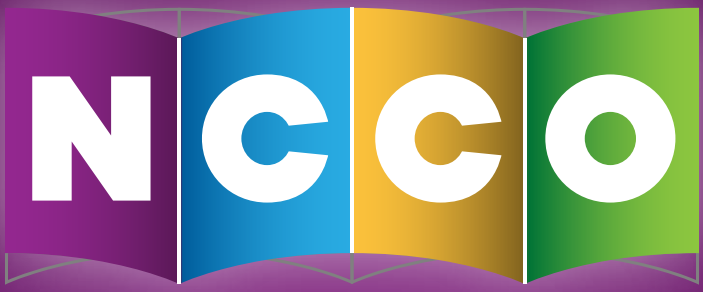

NATIONAL COLLEGIATE
CHORAL ORGANIZATION

the

8TH BIENNIAL CONFERENCE

NOVEMBER 7–9, 2019

COLLEGE PARK, MARYLAND

hosted by
THE UNIVERSITY *of* MARYLAND

Photo by Marianne Swienink-Havard

Penn State Concert Choir singing around Bach's baptismal font at St. George's Church in Eisenach, Germany.

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The National Collegiate Choral Organization

8th Biennial National Conference
November 7–9, 2019, College Park, Maryland
Hosted by the University of Maryland

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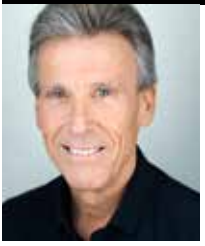

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choral conducting

CRAIG KIER
opera conducting

DAVID NEELY
orchestral conducting

UNIVERSITY OF MARYLAND 18 56
SCHOOL OF MUSIC

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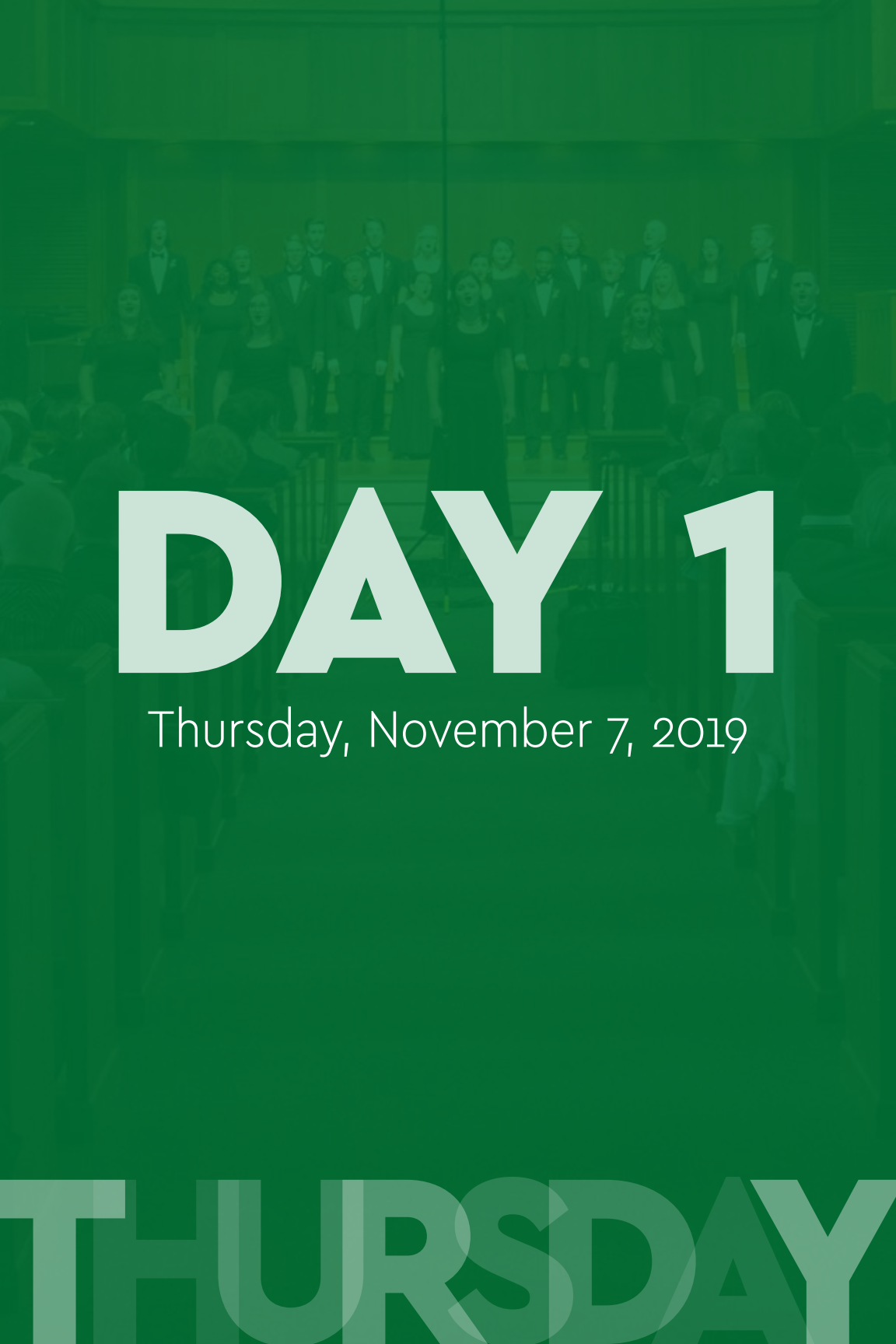
Dear Friends and Colleagues:

