



The National Collegiate Choral Organization

Seventh National Conference
Baton Rouge, Louisiana
November 2-4, 2017

hosted by
Louisiana State University



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The National Collegiate Choral Organization

7th Biennial National Conference
November 2–4, 2017, Baton Rouge, Louisiana
Hosted by Louisiana State University

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Welcome



Friends, colleagues, and scholars of the National Collegiate Choral Organization—welcome to Louisiana State University!

I am pleased to once again be collaborating with all of you, having previously worked alongside the National Collegiate Choral Organization for the 2011 Conference at Colorado State, I know first-hand the incredible passion and skill with which its members pay homage to their art.

Louisiana is home to an incredibly rich cultural heritage which prizes the power of the performing arts. Our School of Music and Choral Studies program stand as long-serving examples of that tradition, spreading the joy and power of choral music beyond the walls of LSU and even beyond the borders of the United States.

At this year's conference, we are all deeply honored to bring the story of *Considering Matthew Shepard* to Louisiana—the poignant questions of social justice and equality raised in this work, and brought to life through the powerful medium of musical expression, are judicious in their timing.

I sincerely hope you enjoy your time here on our campus, and in our great city of Baton Rouge. Geaux Tigers!



Dr. Todd Queen
Dean

LSU College of Music & Dramatic Arts

A crowd of people in formal attire, including tuxedos and dresses, with a green overlay. The people have various expressions, some looking surprised or concerned.

DAY 1

{ **THURSDAY**
November 2, 2017 }

THURSDAY

November 2, 2017

8:00a	TWO-YEAR COLLEGE CONVERSATION Hilton Lobby <i>Colleague Conversation</i> , Bonnie Sneed, McLennan Comm. College, Waco, Texas
8:30	REGISTRATION First Baptist Church Foyer Registration remains open 8:30a–5:00p
10:00a	CONCERT p. 17 First Baptist Church <i>President's Welcome, Introductions, & Conference Sing</i> , Randi Von Ellefson <i>in memoriam Weston Noble</i> <i>When I Survey the Wondrous Cross</i> , arr. Martin, Dan Talbot, Organist <i>Georgia Southern University Southern Chorale</i> , Shannon Jeffreys <i>Missouri State University Chorale</i> , Cameron F. LaBarr
12:00p	HEADLINER SESSION p. 21 First Baptist Church <i>Letters to My Students</i> , Ann Howard Jones, Boston University
1:00	LUNCH on your own, see map on pp. 84–85 CHORAL SCHOLAR MEETING Capital City Grill <i>Space is limited, RSVP to Sean Burton if interested: seanburtonmusic@gmail.com</i>
2:45	LITERATURE SESSION p. 23 First Baptist Church <i>Irish Language Choral Music</i> , Stacie Rossow, Florida Atlantic University
3:45	INTEREST SESSION p. 25 First Baptist Church <i>Implementing Audience Engagement Practices in Higher Education Choral Music Performances</i> , Andrew Morgan, Hendrix College
4:45	LITERATURE SESSION p. 27 First Baptist Church <i>NCCO Choral Series, 2017 Additions</i> featuring <i>Northwestern State University Chamber Choir</i> , Nicholas B. Cummins
5:15	DINNER on your own, see map on pp. 84–85
7:30	CONCERT p. 28 First Baptist Church Induction of 2017 Honorary Life Members <i>Brigham Young University Singers</i> , Andrew Crane <i>University of Houston Moores School Concert Chorale</i> , Betsy Cook Weber
9:30	PRESIDENT'S RECEPTION Stroube's Steakhouse <i>By invitation only</i>

DAY 2

FRIDAY
November 3, 2017

FRIDAY

November 3, 2017

7:00a	ALL-CONFERENCE RUN Lisa Graham, NCCO Past President All are welcome to meet in Hilton Lobby at 6:55a for a morning run	Mississippi River
7:45	POSTER SESSION BREAKFAST p. 33 Complimentary healthy continental breakfast <i>Buses depart starting 8:30a from the east side of the Hilton on Lafayette Street.</i>	Heidelberg Ballroom
9:00	REGISTRATION Registration in UUMC is available 9:00–10:30a. To register after 10:30a, contact NCCO Treasurer Dominick DiOrio : ddiorio@indiana.edu	
10:00	CONCERT p. 34 Univ. United Methodist Church Webster University Chamber Singers , Trent A. Patterson Trinity University Chamber Singers , Gary Seighman	
11:30	PANEL p. 37 Ensembles in the Collegiate Curriculum , Ann Howard Jones, <i>moderator</i>	Shaver Theatre
12:30p	JAMBALAYA FEAST LUNCHEON Including pre-concert talk for <i>Considering Matthew Shepard</i>	Outside MDA
2:00	HEADLINER SESSION p. 39 When Singers Become Composers: Growing Choral Literature through Performance, Experience, and Collaboration , Mark Carpio	Shaver Theatre
3:15	PANEL p. 40 Considering Gender in Our Choirs , Joshua Palkki, <i>moderator</i>	Shaver Theatre
4:30	INTEREST SESSION p. 41 The Art of Successful Programming: Study, Selection, and Synthesis , Richard Bjella	Shaver Theatre
5:15	DINNER on your own, see map on pp. 86–87	
7:30	CONCERT p. 43 Louisiana State University A Cappella Choir , John H. Dickson featuring <i>Considering Matthew Shepard</i> by Craig Hella Johnson	Student Union Theater
10:00	ALL-CONFERENCE PARTY <i>Shuttle bus looping from The Club at LSU back to the Hilton, 9:30p–12:30a</i>	The Club at LSU Union Sq.

DAY 3

SATURDAY
November 4, 2017

SATURDAY

November 4, 2017

9:00a	CONCERT SESSION p. 45 Syracuse University Singers, John Warren University of Arkansas Schola Cantorum, Stephen Caldwell	St. Joseph's Cathedral
10:15	CONDUCTING MASTERCLASS p. 47 Conducting Fellowship Program featuring the MCP Fellows, Ann Howard Jones	Fellowship Hall
12:00p	HEADLINER SESSION p. 51 He(art) of the Madz: Rehearsal Methods to take music from the score and into the hearts of singers and audience, Mark Carpio	Fellowship Hall
1:00	LUNCH on your own, see map on pp. 84–85	
2:30	INTEREST SESSION p. 52 A New Paradigm in the Teaching of Conducting, Joshua Bronfman	First Baptist Church
3:15	INTEREST SESSION p. 53 Vocal Health Pedagogy, Melodie Galloway & Chuck Taft	First Baptist Church
4:00	LITERATURE SESSION p. 55 Choral Works in Lesser-Sung Languages, Susan LaBarr & Richard Sparks	First Baptist Church
5:00	CLOSING CONCERT SESSION p. 57 Utah Valley University Chamber Choir, Reed Criddle Texas Woman's University Concert Choir, Joni Jensen Biola University Chorale, Shawna Stewart	First Baptist Church

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NCCO 2017 Featured Artist

Mark Anthony Carpio



Mark Anthony Carpio was personally chosen by National Artist of the Philippines, Andrea O. Veneracion, to succeed her rein as choirmaster of the Philippine Madrigal Singers in 2001. Since then, Mark has taken the group to even greater heights, leading them to win first prizes in the Habañera and Polyphony categories in the Certámen Internacional de Habañeras y Polifonia (Torrevieja, Spain, 2004), the Grand Prix in the 35th Florilege Vocal de Tours, France (2006), the Grand Prize in the European Grand Prix for Choral Singing (Arezzo, Italy, 2007) and just recently for winning top prizes at the 64th Guido D'Arezzo International Choral Competition in Arezzo, Italy (2016).

This victory makes them eligible to compete this year in Tolosa, Spain for their third attempt in the European Grand Prix for Choral Singing. Under his leadership, the choir continues to fulfill a grueling schedule of annual international tours, national outreach programs, and its regular concert season as the resident choir of the Cultural Center of the Philippines (CCP).

Mark also conducts the Sing Philippines Youth Choir which draws its fifty members biennially from all provinces of the country. This choir was founded in honor of the Madrigal Singers' founder, Andrea O. Veneracion, who envisioned a nation singing together in harmony and united in song. Mark also directs the other Sing Philippines projects that include choral music workshops and conductor/singer development initiatives.

Known for his collaboration with emerging composers, innovative programming, and approachability, Mark is a much sought-after choral clinician and coach, frequently giving extensive and in-depth workshops all over the Philippines and around the world. He is also frequently invited as adjudicator in choral competitions and as guest conductor of several choirs around the world, including the first batch of the Indonesia Youth Choir (2015).

Mark is a faculty member of the Conducting and Choral Ensemble Department of the University of the Philippines College of Music, where he earned his Master's degree in choral conducting and his Bachelor's degree in piano.

Nurturing young singers is a personal passion of Mark. With this, he also directs the Consortium of Voices, a youth choir society consisting of the Kilyawan Boys Choir, Kilyawan Male Choir and the Voces Auroræ Girls Choir.

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Associate Professor of Music

CCM's 2017-18 REPERTOIRE INCLUDES

J.S. Bach: *Mass in B Minor*
Brahms: *Neue Liebeslieder*
Bernstein: *Chichester Psalms*
and *Missa Brevis*
Dello Joio: *Proud Music of the Storm*
Douglas Knehan: *Seven Last Words* (premiere)
Liszt: *Via Crucis*
Monteverdi Festival
Concertato Madrigals and Motets
Puccini: *Tosca in Concert*
Rossini: *Petite Messe Solennelle*
Schubert: *Mass in A-Flat*
Dale Warland: *I Hear America Singing* (premiere)

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- U.S. News and World Report

NCCO 2017 Featured Artist

Ann Howard Jones



Ann Howard Jones is professor emerita of music at Boston University. During her 22 years as director of choral activities, she founded and conducted the Symphonic and Chamber Choruses, supervised conducting students in the Concert Chorus and Women's Chorale, taught graduate choral conducting, and administered the MM and DMA programs in choral conducting. Her musicianship, integrity, and influence are present in every corner of the country through the numerous academic appointments of her former students, the transformative experiences of musicians under her baton and a generation of enthusiastic concertgoers.

Recognized as a distinguished clinician, adjudicator, teacher and conductor, Jones has led all-state and regional choruses, workshops, and master classes in the U.S., Europe, South America, Canada, and Asia. She has been invited to teach and conduct at universities around the country including the University of Iowa, the University of North Texas, Michigan State University, University of Miami, the University of Missouri-Kansas City, Southern Methodist University, Westminster Choir College, and the University of Georgia.

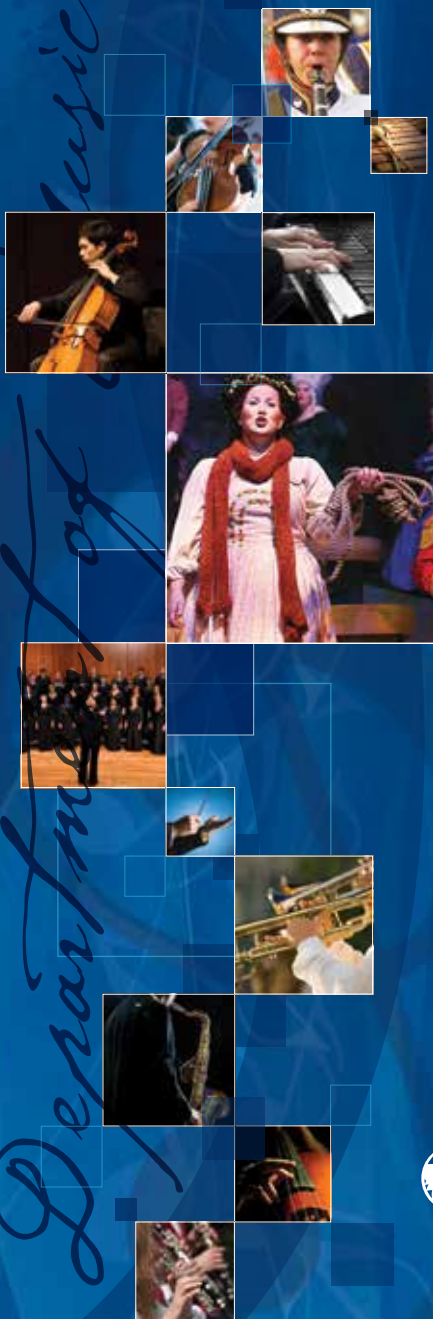
Choruses at Boston University have been invited to appear at ACDA conventions in Boston, New York City, and Providence. Jones traveled with BU graduate students to Italy and Norway to perform and to study. In spring 2009, graduate conducting students joined Jones at the ACDA convention in Oklahoma City, where she was invited to prepare and conduct the world premiere of Dominick Argento's *Cenotaph*.

