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Letter from CSUF College of the Arts



On behalf of the College of the Arts at Cal State Fullerton, I'd like to extend a warm welcome to all attendees of the 2025 National Collegiate Choral Organization (NCCO) Conference! We are thrilled to host you on our campus and celebrate the vibrant world of collegiate choral music.

Cal State Fullerton has a long and storied tradition of excellence in choral music, powerfully embodied by our renowned University Singers and Concert Choir. For over 50 years, these ensembles have epitomized choral artistry, a legacy built first under the leadership of David Thorsen and John Alexander and now masterfully guided by Dr. Robert Istad and Dr. Christopher Peterson.

The University Singers and Concert Choir have captivated audiences at home and abroad with their resonant voices, dynamic repertoire, and impressive history of international tours, professional collaborations, and acclaimed recording sessions. The choir's recent accomplishments truly highlight their dedication and talent. This year, the University Singers performed at the ACDA National Conference, and the Concert Choir will perform at the ACDA Western Division Conference. Both invitations represent an incredible honor afforded to only a handful of collegiate choirs. Cal State Fullerton's choral programs continue to nurture ongoing partnerships with the Walt Disney Co., the Los Angeles Philharmonic, Pacific Symphony, and Pacific Chorale. In spring 2026, our Symphonic Chorus will collaborate with composer, songwriter, and musician Danny Elfman and Pacific Symphony as well as prepare for the University Singers' humanitarian concert tour of India in 2026. This level of distinction in choral music reflects the values of the American Choral Directors Association and the National Collegiate Choral Organization which has elevated and promoted choral music through teaching, performance, composition, and advocacy.

Thank you, NCCO and ACDA members, for your continued dedication to advancing choral music in education and performance. Your work is vital, and we appreciate your support of our students and the opportunity for the University Singers and Concert Choir to perform for you today.

Now, prepare to be moved by the immense talent, unwavering professionalism, and extraordinary dedication of these student artists. Their accomplishments today are just a preview of the groundbreaking work they will create tomorrow.

Titans, the path ahead is yours to shape! We can't wait to see the extraordinary future you will create in music and beyond.

Sincerely,

Arnold Holland, EdD
Dean, College of the Arts

THURSDAY

NOVEMBER 6, 2025

Schedule

THURSDAY, NOVEMBER 6

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 Sponsored by Classical Movements	CPAC Grand Foyer
10:30 am	Opening Concert Session President’s Welcome, Land Acknowledgment, Executive Board Introduction, Conference Sing, President’s Conclusion	CPAC Meng Concert Hall
11:00 am	University of North Texas University Singers; Marques L.A. Garrett, conductor	pg 21
11:30 am	Biola University Chorale: The Music of Ily Matthew Maniano; Shawna Stewart, conductor	pg 23
12:00 pm	Featured Artist Session: Marcela Molina pg 25 Sponsored by Perform International	CPAC Meng Concert Hall
12:45 pm	Lunch on Your Own Women’s Affinity Lunch Meet Up	Titan Portola Pavilion A
2:30 pm	Interest Session #1 Portola Pavilion B — “Spirituals, Anthems, and Gospel Music: Is There a Difference?,” Rosephanye Powell and William Powell	Titan Student Union pg 26
3:00 PM	Break	
3:10 pm	Interest Session #2 (choose one) Portola Pavilion A — “Echos of the Grasslands: Introducing Inner Mongolian Folk Songs for SATB Choirs,” Mengda Jiang Portola Pavilion B — “Exploring the Intersections Between Gospel Music and European Choral Traditions,” Bryon Black II	Titan Student Union pg 27 pg 28
3:40 PM	Break	
3:50 pm	Panel: Transformative Practices for Equity in Choral Music pg 29 Katherine FitzGibbon (moderator); Participants: Mr. Saunder Choi, Dr. Kellori Dower, Dr. Zanaida Stewart Robles	Titan Portola Pavilion B
4:40 PM	Break	
4:50 pm	NCCO Choral Series Reading Session pg 30 Sponsored by ECS Publishing Group; John Alexander, conductor	CPAC Meng Concert Hall
5:30 pm	Dinner on Your Own	
7:30 pm	Concert Session Mariachi Titans; Oscar Garibay, director	CPAC Meng Concert Hall pg 31
7:40 pm	Host’s Welcome; Dean Arnold Holland	
7:50 pm	California State University Fullerton Concert Choir; Christopher Peterson, director	pg 32
8:20 pm	CSUF Concert Choir & University Singers; Marguerite Brooks Commission Premiere: <i>I Know Why the Caged Bird Sings</i> , by Rosephanye Powell; Robert Istad, director; Christopher Peterson, chorus master	pg 33
8:40 pm	California State University Fullerton University Singers; Robert Istad, director	pg 34
10:00 pm	President’s Reception (by invitation)	The Eliot

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FRIDAY

NOVEMBER 7, 2025

Schedule

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FRIDAY, NOVEMBER 7

8:00 am	Registration Registration will be open from 8am–9:15 am concurrent with Poster Session. After 9:15 am, all on-site registrations will be by contact with Brian Gorelick. Sponsored by Classical Movements	CPAC Grand Foyer
8:00 am	Poster Session Breakfast <i>pgs 38, 39</i> Breakfast provided	Titan Portola Pavilion A
9:15 am	Choral Scholar Information Session <i>pg 39</i> Informal Information Session with Chief Editor of Publications and Associate Editors	Titan Portola Pavilion A
9:45 am	Concert Session Sponsored by Sechrist Travel University of Colorado Boulder University Choir; Elizabeth Swanson, conductor <i>pg 40</i>	CPAC Meng Concert Hall
10:15 am	University of Texas at Austin Concert Chorale; J.D. Burnett, conductor <i>pg 41</i>	
10:45 am	Coffee & Water Service	CPAC Grand Foyer
11:15 am	Conducting Masterclass Sponsored by Perform International <i>pg 42</i> Conductor Fellows; Iris Levine, master teacher Featuring selections by California composers curated by Cal State University Long Beach CSULB Bob Cole Chamber Choir; Jonathan Talberg, director	CPAC Meng Concert Hall
12:45 pm	Lunch on Your Own	
	Professional Affinity Group Lunches Portola Pavilion A — Community, 2-Year, & Liberal Arts Colleges, and HBCUs Portola Pavilion B — State & Technical Schools, Schools of Music, & Conservatories	Titan Portola Pavilions A/B
2:30 pm	Concert Session Sponsored by Lauren Biggs, Composer Columbus State University Schwob Singers; David Hahn, conductor <i>pg 44</i>	CPAC Meng Concert Hall
3:00 pm	University of Alabama Treble Chorus; Morgan Luttig, conductor <i>pg 45</i>	
3:30 pm	Break	
4:00 pm	Interest Session #3 (choose one) Portola Pavilion A — “Hispanic-Serving Institutions: Serving Latino Choral Students Through Choral Music,” Corie Brown, Rachel Carlson, and Timothy Westerhaus <i>pg 47</i> Portola Pavilion B — “Reconceptualizing the Collegiate Choral Program in a Post-Pandemic World,” Wendy Moy <i>pg 48</i>	Titan Student Union
4:30 pm	Break	
4:40 pm	Interest Session #4 (choose one) Portola Pavilion A — “Encouraging Engagement in a Distracted World: Teaching with the Brain in Mind,” Sharon Paul <i>pg 49</i> CPAC Room 127 — “Unearthing a Lost Score: Samuel Coleridge-Taylor’s <i>The Atonement</i> ,” Bryan Ijames <i>pg 50</i>	Titan Student Union or CPAC Room 127
5:10 pm	Dinner on Your Own	
	BBA Affinity Group Dinner Meet-up	Fullerton Marriott Restaurant
7:30 pm	Concert Session Sponsored by Forest Melodies Northern Arizona University Shrine of the Ages Choir; Timothy Westerhaus, conductor <i>pg 51</i>	CPAC Meng Concert Hall
8:10 pm	2025 Honorary Life Members Awards Ceremony <i>pg 52</i>	
8:40 pm	The Aeolians of Oakwood University; Jeremy Sovoy Jordan, conductor <i>pg 53</i>	
10:00 pm	All Conference Party Sponsored by ACFEA	Fullerton Marriott Ballroom