Welcome to the 2019 conference of the National Collegiate Choral Organization and to the University of Maryland! Your organization has a well-deserved reputation for being committed to innovative and creative programming and to fostering research and professional development in the realm of choral studies. It seems fitting that you are exploring such a diverse range of topics—from Shakespeare to Scandinavia, to choral music by female composers to working with underserved communities—in the shadow of the nation's capital, which is a nexus of cultural influences from around the world that shape and inform our ongoing quest to perfect the experiment of American democracy and the ideals upon which it rests. I trust that the insights gained will contribute meaningfully to national conversations on the health and viability of the arts, including our own efforts here at the University of Maryland School of Music at pursuing engagement, entrepreneurship, and inclusive excellence. These principles are embodied in the stellar achievements of the University of Maryland Chamber Singers, who, along with all of us at the School of Music, are delighted to serve as this year's hosts. I wish you a wonderful conference and hope that you'll have ample opportunity to enjoy the beautiful Clarice Smith Performing Arts Center and the vibrant region that surrounds it.

Sincerely,

Jason Geary
Director of the School of Music
University of Maryland



DAY 1

Thursday, November 7, 2019

THURSDAY

THURSDAY
November 7, 2019

8:30a — **REGISTRATION** — Clarice Smith Performing Arts Center Lobby (CSPAC)
Registration remains open from 8:30a–5:00p, and will reopen from 7:00–7:30p prior to the evening concert.

10:30 — **OPENING CONCERT** p. 17 — Dekelboum Concert Hall
President's Welcome, Introductions & Conference Sing, L. Brett Scott
Georgia State University Singers, Deanna Joseph
University of Louisville Collegiate Chorale, Kent Hatteberg

12:00p — **FEATURED ARTIST SESSION** pg. 21 — Gildenhorn Recital Hall
Choral Repertoire from Latin American Countries, María Guinand, NCCO8 Featured Artist

1:00 — **LUNCH** *on your own*

CHORAL SCHOLAR MEETING — Mulligan's
Space is limited, RSVP if interested: elizabethkswanson@gmail.com