From 1984 to 1998, Dr. Jones was the assistant conductor to the late Robert Shaw and the Atlanta Symphony choruses, where she was the assistant conductor for choruses, sang in the alto section, assisted with the Robert Shaw Chamber Singers, and helped to organize the Robert Shaw Institute. After Shaw's death in 1999, Jones was invited to conduct the Robert Shaw Tribute Singers for the American Choral Directors Association (ACDA) conferences in San Antonio and Orlando.

Among Jones' honors are the coveted Metcalf Award for Excellence in Teaching from Boston University, a Fulbright professorship to Brazil, and a lectureship for the Lily Foundation. At the ACDA national conference in 2011, she was named the recipient of the Robert Shaw Choral Award for Distinguished Service to the Profession, the highest award given by the association. In 2012 she received the Distinguished Service award from Chorus America, and in 2015 she received the Lifetime Achievement Award from Choral Arts New England.

*Ann Howard Jones appears courtesy of **Sechrist Travel**.*

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Georgia Southern University Southern Chorale



Shannon Jeffreys

Dr. Shannon Jeffreys is associate professor and director of choral activities at Georgia Southern University and is active as a conductor, clinician, adjudicator, and lecturer. Her focus is the Southern Chorale, teaching in the undergraduate and graduate conducting and music education curriculum, and directing Southern Gentlemen and Southern Sirens. She has led these choirs in three international choral competitions where the choirs won significant awards. In 2016 Southern Chorale won the grand prize in the Laurea Mundi Budapest in both the spiritual and mixed choir categories. Choirs under her direction have also been featured at multiple state conferences and most recently performing on the national conference of the National Association for Music Education.

Before coming to Georgia Southern, Jeffreys served as DCA at Erskine College and Theological Seminary. She holds degrees in music performance and conducting from Birmingham Southern College, the University of Mississippi, and the University of South Carolina.

Southern Chorale is the premiere choral ensemble of Georgia Southern University and is directed by Dr. Shannon Jeffreys. Its mission is to provide a professional foundation for performance and choral education majors and a meaningful musical experience for those students who simply wish to continue in an elite ensemble. This primarily undergraduate ensemble focuses on a cappella repertoire and masterworks with orchestra.

In addition to numerous campus and community performances, Southern Chorale has appeared on conferences of ACDA and NAFME. The choir won significant prizes in three international choral competitions most recently the Grand Prize at the Laurea Mundi Budapest.

Program

Cells Planets Erika Lloyd
arr. Vince Peterson

Elegy Daniel Elder
based on *Taps* by (1986—)
Daniel Adams Butterfield (1831–1901)

Christi Mutter (Stabat Mater) . . . Z. Randall Stroope
(1956—)

Hold On!traditional, arr. Moses Hogan
(1957–2003)

If I Can Help Somebody.Alma Bazel Androzso
arr. Raymond K. Liebau



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Missouri State University Chorale

The Missouri State University Chorale is the flagship choral ensemble at Missouri State University. This select ensemble is comprised of both music majors and non-music majors. The MSU Chorale has performed regularly at conferences of the American Choral Directors Association, Missouri Music Educators Association, and the National Association for Music Education, and has toured through the United States, Europe, and South Africa. Recent highlights include performing at the Piccolo Spoleto Festival in Charleston, South Carolina, performing at the Missouri Music Educators Association Annual Conference, and traveling to South Africa for an 18-day concert tour.



Cameron F. LaBarr

Cameron F. LaBarr is director of choral studies at Missouri State University where he leads a comprehensive choral program including over 200 singers in five choirs. He holds a Bachelor of Music from Missouri State University, where he studied with Dr. Guy B. Webb, and he earned a Master of Music and Doctor of Musical Arts from the University of North Texas, where he studied choral and orchestral conducting with Dr. Jerry McCoy, Dr. Richard Sparks, and Maestro David Itkin. He has completed further study with Simon Carrington and Alice Parker. Choirs under his direction have been selected for performance at the Tennessee Music Education Association Conference, Tennessee ACDA Conference, Missouri Music Educators Association Conference, Piccolo Spoleto Festival, and the Intercollegiate Men's Choruses National Seminar. Dr. LaBarr has worked as guest conductor and clinician for various institutions and international festivals across the United States, Europe, South Africa and China, including two fellowships with the International Conductors Exchange Program.

Program

The Deepness of the Blue (2012) William Averitt
(1948—)

Whisper of the Dance (2017) Averitt
In homage to Langston Hughes

Minju Choi, Jieun Lee, *piano*





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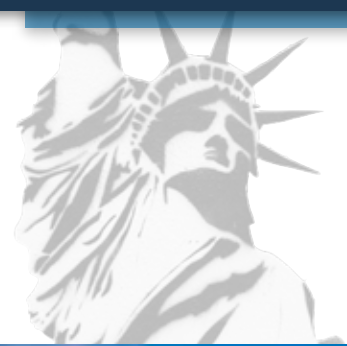
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Letters to My Students

“Letters to My Students” is a collection of short essays by NCCO featured artist, Ann Howard Jones. Some are commentary or admonitions, some are professional recommendations, and still others are teaching materials. The essays are assembled in the form of letters somewhat reminiscent of the letters Robert Shaw wrote each week to the members of the choruses in Cleveland and in Atlanta, although, as the author notes, “mine are not nearly as witty nor as eloquent.”

Selections from the letters:

1. Look Both Ways
2. Fulcrums in the Conducting Gesture
3. About Tempo
4. Collaboration and Cooperation not Confrontation
5. The Conductor as Voice Teacher or Not
6. The FU factor
7. Lunch at BHOP



Ann Howard Jones

See page 11 for more about Ann Howard Jones, who is a featured artist this conference.

Ann Howard Jones appears courtesy of **Sechrist Travel**.

GOT LUNCH PLANS?

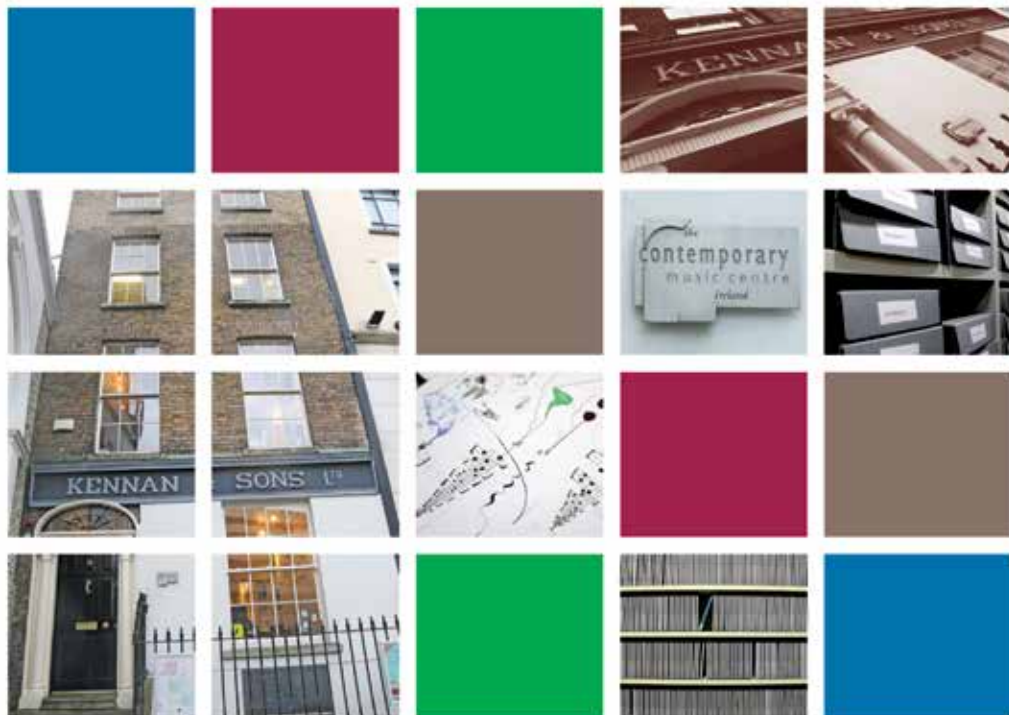
Check out *The Choral Scholar* meeting at Capital City Grill!

Space is limited, though, so be sure to contact Sean Burton if interested (seanburtonmusic@gmail.com). Thanks to **Music Filing & Storage Systems** for sponsoring the event.

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Irish Language Choral Music



Stacie Rossow

Stacie Lee Rossow holds a Bachelor's and a Master's Degrees from Florida Atlantic University and received her Doctorate in Musical Arts in Choral Conducting from the University of Miami. While at the University of Miami she was awarded the Theodore Presser Award for Research in Music for her work in Irish choral music. Her thesis, entitled *The Choral Music of Irish Composer Michael McGlynn*, was the first on Mr. McGlynn and is currently held in the Irish Traditional Music Archive in Dublin. In 2015, Dr. Rossow was awarded the Faculty Talon Award for Excellence in Leadership at Florida Atlantic where she is now Assistant Professor and Associate Director of Choral and Vocal Studies.

A faculty member at the inaugural Anúna Summer School in Dublin, Dr. Rossow has taught at four subsequent summer sessions. She has served as the studio conductor for three Anúna recordings and has premiered several of Mr. McGlynn's works with her own ensembles. An active adjudicator and clinician, Dr. Rossow has presented on such topics as Irish choral music, Irish composer Michael McGlynn, and Braille music notation for the music student. Her current area of research is intended to define the *National Choral Compositional School of Ireland*.

This repertoire session represents pieces from composers who work extensively in the Irish language. While some of the selections utilize traditional Irish texts and/or tunes, others are original poetic expressions in the Irish-Gaelic dialect. With Irish-language choral works difficult to find, this session will expose the audience to various styles and composers and provide a means to access the language.

In addition to our sessions sponsor, special thanks to Michael McGlynn, composer, for donating his scores for this session.

Session Repertoire

Síofra Sí (SSA) Rhona Clarke
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Beidh Aonach Amarach (SSAA) David Mooney
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PAUL JOHN RUDOI

Yonder Come Day

Soprano Solo, Choir unaccompanied

Paul John Rudoi's arrangement of Yonder Come Day deepens the traditional Georgia Sea Islands tune with a narrative journey. Through other well known spirituals, including Hush, Hush, Somebody's Calling My Name, Steal Away, and Swing Low, Sweet Chariot, we move forward and upward, hoping for a better day. Infectious fun for the singers and the audience.

Duration: 3:30

1.3465	SATB Version	\$2.50
1.3466	SSAA Version	\$2.05
1.3467	Tenor Version	\$2.05

Bestseller!

NEW to the NCCO Series

CAROL BARNETT

Musica, Dei donum optimi

SSAATTBB Chorus (divisi) unaccompanied

The composer writes: "When asked to write a work for The Rose Ensemble's 20th Anniversary Season, I looked for a text that would resonate with this special occasion, perhaps something to help 'crown' the May Day celebration. But I kept coming back to music: 'Music, gift of the highest God,' music with the power to 'untune the sky,' music that refreshes and gives us strength, 'affording solace to all.'" The music is challenging, the textures interesting and varied.

