Interest Session Choice #4 <i>pgs 52, 53</i> Bank of America Auditorium — “Discovering the Basque Country: Composers and Repertoire from Northern Spain,” Beth Gibbs Conference A/B/C — “Leaders, Not Leftovers: Strategies for Building a Strong and Inclusive Treble Ensemble,” Hana Cai and Sean Linfors	Massey Conference Center
4:45 pm	Panel: Considering Collegiate Choral Excellence <i>pg 54</i> Dominick DiOrio (moderator), Reed Criddle, Nicolás Alberto Dosman, Deanna Joseph	Massey Bank of America Auditorium
5:45 pm	Dinner on Your Own	
8:00 pm	Concert Session <i>pg 55</i> Missouri State University Women’s Choir; Erin Plisco, conductor	RCPAC Adams Concert Hall
8:40 pm	2023 Honorary Life Members Awards Ceremony <i>pg 56</i>	RCPAC Adams Concert Hall
9:10 pm	Concert Session <i>pg 57</i> Florida State University Chamber Choir; Michael Hanawalt, conductor	RCPAC Adams Concert Hall
10:00 pm	All Conference Party Sponsored by ACFEA	Massey Conference A/B/C

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SATURDAY

NOVEMBER 11, 2023

Schedule

SATURDAY, NOVEMBER 11

Tap an item with a page number to go to its page.

7:30 am	National Board Meeting Current National Board Members attending Breakfast provided	Massey Conference A/B/C
9:15 am	Panel: Reframing Workload and Evaluation <i>pg 60</i> Rollo Dilworth (moderator), Alexandra Grabarchuk, Nathan Windt	Massey Bank of America Auditorium
10:15 am	Coffee & Tea Service	Massey Lobby
10:30 am	Featured Artist Session #2: Kathy Saltzman Romey <i>pg 61</i>	Massey Bank of America Auditorium
11:45 am	Closing Concert Session Announcement of NCCO 2023–25 Plans	RCPAC Adams Concert Hall
12:00 pm	Princeton University Chamber Choir; Gabriel Crouch, conductor <i>pg 62</i>	
12:30 pm	Indiana University NOTUS; Dominick DiOrio, conductor <i>pg 63</i>	
1:00 pm	Conference Conclusion	

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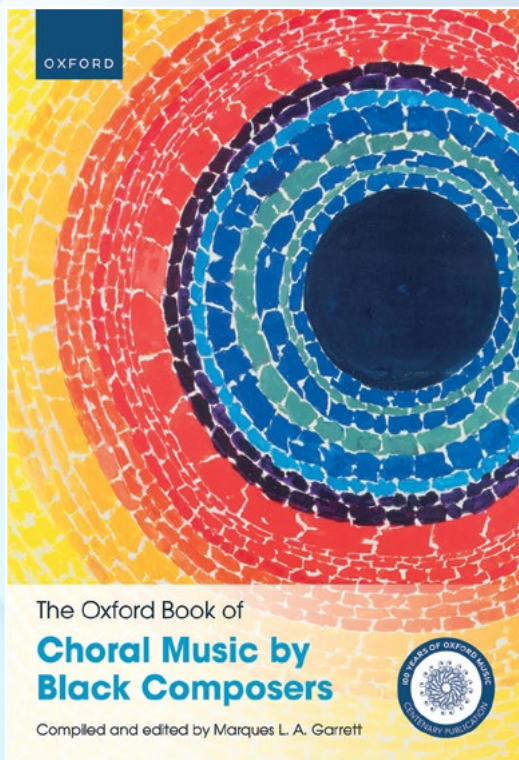
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Shuttle Buses and Area Transportation

Morehouse College is located approximately a 10–15 minute drive from downtown Atlanta, where conference attendees will be staying at various hotels near Centennial Park.

We will be providing limited shuttle bus service for our members to travel from downtown Atlanta to Morehouse College each morning, and back in the evening after the day's conference events conclude. At other times of day or if buses are full and require a wait, members may want to make use of ride share services (Uber, Lyft).

Bus Service Schedule

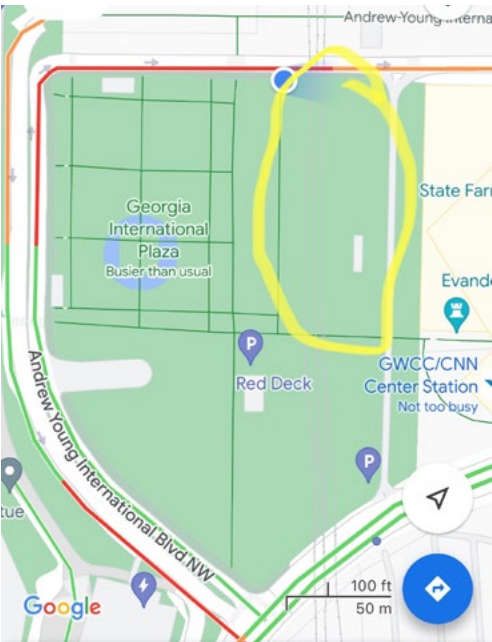
THURSDAY, NOVEMBER 9:

8:00 am–12 Noon: One bus from Academy Bus Company will shuttle participants from downtown to Morehouse in a loop.

9:45 pm–11:45 pm: Two buses from Academy Bus Company will shuttle participants from Morehouse to downtown in a loop.

FRIDAY, NOVEMBER 10:

7:30–9:30 am: Two buses from MTI Bus Company will shuttle participants from downtown to Morehouse in a loop.



10:30 pm–12:30 am: Two buses from MTI Bus Company will shuttle participants from Morehouse to downtown in a loop.

SATURDAY, NOVEMBER 11:

7:15 am–1:15 pm: One bus from Academy Bus Company will shuttle participants from downtown to Morehouse in a loop.

Bus Pick-Up Locations


Downtown Atlanta Pick-up Site:

Our participants will be picked up at the bus center at the intersection of Marietta Street and Andrew Young International, near the World Congress Center. Please see the photo, below, and the map to the left (the bus center is circled in yellow).

Morehouse Pick-up Site:

Our participants will be picked up in front of the main entrance to the Ray Charles Performing Arts Center at Morehouse College, on West End Avenue.





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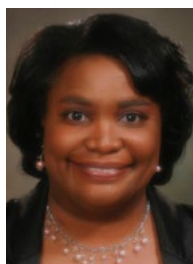
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Snider *The Blue Hour*

Montgomery *Strum*

Mozart *Mass in C Minor and Regina coeli*

Kay *Choral Triptych*

Bach *Himmelskönig, sei willkommen, Singet dem Herrn, and Ihr werdet weinen und heulen*

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Featured Artist

Rosephanye Powell



PROFESSOR OF MUSIC
AUBURN UNIVERSITY

Rosephanye Powell has been hailed as one of America's premier women composers of choral music. She has an impressive catalogue of works published by some of the nation's leading publishers, including the Hal Leonard Corporation, the Fred Bock Music Companies, Gentry Publications, Oxford University Press, Alliance Music Publications, and Shawnee Press. Dr. Powell's works have been conducted and premiered by nationally and internationally renowned conductors and have been premiered at distinguished halls around the country, including Carnegie Hall, the Lincoln Center, Spivey Hall, and Strathmore Hall. Dr. Powell's works have been commissioned by professional choral ensembles, including the Baltimore Choral Arts Society; Sing for the Cure (the Dallas Women's Chorus and the Turtle Creek Chorale); Cantus, men's a cappella vocal ensemble; and Chanticleer, the Grammy award-winning men's vocal ensemble.

Dr. Powell is commissioned yearly to compose for university choruses, professional, community and church choirs, as well as secondary school choruses. Her work has been auctioned by Chorus America and her compositions are in great demand at choral festivals around the country, frequently appearing on the regional and national conventions of the American Choral Directors Association, as well as Honor Choir festivals. Dr. Powell's compositions include sacred and secular works for SATB chorus, SSAA chorus, TTBB chorus and children's voices.

Recent commission and premiere highlights include: *Harriet Tubman: Journey to Freedom*, an eight-movement work for narrator, mezzo-soprano soloist, SATB chorus, four-hands piano, brass ensemble, percussion ensemble, and bass, commissioned and premiered by the California State University, Dominguez Hills; *The Cry of Jeremiah*, a four-movement sacred work for narrator, SATB chorus, organ and orchestra,

commissioned by the American Guild of Organists, premiered at the Lincoln Center, (NY), the National Philharmonic at Strathmore Hall (Washington, DC), and the Vox Anima Singers at Cadogan Hall, (London, England); *Quiet Revolutionary*, a three-movement work for SATB chorus and piano commissioned by Harvard University choirs (Cambridge, MA); *Love Will Make A Way* (SATB) premiered by the Metropolitan Youth Chorale of New York at Lincoln Center; *Get Busy* (SATB) commissioned and premiered by Choirs of America Choral Festival and conducted by the composer at Carnegie Hall; *A Christmas Medley* (SATB), commissioned and recorded by Chanticleer on their CD, Chanticleer Sings Christmas; *I Want to Die While You Love Me* (SSAA), composed for the ACDA Women's Choirs Commission Consortium; *Gospel Trinity* (SATB), a four-movement work for narrator, chorus, piano and orchestra, commissioned by the Brehm Center for Worship, Theology and the Arts/Fuller Theological Seminary (CA) and premiered at the Lincoln Center, NY; *With What Shall I Come* (SATB), composed for the St. Olaf Choir, Anton Armstrong, conductor, and premiered at Carnegie Hall; and *Ev'ry Time I Feel the Spirit*, an SSAA spiritual arranged for The Sofia Chamber Choir "Vassil Arnaudov"- Bulgaria, Southeastern Europe.

Dr. Powell serves as Professor of Voice and Coordinator of Voice Studies at Auburn University where she teaches voice and conducts the Women's Chorus. Additionally, Dr. Powell co-conducts the Concert Choir and AU Gospel Choir. She holds degrees from The Florida State University, Westminster Choir College, and Alabama State University. Her research focuses on the art of the African American spiritual and spirituals dialect; and voice care concerns for voice professionals (music educators, choral directors, and choral singers). She serves as a lecturer, composer-in-residence, clinician, conductor, and adjudicator at universities and festivals nationally and internationally, including recent commitments in Australia, England, Germany, Italy, Jamaica, and Puerto Rico. Dr. Powell serves yearly as a conductor for All-State and Honor Choirs throughout the country. Recent commitments include California, Colorado, Delaware, Georgia, Kansas, Louisiana, Massachusetts, Minnesota, Mississippi, Nebraska, Oklahoma, South Carolina, and Tennessee.

Dr. Powell has received numerous awards including the prestigious "Luise Vosgerchian Teaching Award," presented by the Harvard University Office for the Arts in 2022. Additionally, she was honored with the "Living Legend Award" presented by California State University African Diaspora Sacred Music Festival in Los Angeles; and was a recent recipient of the Marquis Who's Who "Lifetime Achievement Award." Dr. Powell was listed in the first edition of the international publication Who Is Who in Choral Music. Additionally, she has been included in Who's Who Among America's Teachers and Outstanding Young Women in America.

Dr. Powell is a member of the American Society of Composers, Authors, and Publishers (ASCAP), the American Choral Directors Association (ACDA), Chorus America, the National Association for Music Education (NAFME), the National Association of Teachers of Singing (NATS), and the National Collegiate Choral Organization (NCCO).

Featured Artist

Kathy Saltzman Romey



PROFESSOR OF MUSIC, EMERITA
UNIVERSITY OF MINNESOTA

Kathy Saltzman Romey is Professor Emerita of Music and former Director of Choral Activities at the University of Minnesota, where she oversaw the graduate program in choral conducting and conducted choirs for thirty years. She is also Artistic Director of the 200-voice symphonic chorus, The Minnesota Chorale, which serves as principal chorus for the Minnesota Orchestra. Known for her meticulous training of choirs, Romey has conducted the Chorale in regional, national and international forums and annually coordinates BRIDGES, the nationally acclaimed education-outreach program of the Minnesota Chorale. A passionate advocate of civic engagement, Romey documented the Bridges program in a co-authored chapter with two University of Minnesota conducting students for the 2009 book *Wisdom, Wit and Will: Women Choral Conductors on Their Art* published by GIA Publications.