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Azusa Pacific University, Music Dept.
Artistic Director, voices/LA



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SATURDAY

NOVEMBER 8, 2025

Schedule

SATURDAY, NOVEMBER 8

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

9:45 am	Panel: Reimagining Transitions between Two-Year to Four-Year Colleges <i>pg 56</i> Arlie Langager (moderator); Participants: Carolina Flores, Anne Lyman, Raymund Ocampo	Titan Portola Pavilion A
10:45 am	Coffee & Water Service	Titan Student Union
11:00 am	Interest Session #5 Portola Pavilion A — “Non-Traditional Structures to Increase Active Learning in the Collegiate Choral Classroom,” Kimberly Dunn Adams and Margaret Winchell <i>pg 57</i>	Titan Student Union
11:30 am	Break	
11:45 am	Closing Concert Session Announcement of NCCO12 location	CPAC Meng Concert Hall
12:00 pm	Louisiana State University Tiger Glee Club; Trey Davis, conductor <i>pg 58</i>	
12:30 pm	University of Arizona Symphonic Choir; Elizabeth Schauer, conductor <i>pg 59</i>	
1:00 pm	Conference Conclusion	

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Earthquake Instructions

As we are in southern California, we wanted to prepare visitors for what to do in case of an earthquake. Plan to “drop, cover, and hold on.” Crouch down, cover the back of your neck, and move to a safe place: either underneath furniture that is bolted down or kneeling alongside an interior wall. Do not plan to exit the room or stand in a doorway during an earthquake, as those are unsafe options. Earthquakes can last 3-5 minutes, so plan to remain kneeling/ crouched while covering your neck for that duration.



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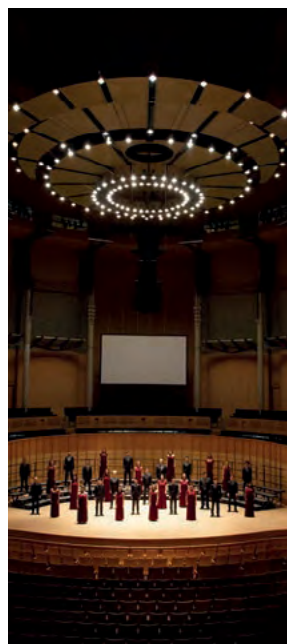


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Featured Artist



Marcela Molina

ARTISTIC DIRECTOR
TUCSON GIRLS CHORUS

Dr. Marcela Molina has led the Tucson Girls Chorus (TGC) since 2006, initially as Artistic Director and becoming Executive Director in 2011. In addition to shaping the organization's executive and artistic vision, she conducts the Advanced Choir (grades 9–12) and the Alumnae Choir.

Under her leadership, the Tucson Girls Chorus has experienced remarkable growth in both programming and community engagement. It has transformed into a vibrant, collaborative organization offering inclusive opportunities for youth and providing ongoing resources and support to music educators. TGC is frequently invited to share its programming strategies as a model of innovative practice.

Born in Bogotá, Colombia, Dr. Molina began her musical journey as a classical guitar major and later pursued choral conducting at Javeriana University in Bogotá. She holds degrees from Westminster Choir College and the University of Arizona. Her writings have appeared in *Antiphon* and in the books *Teaching Through Performance in Choir, Volume 2* and *Choral Reflections: Insights from American Choral Conductor-Teachers*. In 2019, she was named Choral Director of the Year by the Arizona chapter of the American Choral Directors Association (AzACDA).

Dr. Molina's choirs have been described as "simply astonishing," "powerful and mesmerizing," and praised for their "sublime sound coupled with mature stylistic sensitivity." She frequently serves as a clinician and guest conductor for choral festivals across the country. In 2025, she served as one of the honor choir conductors at the ACDA National Conference and made her debut at Carnegie Hall.

She has served on the board of AzACDA and on standing committees for the ACDA Western Division. She currently serves on the boards of both the ACDA Western Division and Chorus America. Additionally, Dr. Molina is the Director of the Tucson Symphony Orchestra Chorus and co-editor of the Molina/Brown series at La Voz Publishing.

Featured Artist



Iris S.
Levine

INTERIM PRESIDENT
CAL POLY POMONA

Dr. Iris S. Levine is a nationally acclaimed choral conductor, educator, and arts leader, widely recognized for her contributions to women's choral music and higher education. She is the founder and artistic director of VOX Femina Los Angeles, Southern California's premier women's chorus. Under her visionary leadership, VOX has earned an esteemed reputation through over 350 performances across the United States, Mexico and Canada, and appearances at major national conferences, including ACDA, Chorus America, and GALA Choruses. Dr. Levine is known for cultivating strong, collaborative relationships with composers, resulting in nearly 70 commissioned works that have significantly expanded the treble choir repertoire.

Dr. Levine currently serves as Interim President of California State Polytechnic University, Pomona, where she has held a range of academic leadership roles including Interim Provost and Vice President for Academic Affairs, Dean of the College of Letters, Arts, and Social Sciences, Interim Dean of the College of Education and Integrative Studies, and Chair of the Department of Music. As a faculty member, she taught conducting and music education courses and conducted the Kellogg Chamber Singers.

She holds a Doctor of Musical Arts in Choral Music from the University of Southern California, where she studied with Rod Eichenberger and James Vail, and a Master of Music in Choral Conducting from Temple University under Alan Harler.

An active leader in the American Choral Directors Association, Dr. Levine has served in numerous state, regional, and national roles. She is the editor of the *Iris S. Levine Treble Choral Series* with Pavane Publishing and a contributing author in *Conducting Women's Choirs: Strategies for Success*, *Choral Reflections: Insights from American Choral Conductor-Teachers*, and *Choral Repertoire by Women Composers*. She continues to inspire singers and conductors nationwide as a frequent clinician, adjudicator, and advocate for inclusive and innovative choral artistry.

Dr. Levine lives in Culver City, California, with her wife, Lesili, and their two cats, who believe every rehearsal is for them.

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Charlotte Botha DMA, Hamilton College
Brandon A. Boyd PhD, University of Missouri Choir
Matthew Brady DMA, University of Miami Frost
Chorale
Richard Carrick DMA, St. Scholastica
Andrew Crane DMA & Brent Wells DMA, BYU
Alumni Choir
S. Timothy Glasscock DMA, Bellarmine University
Stephen Gusukuma DMA, Furman Singers
Allen Hightower DMA, University of North Texas
Jeremy D. Jones DMA, Miami University
Cameron LaBarr DMA, Missouri State
Ms. Désirée LaVertu, Occidental College

Morgan Luttig PhD, University of Alabama
Shane Lynch DMA, Washington & Lee University
Irene Messoloras DMA, University of California Irvine
Joseph Modica DMA, University Redlands Choir
Jonathan Palant DMA, University of Texas at Dallas
Sean Pullen DMA, West Texas A&M
Mrs. Robyn Reeves-Lana, Miami University
Alan Stevens DMA, East Tennessee State
Meg Stohlmann DMA, Gonzaga University
Cara Tasher DMA, University of N. Florida
Mr. Tom Trenney, Nebraska Wesleyan University
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Kent Walters DWS, Cornerstone University
Craig Zamer PhD, Tennessee Tech

Samuel Coleridge-Taylor

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PROGRAM

Lift Every Voice and Sing

Lift Every Voice and Sing
arr. Roland Carter

We Shall Walk Through
the Valley in Peace
arr. Undine Smith Moore

The Lee Shore
Samuel Coleridge-Taylor

His Eye Is on the Sparrow
arr. Zanaida Stewart Robles

Perfect Love
Marques L. A. Garrett



Dr. Marques L. A. Garrett

ASSOCIATE PROFESSOR OF CHORAL STUDIES

Marques L. A. Garrett (he/him) is Associate Professor of Choral Studies at the University of North Texas. He regularly serves as a choral clinician and guest conductor for festival and honor choirs throughout the country. He is an accomplished vocalist and composer with his works available through several publishers and performed by festival/honor, all-state, professional, and college/university choirs such as the Los Angeles Master Chorale and the Oakwood University Aeolians.