2:45 — **INTEREST SESSION CHOICE #1** pp. 22–23
Innovation with a Social Conscience, FitzGibbon/Dunphy — Gildenhorn Recital Hall
Peruvian Choral Music, Richard Williamson — Choral Rehearsal Rm 2201

3:20 — **INTEREST SESSION CHOICE #2** pp. 24–25
Beyond Elijah Rock, Marques L. Garrett — Gildenhorn Recital Hall
Maestras of Masterworks, Jami Lercher — Choral Rehearsal Rm 2201

3:55 — **INTEREST SESSION CHOICE #3** pp. 26–27
Beating the Odds, Jorgensen/McLain — Gildenhorn Recital Hall
Performing Maori Music, Jono Palmer — Choral Rehearsal Rm 2201

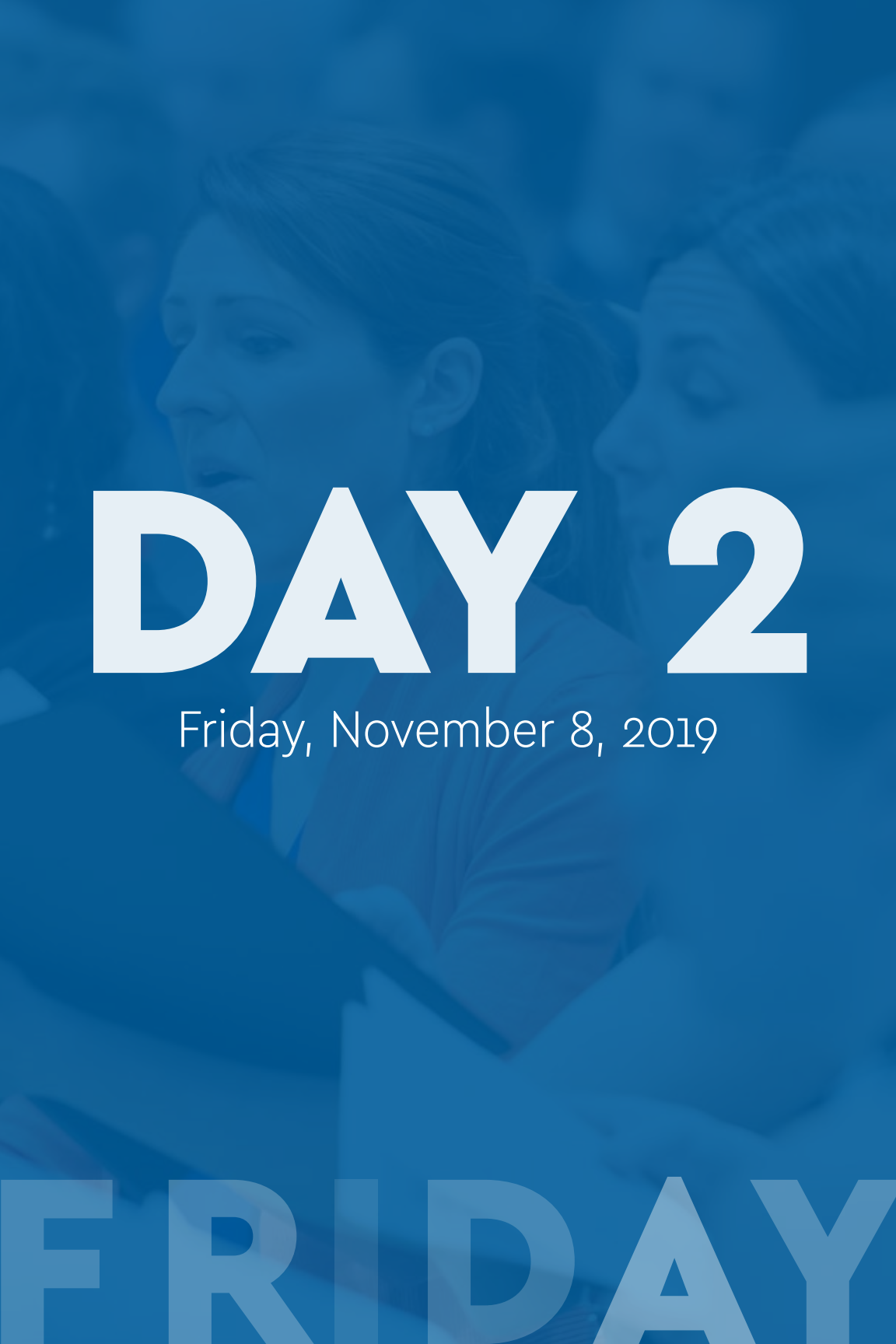
4:45 — **NCCO CHORAL SERIES 2019 Additions** p. 28 — Gildenhorn Recital Hall
featuring Wingate University Singers, Kenney Potter