Romey has served on the staff of the Oregon Bach Festival since 1984 and is chorus master of the Festival Chorus, which she prepares for annual concerts, commissions and recording projects. Festival programs have included world premiere performances of major works by Tan Dun, Arvo Pärt, Krzysztof Penderecki, Sven-David Sandström, James MacMillan, and Richard Danielpour. Romey has assisted with twelve recordings, including the Oregon Bach Festival's 2001 Grammy Award-winning CD of Krzysztof Penderecki's *Credo* under Helmuth Rilling, Minnesota Orchestra's Grammy-nominated disc of Beethoven's Ninth Symphony, and the recent recordings of Mahler Symphonies Nos. 2, 3, and 8 with Osmo Vänskä leading the Minnesota Orchestra and Minnesota Chorale.

Active as a guest conductor, chorus master, and clinician throughout the United States and Europe, Romey has prepared ensembles with the Internationale Bachakademie Stuttgart for special programs and tours in Austria, Chile, France, Germany, Poland,

Switzerland and the USA. Currently, she oversees the chorus of the Junges Stuttgarter Bach Ensemble in collaboration with artistic director Hans-Christoph Rademann. From 2013-2018, she also served on the faculty of the Weimar Bach Cantata Academy, focusing on the study and presentation of cantatas by Johann Sebastian Bach under the direction of Bach scholar and conductor Helmuth Rilling. In addition to her work with Bach Academies, Romey has prepared programs with Berkshire Choral International, the Carnegie Hall Festival Chorus, Grant Park Music Festival, Netherlands Radio Choir, Teatro del Lago Festival, and Westminster Symphonic Choir.

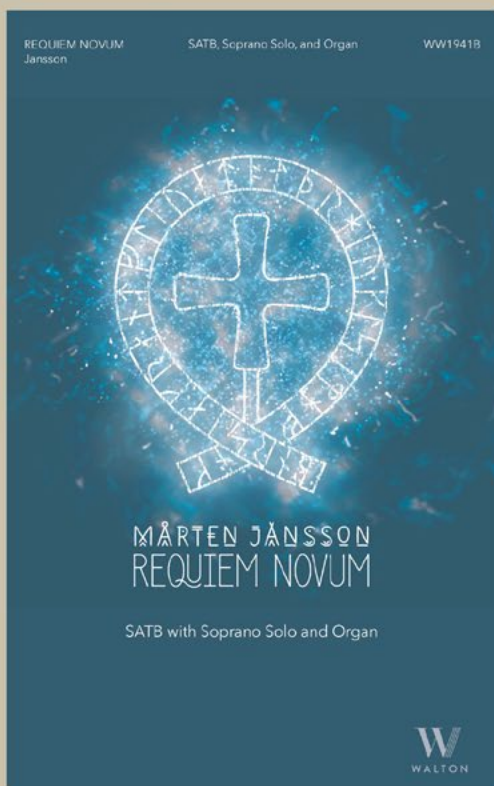
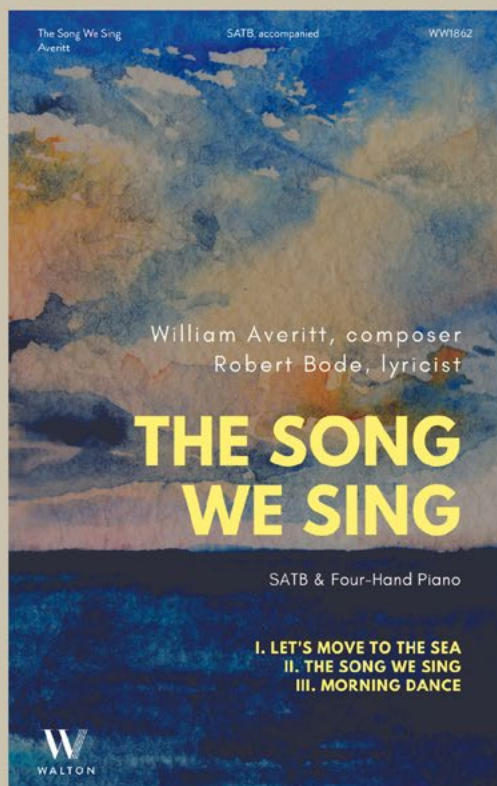
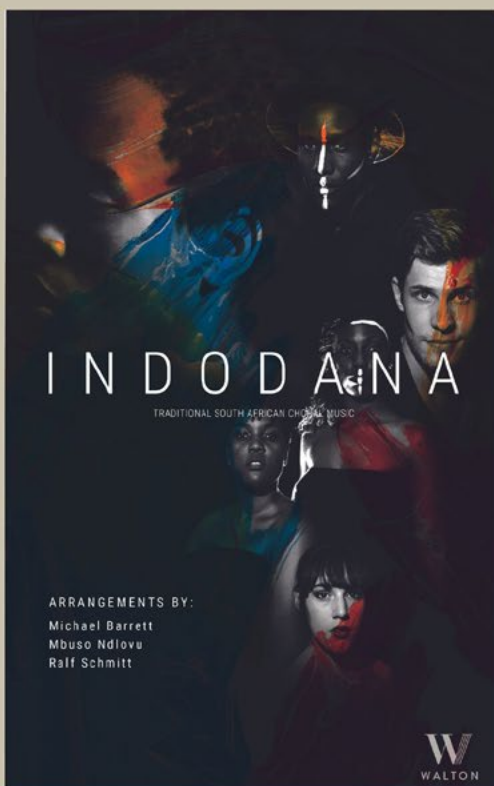
Romey earned an Artistic Degree in Choral Conducting under Helmuth Rilling from the Frankfurt Musikhochschule in 1984. From 1985-1992, she served as Director of Choral Activities at Macalester College in St. Paul, Minnesota and in 1992, joined the faculty at the University of Minnesota. In 2006, the University recognized her work with the Arthur Motley award for exemplary teaching. Romey co-authored a book chapter in 2012 with colleague Matthew Mehaffey on choral music in the United States for the *Cambridge Companion to Choral Music*. In 2014, she collaborated with Helmuth Rilling on his book *MESSIAH: Understanding and Performing Handel's Masterpiece*. Romey was the recipient of Chorus America's 2021 Distinguished Service award and recognized as one of four Minnesota choral luminaries at the 2021 Minnesota State Conference of the American Choral Directors Association.



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Royal Voices of Charlotte

QUEENS UNIVERSITY OF CHARLOTTE



Royal Voices of Charlotte were formed in 2019 by Dr Justin Smith, Director of Choral Activities at Queens University, as an auditioned choir performing repertoire of all types. In 2022, they performed by invitation at the North Carolina American Choral Directors Association state conference, sang at Carnegie Hall and collaborated with Bach Akademie Charlotte at their Charlotte Bach Festival. This summer they travel to British Columbia, Canada to compete in the International Choral Kathaumixw.

PROGRAM

Credo (1967),
Margaret Bonds (1912–1972)

1. I Believe in God
2. Especially Do I Believe in the Negro Race
3. I Believe in Pride of Race
4. I Believe in the Devil and His Angels
5. I Believe in the Prince of Peace
6. I Believe in Liberty
7. I Believe in Patience



Dr. Justin Smith

DIRECTOR OF CHORAL ACTIVITIES

Dr. Justin Smith is Director of Choral Activities at Queens University of Charlotte, conducting three choirs and teaching courses in music history, conducting and film music. He was formerly the Director of Choral Activities at Marylhurst University. Smith is also the founder and director of the award-winning Portland Phoenix Chamber Choir, in Portland, Oregon. He earned his DMA from the University of Houston, with additional degrees from Wesleyan University and the University of Oregon.

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— Jason Max Ferdinand
Director of Choral Activities

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Auburn University Chamber Choir:

THE CHORAL MUSIC OF ROSEPHANYE POWELL



The Chamber Choir is the premier choral ensemble at Auburn University. Under the direction of Dr. William C. Powell, the group was formed in 2008, becoming the seventh choir in the music department. They have sung for conferences led by the National Association for Music Educators and the American Choral Directors Association; and they have sung abroad in Ireland and Italy, and at national landmarks such as Carnegie Hall, the Lincoln Center, and Washington National Cathedral. Auburn choral students recently performed in London's Cadogan Hall for the British premiere of *The Cry of Jeremiah* by Rosephanye Powell.

PROGRAM

- Arise, Beloved! (2013), Rosephanye Powell
- Sometimes I Feel Like a Motherless Child (2004), Powell
- To Sit and Dream (2010), Powell
- The Word was God (1996), Powell
- Non Nobis, Domine (2002), Powell
- Quiet Revolutionary (2023), Powell
 - I. Quiet Revolutionary
 - II. Blow the Trumpet
 - III. Song in a Strange Land



Dr. William Powell

PROFESSOR OF MUSIC,
DIRECTOR OF CHORAL ACTIVITIES

William Powell is director of choral activities and began teaching at Auburn University in 2001. He is a frequent guest conductor for district, regional, and state choral festivals, and he is a regular adjudicator for Festival Disney. His choral arrangements are published by Fred Bock Music, Hal Leonard Corporation, and Oxford University Press. Powell serves as a southeastern representative on the NCCO National Board, and he is a member of American Choral Directors Association, National Association for Music Educators, National Association of Negro Musicians, and ASCAP.

The University of South Carolina

GRADUATE CHORAL CONDUCTING

Artistry | Teaching | Leadership



The University of South Carolina School of Music graduate choral conducting cohort is immersed in a holistic program of study that emphasizes musical excellence, collaboration and leadership.

- Graduate degree programs:
 - MM Conducting
 - MME Music Education
 - MAT Choral Music Education
 - DMA Conducting
 - PhD Music Education
- Summer MM in Choral Conducting
- Hybrid/Summer MME
- USC Summer Conducting Workshop (Choral/Orchestra/Wind)

Assistantships are available. Audition materials are due by **Dec. 15, 2023**. For more information, contact **Dr. Alicia W. Walker** at awalker@mozart.sc.edu.



Dr. Alicia W. Walker
Director of Choral Studies



Dr. Jabarie Glass
*Associate Director of
Choral Studies*



School of Music
UNIVERSITY OF SOUTH CAROLINA
sc.edu/music



To Sit and Dream:

ADDRESSING DIVERSITY THROUGH SONG

Using her choral work *To Sit and Dream*, Dr. Powell will invite participants to dialogue, and share how choral directors may use this song to address diversity in choral settings. While sharing insights into her compositional process, Dr. Powell will address the timeless and powerful message of the poem, *To You*, by Harlem Renaissance poet Langston Hughes.

SPONSORED BY PERFORM INTERNATIONAL



Dr. Rosephanye Powell

AUBURN UNIVERSITY

Rosephanye Powell has been hailed as one of America's premier women composers of choral music. She has an impressive catalogue of works published by some of the nation's leading publishers, including the Hal Leonard Corporation, the Fred Bock Music Companies, Gentry Publications, Oxford University Press, Alliance Music Publications, and Shawnee Press. Dr. Powell's works have been conducted and premiered by nationally and internationally renowned conductors and have been premiered at distinguished halls around the country, including Carnegie Hall, the Lincoln Center, Spivey Hall, and Strathmore Hall. Dr. Powell's works have been commissioned by professional choral ensembles, including the Baltimore Choral Arts Society; Sing for the Cure (the Dallas Women's Chorus and the Turtle Creek Chorale); Cantus, men's a cappella vocal ensemble; and Chanticleer, the Grammy award-winning men's vocal ensemble.