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Biola University Chorale



The Biola University Chorale is comprised of 36 undergraduate voices with 30% being non- music majors, 13% performance and education (voice) majors and 57% from other disciplines within music. Convention performances include the NCCO Seventh Biennial National Conference in 2017, and ACDA Western Region Conferences in 2024, 2020 and 2016. The Biola Chorale also performed in 1990 at the ACDA Western Division Conference in Fresno, California, conducted by Loren Wiebe.

PROGRAM

**Transforming the Heart:
The Music of Ily Matthew
Maniano**

Papuri (Praise)
Ily Matthew Maniano

La Patasola (The One-Legged)
Maniano

From Larong Pambata Suite
Maniano
IV. "Langit-Lupa" (Heaven, Earth)
I. "Nanay-Tatay" (Mother, Father)

A Little While
Maniano

In the Shadow of Your Wings
Maniano

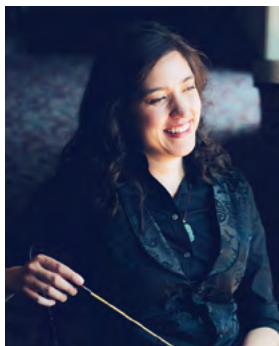


Dr. Shawna Stewart

PROFESSOR AND DIRECTOR OF CHORAL STUDIES

Dr. Shawna Stewart is Director of Choral Studies at Biola University in La Mirada, CA where she conducts the Biola University Chorale and the Vocal Jazz Ensemble. As full professor, she teaches courses in conducting and choral methods. With an additional interest in early childhood music education, she is also the owner of and teacher at Children's Music Academy in Whittier, CA.

IU JACOBS SCHOOL OF MUSIC ALUMNI SPOTLIGHT



Hana Cai (D.M.'21)

Associate Director of Choral Activities, Harvard University



Alex Koppel (D.M.'25)

Associate Director of Choral Activities, University of Iowa



Nick Sienkiewicz (M.M.'22)

Artistic Director, Lehigh Valley Chorale



Raoul Carlo "Miggi" F. Angangco (D.M.'24)

Director of Choral Activities, Hastings College



Jae Eun "Genna" Kim (D.M.'25)

Associate Director, National Chorus of Korea



Daniel Myeongjun Kim (Current D.M. Student)

NCCO Graduate Conducting Fellow

CHORAL FACULTY

Dominick DiOrio, *Chair, NOTUS*

Chris Albanese, *Singing Hoosiers*

Carolann Buff, *Choral Musicology*

Betsy Burleigh, *University Singers*

Walter Huff, *Opera Choruses*

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Marcela Molina

TUCSON GIRLS CHORUS

Dr. Marcela Molina has led the Tucson Girls Chorus (TGC) since 2006, initially as Artistic Director and becoming Executive Director in 2011. In addition to shaping the organization's executive and artistic vision, she conducts the Advanced Choir (grades 9–12) and the Alumnae Choir.

Under her leadership, the Tucson Girls Chorus has experienced remarkable growth in both programming and community engagement. It has transformed into a vibrant, collaborative organization offering inclusive opportunities for youth and providing ongoing resources and support to music educators. TGC is frequently invited to share its programming strategies as a model of innovative practice.

[Full bio here](#)

Spirituals, Anthems, and Gospel Music:

IS THERE A DIFFERENCE?

Concert spirituals, anthems, and gospel music are three distinct styles of sacred choral songs by African American composers or arrangers trained in and influenced by western European classical music styles. These songs, intended for performance on the concert stage, in addition to religious venues, have transcended race and cultures, and are being performed by choral singers of diverse backgrounds and nationalities on every continent.

These three genres are unique in compositional style and performance practices. However, they can share musical characteristics, which have led many to conjoin them, use the terms “spirituals” and “gospel” interchangeably and mislabel ethnic anthems as either gospel music or spirituals. Furthermore, the miscategorization of ethnic anthems as spirituals or gospel songs has resulted in the disregard of the wide-ranging contributions of African American composers to the canon of anthems in the classical music tradition. As well, the mislabeling of gospel songs as spirituals and vice versa has led to inappropriate performance practices that misrepresent and dishonor both styles.

The learning outcomes of this session are to provide general characteristics of spirituals, gospel, and ethnic anthems, and to assist in categorizing, describing, and performing these songs more appropriately and respectfully. It should be noted that the characteristics distinguished in this presentation are not exhaustive or all-inclusive. Hence, concert spiritual arrangements and gospel music are dynamic and ever changing from generation to generation.



Dr. Rosephanye Powell, AUBURN UNIVERSITY

Dr. Rosephanye Powell, one of America’s premier choral composers, is published by Hal Leonard, Fred Bock, Oxford, and Shawnee Press. Her works, often reflecting the rich African American musical heritage, have premiered at Carnegie Hall and Lincoln Center and performed by ensembles like Cantus and Chanticleer. Powell’s honors include the ACDA Raymond Brock Commission and Harvard’s Luise Vosgerchian Award. She is coordinator of voice studies at Auburn University and is a sought-after clinician.



Dr. William Powell, AUBURN UNIVERSITY

William Powell is Director of Choral Activities at Auburn University, conducting several choirs and teaching choral courses. He guest conducts nationally and internationally, including Lincoln Center performances with DCINY. He adjudicates state, regional, and national choral festivals, including Festival Disney. His arrangements are published by Hal Leonard, Oxford, and Fred Bock. Powell serves on the NCCO board and is active in ACDA and NafME.

Echoes of the Grasslands:

INTRODUCING INNER MONGOLIAN FOLK SONGS FOR SATB CHOIRS

This 30-minute session introduces conductors and music educators to the distinctive world of Inner Mongolian folk songs, focusing on SATB arrangements. Participants will explore repertoire that features expansive melodies, wide intervals, pentatonic and modal inflections, and evocative imagery tied to nomadic life. The session offers practical strategies for teaching this repertoire, including approaches to Mongolian pronunciation, stylistic nuances, and authentic performance practice. Attendees will receive a curated selection of accessible SATB arrangements, along with resources for locating scores, recordings, and composer contacts (such as Se Enkhbayar). Designed for conductors eager to diversify their programming with culturally rich and musically fresh material, this session equips participants to confidently introduce Inner Mongolian folk traditions into their ensemble's concert repertoire.



Dr. Mengda Jiang

Mengda Jiang is a passionate conductor and educator with experience leading children's to adult choirs in China, Europe, and the U.S. After completing her DMA at the University of Arizona, she now directs The Good Shepherd UCC Choir and the Tucson Sino Choir. Mengda is dedicated to inclusive teaching, intercultural collaboration, and inspiring diverse singers through meaningful choral experiences.

Exploring the Intersections Between GOSPEL MUSIC AND EUROPEAN CHORAL TRADITIONS

This session will explore the dynamic intersections between gospel music and European choral traditions through the lens of three contemporary gospel composers: Isaac Cates, Diane L. White-Clayton, and Raymond Wise. Drawing from Dr. Black's original research and interviews, this session illuminates how these composers integrate harmonic language, form, and pedagogy rooted in European classical training while remaining deeply grounded in the gospel tradition. Choral directors will be offered pedagogical insights and repertoire recommendations that are both stylistically authentic to gospel, and accessible to ensembles trained in traditional Western art music. Participants in this session will engage with annotated score excerpts, conductor's analysis charts, and performance recordings to examine how gospel's oral tradition, rhythmic drive, and expressive spirituality can harmonize with the structural clarity, counterpoint, and vocal balance of European choral works.

This session encourages reflection on our roles as conductors, educators, and ensemble communities by exploring music that crosses cultural boundaries and shares our stories through sound. By engaging both traditions, we discover deeper connections across race, history, and musical lineage, paving the way for teaching which is truly culturally responsive and engaging.



Dr. Bryon Black II

DEPAUW UNIVERSITY

Dr. Bryon Black II is an active choral conductor and composer. He currently serves as an Assistant Professor of Music at DePauw University. His research of the intersections between gospel music and European choral traditions provides choral conductors with accessible repertoire and pedagogy for approaching gospel music. Dr. Black's compositions have been performed by several collegiate, church and community ensembles. More of his choral work and research is available on bryonblackii.com.