Duration: 4:30

1.3506	\$2.85
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SHANE M. LYNCH

Joseph and Grace

Soprano and Tenor Soli, SATB Chorus (divisi) unaccompanied

Written for the Washington and Lee University Singers' in 2016, this is a haunting setting of parts of several poems by Joseph Mary Plunkett, the man who came up with the ill-fated plan for the Easter Uprising. Much of it he wrote for the great love of his life, Grace Gifford, who he married seven hours before his execution for his part in planning the failed revolution. A masterful, mysterious, and moving piece for a capable college or community choir.

Duration: 5:00

1.3505	\$2.60
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DAVID P. ROSSOW

Teach Me to Love

SATB Chorus and Piano

This lyrical music perfectly matches the elegantly phrased text written by the 18th century Irish singer, songwriter, and poet Thomas Moore. Tender and emotional, the choral writing is accompanied by a rhapsodic piano part which flows beautifully. The result is a sublime expression of the writer's longing for God.

Duration: 5:40

1.3507	\$2.35
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Andrew Morgan

Andrew Morgan is Director of Choirs and Assistant Professor of Music at Hendrix College in Conway, Arkansas, where he conducts the Hendrix College Choir and teaches courses in music history. He has led several initiatives to commission new works at Hendrix College, including the 2017 premiere of *Down Deep* by Dominick DiOrio (honoring the 60th anniversary of the Little Rock Central High School desegregation crisis), and developed the annual Candlelight Carol Competition, now in its third year. Beyond choral music, his teaching interests include pop music history and the intersection of music and politics. Dr. Morgan completed doctoral studies at the University of Minnesota with Kathy Saltzman Romey and Matthew Mehaffey, where his research examined audience engagement practices implemented in the graduate recital setting. While in Minnesota, he conducted performances with several university ensembles and members of the Minnesota Chorale. He has participated in numerous conducting festivals and masterclasses with organizations including NCCO, Chorus America, and the Conductors Institute. Additionally, he serves on the board of directors of the Arkansas chapter of the American Choral Directors Association. A native of Wisconsin, he is a proud Green Bay Packers fan, home chef, husband to Julia, and father of Henry & Oliver.

As conductors, to what extent do we actively consider the experiences we wish for our audiences to have? Despite our own convictions of the transformative power of a well-executed program, traditional concert models tend to place the concertgoer in a passive role, in which we assume a program's content will be as stirring for viewers as it is for those performing. Beyond our programming choices, speaking from the stage during a concert, or providing written program notes, what measures can be taken to help our audiences extract meaning from a performance? Moreover, what benefits might be gained from thinking creatively about audience engagement in the academic setting? Research efforts by Alan Brown and others demonstrate a growing trend among arts organizations to implement diverse and creative audience engagement strategies. This presentation will examine the purpose, design, and implementation of such practices through a survey of examples seen throughout our field and in relevant research. Additionally, the discussion will consider the value of audience engagement vis-à-vis our goals for student development: to impart on our students not only a love for performing, but also an appreciation for their audiences, and a commitment to advocate for the fine arts.

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The NCCO Choral Series

Sean Burton, Chief Editor

Matthew Ferrell, Associate Editor

Published by our industry partner, the ECS Publishing Group, the NCCO Choral Series features repertoire appropriate for collegiate ensembles and 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.



Other Titles

Stephen Caldwell, *Since we Loved*
Dwight Bigler, *Miss Mackenzie*
Joseph Gregorio, *Love, thrice*
Brian Holmes, *The Cat and the Moon*
Molly Joyce, *Glow*

Robinson McClellan, *Nunc dimittis*
Tawnie Olson, *Scel lem duib*
Nicholas Omiccioli, *A Song of Joys*
Paul John Rudoi, *Yonder Come Day*



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NCCO Choral Series Reading Session

The following works have been selected for inclusion in the NCCO Choral Series published by ECS Publishing. For more information about the series, visit ncco-usa.org.

Ms. Carol Barnett

Musica, Dei donum optimi

Dr. Shane Lynch

Joseph and Grace

Mr. David Rossow

Teach Me to Love

Special thanks to **Northwestern State University Chamber Choir** and Dr. **Nicholaus B. Cummins**, director of choral activities, this year's NCCO Choral Series Reading Session Choir. For more information, visit: capa.nsula.edu/music/choral-and-vocal-studies/.



Carol Barnett

Carol Barnett's music has been called audacious and engaging. Her varied catalog includes works for solo voice, piano, chorus, diverse chamber ensembles, orchestra, and wind ensemble. She has received grants from the Jerome and McKnight Foundations, and has completed numerous commissions. A graduate of the University of Minnesota, pupil of Dominick Argento and Paul Fetler, and a charter member of the American Composers Forum, she was composer-in-residence with the Dale Warland Singers from 1992 to 2001 and was an adjunct faculty member at Augsburg College from 2000 to 2015.



Shane Lynch

Shane Lynch assumed the position of Director of Choral Activities at Washington and Lee University in 2009. He conducts the University Singers, Cantatrici (women's choir), and the Men's Glee Club, and oversees W&L's innovative conductor mentorship/music education program. In addition to composition, his research interests include trends of Neo-Impressionism in modern American choral music and eurhythmic movements for rehearsal and performance. Dr. Lynch is a sought-after guest conductor/clinician, and he has received numerous awards as an educator. Interested in a wide variety of compositional styles and mediums, he has compositions ranging from art song to octavos to large choral/orchestral works.



David Rossow

David P. Rossow (b. 1975) is a composer, educator, pianist, and music minister. His compositions span several genres including art song, choral, jazz, and liturgical. Primarily composing for the voice, he strives to create the perfect marriage of text and music. It is that intent which allows his music to speak to the listener on a deep, emotional level. His compositional sound is perhaps most influenced by his background as a jazz pianist; the use of distinctive modal melodies in combination with rich textures and extended harmonies all intertwine to create a unique musical soundscape. His choral works are published by Santa Barbara Music Publishing and more information about his music can be found online.

2017 Honorary Life Members

The National Collegiate Choral Organization proudly honors its honorary life members. NCCO selects Honorary Life Members to recognize a member of the choral profession who has devoted his or her 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.

Charlene Archibeque (2015)
William Bausano (2009)
Simon Carrington (2015)
William Dehning (2011)
Joseph Flummerfelt (2013)

Vance George (2009)
Robert Page (2008)
Alice Parker (2011)
Dale Warland (2006)



Jerry Blackstone

Jerry Blackstone is completing thirty years on the faculty of the University of Michigan School of Music, Theatre & Dance where he serves as director of choirs. In February 2006, he received two GRAMMY® Awards—"Best Choral Performance" and "Best Classical Album"—as chorusmaster for the Naxos recording of William Bolcom's *Songs of Innocence and of Experience*.

In 2006, he received the ACDA-Michigan Maynard Klein Lifetime Achievement Award. GIA Publications recently released his video, *Did you hear that?* dealing with the conductor's decision-making rehearsal process.

Blackstone has appeared as conductor and presenter in forty-two states, New Zealand, Australia, Hong Kong, and Shanghai. From 2003–2015, Blackstone served as conductor and music director of the University Musical Society (UMS) Choral Union. Choirs prepared by Blackstone have appeared under the batons of Valery Gergiev, Neeme Järvi, Rafael Frühbeck de Burgos, Leonard Slatkin, Hans Graf, Michael Tilson Thomas, John Adams, and Helmuth Rilling.

Dr. Blackstone will be introduced by Dr. Katherine Fitzgibbon.

Ann Howard Jones

See page 11 for more about Ann Howard Jones, who is a featured artist this conference.

Ann Howard Jones appears courtesy of **Sechrist Travel**.

Dr. Jones will be introduced by Dr. Sean Burton.





Kenneth Fulton

Kenneth Fulton retired in 2012 after 48 years of teaching including appointments at the University of Illinois, Texas State University, and LSU where, after 26 years, he was named as alumni professor emeritus.

Under Fulton, LSU performed for three national and eight divisional ACDA conventions, a national MENC convention, and professional societies both in the US and abroad. He conducted choral performances in Carnegie Hall, Boston Symphony Hall, the Kennedy Center, Disney Concert Hall, the Mozarteum, and the Brucknerhaus.

Fulton was conductor for the Linz International Choral Festival for nine years and led the Baton Rouge Symphony Chorus for 15 years. His invitational clinics included all-state and honor choruses, and workshops in 44 states, South America, and Europe. While at LSU, he founded the graduate conducting program (DMA and MM), producing over 90 graduates in choral conducting. He is a past-President of TCDA, LCDA, and the ACDA Southern Division.

Dr. Fulton will be introduced by Dr. Brian Galante.



André J. Thomas

André J. Thomas, the Owen F. Sellers Professor of Music, is director of choral activities and professor of choral music education at Florida State University, a previous faculty member at the UT, Austin.

Thomas is in demand as a choral adjudicator, clinician, and director globally and his international conducting credits are extensive.

Since 1988, he's served as artistic director of the Tallahassee Community Chorus. Thomas has also distinguished himself as a composer/arranger. He has produced two instructional videos *What They See Is What You Get* with Rodney Eichenberger, and *Body, Mind, Spirit, Voice* with Anton Armstrong. His recent book *Way Over in Beulah Lan': Understanding and Performing the Negro Spiritual* has quickly become a major source in this area of study.

He has received distinguished awards from The African Diaspora Sacred Music and Chorus America. In March of 2017, ACDA presented Thomas with its highest honor the Robert Shaw Award.

Dr. Thomas will be introduced by Dr. Jeffrey Benson.



Brigham Young University Singers



Andrew Crane

Dr. Andrew Crane (BM, MM: Brigham Young, DMA: Michigan State) is associate professor of choral conducting and ensembles at Brigham Young University, where he conducts the BYU Singers and administers the graduate program in choral conducting. Previous appointments include director of choral activities at East Carolina University (2011–2015) and California State University, San Bernardino (2005–2011). Choirs under his direction have appeared by invitation at multiple conferences of ACDA and NAFME. In 2015 he led the ECU Chamber Singers to a first-place finish in the 13th Maribor (Slovenia) International Choral Competition. Gallus, the only American choir to win in the history of the contest.

Dr. Crane appears frequently as a conductor of honor choirs, clinician, guest lecturer, and professional tenor. He serves as editor of his own choral series through Walton Music, as president-elect of Utah ACDA, and as a member of the national ACDA Standing Committee for Composition Initiatives.

The Brigham Young University Singers is an exciting choir with impressive voices and a wide range of styles. The group performs pieces from nearly every musical genre as well as many original works written or arranged for the choir.

Founded in 1985, the choir has traveled throughout the United States and to 27 countries including Russia, Egypt, Australia, Ghana and China. They represented the United States at the Fourth World Choral Symposium in 1996, and performed at the NCCO inaugural conference in 2006. BYU Singers has also performed numerous times at state, regional and national conferences of ACDA.

Choral Music of Slovenia Past & Present

Jerusalem, gaude gaudio magno Jacobus Gallus
(1550–1591)

Salve Regina Joannes Baptista Dolar
(1620–1673)

Autumn Is Here Frédéric Chopin (1810–1849)
arr. Gašper Jereb (1985—)

O Emmanuel Andrej Makor
(1987—)

Kresna Patrick Quaggiato
(1983—)

Avsenik Medley arr. Tomaž Kozlevčar
traditional Slovenian polka (1956—)



University of Houston Concert Chorale

Invited Headliner Ensemble

The University of Houston Moores School Concert Chorale consists almost entirely of undergraduate students and has been featured at multiple state (TMEA 2002, 2005, 2008, 2013, 2017) and national conventions (ACDA Miami 2007 and Minneapolis 2017, NCCO 2017). In addition, the ensemble competes regularly in Europe, receiving top prizes and acclaim at prestigious competitions in Wales, France, and Germany, including first-place finishes in Marktoberdorf, Germany, and at the Grand Prix of Nations in Magdeburg, Germany. The ensemble has collaborated with both of Houston's professional early music orchestra, Ars Lyrica and Mercury Houston, with the Houston Symphony Orchestra, and has had great fun singing back-up for the internationally-televised Latin Grammys, *Star Wars* in Concert, and Josh Groban.