Dr. Powell is commissioned yearly to compose for university choruses, professional, community and church choirs, as well as secondary school choruses. Her work has been auctioned by Chorus America and her compositions are in great demand at choral festivals around the country, frequently appearing on the regional and national conventions of the American Choral Directors Association, as well as Honor Choir festivals. Dr. Powell's compositions include sacred and secular works for SATB chorus, SSAA chorus, TTBB chorus and children's voices.

[Full bio here](#)

When “World Music” Hits Home:

CHORAL MUSIC IN AMERICAN DIASPORIC COMMUNITIES

“Home” is a recent construct to those living and working in diasporic communities lodged in the Continental United States. In choral music, issues of displacement, community, and cultural ownership arise in the composition, rehearsal process, and performance of so-called world music when it originates within the United States. Session presenters representing African, Hawaiian/Pasifika, and Jewish diasporic communities will illustrate how appropriation and intercultural violence can be difficult to detect: they can manifest as phenomena rooted in caricature, tokenism, tunnel-vision, stereotyping, and code-switching; errors in conveyance of language, music, and/or elements of cultural or religious significance; and erasure of original contexts and intentions. The session will interrogate the current colonial contexts in which we have engaged with the musics of Blackness, Indigeneity, and Jewishness. It will provide participants with nuance, relevance and richness amongst these musical lineages that, in turn, provide a framework for how we can ethically approach (inter- and multi-) cultural ways of engaging with the musical “other.”



Dr. Coreen Duffy, UNIVERSITY OF MONTANA

Coreen Duffy is director of choral activities at the University of Montana. Under her direction, UM Chamber Chorale performed at Marktoberdorf International Competition, U. of Saarbrücken, Cadogan Hall, NWACDA Conference, and MT Int’l Choral Festival. Duffy is a clinician/composer, published by Walton Music, ECS, and Pavane. A specialist in Jewish choral music, Duffy has presented nationally and internationally on repertoire and culture. Duffy is NWACDA President-Elect.



Dr. M. Nicole Davis, UNIVERSITY OF ARIZONA

M. Nicole Davis is a dedicated music educator, conductor, and researcher. She earned her Ph.D. in Music Education - Choral Conducting from Florida State University. During her doctoral studies, she served as assistant conductor for University Singers, Choral Union, the Tallahassee Community Chorus, and the Festival Singers of Florida. Additionally, Davis was the Artistic Director of the Thomasville Singers, a community choir in Thomasville, GA, for seven years.



Dr. Jace Kaholokula Saplan, DIRECTOR OF AFFINITY GROUPS

Dr. Jace Kaholokula Saplan is the director of choral activities at Arizona State University where they oversee the graduate program in choral conducting. They also serve as artistic director of Nā Wai Chamber Choir, a professional vocal ensemble dedicated to Pasifika choral tradition. Their research interests include intersectionality, liberatory pedagogies, and decolonization.

Bach, Belt, & Beyonce:

AWAKENING THE SINGER’S FORMANT AS A COMMON THREAD TO REALIZE A NON-GENRE-BIASED PEDAGOGICAL PATH

Vocal knowledge is Vocal power. This presentation is drawn from a multi-year journey studying vocal science-based pedagogy, which connects scientific research with kinesthetic vocal exercises to enable a variety of vocal styles in a vocally healthy way. At Saint Mary’s College of California, we welcome singers from all traditions, and equip them to all learn to create a broad palate of sonorities, many of which employ the Singer’s Formant, to meet the multi-stylistic realities of the 21st Century musical world. For many, it is coming home to embrace styles that others have characterized as being unhealthy or limiting. For others, it is experiencing new-found freedom, and accessing new broader and exciting paths to artistry. This interactive, hands on, presentation connects the Singers Formant to specific anatomical conditions (identifies specifically what vocal gestures creates “ring” and resonance in the tone. Content explains how one can learn to isolate specific aspects of the vocal anatomy and then combine these aspects into *six different stylistic recipes* (Opera, Sob (“bel canto classical”), Belting, Twang (Musical Theatre), Falsetto, and Speech (a.k.a. “Chest Voice), and how I carry this pedagogy into the choral rehearsal. As a result of implementing this non-genrebiased pedagogy, our vocal-choral program now seamlessly engages students with diverse musical backgrounds (classical Indian music, Gospel, Mariachi, etc.) into a vocal-choral cohort in such a way that they deepen their own vocal awareness and broaden their sense of family and community. Many do feel as through they are coming home...some, for the first time. As we help students advance and strengthen the styles they’ve already learned AND equip them with new stylistic recipes, they leave the program equipped to perform in a wide variety of professional or vocational contexts, and to interact as better musical citizens.



Dr. Julie Ford

SAINT MARY’S COLLEGE OF CALIFORNIA

Dr. Julie Ford, Director of Vocal-Choral Arts at Saint Mary’s College of California, is a conductor, vocalist, and pianist who specializes in classical, early music, jazz, and pop vocal-choral styles. She directs the SMC Glee, Chamber & Jazz Singers, and holds a DMA (Choral Conducting-University of Oklahoma), a Masters in Conducting (Eastman School of Music), a Bachelor of Arts in Vocal Performance (San Jose State University), and certification as a Master Teacher in Estill Voice Training (EMT)

Gender Issues and A Brief Introduction

OF CHORAL LITERATURE BY EASTERN ASIAN FEMALE COMPOSERS

This research focuses on the introduction of choral literature by female composers in Eastern Asian musical cultures, including Japan, Korea, and China. This research study addresses the gender issue and bias toward female composers in Eastern Asian musical cultures by reviewing the current choral literature textbooks and scholarly publications on Eastern Asian choral literature. This study also argues that the underrepresentation of female composers and compositions in the Eastern Asian Choral Canon shares similarities in comparison to the gender issue in the Western European Classical Music Canon according to Marcia Citron's research study "Gender, Professionalism, and the Musical Canon." Composers and topics studied in this research include the choral tradition, choral literature, and choral organizations in Japan, Korea, and China.

Ten significant female composers presented in this research study are Nozomi Matsumoto 松本望, Makiko Kinoshita 木下牧子, Yuka Yamashita 山下祐加, Unsuk Chin 金恩淑, Hyo-Won Woo 吴 효원, Sungji Hong 홍성지, Xixian Qü 瞿希贤, Ching-Ju Shih 石青如, Jenny H. Chou 周鑫泉, and Guanyü Cao 曹冠玉. Dedicated to recognizing the underrepresented Eastern Asian female composers and their choral masterpieces, this research aims to provide practical and valuable guidance for music educators and choral directors to study, program, and perform choral repertoire from the musical culture of Eastern Asia.

Audio and video examples will be shown during the presentation, perusal score of the showcasing musical excerpts will also be provided as handout for the audiences.



Dr. Pingyi Song
COKER UNIVERSITY

Pingyi Song is the Director of Choral Activities at Coker University. As an active conductor and clinician in the U.S. and China, Song is dedicated to promoting cultural exchange between Western and Eastern Asian Music. In Spring 2023, Song's research studies were presented at the National ACDA and the ACMI International Conferences. Pingyi Song holds a DMA degree from the University of North Carolina Greensboro, and other degrees and certificates from China, U.K. and U.S.

Feldenkrais Method

AND MENTAL WELLBEING IN THE CHORAL ROOM

According to the Center for Disease Control "In 2021, more than 4 in 10 (42%) students felt persistently sad or hopeless and nearly one-third (29%) experienced poor mental health. In 2021, more than 1 in 5 (22%) students seriously considered attempting suicide and 1 in 10 (10%) attempted suicide". Mental health concerns have become more pronounced in the college environment in our post COVID world at exponentially higher rates. Although college and high school choral conductors are not mental health counselors, nor should we adopt practices that lean into professional diagnosis or treatment; we can acknowledge our ability to have a demonstratively positive (emotional and/or physical) impact on our choral members. Studies like the "Effects of Choir Singing on Mental Health: Results of an Online Cross-sectional Study" in the Journal of Voice, (July, 2022) examine the direct relationship that singing can have on mental health. The community building and health benefits of communal music making are anecdotal realities for many in the choral world. Feldenkrais is a body movement philosophy that like yoga is designed to increase self-awareness through movement. Feldenkrais for singers is a tool for freeing the voice and avoiding tension. The benefits of Feldenkrais in the choral environment are musical and physical advantages. The choir together can improve vocal tone, and similar to the music education theories of Émile Jaques-Dalcroze, access effective musical phrasing and expression. The other benefit is relaxation and physical release of tension. Thus, creating an intentionally calming space for college singers. I have had the experience of teaching yoga and Feldenkrais techniques to singers in the choral classroom and my private voice studio for more than ten years. I have found that it has directly aided in a demonstratively positive experience for the students as well as improved support and bodybreath connection. I will present justification through research on mental health, singing and the Feldenkrais method. I will demonstrate and facilitate exercises adopted for the choral room to support healthy singing and wellbeing.



Dr. Merrin Guice Gill
BETHEL UNIVERSITY

Dr. Merrin Guice Gill is the Director of Choral Activities at Bethel University. She has led her choirs in receiving National and International awards and recognitions. Her scholarship has been presented at multiple conferences. As a trained soprano she has performed with several opera companies and in a variety of venues, most recently as a guest soloist for the Minnesota Singers performance of Damien Geter's *Cantata for a More Hopeful Tomorrow*.

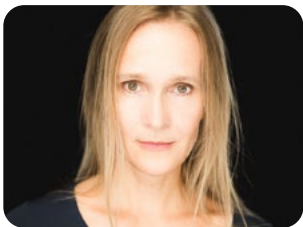
Singing for a Sustainable Future:

HOW THE CHORAL ARTS CAN HELP ADDRESS THE CLIMATE CRISIS

"The effects of human-caused global warming are happening now, are irreversible for people alive today, and will worsen as long as humans add greenhouse gases to the atmosphere."

climate.nasa.gov/effects

While it is difficult to summarize everything that is preventing swift and effective action in response to the climate crisis, it is evident that this pressing issue needs to be addressed immediately and with all of the tools at our disposal. And while science excels at producing data, it is difficult to be motivated by graphs and charts, not to mention the anxiety and fear that climate change statistics provoke. This is where art can be of service. Art excels at communication, inspiration, and engagement, all of which will play a role in further motivating people to become more invested in what is arguably the most pressing issue of our time. Choral singing especially can play a unique role in exploring how music can unite communities, promote curiosity, inspire creativity, and engage people at an emotional level. This session will explore trends in eco-choral repertoire, including large-scale works and smaller octavos, as well as ideas for creative collaborations at the collegiate level. Additionally, resources for eco-arts research, sustainable practices, and eco-music organizations will be shared.



Dr. Kirsten Hedegaard
LOYOLA UNIVERSITY CHICAGO

Kirsten Hedegaard has enjoyed a varied career as a singer and conductor. Currently Director of Choral and Vocal Activities at Loyola University Chicago, Hedegaard is also Artistic Director of Voices of Madonna and Bella Voce Camerata. As a singer, she has appeared with ensembles across the country. As co-founder of The EcoVoice Project and Artistic Director of the New Earth Ensemble, Hedegaard is dedicated to bringing together musicians to explore how the arts can support environmental action.

Preparing Students for Choral Leadership

In the past, the goal of a student studying choral music was to either teach in the public school system or get a tenure track job and rise in academia. Choral conductors now create their own experiences as professionals, often pairing their various academic work with other roles in community choirs that require them to have business and entrepreneurship skills. These skills are missing in most choral training programs. Exposing students to this growing part of the choral workforce will better prepare them for leadership and their future in the field, both in academia or in their community-based roles. The presenters will speak to some tips you can deploy right now to better prepare your students for their future as leaders in the field. This session will reflect the choral field of today and will help prepare students to make a home for themselves in the choral field of the future.



Christie McKinney

CHORUS AMERICA

Christie McKinney, the Director of Programs and Member Services, has a background in arts education and management. Christie loves a good strategic plan and enjoys building effective teams. Prior to her work at Chorus America, Christie taught middle school choral and general music. She is an alumni of Penn State University and American University and is a proud singer in the Essence of Joy Alumni Singers, a choir that performs music of the African and African American traditions.