Transformative Practices for Equity in Choral Music



MODERATOR:
KATHERINE
FITZGIBBON

[Full panelist bios
available here.](#)

In keeping with the theme of NCCO11, “Cultivating Transformation,” the NCCO Executive Board has assembled a panel of transformative choral leaders in southern California whose innovative practices in choral music help further equity in our choral programs and communities—through composition, pedagogy, community engagement, commissioning, programming, and other means. They’ll share ideas that can inspire your own work in these areas.

The NCCO Choral Series, in partnership with ECS Publishing, is proud to present a reading session of works for various voicings and difficulty levels. These pieces have been selected by an adjudication panel from our Call for Scores submissions, and will be published in the Choral Series in the upcoming year. This year's reading session will be led by John Alexander, Artistic Director Emeritus of the Pacific Chorale. Please join us for a look at these wonderful pieces!

Sponsored by ECS Publishing

Reading Session Program

NEW DREAMS (SSA)		Melissa Dunphy
IF THE LAND COULD SPEAK (SATB)		Michael J. Johnson
THE WONDROUS TRANSFORMATION OF 'AGLAIS URTICAE' (SSAA)		Tawnie Olson
I CARRY THE RIVER (SATB)		John Rommereim
EL CUPIDO (SSA)		David García Saldaña
MY NAME (SATB)		Alec Schumacker

David Clemensen, Collaborative Pianist



John Alexander

CONDUCTOR

John Alexander is the Artistic Director Emeritus of Pacific Chorale in Orange County, California. He served as the ensemble's Artistic Director and Conductor from 1972 to 2017. Under his leadership, Pacific Chorale grew to become one of the foremost symphonic choirs in the nation. Since 2006, the Chorale has served as the professional resident choir at the Segerstrom Center of the Arts in Orange County, collaborating regularly with its sister organization, the Pacific Symphony.

Mariachi Titans



Mariachi Titans, a vibrant collegiate ensemble at California State University, Fullerton, is dedicated to celebrating and sharing the rich heritage of Latinx and Chicano culture through the musical art form of mariachi. The ensemble serves as cultural ambassadors for CSUF and to foster unity and pride among students, faculty, and the broader university community. Mariachi Titans invites all Titans to join in its mission to promote Latinx and Chicano culture and celebrate its legacy at CSUF.

PROGRAM

- El Son De La Negra
Ruben Fuentes/Silvestre Vargas
- A Mi Manera
Jacques Revaux/Gilles Thibaut
arr. Juan Manuel Cortez
- Cielito Lindo
Quirino Mendoza y Cortes
arr. Oscar Garibay



Oscar Garibay

DIRECTOR

Garibay is a pioneer in mariachi education. Under the mentorship of José Hernández, the director of Mariachi Sol de México, Garibay became one of the founding teachers of the José Hernández Mariachi Academy. This experience led to his appointment as Orange County's first full-time mariachi director. He currently serves as the director of Santa Ana College's Mariachi Dons, CSU Fullerton's Mariachi Titans, and Chapman University's Mariachi Panteras, all of which are Orange County collegiate ensembles.

California State University Fullerton

CONCERT CHOIR



The California State University, Fullerton Concert Choir, directed by Christopher Peterson, is a 74-voice auditioned, mixed ensemble comprised primarily of students studying voice in the School of Music. The Concert Choir gives a number of performances in Southern California every year, and has also toured in Canada, Hawaii, Europe, and the United States. The Concert Choir performs a variety of accompanied and unaccompanied repertoire, and collaborates annually with the CSUF University Singers to present performances of choral-orchestral masterworks. They have joined the University Singers in performances with the Hollywood Bowl Orchestra and the Pacific Symphony Orchestra. For the past four years they have represented CSUF at the Pacific Southwest Intercollegiate Choral Association Festival of Choirs. A major mission of the Concert Choir is to sing and perform traditional as well as new choral music at the highest artistic levels, and to communicate to their audiences through compelling and musical performances.

PROGRAM

- I Am Loved
Christopher H. Harris
- Crucifixus
Antonio Lotti
- Alleluia, Laus Et Gloria
Tarik O'Regan
- To Sit and Dream
Rosephanye Powell
- Dúlaman
Trad. Irish Folk Song
arr. Desmond Earley
- Make Me Know
Kevin A. Memley
World Premiere
- Hearts Beat Together
Emilio Solé-Sempere



Dr. Christopher Peterson

PROFESSOR OF MUSIC

Dr. Christopher Peterson is Professor of Music at California State University, Fullerton where he directs the Concert Choir and the CSUF Singing Titans, and teaches undergraduate and graduate classes in choral music education. In May of 2019 he was honored as the annual recipient of the CSUF Carol Barnes Award for Excellence in Teaching, and in 2018 he received the CMEA Outstanding Music Educator Award for the Southeastern Section of California. In his thirty years as a music educator, [Full bio.](#)

Marguerite Brooks Commission Premiere: *I Know Why the Caged Bird Sings*

BY ROSEPHANYE POWELL

CSUF CONCERT CHOIR, CSUF UNIVERSITY SINGERS

I Know Why the Caged Bird Sings sets Paul Laurence Dunbar's poignant poem "Sympathy" to music. Dunbar (1872–1906), a pioneering African American poet born in Dayton, Ohio to formerly enslaved parents, rose to prominence for his vivid portrayals of Black life in post- Reconstruction America. Though he died of tuberculosis at the age of thirty-three, Dunbar's legacy endures. Published in 1899, "Sympathy" is among Dunbar's most celebrated works. Through the metaphor of a caged bird, he expresses a deep yearning for freedom and dignity. In this poem, Dunbar doesn't merely witness the bird's struggle—he identifies with it. His insight into the unseen forces that shaped his world continues to resonate with anyone who has felt silenced or unseen. This musical setting aims to honor Dunbar's poem and legacy by giving voice to those who have had limitations placed upon them—whether through racism, depression, abuse, illness, or other challenges. The song is through-composed, with a poetic structure and rhyme scheme thoughtfully restructured and reimagined to develop the lines more lyrically and heighten the poem's emotional and dramatic impact as a brief choral drama.

[More information about the Marguerite Brooks Commissioning Fund](#)



Dr. Robert Istad

DIRECTOR

Dr. Robert Istad, a Grammy Award-winning conductor who "fashions fluent and sumptuous readings" (Voice of OC) with his "phenomenal" artistry (Los Angeles Times), is Professor, Director of Choral Studies at California State University, Fullerton and Artistic Director of Pacific Chorale. He was recognized as CSUF's 2016 Outstanding Professor of the Year. At CSU Fullerton, Istad conducts the University Singers and manages CSUF's large graduate choral conducting program.



Dr. Christopher Peterson

CHORUS MASTER

Dr. Christopher Peterson is Professor of Music at California State University, Fullerton where he directs the Concert Choir and the CSUF Singing Titans, and teaches undergraduate and graduate classes in choral music education. In May of 2019 he was honored as the annual recipient of the CSUF Carol Barnes Award for Excellence in Teaching, and in 2018 he received the CMEA Outstanding Music Educator Award for the Southeastern Section of California.

California State University Fullerton

UNIVERSITY SINGERS



As one of the nation's premiere collegiate choral ensembles, California State University, Fullerton's University Singers have epitomized excellence for more than 50 years. Under the baton of Dr. Robert Istad, the University Singers are internationally acclaimed for their exquisite musicianship and have performed with renowned orchestras in prestigious venues at home and abroad, touring more than a dozen countries since 2007. Continuing to build upon this remarkable legacy, Istad and the University Singers regularly collaborate with professional orchestras such as the Los Angeles Philharmonic, the Pacific Symphony, the Hollywood Bowl Orchestra, and the Boston Pops Esplanade Orchestra. They have earned praise for their professionalism and expressive musicality from conductors they have worked with including Carl St.Clair, John Mauceri, John Williams, Eugene Kohn, Sir Neville Marriner, James Conlon, and Keith Lockhart.

PROGRAM

- The House of Belonging
Jeffrey Derus
- When the Violin
Reena Esmail
- The Prow
Matthew Lyon Hazzard
- Yellow
Coldplay
arr. Saunder Choi
- His Eye Is on the Sparrow
arr. Zanaida Stewart Robles



Dr. Robert Istad

PROFESSOR AND DIRECTOR OF CHORAL STUDIES

Dr. Robert Istad, a Grammy Award-winning conductor who "fashions fluent and sumptuous readings" (Voice of OC) with his "phenomenal" artistry (Los Angeles Times), is Professor, Director of Choral Studies at California State University, Fullerton and Artistic Director of Pacific Chorale. He was recognized as CSUF's 2016 Outstanding Professor of the Year. At CSU Fullerton, Istad conducts the University Singers and manages CSUF's large graduate choral conducting program. [Full bio.](#)

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.