Betsy Cook Weber

Dr. Betsy Cook Weber is professor of music and director of choral studies at the University of Houston's Moores School of Music where she oversees the large, varied choral program, teaches undergraduate and graduate coursework, and directs the top ensemble, Concert Chorale.

Since the fall of 2014, Weber has also served as Director of the Houston Symphony Chorus. In that role, she prepares choral-orchestral masterworks for some of the world's greatest conductors. This past summer, Weber led HSC in a series of well-received concerts in the Czech Republic with the Prague Symphony Orchestra and at the Litomysil Festival.

Weber is the first woman recipient of the Texas Choirmaster award, is editor of the *Betsy Cook Weber Choral Series* with Alliance, and is highly active internationally as a conductor, presenter, and clinician. She has degrees from the University of North Texas, Westminster Choir College, and University of Houston.

Program

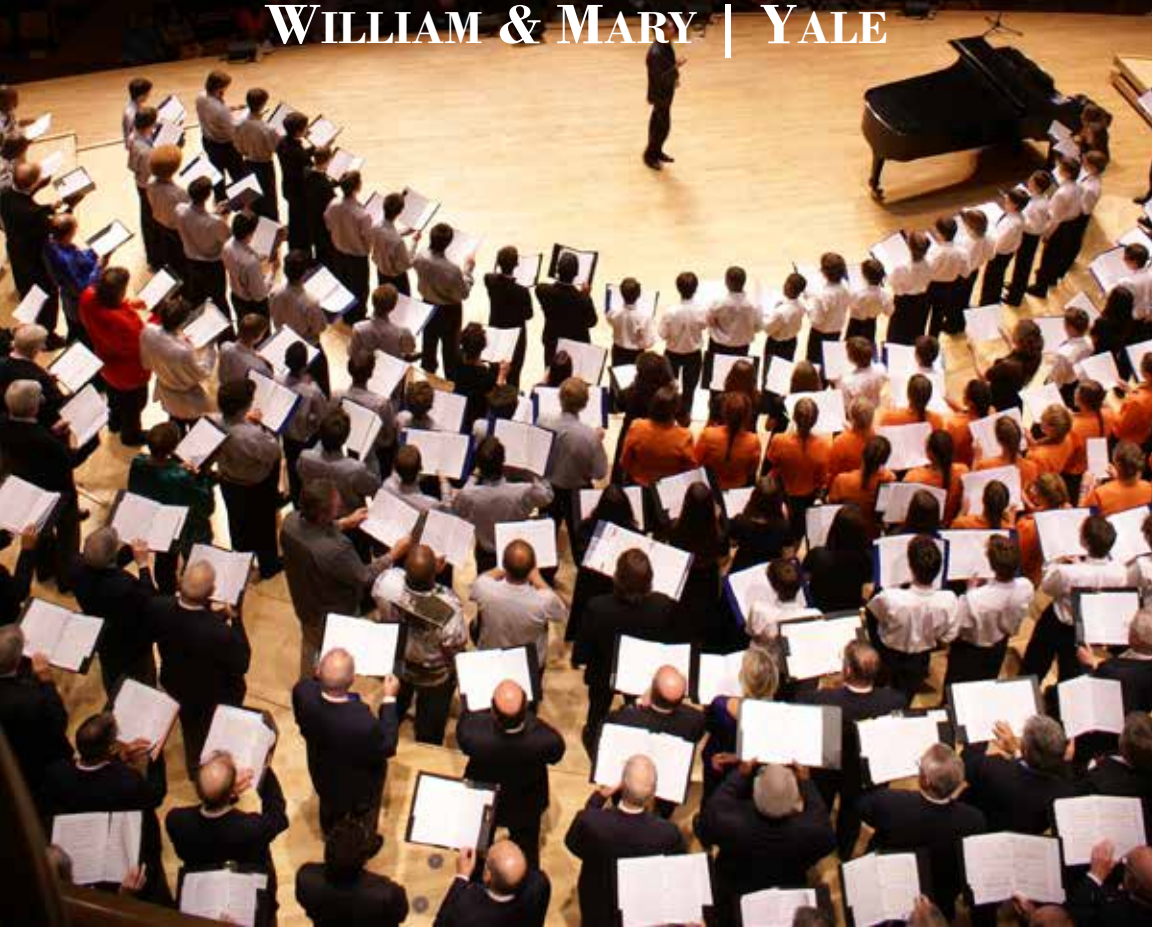
- Draw Up the Water From the Well . . . James. E. Clemens (1966—)
- Missa Rigensis Uģis Prauliņš (1957—)
- Nunc dimittis. Paweł Łukaszewski (1968—)





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Poster Session Breakfast

Mini-Presentation & Poster Session

Ms. Elizabeth MacIsaac

A Rich Legacy from 18th Century New France: Motets of the Ursuline Sisters

Dr. Nicholas McBride, The College of New Jersey

Spaces In-Between: Gay male choral directors negotiating sexual identity, masculinity and emotion within school spaces

Dr. Andrew Robinette, South Dakota State University

Connections and lineage in the Requiems of Walford Davies, Herbert Howells, and Eleanor Daley

Poster Session

Mr. Daniel Ryan

Orazio Vecchi's L'amfiparnaso: A case for the great madrigal comedy

Dr. Alison Allerton, University of Tennessee–Chattanooga

Toward a New Understanding of Hugo Distler on the Seventy-Fifth Anniversary of his Death

Dr. Amanda Huntleigh, Smith College

Choristers' perceptions of Laban-based conducting gestures

Dr. Dirk Johnson, West Virginia State University

Early Concert Spirituals: Origins and Arrangements

Dr. Andrew Minear, University of Alabama

Graduate Choral Literature Curricula and Pedagogy

Dr. Helena von Rueden, Hampden-Sydney College

Bridging Disciplines through Choral Music Programming

For complete biographies of each scholar and an abstract of their research, visit ncco-usa.org.

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Shuttle buses to University United Methodist Church (UUMC) depart starting 8:30a from the east side of the Hilton on Lafayette Street.

Webster University Chamber Singers



Trent A. Patterson

Trent A. Patterson, in his eighth year at Webster University, leads the Chamber Singers, Concert Choir, and teaches choral conducting. He served as Director of Music Education from 2010–2017, and his restructuring of the curriculum and commitment to recruitment culminated in the addition of a faculty appointment in choral music education in 2016. Dr. Patterson's students have received notable recognition, including an ensemble director position with The St. Louis Children's Choirs, Missouri Association of Colleges Outstanding Beginning Teacher Award, first place in the SWACDA conducting competition, MCDA Tresa Jo-Wilson Memorial Scholarship, and an assistant conductor appointment with the Bach Society of Saint Louis. Chamber Singers performed for the 2014 MMEA and SWACDA conferences. Patterson has served MCDA as the College/University Repertoire and Resources Chair. He holds degrees from Michigan State, San José State, and Florida State Universities. He currently serves as choral director for Emmanuel Episcopal Church in Webster Groves.

Webster University Chamber Singers, based on Webster's home campus in Saint Louis, recently collaborated with Boston Camerata on the medieval play *Daniel* and with Josh Groban on his international *Stages* tour. Multi-media projects include a YouTube channel, the CD *Beginnings*, and the GIA DVD "How to Make a Good Choir Sound Great" with Charlene Archibeque. Chamber Singers have premiered choral works by composers including David Lang and several Webster student composers. They have sung in master class for Stile Antico and Voces 8 and have performed extended works by Bach, Britten, Copland, Duruflé, Finzi, Haydn, Schubert, Vaughan Williams, and Vivaldi.

Program

- Lumen Abbie Betinis
(1980—)
- Vivit Rudolf Tobias
(1873–1918)
- O Heiland reiss die Himmel auf, Op. 74/2.
Johannes Brahms (1833–1897)
- Will there really be a "Morning?" . . . Dan Campolieta
(1984—)
- Bhinneka Tunggal Ika Michael Engelhardt
(1974—)
- All kinds of people . . . S. Crow, K. Gilbert, E. Pressley
arr. Stuart Chapman Hill (1986—)



Trinity University Chamber Singers

The Trinity University Chamber Singers are comprised of 40 undergraduates. With 25 different academic majors represented, this ensemble epitomizes the liberal arts experience. In 2015, they performed for the Texas Music Educators Association and enjoy regular touring throughout the US and abroad. Annual collaborations with the San Antonio Symphony have recently featured Mozart's Mass in C minor and Ravel's *Daphnis et Chloe*. Other projects include a Spanish Baroque program with Boston's Walden Chamber Players, Purcell's *Dido and Aeneas*, and Victoria's 12-voice Missa "Laetatus sum" in Washington, DC. They have commissioned many works including joint premieres with Cantus and New York Polyphony.



Gary Seighman

Gary Seighman is Director of Choral Activities and Associate Professor at Trinity University. Under his direction, the ensembles have garnered accolades with extensive touring, performances at conferences, and collaborations with world-renowned artists. Seighman has traveled to East Asia three times between 2015-2017 where he conducted the Peking University Summer Opera, led masterclasses in Taiwan, and guest conducted throughout the Henan province. Other recent engagements include the Arkansas Intercollegiate Honor Choir, TMEA Region choirs, and the SA Children's Chorus. Prior to his 2009 appointment, Seighman directed the professional choir at Church of the Ascension and St. Agnes in DC. He has led interest sessions at state, division, and national conferences, and is a panelist for the Texas Commission on the Arts. Seighman holds degrees from Westminster Choir College, the University of Oklahoma, and the University of Maryland. He resides in San Antonio with his wife, Dr. Jennifer Seighman, and two children.

Program

- Radiant Dawn James MacMillan
from *Strathclyde motets* (1959—)
- Ecce nunc benedicite Dominum J. P. Sweelinck
from *Cantiones Sacrae* (1562–1621)
- Singet dem Herrn Hugo Distler
from *Geistliche Chormusik*, Op. 12 (1908–1942)
- Sanctus Orlande de Lassus
from *Missa Bell' Amfitrit altera*, à 8 (c.1532–1594)
- Taaveti laul Nr. 104 Cyrillus Kreek
from *4 Taaveti laulu (Psalms of David)* (1889–1962)





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Ensembles in the Collegiate Curriculum

The role of the choral ensemble experience in the undergraduate degree program can be a source of constant discussion at many colleges and universities. Conflicting visions of the value of and need for the choral ensemble experience between choral faculty and studio faculty exist at many institutions, and these conflicting vi-

sions can lead to tensions between colleagues that should be working in collaboration for the benefit of the students. How can the choral conductor work to resolve these tensions while articulating a clear rationale of the importance of the ensemble experience for undergraduate students?

The Panel

For complete biographies of each panelist, visit ncco-usa.org.



Dr. Ann Howard Jones, Moderator

Boston University (retired)

Ann Howard Jones appears courtesy of
Sechrist Travel



Dr. Kimberly Dunn Adams

Western Michigan University



Dr. Karen Brunssen

Northwestern University
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Dr. Jason Harris

Xavier University



Dr. Allen Henderson

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Dr. William Weinert

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Alfred Schnittke: Requiem

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When Singers Become Composers: Growing Choral Literature through Performance, Experience, and Collaboration



Mark Anthony Carpio

See page 10 for more about Mark Anthony Carpio, who is a featured artist this conference.

Much of the Philippine choral literature performed to critical acclaim on the world stage can be directly traced back to the efforts of the multi-awarded university-based Philippine Madrigal Singers to premiere and promote new works. The journey is traced from the mid-1960s, a time when there was literally no local choral literature to speak of, when some of their singers undertook the task of applying the madrigal idiom into indigenous folk music themes, to half a century later, when singers-turned-composers produce a bounty of forward-looking and innovative choral works. Discover how this renowned choir has actively advocated and directly pushed the growth of Philippine choral literature by creating an environment where singers learn the craft of choral composition through immersion and performance. NCCO featured artist Mark Anthony Carpio discusses how the evolution of Philippine choral literature is linked to the ascendancy of the Philippines as one of the foremost choral nations of the world. Examine the choral framework where the metamorphoses of both choral writing and virtuoso choral performance are intertwined.