The NCCO Choral Series, in partnership with ECS Publishing, is proud to present a reading session of works for various voicings and difficulty levels. Pieces included represent past works from the NCCO Choral Series as well as new releases from ECS Publishing. This year's reading session will be led by Prof. Bruce Rogers from Mt. San Antonio College. Please join us for a look at these wonderful pieces!

Reading Session Program

- SING YE TO THE LORD (SATB) George Frideric Handel (from *Israel in Egypt*)
- LOVE, THRICEWISE (SATB) Joseph Gregorio
- YONDER COME DAY (SSAA) Paul John Rudoi
- THE HARPER'S SONG (SSAA) David Conte
- SHIFT (SATB) Ayanna Woods
- WORK (TTBB) Melissa Dunphy
- SAVE ME, O GOD (SATB) Patrick Vu
- I OPEN MY MOUTH (SSATBB) Adrian Dunn



Prof. Bruce Rogers

DIRECTOR OF CHORAL ACTIVITIES

In his role at Mt. San Antonio College in Walnut, California, he oversees the department's various vocal and choral programs, which span the entire spectrum of music—from classical to jazz. He personally directs Mt. San Antonio College's award-winning Chamber Singers and the elite vocal jazz ensemble, Singcopation.

Marguerite Brooks Commission Premiere: *Thy Silver Pinions*

BY STACY GARROP

MEMBERS OF THE ATLANTA UNIVERSITY CENTER COLLEGIATE CHOIRS

In the early fall of 2020, the world was out of sorts on many fronts: the rising of COVID-19 cases throughout the world, the ongoing inequity of race in America, and a U.S. presidential election unlike anything we have experienced in our lifetimes. Amid so much anxiety and uncertainty, the word “hope” kept coming to my mind. Hope is what gives each of us the power to momentarily hold the rest of the world at bay. Hope helps us realize that things won’t always be as they are right now, and each of us can have an active role in shaping our collective future.

DURATION: 5’15”

INSTRUMENTATION:
SATB (DIV.), PIANO

**POETS: EMILY DICKINSON
& JOHN KEATS**

YEAR COMPOSED: 2020

COMMISSIONER:
NATIONAL COLLEGIATE
CHORAL ORGANIZATION

In my search for poems about hope, I found Emily Dickinson’s beautiful poem “‘Hope’ is the thing with feathers” in which she depicts hope as a bird whose unending song enheartens all who hear it. I was struck by this image, particularly when I came upon John Keats’ poem “To Hope” in which he uses the same feathered imagery. In *Thy Silver Pinions*, I set Dickinson’s poem, and threaded two lines of Keats’ poem among Dickinson’s lines.



Dr. David Morrow

**DIRECTOR OF THE MOREHOUSE COLLEGE
GLEE CLUB**

David Morrow is a native of Rochester, New York. He earned the Bachelor of Arts degree from Morehouse College in 1980. While at Morehouse, he became a member of Phi Beta Kappa, was awarded the Kemper Harreld Award for Excellence in Music, received departmental honors, and graduated Valedictorian of his class. He received the Master of Music degree from the University of Michigan in 1981 and was elected to Pi Kappa Lambda. He received the Doctor of Musical Arts degree from the University of Cincinnati College Conservatory of Music in 1995.

HBCU Choral Traditions:

A CONVERSATION WITH CHORAL LEADERS AT HISTORICALLY BLACK COLLEGES AND UNIVERSITIES



DR. DAVID MORROW



DR. WAYNE BARR



DR. KEVIN JOHNSON



MTRA. D'WALLA
SIMMONS-BURKE



DR. A. JAN TAYLOR

MODERATOR:
DR. DAVID
MORROW

[Full panelist bios
available here.](#)

The panel will delve into the rich legacy and importance of choral music at Historically Black Colleges and Universities (HBCUs).

Together, we will gain insights into the significant role these choirs have played in diversifying collegiate choral repertoire. The discussion will also shed light on the evolution of choral programs within the HBCU community.

Spelman College Glee Club

SPELMAN COLLEGE



Now celebrating its 99th season, the historic Spelman College Glee Club has maintained a reputation for choral excellence since 1924. The Glee Club performs a repertoire that includes a wide variety of selections from world cultures, commissioned works, music by African American composers, and more. Currently, under the direction of Dr. Kevin Johnson, associate professor of music, the Glee Club has performed for numerous audiences throughout the United States and abroad. As the premiere performance organization for the College, the Glee Club sings for most campus events, and celebrates every winter with their annual Spelman-Morehouse Christmas Carol Concert with the Morehouse College Glee Club.

PROGRAM

- One Heart One Mind, Kevin Phillip Johnson
- I Thank You God, Gwenyth Walker (b. 1947)
- Wade in the Water, Johnson
- Children, Go Where I Send Thee, Johnson
- A Choice to Change the World, Sarah Benibo & Kevin Phillip Johnson



Dr. Kevin Johnson

ASSOCIATE PROFESSOR OF MUSIC

Kevin Phillip Johnson is an Associate Professor of Music at Spelman College. Dr. Johnson received his degrees from California State University, Los Angeles (B.A. M.A.) and the University of Missouri, Kansas City (D.M.A.). He is a renowned musician, conductor and composer is in demand both nationally and internationally. He is also currently the Minister of Music at The Lyke House Catholic Center at the AUC. His works have resulted in performances for church and school choruses, all-state choral festivals, Catholic Archdioceses nationwide, as well as international performances with the Spelman College Glee Club.

Morehouse College Glee Club

MOREHOUSE COLLEGE



The Morehouse College Glee Club is the premier singing organization of Morehouse College, traveling all over the country and the world, demonstrating excellence not only in choral performance but also in discipline, dedication, and brotherhood. Through its tradition the Glee Club has an impressive history and seeks to secure its future through even greater accomplishments, continuing in this tradition through the dedication and commitment of its members and the leadership that its directors have provided throughout the years. It is the mission of the Morehouse College Glee Club to maintain a high standard of musical excellence.

[Read the Glee Club's full bio here.](#)

PROGRAM

- First Psalm, Frank La Forge (1879–1953)
- See the Victory Before Us and Walk On, Uzee Brown (b. 1950)
- Jacob's Ladder, arr. David Morrow
- He Never Failed Me Yet, Robert Ray (1946–2022); Adapted by Keith Christopher
- Betelehemu, Babatunde Olatunji; arr. Wendell Whalum



Dr. David Morrow

DIRECTOR OF THE MOREHOUSE COLLEGE GLEE CLUB

David Morrow is a native of Rochester, New York. He earned the Bachelor of Arts degree from Morehouse College in 1980. While at Morehouse, he became a member of Phi Beta Kappa, was awarded the Kemper Harreld Award for Excellence in Music, received departmental honors, and graduated Valedictorian of his class. He received the Master of Music degree from the University of Michigan in 1981 and was elected to Pi Kappa Lambda. He received the Doctor of Musical Arts degree from the University of Cincinnati College Conservatory of Music in 1995. [Full bio here.](#)

Spelman + Morehouse College Glee Clubs

WITH ALL NCCO ATTENDEES

“Lift Every Voice and Sing”

JOHN ROSAMUND JOHNSON; ARR. ROLAND CARTER

Beginning in the 1940’s, choirs across the United States used various arrangements of *The Battle Hymn of the Republic* as the patriotic opener or closer in their choral concert programs—first the arrangement by Roy Ringwald published in 1943 and then later the Peter Wilhousky arrangement published in 1944.

In 1970, seeking a new programming model for his choirs at the Hampton Institute (now Hampton University), Dr. Roland Carter, director of choirs at Hampton and eventually music department chair, turned to the NAACP National Hymn *Lift Every Voice and Sing*, also known as the *Negro National Anthem*. The civil rights and Black Power movements of the time had brought significant attention to the song and to the continuing injustices to Black Americans. Dr. Carter found that the song structure and harmonic and dynamic impact of *Lift Every Voice* fit the same model of the *Battle Hymn* arrangements so popular with choirs of the time.

Dr. Carter’s intent with his arrangement of *Lift Every Voice* was to make the song meaningful not only to Black Americans, but to all peoples of the world, as injustices and inhumane treatment of people were occurring worldwide. His hope was to raise a sensitivity to the souls of communities and nations everywhere. Quickly embraced by many other HBCU, church, school, and community choirs, Dr. Carter’s setting became popular for not only civil rights and patriotic programs, but for festivals, church services, and college convocations. It is now the preferred setting for programs worldwide.

SPONSORED BY WALTON MUSIC



Dr. Roland Carter

HOLMBERG PROFESSOR EMERITUS OF
AMERICAN MUSIC, UNIVERSITY OF TENNESSEE

He served UTC for twenty-four years, and his undergraduate alma mater, Hampton Institute, now University for twenty-five years. Both appointments included stints as head, chair, and director of choirs. Carter’s accomplishments as a leading figure in the choral arts include lectures, workshops, master classes, and concerts with major choruses and orchestras in prestigious venues nationwide. He is especially noted as an authority on the performance and preservation of music of African American traditions and composers.

NCCO Choral Series

Published by our industry partner, the ECS Publishing Group, the NCCO Choral Series features repertoire appropriate for collegiate ensembles at varying levels of difficulty. Distribution in the Series remains an exclusive honor as works are selected for publication following a rigorous review process by a panel of practicing collegiate choral conductors and composers. Special thanks to Mark Lawson, president of ECS Publishing Group, for his support of this initiative.

The following works are available through ECS.

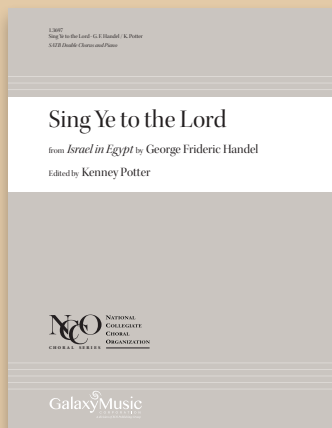
Carol Barnett—Musica, Dei donum optimi
Carol Barnett—My People Are Rising
Dwight Bigler—Miss Mackenzie
Stephen Caldwell—Since we loved
Stacy Garrop—Thy Silver Pinions
Joseph Gregorio—Love, thrice
Brian Holmes—The Cat and the Moon
Molly Joyce—Glow
Shane M. Lynch—Love and Grace
Robinson McClellan—Nunc dimittis

Eric Nelson—Birdsong
Tawnie Olcon—Scel lem duib
Nicholas Omiccioli—A Song of Joys
Lavinia Kell Parker—Soli Deo Gloria
David P. Rossow—Teach Me to Love
Paul John Rudoi—Yonder Come Day
Nick Strimple—Verbum caro factum est
Tomas Luis de Victoria arr. Thomas
Dunn—O vos omnes

THANKS TO OUR PUBLICATION SPONSOR



New in the NCCO Series



Sing Ye to the Lord from *Israel in Egypt*

G. F. Handel / ed. K. Potter

SATB Double Chorus and Piano

A wonderful opening piece for a festival chorus. It has been carefully edited and set to be more accessible for more advanced choirs and is rewarding for performers and audiences.

1.3697 \$3.20

Make a Joyful Noise

Mark O. Fax

SATB Chorus and Piano

A newly discovered composition by a noted African American composer. This piece was sung regularly at Howard University under the composer's direction.

1.3658 \$2.65



Our Fall 2023 Catalogs

now available to view online

Toronto Mendelssohn Choir

Jean-Sébastien Vallée
Artistic Director



TAKE THE PODIUM CONDUCTING SYMPOSIUM

- Five-day series of workshops and masterclasses with Jean-Sébastien Vallée
- Daily podium time and final concert with the 140-voice TMChoir and the 24-voice professional TMSingers
- Repertoire includes Fauré's *Requiem*, Martin's *Mass for Double Choir*, and a new commissioned work by composer-in-residence Tracy Wong.