[More information about the NCCO Choral Series](#)

[More information about ECS Publishing Choral Series](#)

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Beth Willer
Director of Choral Studies



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Dr. Scott AuCoin UNIVERSITY OF ALABAMA
From History to Harmony: Interdisciplinary Learning Through the Works of James McCarthy



Ms. Youngeun Kim DMA STUDENT
From Oppression to Expression: Exploring Colonial-Era Poetry in Korean Choral Works



Dr. Carole Ott UNIVERSITY OF NORTH CAROLINA AT GREENSBORO
Play as a Pathway to Optimal Experience: Rapture in Rehearsal and Performance



Mr. Zachariah Smith, MM STUDENT
A CMP Analysis of Four Masterworks

Poster



Prof. David García Saldaña PASADENA CITY COLLEGE
Electronics + Choir



Dr. Andrew Martin UNIVERSITY OF TENNESSEE SOUTHERN
Expanding the Canon: Choral Programming and Popular Music



Dr. Reina Dickey MIAMI UNIVERSITY
Rediscovering the Music of Bianca Maria Meda and 17th-Century Italian Nun Composers

Posters continued on next page



Dr. Marcel Ramalho AUGUSTA UNIVERSITY
Suites 4, 7, and 9 of José Siqueira's Cantigas Folclóricas do Brasil: Musical and Sociohistorical Aspects



Dr. Eric D. Reyes HOPE COLLEGE
Teaching Hybridity, Identity, and Nationhood through Antonio Estévez's Cantata Criolla



Dr. Christopher Clark CASE WESTERN RESERVE UNIVERSITY
Up, and defy them!: The Choral Music of Ethyl Smyth



Mr. Blake Clawson MM STUDENT
Fostering Choral Composition



Mr. Wyatt Smith MM STUDENT
The Correspondence and Thought Processes of Robert Schumann in Der Rose Pilgertour

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

INFORMATION SESSION 9:15 AM • TITAN PORTOLA PAVILION A

Choral Scholar Information Session

INFORMAL INFORMATION SESSION WITH CHIEF EDITOR OF PUBLICATIONS AND ASSOCIATE EDITORS.

Please join Angelica Dunsavage for a discussion on publishing an article or review with *The Choral Scholar*. This talk will include guidelines of publication and author support. We encourage new authors, particularly student members, to attend.

University of Colorado Boulder

UNIVERSITY CHOIR



Singers within the University Choir are among the brightest students at the University of Colorado Boulder. Approximately one-third are music majors, and two-thirds are pursuing degrees in other disciplines, such as Astrophysics, Aerospace Engineering, and Environmental Studies, to name a few. Under the direction of Dr. Elizabeth Swanson, the University Choir has performed at Colorado MEA (2023) and Carnegie Hall (2022, 2024).

PROGRAM

Cultivating Transformation

- I. Cultivating Divisions
Border Lines
Mari Ésabel Valverde
- II. Whispers of Heavenly Death
Whispers
Steven Stucky
- III. A Light in the Darkness
Like a diamond
Annika Socolofsky
This Little Light of Mine (Traditional Spiritual)
arr. Moses Hogan



Dr. Elizabeth Swanson

ASSOCIATE DIRECTOR OF CHORAL ACTIVITIES

Elizabeth Swanson is Associate Professor of Music and Associate Director of Choral Activities at CU Boulder, where she conducts the University Choir and Treble Chorus, teaches conducting, and serves on graduate committees. Swanson was recently awarded the university-wide Provost’s Faculty Achievement Award, recognizing her contributions to the university. She is also Associate Conductor of the Boulder-based Ars Nova Singers and is National ACDA Student Activities Co-Chair. Her degrees are from Northwestern Univ (DMus), Ithaca College (MM), and St. Olaf College (BME).

University of Texas at Austin

CONCERT CHORALE



The Concert Chorale bears a tradition of maintaining the highest standards of musical excellence, performing at venues such as Carnegie Hall in New York and at regional conventions like the American Choral Directors Association. This ensemble offers students an excellent opportunity to study and perform a broad range of choral literature, and to tour annually throughout the Texas region. Typically once each year, the chorale joins with the other choirs to collaborate with the Symphony Orchestra.

PROGRAM

The Heart Starts Singing

Abendständchen
Johannes Brahms

When the Violin
Reena Esmail

Kwe-jina Ching Ching
Byunghee Oh

Gropen
Gjermund Larsen

Clementine
Byunghee Oh



Dr. J.D. Burnett

DIRECTOR OF CHORAL ACTIVITIES

J.D. Burnett is Director of Choral Activities and Head of the Division of Vocal Arts at the University of Texas Butler School of Music, where he conducts the UT Concert Chorale and guides the graduate program in choral conducting. Burnett is also the Artistic Director of two professional chamber choirs: Kinnara (Atlanta) and Orpheus Chamber Singers (Dallas). Formerly, he was Associate Director of Choral Activities at the University of Georgia.

Conducting Masterclass

CONDUCTOR FELLOWS

IRIS LEVINE, MASTER TEACHER

Sponsored by Perform International

Featuring selections by California composers curated by California State University Long Beach (choir information and program on next page)



Iris Levine

INTERIM PRESIDENT, CAL POLY POMONA

Dr. Iris S. Levine is a nationally acclaimed choral conductor, educator, and arts leader, widely recognized for her contributions to women's choral music and higher education. She is the founder and artistic director of VOX

Femina Los Angeles, Southern California's premier women's chorus. Under her visionary leadership, VOX has earned an esteemed reputation through over 350 performances across the United States, Mexico and Canada, and appearances at major national conferences, including ACDA, Chorus America, and GALA Choruses. Dr. Levine is known for cultivating strong, collaborative relationships with composers, resulting in nearly 70 commissioned works that have significantly expanded the treble choir repertoire.

Dr. Levine currently serves as Interim President of California State Polytechnic University, Pomona, where she has held a range of academic leadership roles including Interim Provost and Vice President for Academic Affairs, Dean of the College of Letters, Arts, and Social Sciences, Interim Dean of the College of Education and Integrative Studies, and Chair of the Department of Music. As a faculty member, she taught conducting and music education courses and conducted the Kellogg Chamber Singers.

California State Long Beach

BOB COLE CHAMBER CHOIR



The Bob Cole Chamber Choir has won CHOIR OF THE WORLD at the Welsh Isteddfod and FIRST PRIZE at the Internationaler Chorwettbewerb at Spittal, Austria. Comprised of 40 extraordinary pre-professional musicians, the Chamber Choir has concertized worldwide. Alums are teaching throughout the country, running collegiate programs of national importance, leading worship, and are currently under contract as singers with the Metropolitan, San Francisco, Cincinnati, and LA Operas and professional choirs.

PROGRAM

Conducting Masterclass

At the Round Earth's Imagined Corners
Williametta Spencer (b. 1927)

Go Lovely Rose
Halsey Stevens (1908–1989)

The Prow
Matthew Lyon Hazzard (b. 1989)

In the Middle
Dale Trumbore (b. 1987)

Dr. Heejung Ju, Collaborative
Keyboard Artist



Dr. Jonathan Talberg

DIRECTOR OF CHORAL ACTIVITIES

Dr. Jonathan Talberg is in his twenty-fifth year as Director of Choral Activities at CSULB's Bob Cole Conservatory, where he is conductor of the international award-winning Bob Cole Chamber Choir and the University Choir. A passionate advocate for choral music education, he is regularly engaged to conduct honor choirs and present workshops around the globe, but his greatest joy remains mentoring the brilliant musicians at Cal State Long Beach.

Columbus State University

SCHWOB SINGERS



Schwob Singers is the flagship choral ensemble at Columbus State University. Comprised primarily of undergraduate voice and music education majors, the 40-voice auditioned ensemble focuses primarily on unaccompanied works for advanced chamber choir. Recent highlights include invitations to perform at the 2025 GMEA Conference and the 2024 GA-ACDA Conference. Committed to innovation and inclusion, Schwob Singers regularly commissions and champions new works and underrepresented voices.