5:00 — **COMPOSER FELLOWSHIP WORKSHOP** p. 31 — Gildenhorn Recital Hall
featuring Dale Trumbore and the inaugural Composer Fellows

5:30 — **DINNER** *on your own*

7:30 — **CONCERT SESSION** p. 32 — Dekelboum Concert Hall
Induction of 2019 Honorary Life Members
Duquesne University Voices of Spirit, Caron Daley
University of Maryland Chamber Singers, *host choir,* Edward Maclary

9:30 — **PRESIDENT'S RECEPTION** — College Park Marriott Inn & Conference Center
By invitation


DAY 2
Friday, November 8, 2019
FRIDAY

FRIDAY
November 8, 2019

7:00a **ALL-CONFERENCE RUN** with Earl Rivers
All are welcome to meet in the Lobby of The Hotel at 6:55a for a morning run

8:00 **REGISTRATION** The Hotel Top Floor @ "The Sevens"
Registration will open from 8:00–9:00a concurrent with the Poster Session Breakfast
After 9:00a, all on-site registrations will be by contact with Brian Gorelick: gorelick@wfu.edu

8:00 **POSTER SESSION BREAKFAST** p. 39 The Hotel Top Floor @ "The Sevens"
Complimentary healthy continental breakfast

9:30 **CONCERT SESSION** p. 40 UMD Memorial Chapel
Northwestern State University Chamber Choir, Nicholaus Cummins
Arkansas Tech University Choral Artists, Christopher Harris

11:00 **WELCOME FROM CHORUS AMERICA** Ina & Jack Kay Theater
The Chorus Impact Study, Catherine Dehoney, President & CEO

11:05 **PANEL** p. 43 Ina & Jack Kay Theater
Considering Culture in Programming and Performance, Wendy Moy, moderator
with NCCO8 Featured Artists María Guinand and Damien Sneed

12:00p **LUNCH** *on your own*

TASK FORCE LUNCH MEETING Adele H. Stamp Student Union – Cafe Area
Ensembles in the Collegiate Curriculum. All welcome; if interested: joey.martin@txstate.edu

1:30 **CONCERT SESSION** p. 44 UMD Memorial Chapel
University of Texas at Arlington A Cappella Choir, Karen Kenaston-French
The Aeolians of Oakwood University, *invited choir,* Jason Max Ferdinand