Scan to Apply

**Deadline for applications
is December 8, 2023**

Find out more at tmchoir.org

Poster with Mini Presentation



Ms. Jocelyn Hagen, COMPOSER

A Guide to Performing with Projections



Dr. Patrick Freer, GEORGIA STATE UNIVERSITY

Considering Care: Nel Noddings's (1928–2022) Contributions to Approaching Divisive Issues in Choral Music



Dr. Minji Kim, GORDON COLLEGE

Contemporary Korean Choral Repertoire and Pedagogical Considerations



Ms. Teresa Murphy

Damián Sánchez and the Choral Representation of Argentinian Folk Music

Poster



Dr. Joshua Palkki, ARIZONA STATE UNIVERSITY

A Choral Exploration of the U.S./Mexico Border Crisis



Ms. Sinamar Pascua Respicio

A Conductor's Analysis of Balintawak: Misang Pilipino by Bonifacio Abdon (1876–1944)

Posters continued on next page



Dr. Mark Statler, UNIVERSITY OF TENNESSEE
AT MARTIN

*The Choral Works of Florence B. Price: Compelling Music
for a Range of Choirs*



Dr. Julian Bryson, JACKSONVILLE UNIVERSITY
Cultivating Empathy Through the Avant-Garde



Ms. Annika Stucky

*Leaders to Teachers: Student Leadership and the Formation
of the Choir Director*



Dr. Rachel Carlson, KEAN UNIVERSITY

*Rebuilding through Repertoire: Contemporary Works with
Limited Divisi by Women Composers*



Mr. Evan Montemayor

*Supporting Transgender Individuals in Education:
Problems & Solutions*

[Full session descriptions and bios here.](#)

Azusa Pacific University Chamber Singers

SIR CHARLES V. STANFORD: HIS MUSIC AND HIS LEGACY



The APU Chamber Singers have performed in over a dozen countries and territories, with featured performances at Sydney Opera House and for the 75th anniversary at Buchenwald Concentration Camp.

Competitions include International Competition of Choirs in Spittal (2013- first in every category), Eisteddfod in Llangollen (2015-first in three, second in three categories), European Grand Prix (2017) and Marktoberdorf (2017). The ensemble performed at NCCO conferences in 2011 and 2015.

PROGRAM

8 Partsongs, Op. 119, Sir Charles Villiers Stanford (1852–1924)
IV. The Train

Three Latin Motets, Op. 38, Stanford
III. Beati quorum via

The Bee, H. 11, Frank Bridge (1879–1941)

The evening star, Samuel Coleridge-Taylor (1875–1912)

Three Shakespeare Songs, Ralph Vaughan Williams (1872–1958)

I. Full Fathom Five
II. The Cloud-Capp'd Towers
III. Over Hill, Over Dale

6 Choral Folk Songs, Op. 36, Gustav Holst (1874–1934)
IV. The Song of the Blacksmith
V. I Love My Love
VI. Swansea Town



Dr. Michelle Jensen

DIRECTOR OF CHORAL ACTIVITIES

Michelle Jensen serves as the Director of Choral Activities and the Conductor of the Chamber Singers at Azusa Pacific University. She earned her BM, MME and DMA at the University of Southern California. Jensen has led performances on four continents. In 2019, she conducted the Connecticut All-State Honor Choir. She is also the Founder and Artistic Director of the Sterling Ensemble Los Angeles. In 2023, the ensemble performed at the ACDA National Conference in Cincinnati.

East Carolina University Chamber Singers

THE MUSIC OF BENEDICT SHEEHAN



The ECU Chamber Singers is comprised of 36-40 auditioned singers, primarily voice majors within the School of Music. The group consistently receives invitations to perform at various conferences, including North Carolina ACDA (2021), Southern ACDA (2020), National ACDA (2019), and the European Grand Prix for Choral Singing (2016).

Recently, the ensemble recorded two full-length professional albums, *Silence and Music* (2023) and *Appear and Inspire* (2021), with multi-GRAMMY winning producers.

PROGRAM

- God's Grandeur, Benedict Sheehan
- Sussex Carol from *A Christmas Carol*, Sheehan
- Fezziwig's Ball from *A Christmas Carol*, Sheehan
- Evening Prayer from *Vespers*, Sheehan
- Stikhira of the Resurrection from *Vespers*, Sheehan



Dr. James Franklin

DIRECTOR OF CHORAL ACTIVITIES

James Franklin is the Director of Choral Activities at East Carolina University where he conducts the Chamber Singers and University Chorale, directs the graduate program in choral conducting, and teaches undergraduate conducting. Franklin is a GRAMMY-nominated choral singer, and has performed with PaTRAM Institute Male Choir, Saint Tikhon Choir, South Dakota Chorale, and Taylor Festival Choir. He holds degrees from Baylor University, Westminster Choir College, and the University of North Texas.

Conducting Masterclass

ANTON ARMSTRONG, MASTER TEACHER

Featuring selections from the new *Oxford Book of Choral Music by Black Composers*, ed. Marques L.A. Garrett

SPONSORED BY OXFORD UNIVERSITY PRESS



Dr. Anton Armstrong,
TOSDAL PROFESSOR OF MUSIC

Anton Armstrong became the fourth conductor of the St. Olaf Choir in 1990 after ten years in Grand Rapids, Michigan, where he served on the faculty of Calvin University and conducted the Grand Rapids Symphony Chorus. He is a graduate of St. Olaf College and earned advanced degrees at the University of Illinois (MM) and Michigan State University (DMA). He is editor of a multicultural choral series for Earthsongs Publications and co-editor (with John Ferguson) of the revised St. Olaf Choral Series for Augsburg Fortress Publishers.



Columbus State University Schwob Singers

Schwob Singers is the premiere auditioned choral ensemble at the Schwob School of Music comprised of voice majors and other talented undergraduate and graduate students across many disciplines at Columbus State University. Repertoire selections are diverse and typically include works from the standard canon as well as contemporary choral works and premieres of newly commissioned works. In addition to national tours, Schwob Singers frequently performs for university recruiting and donor events.



Dr. David Hahn, DIR. OF CHORAL ACTIVITIES

David Hahn is the Paul S. and Jean R. Amos Distinguished Chair in Music and Director of Choral Activities at Columbus State University. At the CSU Schwob School of Music, Hahn conducts the Schwob Singers, Choral Union, and teaches graduate and undergraduate conducting. Hahn holds the DMA in choral conducting from the University of Michigan, an MM degree in conducting from the Eastman School of Music, and the BM degree in Sacred Music & Vocal Performance from Moody Bible Institute in Chicago, IL.

University of South Carolina Concert Choir

“FLIGHTS OF ANGELS” — MUSIC OF CECILIA MCDOWALL



The flagship choral ensemble at the University of South Carolina, the Concert Choir has performed across the US and in prestigious venues around the world. The longtime hallmarks of the ensemble include a commitment to premiering new music, performance of literature that is culturally and socially relevant and diversity of programming reflecting the depth and breadth of the choral repertoire.

PROGRAM

- Regina Caeli, Cecilia McDowall (b. 1951)
- Ave Regina, McDowall
- Alma Redemptoris Mater, McDowall
- Night Flight, McDowall
 - 1. New Moon
 - 2. Crow, landing
 - 3. Before the dawn



Dr. Alicia Walker

DIRECTOR OF CHORAL ACTIVITIES

Alicia W. Walker is Professor of Music and Director of Choral Studies at the University of South Carolina, where she directs the Concert Choir and the Garnet Chorale (SSAA) and supervises the graduate conducting program. She is frequently invited to conduct and teach in the UK, South Africa, and in Taiwan. Dr. Walker’s pedagogy and professional interactions are marked by a commitment to excellence, collaboration, and inclusion.

'Warmest wishes to the **Concert Choir of the University of South Carolina** directed by Dr Alicia Walker, for your performance of *Night Flight* and three of my Latin motets at the NCCO conference, Morehouse College. I am so sorry that I can't be with you to hear you sing, but please know how much I appreciate your performance.' **Cecilia McDowall**



Choral Music by Cecilia McDowall available from Oxford University Press

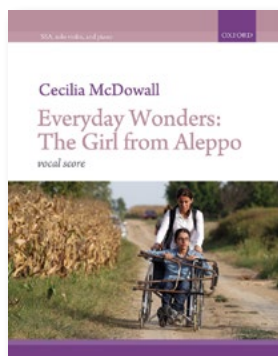


Good News From New England

SSATB and solo violin

15 minutes

This exciting work for choir and solo violin draws its title from Edward Winslow's 1624 chronicles, in which he describes the Mayflower Pilgrims' settlement in the New World.

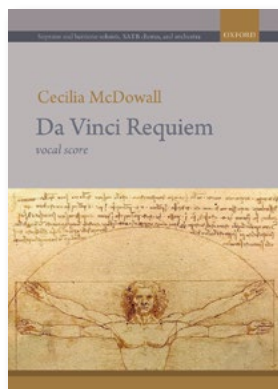


Everyday Wonders: The Girl from Aleppo

for SATB or SSA choir with solo violin and piano
(or string orchestra in 2024)

18 minutes

Everyday Wonders: The Girl from Aleppo tells the extraordinary story of Nujeen Mustafa, a Kurdish teenager with cerebral palsy forced by war to flee her home and embark on an arduous journey to Europe with her sister.



Da Vinci Requiem

SATB choir, S and Bar soli, and large or small orchestra

35 minutes

An imaginative pairing of extracts from *The Notebooks of Leonardo da Vinci* with texts from the Latin Missa pro defunctis. Described in *The Organ* as 'a masterpiece'.



2021 Honorary Life Members Award Ceremony & Recognitions

Read below to learn about NCCO’s 2021 Honorary Life Members. In their own ways, each of these individuals has had a major impact on choral music and choral music education through their work at the college and university level. NCCO honors them for their dedication.



DR. ANTON ARMSTRONG
[Full bio here](#)



DR. MARGUERITE L. BROOKS
[Full bio here](#)



DR. JANET GALVÁN
[Full bio here](#)



DR. DAVID MORROW
[Full bio here](#)

Georgia Southern University Southern Chorale

THERE HAS TO BE A SONG



Southern Chorale is the premiere choral ensemble of Georgia Southern University. This primarily undergraduate ensemble performs literature from all styles and periods with an emphasis on a cappella repertoire and masterworks with orchestra. Southern Chorale has appeared at conferences of NCCO, ACDA, and NAFME and has won significant prizes in multiple international choral competitions, most recently, winning the Sing Berlin Competition and placing in the ICC, Marktoberdorf, Germany.

PROGRAM

Dziedot, Dzim, Dziedot Augu,
arr. Alfrēd Kalniņš (1879–1951)

A Song, Kaleb Wimes (b. 2001)

Crucifixus a 8 voci, Antonio Lotti
(1667–1740)

Bring Us, O Lord God, William H.
Harris (1883–1973)

Alleluja, József Karai (1927–2013)

Jesus Loves Me, arr. Doris Nelson

I Go to the Rock, Stacey V. Gibbs
(b. 1976)



Dr. Shannon Jeffreys

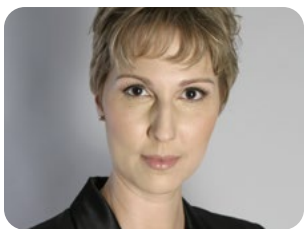
DIRECTOR OF CHORAL ACTIVITIES

Dr. Shannon Jeffreys is Professor of Music and DCA at Georgia Southern University. Her focus is the Southern Chorale, teaching in the undergraduate and graduate conducting and music education curriculums. She has led these choirs in six international choral competitions and two national competitions where the choirs won significant awards. In 2019, she received the Conductor's Award from the Ave Verum International Choral Competition in Baden, Austria.