PROGRAM

Refractions

- I. Refractions of Devotion
Jubilate Deo
Ko Matsushita

Und ob ich Schon wanderte
Georg Schumann
(from *3 geistliche Gesänge*)

Alles was Odem hat, lobe den Herrn
J.S. Bach
(from *Singet dem Herrn*)
- II. Refractions of Being
O Oriens
Cecilia McDowall

Grandmother Moon
Eleanor Daley
- III. Refractions of Becoming
America Will Be
Joel Thompson



Dr. David Hahn

DIRECTOR OF CHORAL ACTIVITIES

Dr. David Hahn is the Paul S. and Jean R. Amos Distinguished Chair in Music and Director of Choral Activities at Columbus State University, where he conducts the Schwob Singers, Choral Union, and leads the graduate choral conducting program. He has commissioned and premiered works by many composers, and his choirs have performed by invitation at state and national conferences. Hahn holds degrees from the University of Michigan (DMA), Eastman School of Music (MM), and Moody Bible Institute (BM).

University of Alabama

TREBLE CHORUS



The University of Alabama Treble Chorus is a non-auditioned ensemble consisting of students from over 35 academic disciplines. Under the philosophy “make serious music unseriously,” we create dynamic, staged performances that result in immersive experiences that challenge traditional views of treble singing. Our concerts feature thematic programming with a focus on composer representation and variety to enhance meaningful connection between repertoire and our personal and global identities.

PROGRAM

Music’s Transformation

- I Hate Music
Leonard Bernstein
arr. Robert Page
- Anyone Can Sing
Andrea Ramsey
- Sing, Wearing the Sky
Jake Runestad
- Shumayela (Traditional isiZulu Hymn)
arr. Charlotte Botha
- Kuumba (from “Kwanzaa Songs”)
Zanaida Stewart Robles
- The Storm
Lotus Dickey
arr. Evie Ladin



Dr. Morgan Luttig

DIRECTOR OF CHORAL ACTIVITIES

Morgan Luttig, Ph.D. is Director of Choral Activities at the University of Alabama, leading University Singers, Treble Chorus, Druid City Chorus, and the choral conducting programs. Previously, she taught at Washington and Lee University and in K-12. Her research focuses on conducting pedagogy, inclusive programming, and singer engagement. Luttig holds leadership roles in ACDA and NCCO, with degrees from Florida State University, Westminster Choir College, and Washington and Lee University.



Summer Choral Program

Featuring music of Morten Lauridsen and Elaine Hagenberg

July 29 – August 2, 2026



Hispanic-Serving Institutions: SERVING LATINO CHORAL STUDENTS THROUGH CHORAL MUSIC

How can we best serve our students at Hispanic-Serving Institutions through choral programs? Approximately 20% of secondary and community collegiate institutions in the United States are Hispanic-Serving Institutions (HSIs), where at least 25% of the undergraduate student population identifies as Hispanic or Latino. In 2023, 602 institutions were designated as HSIs. The presenters of this session teach at three different HSIs in varied parts of the country and will discuss approaches & initiatives in choral music with Latino students that have been especially meaningful at their respective HSI universities. The presenters will be joined by Latinx students from their institutions, who will share reflections and perspectives applicable to collegiate choral programs with Latino students across the United States. Topics will include guiding principles, repertoire and programming, interdisciplinary collaborations, and community partnerships.



Dr. Corie Brown SAN JOSÉ STATE UNIVERSITY

Corie Brown (she/her) serves as Associate Professor of Choral Studies and Music Education at San José State University. Brown has taught in public school and community settings including Colombia's Fundación Nacional Batuta. She is active nationally and internationally as a clinician, singer, arranger, and guest conductor, and most recently published with GIA and Hal Leonard. Brown co-edits the Molina Brown Choral Series with La Voz Publishing.



Dr. Rachel Carlson KEAN UNIVERSITY

Rachel Carlson is the Director of Choral Activities at Kean University in Union, NJ. She founded Six Degree Singers, a community choir based in Silver Spring, MD, in 2009 and currently serves as SSA/Treble R&R Chair of the NJ chapter of ACDA. Dr. Carlson is in demand as a clinician, adjudicator, presenter, and guest conductor and has toured the country and the world as a freelance professional choral singer and soprano soloist with many top professional ensembles.



Dr. Timothy Westerhaus NORTHERN ARIZONA UNIVERSITY

Timothy Westerhaus serves as Director of Choral Studies at Northern Arizona University, where he directs the graduate choral conducting program and serves on NAU's HSI Initiatives Working Group. Since 2022, he has served as Artistic Director of Choral Arts Northwest in Seattle, and he recently served as President of Northwestern ACDA. Recent international collaborations include partners in Mexico, Colombia, and Argentina.

Reconceptualizing the Collegiate Choral Program in a Post-Pandemic World

Five years ago, the COVID-19 pandemic's impact on choral music was immediate and devastating, as the act of gathering and singing together became a source of contagion and potential severe illness or death. Thousands of choral singers logged into Zoom for rehearsals but lost interest as the pandemic persisted.

This interest session focuses on how American and Canadian collegiate choral conductors reconceptualized their choral programs during the COVID- 19 pandemic as a space for music-making and community-building. Based on interviews with collegiate choral conductors, this session explores the innovative responses and technological adaptations that kept the collegiate choral community moving forward. The session will also highlight a positive outcome of the pandemic: a conscious shift towards more inclusive and student-oriented rehearsal practices. Lastly, it will provide a space for participants to reflect on how lessons learned during the pandemic can inform and transform future choral practices toward a community of belonging.



Dr. Wendy Moy

SYRACUSE UNIVERSITY

Wendy K. Moy is an Associate Professor of Music Education at Syracuse University. She recently headlined the Festival Paraibano de Coros in Brazil and conducted the Massachusetts All-State Choirs. Co-director of Chorosynthesis Singers, Moy, released the album "Empowering Silenced Voices" and established the ESV Database. Routledge recently published her book *Resurrecting Song: A Pathway Forward For the Choral Art in the Time of Pandemics*. www.wendymoy.com

Encouraging Engagement in a Distracted World:

TEACHING WITH THE BRAIN IN MIND

In order to survive, the human brain developed into an easily distractable mechanism, able to react quickly to any threat or benefit on the horizon. In today's fast-paced world, our short attention spans, compounded by the lure of digital distractions, create myriad opportunities for students to lose focus during rehearsals and classes. Despite this penchant for distractibility, researchers have uncovered strategies to take advantage of the brain's remarkable ability to learn, retain, and recall information.

In this session we will explore how to incorporate a few of these strategies into our rehearsal technique and course design, with the goal of encouraging and motivating consistent student engagement. Topics will include techniques to embed problem solving and novelty into our work.



Dr. Sharon Paul

UNIVERSITY OF OREGON

Sharon J. Paul holds the Robert Trotter Chair of Music at the University of Oregon, where she serves as the Department Head of Music Performance & Director of Choral Activities. Her teaching includes graduate courses in choral conducting, repertoire, & pedagogy, along with conducting the internationally award-winning Chamber Choir. Oxford University Press published Dr. Paul's book, *Art & Science in the Choral Rehearsal*, which features many of her creative and evidence-based teaching strategies.

Unearthing a Lost Score:

SAMUEL COLERIDGE-TAYLOR'S *THE ATONEMENT*

Unearthing a Lost Score: Samuel Coleridge-Taylor's The Atonement is a multi-phase research and restoration project that reintroduces a forgotten choral-orchestral masterwork by a BIPOC composer. Composed in 1903, *The Atonement* stands among the earliest known religious oratorios by a composer of African descent. Despite its historical and musical importance, the work remained unperformable in its orchestral form for over a century due to the lack of published scores and parts.

Grounded in archival research and a commitment to culturally responsive scholarship, the initiative has resulted in both full-orchestra and chamber-orchestra editions, designed to increase accessibility for institutions with limited financial or instrumental resources. In alignment with NCCO's mission and vision, the project addresses historical inequities in repertoire preservation, broadens definitions of choral excellence, and equips educators with inclusive programming tools.