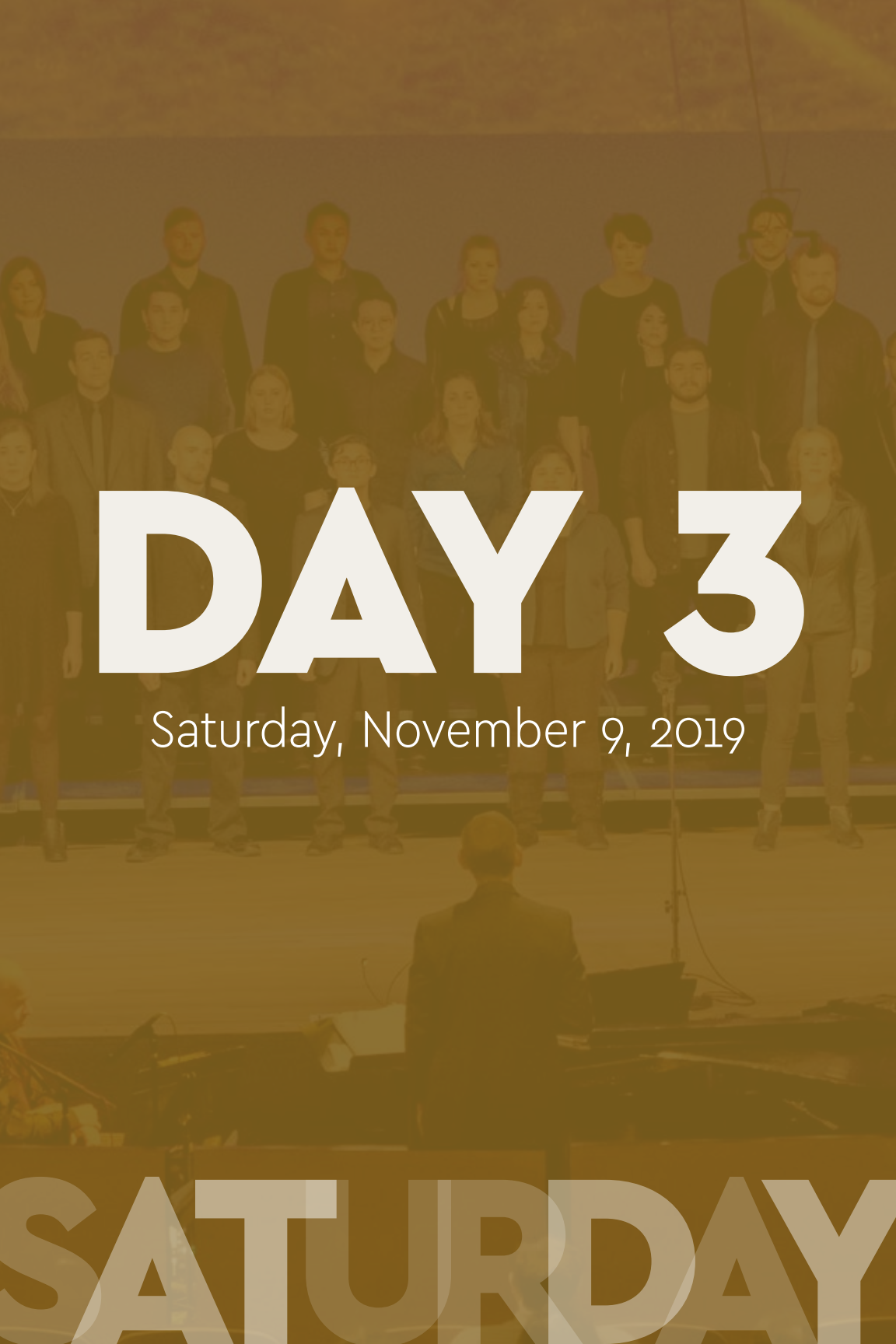
3:20 **INTEREST SESSION CHOICE #4** pp. 46–47
Marcel Tyberg Masses, Brian Schmidt Gildenhorn Recital Hall
Rehearsing Democratically, Matthew Olson Choral Rehearsal Rm 2201

4:00 **PANEL** p. 49 Gildenhorn Recital Hall
Building Your Program: Strategies for Recruitment and Retention, Nathan Leaf, moderator

5:00 **DINNER** *on your own*

7:00 **CONCERT SESSION** p. 51 Dekelboum Concert Hall
The Abyssinian Mass by Wynton Marsalis
Damien Sneed, conductor and NCCO8 Featured Artist
Howard University Choir (Eric O. Poole) & Towson University Chorale (Diana Sáez)
with jazz instrumentalists from The University of Maryland (Tim Powell) & The Peabody Institute of Music (Sean Jones)