Discovering the Basque Country: COMPOSERS AND REPERTOIRE FROM NORTHERN SPAIN

The unique cultural identity of the Basque Country in the north of Spain is rich with tradition that can be traced back to a time long before the Roman Empire. The music of the Basque people strongly contributes to this identity, although it is largely unknown outside of Spain and a few geographical areas of its diaspora. Intending to shed light on these unique people, their language, and their strong choral traditions, this session presents a brief overview of the history of music in the Basque Country and highlights the music catalog of three contemporary composers: Xabier Sarasola, Josu Elberdin, and Eva Ugalde. Various types of repertoire from each composer will be presented, providing examples in different languages (Basque, Spanish, and Latin), themes (sacred and secular), voicing, instrumentation, and levels of difficulty, ensuring that directors of choirs of all ages, types, and abilities will find something they can program with their singers.

Discovering new music can be difficult, especially in a language or style that is unfamiliar. Based on information gathered and personal experience gained from composer interviews and by working with Basque choirs and repertoire during a Fulbright Teaching Grant to Spain in the spring of 2022, this session shares first-hand knowledge of the vibrancy of this repertoire and of the Basque people, and their strong singing tradition. Discussions and information shared during this presentation will help familiarize us with current, popular, and prolific Basque choral composers, and show that the music of these men and women is accessible and varied, and a wonderful way to introduce a different culture to your choirs. Participants will leave this session with specific information about these three highlighted Basque composers as well as others for their continued research and discovery, how to access the repertoire for further research, pronunciation tips on Basque and Spanish texts, and an appreciation for the Basque culture and singing traditions. We will even experience this music together by singing several examples of this repertoire during the presentation, and a QR code will be provided that includes a handout and free digital music packet of repertoire.



Dr. Beth Gibbs

FLORIDA SOUTHERN COLLEGE

Beth Gibbs is Director of Choral Studies at Florida Southern College. In addition to choral direction, she teaches Conducting, Choral Pedagogy, Caribbean Music, and Music and Wellness. She earned a DMA in Choral Conducting from the University of Miami, MM degrees in Choral Conducting and Vocal Performance from East Carolina University, and a BME from Stetson University. In 2022, Dr. Gibbs became a Fulbright Scholar, teaching in the Basque Country and throughout Spain.

Leaders, Not Leftovers:

STRATEGIES FOR BUILDING A STRONG AND INCLUSIVE TREBLE ENSEMBLE

Among student populations, treble choirs are often thought of as “the leftovers,” the overflow of sopranos and altos not good enough to audition into the top mixed ensemble. Addressing this issue was a common topic of discussion about a decade ago, yet the problem still persists. While past authors on this subject offered ways to empower women and lists of treble repertoire from the Western European canon, these solutions are not always applicable to today’s treble ensembles, especially if not all members identify as women and want to prioritize a more diverse body of repertoire. This presentation will examine the issues facing treble choirs today, both continuing the discussion of morale while offering updated and inclusive solutions that work.



Dr. Hana Cai, LEHIGH UNIVERSITY

Hana J. Cai currently serves as the Associate Director of Choral Activities at Lehigh University. Prior to this appointment, she was an assistant professor of music performance at Ithaca College where she conducted the Ithaca College Treble Chorale and Chorus. Her Mandarin Chinese diction guide for choral conductors and vocalists is published in *The Choral Scholar* & *American Choral Review*. She is currently a Research Fellow with the Institute of Composer Diversity and the SA Repertoire and Research Chair for the ACDA Eastern Division. She holds degrees from University of Maryland, the Eastman School of Music, and Indiana University.



Dr. Sean Linfors, ITHACA COLLEGE

Dr. Sean Linfors is an Associate Professor of Choral Music Education at Ithaca College. He holds a Ph.D. in Choral Music Education from Florida State University, and is an active conductor, clinician, and educator, as well as being an advocate for access to music education. At Ithaca, Linfors has taught conducting, choral literature and rehearsal techniques, as well as choral ensembles. He is the Artistic Director of the Syracuse Chorale and the Cayuga Vocal Ensemble.

Considering Collegiate Choral Excellence



MODERATOR:
DR. DOMINICK
DIORIO

[Full panelist bios
available here.](#)

Many post-secondary choral musicians are broadening their definitions of success, establishing goals that include but are not limited to artistic metrics. We also recognize that our institutions carry vastly different priorities, expectations, and resources.

What are ways that our programs might characterize “choral excellence” in addition to or beyond technical proficiency? In which ways are we developing innovative and impactful missions? What opportunities and challenges do we find while imagining excellence in a specifically collegiate context?

Missouri State University

WOMEN'S CHORUS



Founded in 2014, the Missouri State University Women's Chorus is open to all MSU students interested in singing challenging music in a wide range of styles. Women's Chorus personnel consist mostly of undergraduate students who come from diverse backgrounds and a variety of majors. This ensemble tours throughout the region, and were recently invited to perform at the Missouri Music Educators Association 2022 conference, the 2022 SWACDA conference, and the 2023 ACDA national conference.

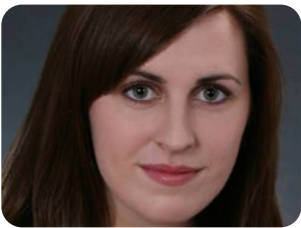
PROGRAM

This Love Between Us: Prayers for Unity, Reena Esmail (b. 1983)

For baroque orchestra, treble choir, sitar, and tabla

World Premiere

- I. Buddhism
- II. Sikhism
- III. Christianity
- IV. Zoroastrianism
- V. Hinduism
- VI. Jainism
- VII. Islam



Dr. Erin Plisco

ASSOCIATE DIRECTOR OF CHORAL STUDIES

Erin Plisco is the Associate Director of Choral Studies at Missouri State University, where she conducts multiple choirs and teaches choral conducting and literature. She is a frequent clinician across the United States and abroad, currently serves as the ACDA National SSAA R&R Chair, and is a conducting fellow for ACDA's International Conductor Exchange Program. Choirs under her direction recently performed at the 2022 SWACDA and MMEA Conferences, and the 2023 national ACDA Conference.

2023 Honorary Life Members Award Ceremony & Recognitions

Read below to learn about NCCO’s 2023 Honorary Life Members. In their own ways, each of these individuals has had a major impact on choral music and choral music education through their work at the college and university level. NCCO honors them for their dedication.



DR. ROLAND CARTER
[Full bio here](#)



DR. ROSEPHANYE POWELL
[Full bio here](#)



PROF. BRUCE ROGERS
[Full bio here](#)



DR. PEARL SHANGKUAN
[Full bio here](#)

Florida State University

CHAMBER CHOIR



The Florida State University Chamber Choir is an auditioned, SATB ensemble made up of graduate and undergraduate students, as well as faculty and staff. The choir specializes in the performance of extended choral works. Recent performances include J. S. Bach's St. John Passion, Jocelyn Hagen's The Notebooks of Leonardo DaVinci, G. F. Handel's Messiah, Craig Hella Johnson's Considering Matthew Shepard, and Robert Ray's Gospel Mass.

PROGRAM

The Notebooks of Leonardo da Vinci, Jocelyn Hagen (b. 1980)

For SATB choir, chamber orchestra, and video projections

1. Painting and Drawing
2. Practice
3. Ripples
4. The Greater Good
5. The Vitruvian Man
6. Invention
7. Nature
8. Perception
9. Look at the Stars



Dr. Michael Hanawalt

DIRECTOR OF GRADUATE CHORAL STUDIES

Michael Hanawalt is the Director of Graduate Choral Studies at Florida State University, where he conducts the Chamber Choir, teaches graduate courses in conducting and choral literature, and serves as Artistic Director for the Tallahassee Community Chorus. Dr. Hanawalt was formerly the Executive Director of the professional male vocal ensemble Cantus. He is active as a tenor soloist, guest conductor, and arranger, with works published by Boosey & Hawkes, Kjos Music, and Alfred.

Honorary Life Members

The National Collegiate Choral Organization selects Honorary Life Members to recognize a member of the choral profession who has devoted their life to the enhancement and artistic growth of the choral art. The award recognizes those leaders in our profession who have mentored young conductors, inspired singers, supported music educators in the arts, and shared their talents and gifts in the United States and abroad. In their own ways, each of these individuals has had a major impact on choral music and choral music education through their work at the college and university level. NCCO honors them for their dedication.

Honorary Life Member award recipients are the collegiate and university conductors who have shared their love for choral music devotedly, and who have tirelessly worked to instill this love and joy in their students. Their students often go on to become collegiate choral directors themselves and continue the work of teaching and training young musicians, inspiring the best of our profession.

Honorary Life Members pay no dues to NCCO and may attend all conferences free of registration fees. In this small way, NCCO hopes to show appreciation of and respect for those who have labored and taught to enhance our great profession.

Roland Carter ('23)	Kenneth Fulton ('17)
Rosephanye Powell ('23)	Janet Galván ('21)
Bruce Rogers ('23)	Vance George ('09)
Pearl Shangkuan ('23)	Lisa Graham ('19)
Anton Armstrong ('21)	Buddy James ('19)
Marguerite L. Brooks ('21)	Ann Howard Jones ('17)
Janet Galván ('21)	Karen Kennedy ('19)*
David Morrow ('21)	Jerry McCoy ('19)
Charlene Archibeque ('15)	David Morrow ('21)
Anton Armstrong ('21)	Robert Page ('08)*
William Bausano ('09)	Alice Parker ('11)
Jerry Blackstone ('17)	Rosephanye Powell ('23)
Marguerite L. Brooks ('21)	Bruce Rogers ('23)
Simon Carrington ('15)	Pearl Shangkuan ('23)
Roland Carter ('23)	André J. Thomas ('17)
Joan Catoni Conlon ('19)	Dale Warland ('06)
William Dehning ('11)*	
Randi Von Ellefson ('17)	
Joseph Flummerfelt ('13)*	

**deceased*

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East Carolina University Chamber Singers			
University of South Carolina Concert Choir		not available	
Georgia Southern University Southern Chorale			
Missouri State University Women's Chorus		not available	
Florida State University Chamber Choir			
Princeton University Chamber Choir		not available	
Indiana University Notus			
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Reframing Workloads and Professional Evaluation



DR. ROLLO DILWORTH



DR. ALEXANDRA
GRABARCHUK



DR. NATHAN WINDT

We are coping with a “post-COVID” world that places additional demands on our time. Many faculty members have taken on more invisible labor as budgets contract, including serving students whose mental health needs and academic challenges require additional time and support. We seek to render this labor visible and equitable.

This panel will explore institutional and personal solutions for managing our workloads, as well as new ways to contextualize and document the whole of our work when we apply for jobs, go up for review/promotion, or while writing external review letters for colleagues.

MODERATOR:
**DR. ROLLO
DILWORTH**

[Full panelist bios
available here.](#)

Sing Me a Home

While the formal definition of home is “a place of residence, origin, or base of operations”, home can also be a space of sanctuary and belonging, where we are accepted, supported, affirmed, and encouraged in the development of our unique skills and attributes. Kathy Saltzman Romey explores aspects of home as related to three decades of teaching, performance, and civic engagement at the University of Minnesota, and in her work with the Minnesota Chorale and Oregon Bach Festival.

SPONSORED BY CLASSICAL MOVEMENTS



Kathy Saltzman Romey

UNIVERSITY OF MINNESOTA

Kathy Saltzman Romey is Professor Emerita of Music and former Director of Choral Activities at the University of Minnesota, where she oversaw the graduate program in choral conducting and conducted choirs for thirty years. She is also Artistic Director of the 200-voice symphonic chorus, The Minnesota Chorale, which serves as principal chorus for the Minnesota Orchestra. Known for her meticulous training of choirs, Romey has conducted the Chorale in regional, national and international forums and annually coordinates BRIDGES, the nationally acclaimed education-outreach program of the Minnesota Chorale. A passionate advocate of civic engagement, Romey documented the Bridges program in a co-authored chapter with two University of Minnesota conducting students for the 2009 book *Wisdom, Wit and Will: Women Choral Conductors on Their Art* published by GIA Publications.