Attendees will engage with *The Atonement* through a "Sing, Listen, and Learn" format that explores its historical context and musical depth. The session invites collegiate conductors, educators, and students to consider how research-informed programming can elevate underrepresented voices and cultivate transformation across academic and community choral landscapes.



Dr. Bryan Anthony Ijames
FLORIDA GULF COAST UNIVERSITY

Dr. Bryan Anthony Ijames is a conductor, tenor, and educator known for his work in the U.S. and South Africa. He earned a DMA in Choral Conducting from the University of Michigan and now serves at Florida Gulf Coast University. He has led academic, community, and faith-based choirs in Florida, Kentucky, and North Carolina, and performs as a tenor soloist. He is a member of ACDA, NafME, NANM, Phi Mu Alpha, and NCCO.

Northern Arizona University

SHRINE OF THE AGES CHOIR



Northern Arizona University Shrine of the Ages Choir is comprised of passionate singers from majors across NAU and the Kitt School of Music. Through our shared mission of artistic expression through diverse choral music, we are committed to transforming communities through collaborations and inspiring performances. We seek to build bridges of understanding through music initiatives that engage with today's challenges and opportunities to pursue a more just, inclusive, and creative world.

PROGRAM

Abya Yala Choral Suite

Abya Yala Choral Suite
Freddy Vilches Meneses (b. 1968)
With Matices Latin Ensemble

Abya Yala "Land in Full Maturity"

1. Tvfaci mapu mew mogeley wagvlen/
En este suelo habitan las Estrellas /
In This Soil, Inhabit the Stars
2. Inti ch'amampi / Con la fuerza del sol /
With Inti's Power
3. Amaña jinataqa / ¡Basta ya! /
Enough Is Enough
4. Chi'ato' ri akik'el / Defiende tu sangre /
Defend your blood
5. Ikuj opano/ Así paso /
That's How It Happened



Dr. Timothy Westerhaus

DIRECTOR OF CHORAL STUDIES

Timothy Westerhaus serves as Director of Choral Studies at Northern Arizona University and as Artistic Director of Choral Arts Northwest in Seattle. He previously served as Director of Choirs and Vocal Studies at Gonzaga University and as President of Northwestern ACDA. He performs professionally as a pianist, continuo keyboardist, and tenor. He received his degrees from the University of Saint Thomas and Boston University, studying with Drs. Angela Kasper and Ann Howard Jones.

2025 Honorary Life Members Award Ceremony & Recognitions

Read below to learn about NCCO’s 2025 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.

[Full bios here.](#)



JOHN ALEXANDER



HILARY APFELSTADT



IRIS S. LEVINE



A. JAN TAYLOR

The Aeolians of Oakwood University



Founded in 1946 by Dr. Eva B. Dykes, the Aeolians perform music from the Baroque to today, with a special focus on Negro spirituals. They’ve earned global acclaim, winning gold at the 2012 World Choir Games and the 2017 Choir of the World title in Wales. As the only U.S. and SDA choir at the Moscow Sacred Music Festival, they continue to inspire through excellence, faith, and service—uplifting audiences worldwide with their powerful musical ministry.

PROGRAM

- Laudate Dominum
David von Kampen
- Esto Les Digo
Kinley Lange
- Come, Come Ye Saints
arr. C.J. Madsen
- We Shall Walk Through
The Valley In Peace
arr. Moses Hogan
- It’s You I Like
arr. David von Kampen
- I Dreamed a World
Jeremy Sovoy Jordan
and David von Kampen



Prof. Jeremy Sovoy Jordan
DIRECTOR OF CHORAL ACTIVITIES

Jeremy Sovoy Jordan, a Huntsville native, is Director of Choral Activities at Oakwood University and conductor of the Aeolians. A proud alumnus, he previously led the award-winning choir at Miami Union Academy and launched a social justice concert series. In 2017, he was inducted into the North Alabama Boys & Girls Club Hall of Fame. He also serves as Conductor and Composer-in-Residence for the New Canon Chamber Collective Orchestra.

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.

John Alexander ('25)
Hilary Apfelstadt ('25)
Charlene Archibeque ('15)
Anton Armstrong ('21)
William Bausano ('09)
Jerry Blackstone ('17)
Marguerite L. Brooks ('21)
Simon Carrington ('15)
Roland Carter ('23)
Joan Catoni Conlon ('19)
William Dehning ('11)*
Randi Von Ellefson ('17)
Joseph Flummerfelt ('13)*
Kenneth Fulton ('17)
Janet Galván ('21)
Vance George ('09)
Lisa Graham ('19)

Buddy James ('19)
Ann Howard Jones ('17)
Karen Kennedy ('19)*
Iris Levine ('25)
Jerry McCoy ('19)
David Morrow ('21)
Robert Page ('08)*
Alice Parker ('11)*
Rosephanye Powell ('23)
Bruce Rogers ('23)
Pearl Shangkuan ('23)
A. Jan Taylor ('25)
André J. Thomas ('17)
Dale Warland ('06)

**deceased*



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Columbus State University Schwob Singers			
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Reimagining Transitions between Two-Year to Four-Year Colleges



MODERATOR:
ARLIE
LANGAGER

[Full panelist bios
available here.](#)

The path of the two-year college choral student is not always easily bridged to four-year institutions. As trends in post-secondary enrollment shift across the country, the profiles of community college students are broadening as well, which means traditional recruitment efforts by four-year schools may not include some students who could enhance our programs and expand our professional discipline. How can programs work together to enrich and broaden the undergraduate choral cohort in both community college and four-year schools? How do we engage and include more nontraditional students in our four-year programs? The panel will address benefits and barriers, and participants will engage in small group discussions to explore case studies and possible solutions for change.

Non-Traditional Structures to Increase Active Learning in the Collegiate Choral Classroom

Amid the stress of advanced study and the noise of technology, college students increasingly need support to synthesize course content so that they can retain it throughout and beyond the length of the course. Instructors can facilitate this synthesis by using creative class activities that provide accountability, review, and application of understanding. Research shows that framing educational activities with elements of play not only increases student engagement but also can minimize students' academic and performance anxiety. To capitalize on the benefits of active learning, we have curated a series of activities and assignment structures intended to deepen students' comprehension of course material and encourage retention – while simultaneously promoting a culture of curiosity within the classroom.



Dr. Kimberly Dunn Adams

WEST CHESTER UNIVERSITY

Kimberly Dunn Adams is the Director of Choral Activities (DCA) at West Chester University and teaches both graduate and undergraduate courses. Her choirs have received top prizes in competition, conference performance invitations, and recognition for their recordings. She has presented and guest conducted throughout the U.S. and internationally. Adams was previously the DCA at Western Michigan University and at Mount Holyoke College. She holds degrees from Oberlin, Yale, and UW-Madison.



Margaret Winchell

SOUTHERN METHODIST UNIVERSITY

Margaret Winchell is the Director of Choral Activities at Southern Methodist University, where she also teaches courses in choral conducting and literature. She has completed coursework for a DMA in Choral Conducting at Yale University and holds degrees from Western Michigan University and Wheaton College (IL). She has presented at conferences across the country on topics related to rehearsal pedagogy, program culture and values, and exploring textual meaning with singers.

Louisiana State University

TIGER GLEE CLUB



Founded in 1916, LSU's Tiger Glee Club—the university's oldest choir—unites tenor and bass voices from every academic discipline across the university. Renowned for stylistic range, vocal and artistic excellence, and its commitment to community, the Tiger Glee Club has performed for the Louisiana State ACDA Conference. The ensemble headlines campus concerts, civic ceremonies, and athletic events and tours regularly, including recent performances in Varna, Bulgaria and Carnegie Hall.

PROGRAM

Holler, River, Mountain

4 Hungarian Folk Songs
Béla Bartók (1881–1945)

Helletused (Herdling Calls)
Veljo Tormis (1930–2017)

Sourwood Mountain
(from Southern Grace)
Jennifer Higdon (b. 1962)

Shenandoah
James Erb (1926–2014)

Almas Bravas
Diana Syrse (b. 1984)
World Premiere



Dr. Trey Davis

ASSOCIATE DIRECTOR OF CHORAL STUDIES

Trey Davis is Assoc. Director for Graduate Studies and Assoc. Director of Choral Studies at Louisiana State University. He frequently conducts All State and honor choirs throughout the nation. Recipient of the Herford Dissertation Prize, Dr. Davis has presented at state, regional, and national ACDA conferences and for international conferences of CMS. Dr. Davis is the founder and conductor of the professional choir, Red Shift, which performed for the 2020 ACDA Southern Region Conference.