NOTE: **Seraphic Fire Auditions** are this afternoon, 2:00–5:00p in Room 118.



Considering Gender

The choral experience is “gendered” in many ways, and one’s singing voice may be inextricably linked with one’s gender identity. For instance, calling sopranos and altos “women” and tenors and basses “men” can be problematic, as it is not necessarily true that students will identify with these assigned genders. How can we adapt our language and vocabulary for choral singers who are increasingly incongruent with

gender-normative assumptions? How does the choral experience reinforce gender stereotypes? Will gender variant singers feel comfortable and safe in our choirs? From the names of our choruses to the uniforms we wear, how do we grapple with issues of gender that are wedded so deeply into the fabric of what we do and who we are?

The Panel

For complete biographies of each panelist, visit ncco-usa.org.



Dr. Joshua Palkki, Moderator

California State University, Long Beach



Dr. Matthew Garrett

Case Western Reserve University



Dr. Amelia Nagoski

Western New England University



Dr. Jace Saplan

Hamilton College



Ms. Danielle Steele

Earlham College

The Art of Successful Programming: Study, Selection, and Synthesis



Richard Bjella

Richard Bjella, former Director of choral studies at Texas Tech University, has distinguished himself as a conductor, clinician, choral pedagogue, and choral arranger. In 2014 Bjella was appointed artistic director of the San Antonio Chamber Choir, the only professional choir in the San Antonio area. Before TTU, Bjella served as the director of choral studies at the Lawrence Conservatory of Music.

Bjella has presented workshops at several ACDA national and regional conventions, has been Artist in Residence at Westminster Choir College, Iowa State University, Southwest Missouri State University, and the University of Delaware. He has been a headliner for events from Alaska to Florida for teachers and students alike. It has also been his honor to conduct and present masterclasses outside the United States in Columbia, Haiti, Korea, Lithuania, France, Czech Republic, Switzerland, England, and festivals and workshops in 32 states.

An active choral arranger, Bjella's settings have been performed in over 35 states, and in several countries around the world. He is also active in the promotion of creative choral programming and is a contributing writer for the book, *The Oxford Handbook of Choral Pedagogy* (2017) with his chapter, "The Art of Successful Programming: Study, Selection, and Synthesis."

It seems that many concert programs are presented without enough concern for the overall flow, purpose, and direction. Often, many wonderful selections are included, but rarely do they work together in tandem or with enough significant diversity and color changes that warrant the complete attention of the audience. In this age of diminishing attendance, fiscal resources, and rehearsal time, we can still bring a life-giving performance through more study, careful selection of repertoire for that particular situation, and tap fully our ability to creatively weave the material to capture audience and singer.

We'll look at diverse models for programming and discuss why some attract audiences while others repel. We'll explore our preferences for certain kinds of repertoire and how to stretch our tastes more completely. In addition, we'll study the connection of repertoire to ensemble's abilities and how to expand those skills. Also addressed, will be the aspect of fine tuning the concert itself with sets that work together seamlessly. Finally, we'll consider engaging the audience for the full duration of a performance. Finally, we'll discussion how not to water down the repertoire but, rather, increase the aesthetic experience and satisfaction in every rehearsal and performance.

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Louisiana State University A Cappella Choir



John H. Dickson

John Dickson is the Edward G. and Catherine M. Galante Chair for Choral Music at Louisiana State University. As director of choral studies he conducts the A Cappella Choir and supervises the masters and doctoral programs in choral conducting. He is also the conductor of Coro Vocati, one of Atlanta's most accomplished professional chamber choirs.

As a conducting pedagogue, Dickson has presented master-classes before the Association of British Choral Directors and the Russian State Music Conservatories of St. Petersburg and Moscow. Beginning his 40th year as a collegiate choral conductor, his choirs and workshops have been featured throughout the US and Europe.

A visiting fellow of Wolfson College, Cambridge University, Dickson sang with Sir David Willcocks and The Bach Choir; a second post-doctoral fellowship allowed him to serve as David Hill's assistant conductor. He is the founding director of the Oxbridge C. S. Lewis Choral Institute.

Host Concert

The hallmark of the LSU Choral Program has been a legacy of artistic excellence. Seven European tours have featured the internationally acclaimed A Cappella Choir in performances at Cambridge's Kings and St. John's, Notre Dame, St. Peter's the Vatican, St. Paul's in London, the Mozarteum in Salzburg, and the Hochschule in Leipzig. Invitational performances for ACDA and ABCD are numerous.

In recent history, members of the choir have won two national Met Auditions and have been named Rhodes and Fulbright Scholars. Choir alumni proudly represent LSU in professional singing and teaching positions throughout the US and abroad.

Program

Considering Matthew Shepard (2016)

.....Craig Hella Johnson



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The All-Conference Party in the The Club at LSU begins following the concert.

Shuttle buses returning to the Hilton are available on the north side of the Club beginning at 9:30p, continuing until 12:30a.



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Syracuse University Singers

The Syracuse University Singers is the premier choir of the Setnor School of Music. In May 2015, the University Singers won the Grand Prix in the Florilège Vocal de Tours, Tours, France. The choir competed as a Finalist in the European Grand Prix for Choral Singing held in Varna, Bulgaria in May 2016. University Singers has been invited to sing for multiple conferences of the American Choral Directors Association. Additionally, the ensemble has toured throughout the Eastern United States and Canada. The choir's first CD, *Mysteries and Wonders*, is available on iTunes and Amazon.com.



John Warren

John Warren is Director of Choral Activities at Syracuse University, where he conducts choirs, and teaches graduate and undergraduate courses in conducting, choral literature, and rehearsal techniques. Syracuse choirs have performed at state and regional ACDA conferences, and toured throughout the Northeast United States and Canada, as well as Europe and South America. In 2015, the Syracuse University Singers won the Grand Prix at the Florilège Vocal de Tours in France, which entitled them to compete in Varna, Bulgaria as a finalist in the 2016 European Grand Prix for Choral Singing. Dr. Warren travelled back to Varna to judge the 2017 International Choir Competition.

He was the NYACDA Choral Director of the Year in 2016 and is a 2011 recipient of the Outstanding Faculty Award from the College of Visual and Performing Arts at Syracuse University.

Dr. Warren serves ACDA on the Committee on International Relations, and is NYACDA president-elect.

Program

Revey Venir Du Printans Claude Le Jeune
(1528–1600)

Sept Chansons Francis Poulenc
1. La Blanche Neige (1899–1963)
2. À peine défigurée
3. Par une nuit nouvelle
4. Tous les droits
5. Belle et Ressemblante
6. Marie
7. Luire

Dominus Vobiscum. Sydney Guillaume
(1982—)





University of Arkansas Schola Cantorum

The University of Arkansas Schola Cantorum has a long and illustrious history that spans more than 50 years and includes performances for President Kennedy, appearances on national television, and concerts in some of the world's great venues. Under Dr. Caldwell's dynamic leadership, the Schola Cantorum performed at the 2015 Arkansas All-State Music Conference, was invited to the 2016 SWACDA Conference as the Graduate Conducting Competition Choir, and has toured to Puerto Rico, Belgium, Germany, and the Netherlands. Membership is highly selective, but includes undergraduate and graduate students from nearly every college on campus and represents more than 20 majors.



Stephen Caldwell

Dr. Stephen Caldwell is the Director of Choral Activities at the University of Arkansas where he oversees a thriving choral program of five ensembles and numerous graduate conducting students. He conducts the nationally renowned Schola Cantorum and 80-voice Women's Chorus, and teaches graduate and undergraduate classes in conducting and literature. He has prepared choirs for many leading conductors and ensembles including the Philadelphia Orchestra, Delaware Symphony, Symphony of Northwest Arkansas, and the Arkansas Philharmonic. He has presented sessions at conferences of the American Choral Directors Association and the National Collegiate Choral Organization and is an active member of both service communities. He holds a BME from the University of Northern Colorado, two MM Degrees in Vocal Performance and Choral Conducting from Temple University, a French Language Certification from the University of Paris – Sorbonne, and a DMA from Rutgers University.

Program

Dixit Dominus Giacomo Carissimi
for double chorus and continuo (1605–1674)

Historia di Jonas Carissimi

1. Sinfonia
2. Historicus I—Laura Frederickson, soprano
3. Deus—Jameson Jones, bass
4. Historicus I—Tori Rudolph, soprano
5. Historicus II—Lauren Suchy, alto
6. Coro
7. Coro (Nautae)
8. Historicus I—Erin Horner, soprano
9. Gubernator—Paige DeJarnett, alto
10. Coro (Nautae)
11. Historicus III—Edrei Cerda, tenor
12. Coro (Nautae)
13. Jonas
14. Coro (Nautae)
15. Jonas
16. Coro
17. Historicus IV—William Jasinski, bass
18. Jonas
19. Coro
20. Historicus I—Jordan Tyler, soprano
21. Coro



Conducting Fellowship Masterclass

The officers of NCCO—working with Dr. Ann Howard Jones, Manhattan Concert Productions, and peer conducting pedagogues—are happy to inaugurate the NCCO Conducting Fellowship this year. The program is designed with the following goals:

1. To encourage and support graduate students who are on the cusp of a career in academia.
2. To provide an opportunity to sharpen conducting technique, score preparation skills, and rehearsal methods in a conducting masterclass with a conference headliner.
3. To provide networking opportunities with fellow collegiate choral conductors with the intent to develop mentor/ mentee relationships that continue beyond the conference.
4. To encourage graduate student activity at the NCCO National Conference.

Repertoire for today's session will be chosen from among the following works:

Masterclass Repertoire

- O Frondens Virga Hildegard von Bingen
(1098–1179)
arr. Drew Collins
- Rejoice in the Lamb Benjamin Britten
pp. 4–10 (1913–1976)
- “Libera me” from *Requiem* Maurice Duruflé
rehearsal 26–32 (1902–1986)
- My Spirit Sang All Day Gerald Finzi
(1901–1956)
- Anthem (The dove descending breaks the air)
. Igor Stravinsky
(1882–1971)

Special thanks to **Louisiana State University Chamber Singers** and Dr. **Trey Davis**, associate director of choral activities at LSU, the demo choir for today's masterclass. See page 51 for more.

Additional thanks to **Walton/GIA** for providing copies of *O Frondens Virga*.

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2017 NCCO CONDUCTING FELLOWSHIP

About the MCP Fellows

Day 3



Shohei Kobayashi

Born and raised in the San Francisco Bay Area, Japanese-American conductor Shohei Kobayashi, 26, aspires to synthesize his varied insights as singer/songwriter, multi-genre bandmate, choral musician, and art song interpreter to inspire deeply personal musical experiences. Following two years of assistant conducting at Lewis & Clark College and First Presbyterian Church of Portland, Shohei moved to Ann Arbor, Michigan, to earn his MM in conducting from the University of Michigan with Jerry Blackstone. This fall, Shohei entered the DMA in conducting program at UM; following Dr. Blackstone's retirement in 2018, Shohei will continue his doctoral studies with Eugene Rogers.



Rayvon Moore

Rayvon T.J. Moore is a conductor, baritone, and music educator. In his first year as a DMA student at the Eastman School of Music, he studies privately with Dr. William Weinert, conducts the Eastman Repertory Singers, and teaches conducting. In addition to his work at Eastman, Moore leads Hobart and William Smith Colleges' Community Chorus and serves as the director of music at Western Presbyterian Church. He holds a Master of Music degree from CSU Fullerton, and a Bachelors of Arts in Choral Music from the University of Southern California.