Romey has served on the staff of the Oregon Bach Festival since 1984 and is chorus master of the Festival Chorus, which she prepares for annual concerts, commissions and recording projects. Festival programs have included world premiere performances of major works by Tan Dun, Arvo Pärt, Krzysztof Penderecki, Sven-David Sandström, James MacMillan, and Richard Danielpour. Romey has assisted with twelve recordings, including the Oregon Bach Festival's 2001 Grammy Award-winning CD of Krzysztof Penderecki's *Credo* under Helmuth Rilling, Minnesota Orchestra's Grammy-nominated disc of Beethoven's Ninth Symphony, and the recent recordings of Mahler Symphonies Nos. 2, 3, and 8 with Osmo Vänskä leading the Minnesota Orchestra and Minnesota Chorale.

[Full bio here](#)

Princeton University

CHAMBER CHOIR



The Princeton University Chamber Choir is a select group of mixed voices that sings a range of challenging music from the Renaissance period through the twenty-first century. The ensemble performs in concert with the Princeton University Glee Club as well as on a separate concert series, and is frequently invited to perform off campus. Recent repertoire has included Handel's 'Dixit Dominus', Bach's complete Motets, Mary Lou Williams' 'Black Christ of the Andes' and Poulenc's 'Figure Humaine'.

PROGRAM

Figure Humaine, Francis Poulenc
(1899–1963)

- I. De tous les printemps du monde
- II. En chantant, les servantes s'élancent
- III. Aussi bas que le silence
- IV. Toi ma patiente
- V. Riant du ciel et des planètes
- VI. Le jour m'étonne et la nuit me fait peur
- VII. La menace sous le ciel rouge
- VIII. Liberté



Prof. Gabriel Crouch

DIRECTOR OF CHORAL ACTIVITIES

Gabriel Crouch is DCA at Princeton. His career began aged 8 in the choir of Westminster Abbey, where his solo credits included a Royal Wedding. After a scholarship at Trinity College Cambridge, he served in The King's Singers for 8 years. As director of the ensemble 'Gallicantus' his most recent release is Mass for the Endangered by Sarah Kirkland Snider, which spent several weeks at number 1 on the Classical Album charts, and received high acclaim from the New York Times, NPR and elsewhere.

Indiana University NOTUS

YOU THROUGH ME



Winner of The American Prize in Choral Performance (2019), NOTUS is one of the country's most unique collegiate vocal ensembles, with a commitment to championing new works. Directed by conductor-composer Dominick DiOrio, NOTUS has performed across the nation, from regional and national ACDA conferences to Carnegie Hall. NOTUS was honored to be one of only 24 choirs in the world invited to perform at the 12th World Symposium on Choral Music before it was cancelled due to the COVID-19 pandemic.

PROGRAM

You Through Me (2022), Alex Berko (b. 1995)

Tuttarana (2014), Reena Esmail (b. 1983)

Wire You Here (2020), Moira Smiley (b. 1976)

Youth (2023), Kahan Taraporevala (b. 1999)

A Chain is Broken (2022), Dominick DiOrio (b. 1984)



Dr. Dominick DiOrio

PROFESSOR OF MUSIC AND DIRECTOR, NOTUS

Dominick DiOrio has been recognized with The American Prizes in both Choral Composition (2014) and Choral Performance (2019, with NOTUS). Since 2012, he has served on the faculty at Indiana University where he leads NOTUS and teaches courses in conducting, score reading, ear training, and music entrepreneurship for graduate and undergraduate students. He is Artistic Director of the Mendelssohn Chorus of Philadelphia and also past-president of NCCO (2020–21).

NCCO IS PROUD TO
ANNOUNCE THE FOUR CHOSEN

GRADUATE CONDUCTING FELLOWS



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University of Northern Colorado



CAIO GUIMARÃES

Indiana University



BRYAN ANTHONY IJAMES

University of Michigan



MEGHANN SALA

Arizona State University

NCCO Vision & Mission

NCCO believes that singing together in post-secondary spaces can be a vital force for culturally responsive teaching and learning, one that connects us with each other, builds empathy, and inspires joy.

Mission Statements

We believe that the choral field and the act of singing communally can have **transformative effects** on society.

We recognize that the choral field has historically **created divides between** choral performance & education, between pre-professional and avocational choral study, and between types of post-secondary spaces.

We acknowledge that our profession has been a site of harm for many through our colonial ideals of repertoire, pedagogy, aesthetics, & perspectives, and we envision and promote practices that foster the **ongoing growth and transformation of our field.**

We celebrate an expansive & **ever-evolving vision** of choral excellence.

Mission & Vision in Governance Committee

This committee works to ensure that the actions, structures, and activities of NCCO consistently serve and embody the mission and vision of the organization, including supporting the NCCO’s efforts in the areas of diversity, equity, and inclusion.

MVG COMMITTEE 2023

Katherine FitzGibbon, Chair
Jace Saplan, Director of Affinity Groups

Matthew Bumbach
Rollo Dilworth
Jeffrey Douma
Mariana Farah
Sarah Graham
André de Quadros

FOUNDING MEMBERS (2021)

Elizabeth Swanson, Chair
Jace Saplan, Director of Affinity Groups

Rollo Dilworth
Jeffrey Douma
Kellori Dower
Katherine FitzGibbon
Michael McGaghie

[More information about the Mission and Vision in Governance Committee.](#)

NCCO Executive Board



Kellori Dower
PRESIDENT

Dr. Kellori Dower is the Dean of Visual and Performing Arts at Cypress College in Orange County, California. She was the director of two award-winning high school choral music programs prior to serving as Director of Choral Activities at the collegiate level. Past appointments have also included High School administrator and District Arts Administrator positions. She was the 2016 recipient of the Outstanding Music Educator Award for the California Music Educators Association. She is an active choral composer, adjudicator and clinician. Dr. Dower's work and research regarding culture and music led to the creation of collegiate courses in Rap and Hip Hop, Gospel Music and African American folk compositions.



Katherine FitzGibbon
PRESIDENT-ELECT

Dr. Katherine FitzGibbon is Professor of Music and Director of Choral Activities at Lewis & Clark College, where she conducts two of the three choirs, teaches courses in conducting and music history, and oversees the voice and choral areas. Dr. FitzGibbon founded Resonance Ensemble in 2009, a professional choral ensemble presenting powerful programs that promote meaningful social change. Dr. FitzGibbon has also served on the faculty of the summertime Berkshire Choral International festival and conducted choirs at Harvard, Boston, Cornell, and Clark Universities, and at the University of Michigan. She was a previous member of NCCO's National Board and Mission and Vision in Governance Committee.



Elizabeth Swanson
VICE PRESIDENT

Dr. Elizabeth Swanson is the Associate Director of Choral Studies at the University of Colorado Boulder, where she is the conductor of the University Choir and CU Treble Chorus, teaches courses in conducting, and serves on master's and doctoral committees. Dr. Swanson is an active guest conductor, clinician, and adjudicator throughout the United States with events planned in Arkansas, Colorado, Hawaii, Minnesota,

and New York City this year. She is currently serving in her second term as NCCO's Vice President on the Executive Board; additionally, she is honored to have served as the chair of NCCO's inaugural Mission & Vision in Governance Committee. Her degrees are from Northwestern University (D. Mus. Conducting), Ithaca College (MM Conducting), and St. Olaf College (BME).



Michael McGaghie
TREASURER

Dr. Michael McGaghie serves as Associate Professor of Music and Director of Choral Activities at Macalester College, where he conducts the college's two choirs and teaches courses in conducting, musicianship, and Passion settings from Bach

to the present. He also directs the Isthmus Vocal Ensemble and the Harvard Glee Club Young Alumni Chorus. His recognitions from ACDA include an invitation to conduct the Macalester Concert Choir at the 2016 North Central division conference, an ICEP fellowship to China, and the Julius Herford Prize. Prior to his elected term as Treasurer, Dr. McGaghie served on NCCO's National Board and as an inaugural member of the Mission and Vision in Governance Committee.



Marie Bucoy-Calavan
SECRETARY

Dr. Marie Bucoy-Calavan has been Director of Choral Studies at The University of Akron since 2014, where she conducts Chamber Choir, Concert Choir, and teaches undergraduate—and graduate-level conducting and choral literature. She

serves as secretary on Chorus America's Board of Directors and as coordinator and chair for University Repertoire and Resources, Ohio Choral Directors Association. Bucoy-Calavan finished her BA and MM at California State University, Fullerton, and completed her DMA in Choral Conducting at the University of Cincinnati, College-Conservatory of Music.



Jace Saplan
DIRECTOR OF AFFINITY GROUPS

Dr. Jace Kaholokula Saplan (they/them) serves as Director of Choral Activities and Associate Professor of Music Learning & Teaching and Choral Conducting at Arizona State University where they oversee the graduate program

in choral conducting, conduct the ASU Concert Choir, and teach courses in choral literature and pedagogy that weave decolonial and critical theories with communal vocal

practice. They also serve as artistic director of Nā Wai Chamber Choir, a professional vocal ensemble dedicated to Pasifika choral tradition. Their research interests include intersectionality, liberatory pedagogies, and decolonization.



Angelica Dunsavage
CHIEF EDITOR OF PUBLICATIONS

Dr. Angelica Dunsavage (she/they) serves as Assistant Professor of Music and Director of Choirs at Tennessee State University, where she conducts the TSU University Choir and the Meistersingers and teaches courses in conducting

and music education. Prior to her appointment at TSU, Angelica taught music education and choral/vocal classes at Washington State University. She received her DMA in Choral Conducting and Music Education from University of Arizona, her MM in Choral Conducting from Bowling Green State University, and her BS in Music Education from Indiana University of Pennsylvania.



Brian Gorelick
CONFERENCE ADMINISTRATOR

Dr. Brian Gorelick is Associate Professor of Music and Director of Choral Ensembles Emeritus at Wake Forest University. He was previously Head of Choral Activities at the University of Wisconsin–Stevens Point and choral director and instructor

of music theory at Oklahoma City Community College. Dr. Gorelick has served NCCO as Secretary and member of the Executive Board and as North Carolina National Board Member. He is currently on the Editorial Board of The Choral Scholar. He holds degrees from Yale University (BA), University of Wisconsin-Madison (MM), and University of Illinois (DMA).

NCCO National Board

The National Board of NCCO is our organization's legislative authority, with the power to consider changes to our policies, structure, and governance. Comprised of 50 collegiate choral conductors from around the US and Canada, the National Board Members are recommended for appointment to a four-year term by the Vice President and officially appointed by the Officers. Our National Board Members are the heart and soul of NCCO, taking part in our task forces, programs, and policy making.

A—TERM ENDS 2023; B—TERM ENDS 2025

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Amherst College
- Nicole Aldrich^B
Princeton University
- Felicia Barber^B
Westfield State University
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Andrew Morgan, chair, Hendrix College; Barron Breland, Creighton University; Katherine FitzGibbon, Lewis & Clark College; John Hughes, Ripon College; Dirk Johnson, Colorado Mesa University; Michael McGaghie, Macalester College; Alec Schumacher, Hawai'i Pacific University

ENSEMBLES IN THE COLLEGIATE CURRICULUM

Joey Martin, chair, Texas State University; Nicole Aldrich, Princeton University; Caron Daley, Duquesne University; Christopher Kiver, The Pennsylvania State University; Bryan Nichols, The Pennsylvania State University; Cara Tasher, University of North Florida; Nathan Windt, St. Ambrose University

EXPANDING CHORAL PEDAGOGY

Elise Hepworth, chair, Missouri Western State University; Andrew Clark, Harvard University; Rollo Dilworth, Temple University; Coreen Duffy, University of Montana; Patrick Freer, Georgia State University; Deanna Joseph, Georgia State University; Nancy Klein, Director of School of Music, Old Dominion University; Michael McGaghie, Macalester College; John Perkins, Butler University; W. Aaron Rice, Graduate Student, University of Arizona; Bonnie Sneed, McLennan Community College; Betsy Cook Weber, University of Houston

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NCCO10 Adjudicators

The NCCO10 planning team wishes to thank the following individuals who served on adjudication panels for the NCCO10 conference:

CHORAL PERFORMANCE

Coordinator: Kellori Dower, Cypress College
Jason Max Ferdinand, Univ. of Maryland
A. Jan Taylor, Prairie View A&M Univ.
Jeremy Wiggins, Western Connecticut State Univ.
M. Nicole Davis, Univ. of Arizona
Arlie Langager, Mira Costa College

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*Coordinators: Mito Andaya Hart, Temple Univ.
and Angelica Dunsavage, Tennessee State Univ.*
Brandon Boyd, Univ. of Missouri
Shohei Kobayashi, Reed College
Jamie Lercher, Baldwin Wallace Univ.
Caron Daley, Duquesne Univ.
William Powell, Auburn Univ.