University of Arizona

SYMPHONIC CHOIR



Symphonic Choir is a select ensemble carrying on a 75-year tradition of excellence in choral music and education at the University of Arizona. The choir is celebrated for its innovative programs, vibrant tone, stylistic flexibility, expressive commitment and philanthropic engagement. In addition, the choir is regularly featured on regional and national conferences, and recent collaborations include performances with Arizona Symphony Orchestra, Phoenix Children's Chorus and Mariachi Arizona.

PROGRAM

Someone's Singing

Psalm 114 (Jewish chant)
ed. Joshua Jacobson

Gloria (from *Messa á 4*)
Chiara Margarita Cozzolani
(1602–c1676–1678)

Missa Pastoril
José Mauricio Nunes Garcia
(1767–1830)

Gloria
Cum sancto spiritu

Silence My Soul
Francisco Feliciano (1941–2014)

Terza messa
Marianna Martines (1744–1812)
Credo
Et incarnatus est
Et resurrexit
Et vitam venturi saeculi

Lamb of God (from *Mary Lou's Mass*)
Mary Lou Williams (1910–1981)

Sanctus · Kumbaya (from *An African American Requiem*)
Damien Geter (living composer)



Dr. Elizabeth Schauer

DIRECTOR OF CHORAL ACTIVITIES

Elizabeth Schauer (she/her) is Director of Choral Activities at University of Arizona, where she conducts Symphonic Choir, and teaches graduate conducting and choral literature. Dr. Schauer is recognized for her innovative and inclusive curricular approach, and is the recipient of numerous awards for excellence in teaching, performance and scholarship. Former students are active as conductors and music educators in schools, faith communities, colleges, and universities throughout the world.

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SOO JIN MIN

University of Notre Dame



STEVEN OLSON

Florida 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 and 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 2024–2025

Merrin Guice Gill, Chair

André de Quadros
Sarah Graham
Tracey Gregg-Boothby
Elizabeth Swanson

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



Katherine FitzGibbon
PRESIDENT

Katherine FitzGibbon is the James W. Rogers 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.



Merrin Guice Gill
PRESIDENT-ELECT

Dr. Merrin Guice Gill is the Director of Choral Activities at Bethel University. Her choirs have received international awards including first and second prizes in the Riva Del Garda International Choral Competition, Silver Medal at the World Choir Games, and as finalists in the American Prize for Choral Performance. She is an accomplished soprano in opera and new music, frequent guest clinician, and scholar whose research has been presented widely. With NCCO, she has served on the National Board, published in The Choral Scholar, and presented "Feldenkrais Method and Mental Health in the Choral Room" at the 2023 National Conference.



Coreen Duffy

VICE PRESIDENT

Coreen Duffy is Director of Choral Activities at CU Boulder, where she conducts Chamber Singers and oversees the choral program. She is Artistic Director of Seicento Baroque Ensemble, which champions period-instrument performances. Duffy is an active clinician/composer, published by ECS, Hinshaw, Pavane, and Walton. She has presented at European Center for Jewish Music (Germany), College Music Society, National Collegiate Choral Organization, North American Jewish Choral Festival, NafME, and ACDA. She is Vice-President of NCCO, and recently was NWACDA President-Elect. She earned degrees from University of Southern California (DMA), University of Miami (MM), and University of Michigan (Juris Doctor/BMA/BA).



Michael McGaghie

TREASURER

Michael McGaghie serves as 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 (Madison, WI) and the Harvard Glee Club Young Alumni Chorus. A strong advocate for the music of living composers, he has commissioned over twenty new choral works. 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.



Cordara Harper

SECRETARY

Dr. Cordara Harper is a native of Cove City, North Carolina, the Director of Choral Activities, Voice Area Coordinator, and Assistant Professor of Music Education at Grambling State University. Harper is an international presenter and acclaimed versatile musician active as a music educator, choral conductor, instructional leader, and vocal musician. Dr. Harper completed a Ph.D. in Music Education with a cognate in Choral Conducting at the University of Memphis.

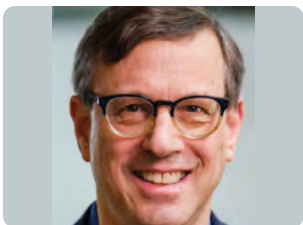


Angelica Dunsavage

CHIEF EDITOR OF PUBLICATIONS

Dr. Angelica Dunsavage (she/they) serves as Artistic Director for the Phoenix Girls Chorus and Valley Women's Ensembles in Phoenix, AZ. She has previously taught at the K-12 and university levels in Ohio, Arizona, Washington, and Tennessee.

She received her DMA in Choral Conducting and Music Education from University of Arizona. Dr. Dunsavage currently serves as Chief Editor of Publications for the National Collegiate Choral Organization. She has presented posters and interest sessions for ACDA, NCCO, NAFME and College Music Society conferences. She remains in demand as a clinician, composer/arranger, vocal teacher, professional chorister, and mezzo-soprano soloist. Her primary research interests are early secular music and Alexander Technique.



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.

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- Nicole Aldrich^A
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- Felicia Barber^A
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Colby College
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NCCO11 Adjudicators

The NCCO11 planning team wishes to thank the following individuals who served on adjudication panels for the NCCO11 conference:

CHORAL PERFORMANCE

Kellori Dower, Cypress College
Tracey Gregg-Boothby, Rose State College
Shohei Kobayashi, Reed College
William Powell, Auburn University
Beverly Taylor, University of Wisconsin Madison
emerita

INTEREST & LITERATURE SESSIONS

Nicole Aldrich, Princeton University
Mitos Andaya Hart, Temple University
Shannon Gravelle, Lawrence University
Steven Hankle, University of Dayton
Angel Vázquez-Ramos, California State University
Bakersfield

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Jenny Bent, Sonoma State University
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Francis Cathlina, University of Memphis
Hyejung Jun, University of British Columbia
Nancy Menk, St. Mary's College

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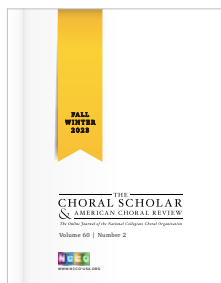
Hana Cai, Harvard University
Nathan Leaf, North Carolina State University
Matthew Myers, Washington State University
Andrea Solya, University of Illinois

Special Thanks

Dr. Brian Gorelick, conference administrator
Dr. Rob Istad and Chris Peterson, Cal State Fullerton Choirs
Dr. Randall Goldberg and Dean Arnold Holland, Cal State Fullerton
Cal State Fullerton School of Music Staff and Administration
Mike August, Charlotte Bouck, and the Meng technical staff
Mike Lara, Titan Student Union
Kaitlin Chheng and the ACDA CSUF Student Chapter
Erika Jackson, Gerrit Hoovers, and the CSUF choral studio
Leyna Vick, graphic design
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*:

RESEARCH MEMORANDUM SERIES

Our publication has revised and reinvisioned the Research Memorandum series to be a collection of abstracts celebrating the research of our graduate student population. We intend that RMS will provide our community with a venue to recognize recent scholarship, aid existing research, and inspire choral scholars in their pursuit of research excellence. This series will be added to our publication annually.

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!

RESEARCH REVIEWS

The Choral Scholar has revised its former Book Reviews column to expand into various forms of research that are valuable to our readership in a distilled review. This includes books, articles, podcasts, interviews, and more. We are excited to expand our offerings of research to the community, creating more opportunities for scholarship reviews.

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.

[Visit our website to learn more.](#)

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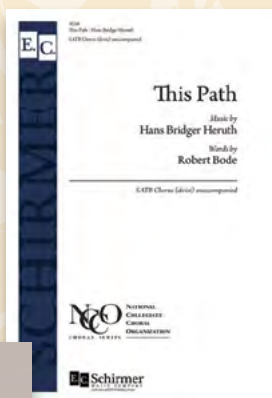
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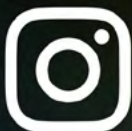
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