Jonathan Palmer

Jono is a graduate student and associate instructor at Indiana University's Jacobs School of Music in the second year of a Master of Music degree in Choral Conducting, under the tutelage of Betsy Burleigh, Dominick DiOrio, and Walter Huff. Prior to this he taught for six years in the Mathematics Department at Rangitoto College in Auckland, New Zealand, where he also directed the school's premier choir, The Fundamentals. In 2015, The Fundamentals toured to Germany, winning two gold medals at the Grand Prix of Nations in Magdeburg. Most recently Jono participated in masterclasses with Helmuth Rilling at the 11th World Symposium of Choral Music in Barcelona.



Jennifer Sengin

Jennifer Sengin is a DMA student in choral conducting at Michigan State University where she directs the Women's Glee Club and assists in the undergraduate choral methods course. Previously, Jennifer served as the director of choirs at East Brunswick High in N.J. and on the faculty of the Ithaca College Summer Music Academy. She is an active guest conductor, clinician, adjudicator, and presenter and has contributed to articles in the *Choral Journal* & *Tempo Magazine*. She served as R&S chair of Ethnic and Multicultural Repertoire for NJ-ACDA. Jennifer earned a MM in Choral Conducting from Ithaca College.



Amanda Weber

Amanda Weber is in her final year of doctoral studies in conducting at the University of Minnesota, where she conducts the Campus Singers Gold and assistant conducts the University Singers. In the community, Weber is the director of music at Trinity Lutheran Congregation as well as the founder and director of Voices of Hope, a women's prison choir in Shakopee, Minnesota. Weber received a Master of Music degree in Choral Conducting at the Yale School of Music and Institute of Sacred Music, and a Bachelor of Arts in Music and Art at Luther College.



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Chris Albanese, *Singing Hoosiers*

Carolann Buff, *choral musicology*

Dominick DiOrio, *NOTUS*

Walter Huff, *Opera Choruses*

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Includes full-tuition remission and a competitive stipend with health insurance.

Application deadline is Dec. 1, 2017.

RECENT STUDENT RECITAL REPERTOIRE

Bach *Jesu meine Freude*, BWV 227

Britten *St. Nicolas*

Charpentier *Messe de Minuit pour Noël*

Fauré *Requiem*

Haydn *Kleine Orgelmesse*

Martin *Songs of Ariel*

Shaw *To the Hands*

Stravinsky *Mass*

Vaughan Williams *Three Shakespeare Songs*

He(art) of the Madz: Rehearsal Methods to take music from the score and into the hearts of singers and audience



Mark Anthony Carpio

See page 10 for more about Mark Anthony Carpio, who is a featured artist this conference.

Setting aside the virtuosity and acclaim that the Philippine Madrigal Singers has become known for, one common experience that audiences all over the world agree on is the sheer emotional and spiritual impact of their performance, no matter what language or genre the choir performs. As a conductor of several other choirs of varying capability levels, Mark Anthony Carpio provides a comparative experiential perspective of the rehearsal methods that work or don't. Discover and examine the core rehearsal techniques that he employs to go beyond bringing out the music from the score, but also to perpetuate a rehearsal culture and discipline passed on to new generations of singers, in order to maintain the standard of consistent choral excellence and uniqueness that distinguishes the Philippine Madrigal Singers.



Trey Davis

Trey Davis is the associate director of choral studies at Louisiana State University where he conducts two ensembles and teaches courses in conducting and literature. He formerly served in a similar position at the University of Wisconsin-Platteville and as associate conductor to the Dubuque Chorale. Research interests include the choral works of David Lang, for which he is the recipient of the Julius Herford Dissertation Prize for outstanding research in choral music. He has presented at regional and national conferences of

Special thanks to **Louisiana State University Chamber Singers** and Dr. **Trey Davis**, associate director of choral activities at LSU, the demo choir for this interest session.

ACDA, for the Louisiana Music Educators Association, for the Texas Music Educators Association, and for international conferences of CMS, most recently in Stockholm, Sweden, and Helsinki, Finland. Dr. Davis studied at Texas Tech University (DMA), Westminster Choir College (MM), and Pepperdine University (BM). At Westminster he prepared choirs for performances with many of the leading symphony orchestras of the world including the New York Philharmonic and San Francisco Symphony.

A New Paradigm in the Teaching of Conducting

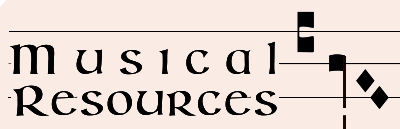


Joshua Bronfman

Dr. Joshua Bronfman is Director of Choral Activities and Associate Professor at Sam Houston State University, where he directs the SHSU Chorale and teaches graduate and undergraduate courses in choral conducting and choral literature. He is also creator and host of Choral History, a podcast dedicated to conversations with choral conductors from around the world. Prior to his appointment at SHSU, Joshua spent a decade as Director of Choral Activities at the University of North Dakota, Artistic Director of the Grand Forks Chorales, and conductor of the Grand Forks Master Chorale. Joshua received his Ph.D. in Choral Music Education and Choral Conducting at Florida State University, his Master's degree from Oregon State University, and his Bachelor's degree from Florida State University. Prior to pursuing his graduate degrees, Joshua was a music specialist in Oregon where he taught at the elementary and middle levels.

Conducting has been taught the same way for decades. Beginning with elementary technical aspects, the average conducting course quickly moves to analyzing and conducting through entire pieces in a "masterclass" format, often including some form of video playback review and general musicianship training. While this format has some advantages, much is lost in specific skill development, individual feedback, outofclass practicing, and podium time. Informed by the work of noted pedagogues such as Kenneth Phillips and Rodney Eichenberger, as well as some less than optimal teaching situations, Dr. Joshua Bronfman has developed a unique approach to the teaching of undergraduate and graduate conducting that maximizes discrete skill development, increases individual feedback, optimizes effective podium time, expands individual accountability, and simplifies grading. In this session, Dr. Bronfman will discuss how he created this system, show how it works for both undergraduate and graduate conducting students of varying skill levels, and provide examples of how every teacher of conducting can implement part or all of this method into their own conducting curriculum.

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Vocal Health Pedagogy as an Integral Part of the Choral Rehearsal: Developing quality choral blend while teaching healthy singing practices

This presentation seeks to provide resources and a strategy to address the needs of singers as they age, beginning with training choristers to develop healthy singing practices as individuals and continuing to build on technique both within and out of the choral rehearsal. The approach utilizes a seven-step rehearsal process designed to strengthen individual voices in order to improve the overall choral tone. Using this multi-step approach, singers are guided through a progression of posture exercises,

breath centering and strengthening exercises and, finally targeted vocalizes that are tailored to the ages and skill levels of the singers. Other factors are addressed also, such as, priming the setup of the room, assessing the emotional status of the singers (connecting the whole person to the music and the task at hand), and the use of some of the latest technologies to enhance the rehearsal and ongoing productivity of the individual singers.

Melodie Galloway

Melodie Galloway holds an MM from Florida State University in Vocal Performance and a DMA in conducting from the University of North Carolina at Greensboro. Her experience as a soprano soloist includes opera, musical theatre, and jazz. Her conducting credits include a Carnegie Hall invited performance of Rutter's *Requiem for the Children*. In May 2017, Dr. Galloway conducted combined choirs in performances of Dan Forrest's *Requiem for the Living*, including the Czech Republic premiere, in Prague, Brno, Vienna and Salzburg.

Dr. Galloway directs UNCA's Asheville Singers, which have been chosen to perform each year, including an invited, private audience with President and Mrs. Obama in 2012, as part of the Holiday Open House Performances at the White House. She is in demand as a clinician, guest artist and lecturer, and is a scholar of jazz and classical idioms in choral music. One of her recent papers, *Coloring Outside the Lines: Conflicts and Resolutions in Dave Brubeck's 'Jazzy' Mass*, was presented at the Leeds College of Music International Jazz Conference, Leeds, UK.

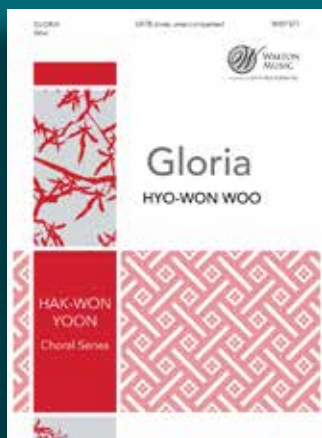
Dr. Galloway is associate professor and chair of the Music Department at UNC–Asheville, where she is the coordinator of choral and vocal studies.

Chuck Taft

Chuck Taft is a gifted choral conductor who has spent the past 20 years studying, developing, and practicing his craft in various settings as a music director and conductor, specializing in the older voice. He leads the Reuter Center Singers – UNC Asheville, the Givens Estates Choir, and is director of worship arts at Biltmore UMC. This past year he served as season conductor of the Blue Ridge Orchestra. Mr. Taft holds a Bachelor's degree in Vocal Performance from Western Carolina University and is pursuing a Master's at Lee University in Cleveland, Tennessee.

He regularly serves as music director and conductor for regional theater companies. Mr. Taft has served as conductor of the Asheville Chamber Players and as music director, chorus master and conductor for various productions of the Asheville Lyric Opera and at many area theaters. As adjunct faculty at the University of North Carolina at Asheville for seven years he conducted the University Singers and UNCA Community Chorus. In addition to pursuing his performing arts endeavors, Mr. Taft is a published author. He enjoys performing, playing soccer, reading, and relaxing at the piano, but mostly finds inspiration and delight from his talented and loving eleven-year-old daughter, Céilí.

Gloria
Hyo-Won Woo

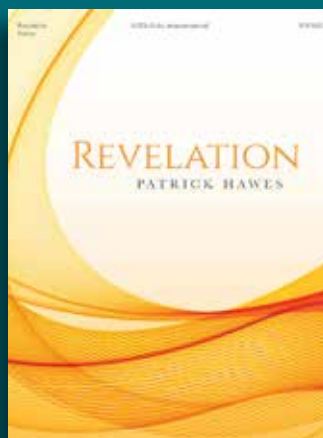


Western musical elements combine with their Korean counterparts to create one of Woo's most popular works.

Dramatic musical settings by British composer Patrick Hawes depict the bizarre imagery of darkness and light and good and evil found in the Book of Revelation.

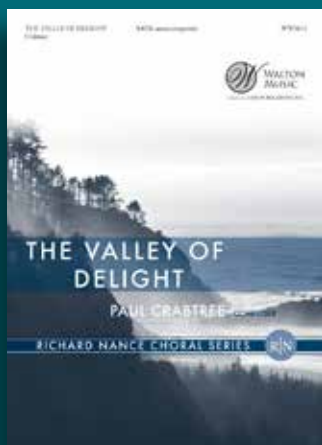
SATB divisi • WW1577

Revelation
Patrick Hawes



SATB divisi • WW1624

The Valley of Delight
Paul Crabtree



A unique and compelling work celebrating the vision and teachings of Ann Lee, the founder of the shaker religion.

Collected from families still affected by the tragedies of war, these three Polish military songs offer a look into a less-familiar world.

SATB divisi • WW1612

Three Polish War Songs
arr. Derek Myler



TTBB, piano • WW1626

Choral Works in Lesser-Sung Languages

Exploring lesser-sung languages in choral music can offer surprising satisfaction for the singer: vowels that might create a warmer or brighter/more nasal or more open singing experience; consonant combinations that might create an opportunity for a new type of expression; and, most importantly, sentiments, sayings, or thoughts expressed in other cultures that might offer a new understanding or outlook

of the world. In this session, we will explore works in languages lesser-sung in the United States, such as Estonian, Aramaic, Basque, and languages of Africa, among others. Exploring the music of these languages and cultures can bridge the gap for students in our country and build a bigger sense of empathy and world belonging.