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Lori Marie Rios, College of the Canyons
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Special Thanks

Dr. David Morrow and the Morehouse College Glee Club

Stephanie Whittaker & Laquisha Morgan
Morehouse College

Gary Clark, Guy Mitchell, Reginald Sargent and the Morehouse Technical Staff

President David A. Thomas & the Morehouse College Administration

The Atlanta Ground Team: Dr. Jennifer Sengin, Dr. Deanna Joseph & Dr. Kevin Johnson
& students from Morehouse College, Spelman College and Georgia State University

Dr. David Oliver and Scott VanOrnum, our conference collaborative pianists

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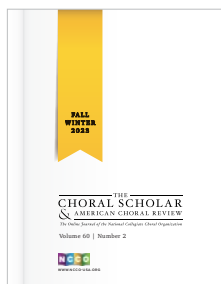
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Division Office Mgr., Cypress College Visual & Performing Arts

Rose Meregini
Conference Social Media Content Creator

The families of all NCCO Executive Board Members for their support

THE CHORAL SCHOLAR & AMERICAN CHORAL REVIEW

The Online Journal of the National Collegiate Choral Organization



THE CHORAL SCHOLAR

NCCO's *The Choral Scholar* seeks to represent the mission and vision of our organization through articles and outreach that are innovative and inspiring to the profession. To that end, we are pleased to announce new additions to *The Choral Scholar*:

DEI COLUMN

Our publication will feature the voices of those researching best practices for diversity, equity, and inclusion, and feature pieces from historically excluded voices. This column will be added to our regular output of articles.

CHORAL SCHOLAR PODCAST

NCCO will begin the work of creating a podcast featuring interviews, panels, and topics that interest our readership. We are also looking for a podcast editor/host!

During Summer 2020, the NCCO received custody of American Choral Review from Chorus America, Inc. The merged *The Choral Scholar & American Choral Review* began Fall 2020, with Vol. 58, No. 3, adopting the numbering system of the antecedent publication.

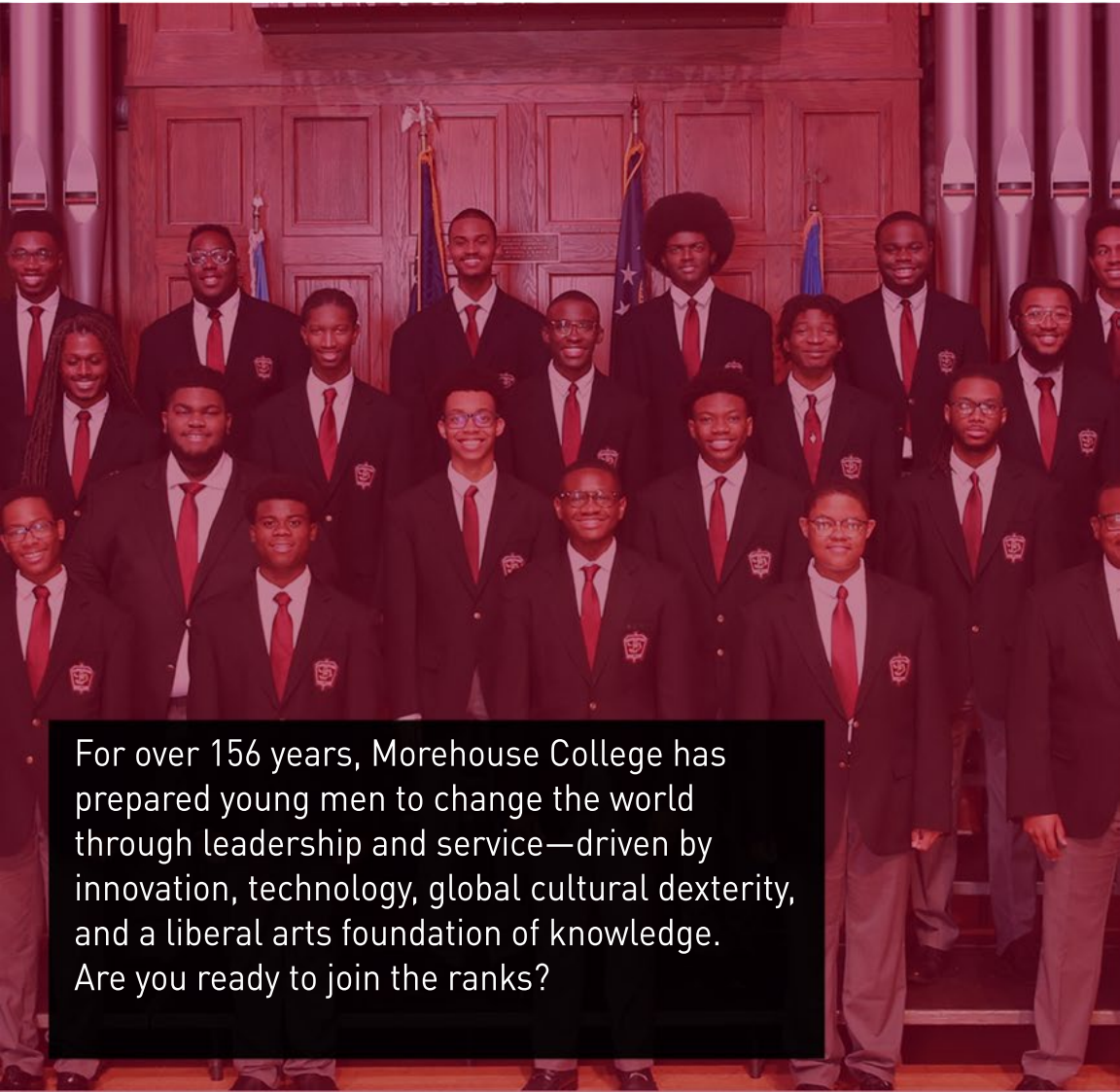
If you are interested in submitting an article, wish to become a part of the editing team, or have an idea for a topic you'd like us to explore, please email new Chief Editor of Publications Angelica Dunsavage: editor@ncco-usa.org.

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*Other includes Asian, Latin American, Multiracial, Native American, and White

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Source: National Science Foundation, 2022

#1 HBCU NATIONALLY

for First-Year Experiences

Source: U.S. News & World Report, 2022

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Source: Diversity Issues in Higher Education (DIHES), 2021

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Sources

- * Metro Atlanta Chamber, metroatlantachamber.com, August 2023
- ** The Economist, August 2022
- *** Beyond HQ, "Basic Cities for Diversity in Tech Workforce", January 2022

STUDENT PROFILE

*MOREHOUSE IS A TEST OPTIONAL COLLEGE

AVERAGE GPA	3.7
AVERAGE SAT	1190
AVERAGE ACT	23
AVERAGE AP/IB COURSES	5

STUDENT LIFE

FIRST YEAR RETENTION	86%
TOTAL RESIDENCE HALLS	1194
FIRST YEAR LIVE-ON REQUIREMENT	YES
ACADEMIC MAJORS	32
STUDENT ORGANIZATIONS	40+
STUDY ABROAD PROGRAMS	120+
YEARLY ABROAD PROGRAM PARTICIPATION	120+

ATHLETICS

VARSITY SPORTS	8
CLUB SPORTS	7
NCAA DIVISION II	SIAC
MASCOT	Maroon Tigers
SCHOOL COLORS	Maroon and White

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TUITION	\$27,984.00
STUDENT FEES	\$3,741.00
FOOD	\$4,412.00
HOUSING	\$10,552.00
BOOKS & SUPPLIES	\$2,000.00
TRANSPORTATION	\$1,440.00
LOAN FEES	\$200.00
PERSONAL/MISC.	\$1,294.00
TOTAL	\$51,623.00



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ECS PUBLISHING GROUP *Sponsoring the NCCO Choral Series and Reading Session*

The ECS Publishing Group is honored to be the publisher of the NCCO Choral Series. The series was initiated in 2011 and began a partnership with ECS in 2016. It currently consists of over 20 publications with new titles added on a regular basis and is designed to represent the themes and compositional styles important to collegiate choirs of various sizes and abilities. The current editor of the series is Angelica Dunsavage who works closely with Dr. Kenney Potter, editor of Educational and Concert Choral Music for the ECS Publishing Group. Submissions for the series may be made through the publisher's website. All selections in the NCCO choral series may be viewed through the publisher website by selecting the appropriate tag in the choral series section. The ECS Publishing Group companies include E.C. Schirmer, Galaxy Music Corporation, and MorningStar Music Publishers. ecspublishing.com



OXFORD UNIVERSITY PRESS *Sponsoring the Conducting Masterclass and Luncheon*

Oxford University Press is one of the longest-established and most respected music publishers in the world with a distinguished heritage that began 100 years ago in 1923. OUP is delighted to be celebrating its centenary this year and has published a selection of centenary anthologies that reflect the diverse and inclusive music publishers they are today. Eminent composers published in earlier days include William Walton and Ralph Vaughan Williams. 100 years on, OUP builds on this and is proud to publish many world-renowned composers including Bob Chilcott, Cecilia McDowall, John Rutter, Sarah Quartel, and Marques L. A. Garrett among many others. global.oup.com



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The National Collegiate Choral Organization thanks the following organizations for supporting NCCO and the 2023 conference.

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Legend:

- 1. B.P. Blood Hall/Jones & Bacon College Library
- 2. Sylvester L. Coker Arena
- 3. C. Vann Woodward Hall
- 4. K. Gary Robinson Hall
- 5. Thomas M. Jones Jr. Campus Center
- 6. Charles F. Johnson Hall
- 7. Charles F. Johnson Hall
- 8. Benjamin E. Mays Hall
- 9. LCC Residence Hall
- 10. Joseph E. Lowery Boulevard
- 11. Westview Avenue
- 12. Westburn Street
- 13. Entrance
- 14. Robert W. Woodruff Library
- 15. Robert W. Woodruff Library
- 16. Robert W. Woodruff Library
- 17. Robert W. Woodruff Library
- 18. Robert W. Woodruff Library
- 19. Robert W. Woodruff Library

Inset Photo: Robert W. Woodruff Library, designed to serve the instructional, informational and research needs for member institutions of the Atlanta University Center Consortium, the world's largest consortium of historically black colleges and universities. The institutions that make up the Atlanta University Center Consortium are Clark Atlanta University, Morehouse College, Morehouse School of Medicine and Spelman College.

Archer Hall (15)

Named after the fifth president of the College, Samuel Howard Archer, the building is the only one to hold the College's recreational activities. It contains a gymnasium, swimming pool, and a large auditorium. The gymnasium seats 1,000 people.

B.T. Harvey Stadium/Ethwin Moses Track (30)

[illegible]

Morehouse College Map

- A. Ray Charles Performing Arts Center
- B. Which Wich Sandwiches
Slim & Huskies
Brewed Awakening Coffee Shop
- C. Chivers Dining Hall (Buffet Style \$5-10)
- D. Tender Love and Chicken
The P.O.D Market

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Food options marked with a star are located within a mile radius.

- *Zaxby's
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- *Subway
- *Taco Bell
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- *Popeyes Chicken

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- Restaurant Ten
- *Busy Bee Cafe
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