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Susan LaBarr

Susan LaBarr (b. 1981) is a composer and choral editor living and working in Springfield, Missouri. Her compositions are published by Santa Barbara Music Publishing, Walton Music, and Morningstar Music. In 2015 and 2016, Susan completed commissions for Seraphic Fire, the National ACDA Women's Choir Consortium, and for the Texas Choral Director's Association's Director's Chorus. She served as the Missouri Composer Laureate for 2012 and 2013, and has been Composer-In-Residence for the Tennessee Chamber Chorus and the Chattanooga Girls Choir (Tennessee). Her arrangement of *Quem pastores laudavere* appeared on New York Polyphony's 2014 Grammy-nominated album, *Sing Thee Nowell*.

Susan has sung professionally with the Tennessee Chamber Chorus and CORO Vocal Artists. Central to Susan's musical vocabulary is the knowledge she gained from studying with Alice Parker at her home in Hawley, Massachusetts, where she attended the Composer's Workshop and Melody Studies Workshop in 2012 and 2013, respectively. Susan attended Missouri State University in Springfield, where she received a Bachelor of Arts in music and a Master of Music in music theory. Susan, her husband Cameron, and their son Elliott reside in Springfield, Missouri, where Cameron is the Director of Choral Studies at Missouri State University and Susan works as Editor of Walton Music.

Richard Sparks

Richard Sparks has been chair of conducting and ensembles at the University of North Texas since 2009. He taught at Mount Holyoke College and was DCA at Pacific Lutheran University from 1983–2001, where he led the Choir of the West on multiple tours and made eight recordings.

Sparks' DMA is from the University of Cincinnati and his dissertation (Swedish A Cappella Music Since 1945) won ACDA's Julius Herford Award in 1997 and was later published as *The Swedish Choral Miracle*. He later conducted the Swedish Radio Choir in 2002, 2007, and 2008, including preparing them for a Brahms Requiem with Valery Gergiev and the Rotterdam Philharmonic including a DVD on the BIS label.

Sparks is an active guest conductor, including the Anchorage Music Festival, Portland Symphonic Choir, Portland Baroque Orchestra, Northwest Chamber Orchestra, Exultate Chamber Singers (Toronto), and the Canadian National Youth Choir. He founded Seattle Pro Musica, conducted the Seattle Symphony Chorale, founded Choral Arts Northwest in Seattle, and led Pro Coro Canada (Edmonton, Alberta), 1999–2011.

Sparks has led UNT's Collegium Singers to the Boston Early Music Festival three times and also to the Berkeley Early Music Festival in 2012. They sang at the last NCCO conference.

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Anna Thorvaldsdottir • *Ad genua*

George Benjamin • Sometime Voices

Thomas Adès • *America: A prophecy*

Gabriel Fauré • *Requiem*

Music of Eric Whitacre (conducting) @ U Chicago's Rockefeller Chapel
The Crossing in residence performing Michael Gordon's *Anonymous Man*

Sergei Rachmaninoff • *The Bells* @ Millennium Park

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Utah Valley University Chamber Choir

The Utah Valley University Chamber Choir, conducted by Dr. Reed Criddle, is the premier choral ensemble at UVU. Comprised of thirty-two undergraduate students from all majors, the UVU Chamber Choir performs music from the Renaissance to the modern day, with a focus on unaccompanied repertoire. Under Dr. Criddle's leadership this past seven years, the UVU Chamber Choir has annually commissioned Utah composers; released four CD albums; toured California, Washington DC, Hawai'i, South Carolina, China, and Spain; and won multiple invitations to perform at national conferences of the NCCO and at Western Division and state conferences of ACDA.



Reed Criddle

Dr. Reed Criddle is associate professor and director of choral activities at Utah Valley University, where he coordinates a choral program of five choirs and conducts the Chamber Choir and Men's Choir. Dr. Criddle also teaches advanced choral conducting, lyric diction, private voice, and private conducting. For his innovative and student-centered teaching, he was awarded the UVU School of the Arts Faculty Senate Teaching Excellence Award. For Spring semester 2018, Dr. Criddle will be researching, notating, and arranging Buddhist chant as a Fulbright Senior Scholar in Taiwan.

Dr. Criddle is president of the Utah chapter of ACDA and the Utah representative on the National Board of NCCO. His compositions and arrangements are available through earthsongs, Hal Leonard, and Santa Barbara Music Publishing. He previously taught at University of Michigan, UC Berkeley, Eastman Community Music School, and Willow Oaks Elementary School. He is a graduate of Stanford University, Eastman School of Music, and University of Michigan.

A Breath and A Whisper

Dividing the Light from the Darkness

Whispers (2002). Steven Stucky
after W^m Byrd (c1539–1623) (1949–2016)

In the Beginning (1947). Aaron Copland
Valerie Nelson, *contralto* (1900–1990)





Texas Woman's University Concert Choir

The Texas Woman's University (Denton, Texas) Concert Choir is a 50-voice, select treble choir consisting of undergraduate and graduate students majoring in a variety of disciplines. In support of the University's initiative to feature women in the arts, music by women composers is frequently featured on the Concert Choir's programs. Since the founding of the TWU choral program in 1905, the choir has performed an extensive list of choral masterworks, and has been featured at the Texas Music Educators Association convention, the Southwestern American Choral Directors Association convention, the Meyerson Symphony Center (Dallas), and at New York's Carnegie Hall.



Joni Jensen

Dr. Joni Jensen is the director of choral activities at Texas Woman's University (TWU) in Denton, Texas. She received degrees in Vocal Performance and Pedagogy and Choral Conducting from Brigham Young University in Provo, Utah, and the University of Arizona. She is an active conductor and clinician as well as arranger. The TWU Concert Choir, under her direction, performed at the Southwest American Choral Directors Association (SWACDA) convention in 2012. Dr. Jensen has several pieces published with Walton Music, including *El Vito*, which was a Texas all-state piece in 2014. She is also the editor of a brand new series at Hal Leonard for advanced women's choral music. Dr. Jensen is the associate musical director of the Dallas Millennial Choirs and Orchestras, which is a multi-location community organization. They recently released their album *Amazing Grace* in October 2016, which peaked at 3rd on the Classical Album Billboard Chart.

Music for Women by Women

Joy Kathleen Allan
(1989—)

Miserere Eva Ugalde
(1973—)

Moon Goddess Jocelyn Hagen
(1980—)

Warrior Kim Baryluk
(1959—)

The Dawn is Not Distant Christine Donkin
(1976—)

Unsung Saint Joni Jensen
(1973—)





Biola University Chorale

The Biola University Chorale is one of five major choral ensembles in the Conservatory of Music. The singers come from disciplines throughout the campus and all share a love of edification of the soul through choral music. The Chorale has a tradition of touring domestically and internationally throughout the United States, Europe and South Korea. Stateside, they have enjoyed special engagements with the likes of Carl St. Clair and the Pacific Symphony, Ivan Moody, Eric Whitacre, Broadway's *Lion King* Mufasa, Alton White, and film composer John Debney on *The Tonight Show with Jay Leno*. 2016 held their first ACDA performance at the Western Division Conference in Pasadena, California, and they are thrilled to be performing at the 7th biennial NCCO national conference.



Shawna Stewart

Shawna Stewart has been director of choral studies at Biola University since 1997. She has served as supervisor to the music education majors in voice, directed the King's Men, the Women's Chorus, and presently conducts the Vocal Jazz Ensemble and the Biola University Chorale. As associate professor she also teaches courses in conducting and choral methods.

With an MM in Conducting from the Eastman School of Music and her DMA in Choral Music from the University of Southern California, Stewart has also served on the faculty at John Brown University and North Dakota State College of Science.

Stewart is an active adjudicator and guest clinician in California and has conducted honor choirs regionally for ACDA, SCVA, and ACSJ.

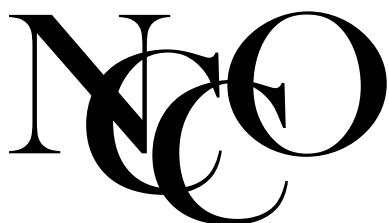
Program

- Creations Crescendo Ily Matthew Maniano
Nº 5 from *Songs from the Other Side* (1988—)
- Gapas Eudenice Palaruan
(1968—)
- Ave verum corpus Alejandro D. Consolacion II
(1980—)
- Papedsalámat Nilo Alcalá
Nº 2 from *Mangá Pakalagían* (1978—)
- Leron, Leron Sinta Saunder Choi
(1988—)
- Chua-ay Fidel G. Calalang, Jr.
from *Ayug Ti Amianan* (Scenes from the North)
I. Bird Calls (1963—)
II. Chua-ay



The National Collegiate Choral Organization

The National Collegiate Choral Organization (NCCO) exists to serve the specific needs of university and collegiate choral conductors by providing a national forum for their collegiate choruses to perform, by offering lectures and promoting repertoire suitable to their interests, and by aiding in their professional development and program growth through performance as well as scholarly and research opportunities.



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NCCO's Officers

The five elected officers of NCCO along with the chief editor of publications, an appointed position, meet on a regular basis to conduct the regular business of NCCO. Their responsibilities include producing biennial conferences like this; supporting publications like *The Choral Scholar*, the online, scholarly journal of NCCO; promoting the interests of our members; and shepherding the mission and vision of NCCO, with the guidance of our National Board. For more information about the officers, visit ncco-usa.org/about/officers/.



Randi Von Ellefson, President

Randi Von Ellefson was appointed both Director of Choral Activities at Oklahoma City University and Artistic Director of Canterbury Voices in 2004. He has taught at the University of Chicago and the Rockefeller Chapel as well as Whitworth University in Spokane, Washington. He has served as president of NCCO and the Northwest and Central Divisions of ACDA. Randi has taught at the Hochschule für Musik in Munich and at Payap University in Chiang Mai, Thailand.



L. Brett Scott, President-Elect

Brett Scott is associate professor of ensembles and conducting at the University of Cincinnati's College-Conservatory of Music, where he conducts the CCM Chorale, teaches conducting and literature, and is music director of Opera d'arte. Prior to his appointment at the University of Cincinnati, Scott was director of choral activities at the University of Rochester and assistant professor at the Eastman School of Music. He has served as editor of Chorus America's *Research Memorandum Series* and as an Associate Editor of NCCO's *The Choral Scholar*.



Miguel Ángel Felipe, Vice President

Dr. Felipe is Director of Choral Activities and associate professor of music at the University of Hawai'i – Mānoa in Honolulu, Hawai'i. He's led choirs at Oberlin Conservatory, Mt. Holyoke College, the Boston Conservatory, and Harvard University. For the 2017–18 academic year, Felipe also serves as a visitation professor and director of choral activities, *ad interim*, at Boston University. Miguel is an active guest conductor, clinician, and presenter throughout the US and in Asia, South America, and Europe.



Dominick DiOrio, Treasurer

Conductor and composer Dr. Dominick DiOrio is Associate Professor of Music at the Indiana University Jacobs School of Music, where he also serves as director of NOTUS, an elite, new music chamber chorus. With NOTUS, he has appeared at National and Regional Conferences of ACDA, as well as on the DCINY Artist Series at Carnegie Hall. His original music is widely performed, and he has been commissioned, published, and recorded by ensembles across the globe.



Elizabeth Swanson, Secretary

Dr. Swanson is Associate Director of Choral Studies at the University of Colorado–Boulder, where she conducts the University Choir and teaches courses in conducting. Prior to this appointment, Elizabeth served as Associate Professor of Music at Nyack College in New York City. Elizabeth has also been the conductor of choral ensembles at North Park University, Northwestern University, The University of Chicago, and Ithaca College. She is an active guest conductor, clinician, adjudicator, and presenter.



Sean Burton, Chief Editor of Publications

Dr. Sean Burton serves as Professor of Music, Director of Choral Activities, and Chairperson of the Department of Music at Briar Cliff University in Sioux City, Iowa. An accomplished scholar, with one book and more than fifty additional publications to his credit, he concurrently holds conducting positions with community, liturgical, and youth choirs and orchestras while maintaining an active schedule as guest conductor, clinician, and adjudicator.

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NCCO's National Board

NCCO is governed by a National Board of members representing each American state; the District of Columbia; and Canada. The National Board meets biennially to guide major activities of the Organization, approve amendments to the Constitution & Bylaws, and prepare for officer elections. Board membership is managed by the vice president. For more information, email vicepresident@ncco-usa.org.

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William John Dehning

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The executive officers of the National Collegiate Choral Organization offer our deepest condolences to the family, friends, colleagues, and students of Dr. William Dehning who passed on June 23, 2017. Known as “Bill” to many, Dr. Dehning was a master teacher, conductor, author, and a friend to many. In 2004—with Bill Bausano, Lisa Graham, and Buddy James—Bill worked to establish NCCO going on to serve as its president. Bill received NCCO’s Lifetime Achievement Award during the 2011 conference in Ft. Collins, Colorado, as a small token of the organization’s gratitude. Bill’s influence on American choral music will be felt for decades and we miss him dearly.



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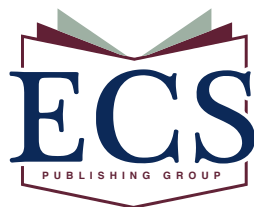
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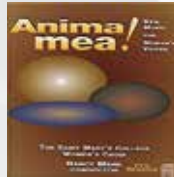
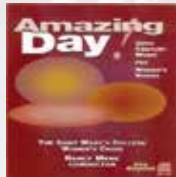
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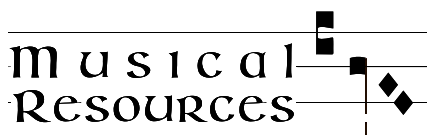
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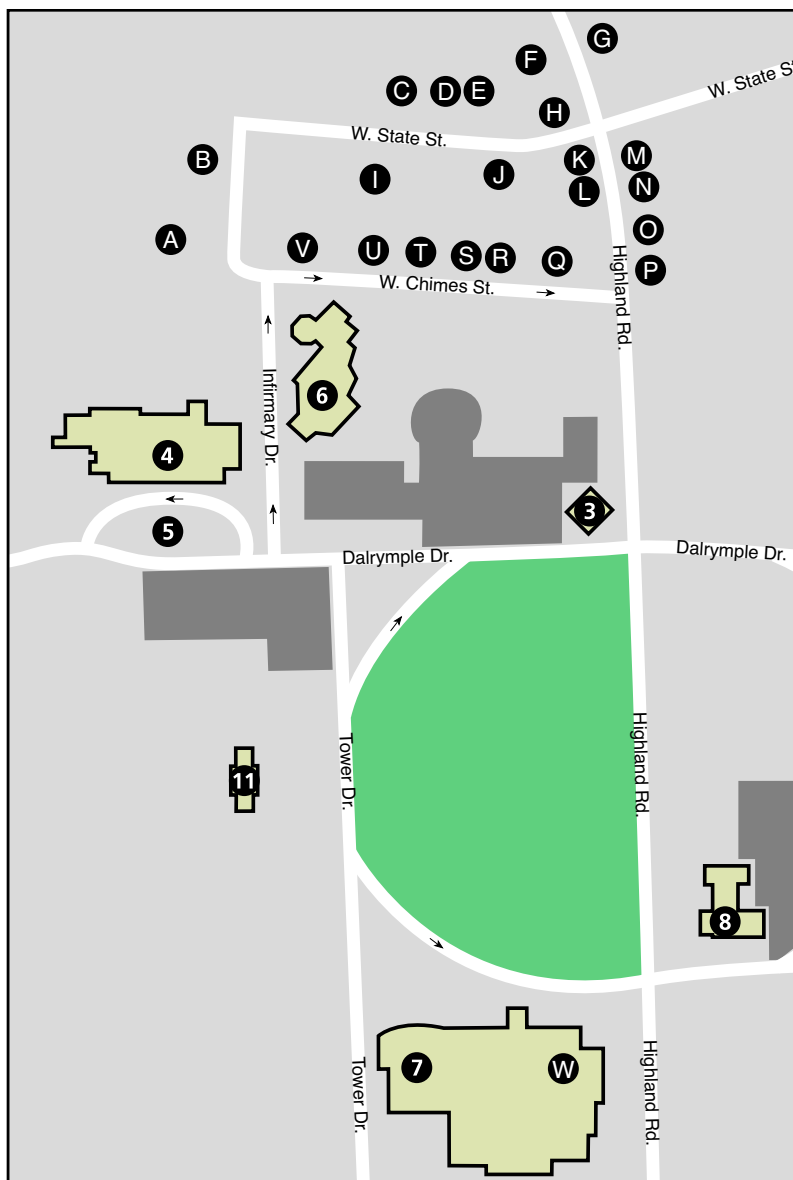
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- 1** Aztecas Mexican Cuisine, 453 Lafayette St.
- 2** Blend, 304 Laurel St.
- 3** Capital City Grill, 100 Lafayette St.
- 4** Cocha, 445 N 6th St.
- 5** Downtown Seafood, 130 Third St.
- 6** Faye's Subs and Salads, 311 Third St.
- 7** Main Street Market, 440 N 3rd St
- 8** Jimmy John's, 201 Third St.
- 9** Jolie Pearl Oyster Bar, 315 North Boulevard
- 10** King Bar and Bistro, 200 Convention St.
- 11** Lava Cantina, 151 Third St.
- 12** Magpie Café, 333 Laurel St. #110
- 13** Matherne's, 440 N 3rd St.
- 14** PJ's Coffee Shop, 100 Lafayette St.
- 15** Poor Boy Lloyd's, 201 Florida St.
- 16** Raising Cane's, 302 Third St.
- 17** Roly Poly, 327 North Blvd.
- 18** Sadaf Café Greek & Lebanese Rest., 321 North Blvd.
- 19** Schlitz and Giggles, 301 Third St.
- 20** Smoothie King, 1 America Pl.
- 21** Somos Bandidos, 303 North Blvd.
- 22** Strands Café, 226 Laurel St.
- 23** Stroube's Chophouse, 107 Third St.
- 24** Subway, 301 North Blvd.
- 25** The Little Village, 447 Third St.
- 26** Tsunami, 100 Lafayette St.

Louisiana State University

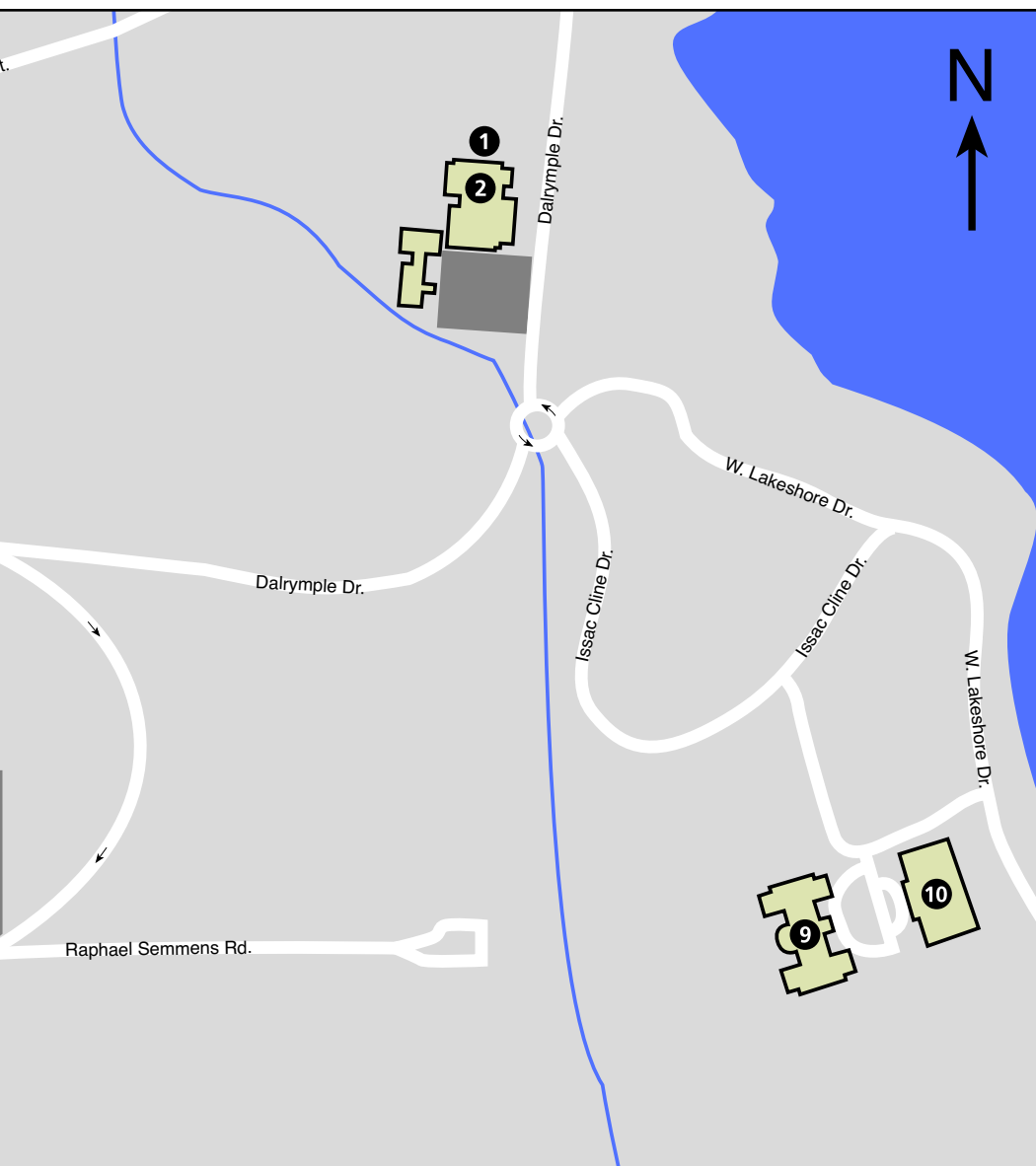


Event Locations

- | | |
|---|--|
| 1 Bus Drop Off Location at University UMC | 3 LSU Visitor's Center |
| 2 University United Methodist Church ,
3350 Dalrymple Dr. | 4 Music & Dramatic Arts Building (Shaver Theatre) |
| | 5 Location of Jambalaya Feast |

Food & Drink Locations

- | | | |
|-----------------------------------|-------------------------------|---------------------------------------|
| 8 The Club at LSU (\$\$) | F Buffalo Wild Wings (\$\$) | L Five Guys (\$) |
| A Newk's Eatery (\$\$) | G Jack in the Box (\$) | M Raising Cane's Chx Fingers (\$) |
| B Louie's Café (\$\$) | H Smoothie King (\$) | N Roul's Deli (\$) |
| C Everything Philly (\$) | I Koi Sushi (\$\$) | O Barcadia Bar, Rest, & Arcade (\$\$) |
| D Kaminari Sushi & Hibachi (\$\$) | J Subway (\$) | P The Chimes (\$\$) |
| E Pita Pit (\$) | K Chipotle Mexican Grill (\$) | Q Highland Coffees (\$) |



- 6** New School of Music Building
- 7** Student Union (**Student Union Theater**)
- 8** The Club at LSU, 2 Raphael Semmes Rd (\$\$)

- 9** The Cook Hotel at LSU
- 10** Lod Cook Alumni Center

- R** Insomnia Cookies (\$)
- S** The Bleacher (\$\$)
- T** Po Boy Times (\$)
- U** Geauld Tiger's Chinese Rest. (\$)
- V** Inga's Subs & Salads (\$)

- W** Student Union Food Court:
Build: Pizza by Design (\$), CC's
Coffee House (\$), Chick-fil-a
(\$), City Gelato (\$), Create:
Chop'd & Wrap'd (\$), Einstein
Bros Bagels (\$), Magnolia Room:

- Buffet Dining (\$\$), McDonald's
(\$), On-the-Geaux (\$), Panda
Express (\$), Redstick EATS:
Louisiana Cuisine (\$), Smoothie
King (\$), The Big Squeezy: Cold
Pressed Juicery (\$)



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rev. 11/05/17