10:00 **ALL-CONFERENCE PARTY** Ballroom at The Hotel @ UMD



DAY 3

Saturday, November 9, 2019

SATURDAY

SATURDAY
November 9, 2019

Please note: registration will not be available on this day

9:00a

CONDUCTING MASTERCLASS p. 55 Gildenhorn
Conducting Fellowship Program featuring the MCP Fellows
and NCCO8 Featured Artist María Guinand
Featuring singers from the University of Maryland Chamber Singers (Ed Maclary)

10:45

FEATURED ARTIST SESSION p. 59 Gildenhorn
Wynton Marsalis' "The Abyssinian Mass," Damien Sneed, NCCO8 Featured Artist

12:00p

CLOSING CONCERT SESSION p. 61 Dekelboum Concert Hall
Announcement of NCCO9 Conference Location, Dominick DiOrio, president-elect
Special Presentation to NCCO Co-Founders, Lisa Graham and Buddy James
Campaign Announcement for Dehning Memorial Summer Opportunity Grant

Temple University Concert Choir, Paul Rardin
Kansas State University Concert Choir, Joshua Oppenheim
Miami University Men's Glee Club, Jeremy D. Jones

The conference will conclude by 1:45p

2:00

INVITED LUNCH FOR FELLOWS College Park Grill
By invitation

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UBC MUSIC

NCCO8 FEATURED ARTIST

María Guinand

Director, Schola Cantorum de Venezuela

María Guinand is artistic director of Schola Cantorum of Venezuela and conducts choral projects throughout Latin America, Europe, the United States, and Asia. Renowned as an authentic interpreter and trainer of Latin American choral music of the 20th and 21st centuries, she is a recipient of the Helmuth Rilling Preis (2009), the Robert Edler Preis für Chormusik (2000), and the Kulturpreis of the InterNationes Foundation (1998), three of the most distinguished prizes in choral music conducting.

Currently, she conducts two of Venezuela's most prestigious choirs—the Schola Cantorum de Venezuela and the Cantoría Alberto Grau—both of which she has toured extensively and won many awards. Always interested in new choral music, she has been involved in projects such as the premieres, performances, and recordings of Osvaldo Golijov's *La Pasión según San Marcos* and John Adams' *A Flowering Tree*.

For over three decades, María Guinand has been the associate conductor and advisor of choral symphonic performances and activities for El Sistema (FESNOJIV), the world-renowned music program in Venezuela. She previously taught in the Master Degree Program for Choral Conductors at the University Simón Bolívar, where she was a professor and conductor for over 30 years.

María Guinand appears courtesy of Perform International.

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Professor of Music

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- Brahms *Alto Rhapsody, Nänie* and *Schicksalslied*
- Bruckner *Mass in E Minor*
- Dallapiccola *Canti di Prigionia*
- Martin *Mass for Double Choir*
- Monteverdi *Vespers of 1610*
- Ravel *L’enfant et les sortilèges*
- Schütz *Lobet den Herrn*
- Staniland *Dark Star Requiem* (USA premiere)
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NCCO8 FEATURED ARTIST

Damien Sneed

Performer, Composer, Conductor, Educator

Damien Sneed is a pianist, organist, conductor, composer, producer, arranger, and arts educator whose work spans multiple genres. Sneed has worked with jazz, classical, pop, and R&B legends including the late Aretha Franklin, Wynton Marsalis, Jessye Norman, Stevie Wonder, Diana Ross, Ashford & Simpson, Lawrence Brownlee, and many others. The multi-genre recording artist is a recipient of the prestigious Sphinx Medal of Excellence, which is presented annually to emerging Black and Latino leaders in classical music.

Sneed is the founder and artistic director of Chorale Le Chateau, which has gained a global reputation for its vivid interpretations of vocal literature, from Renaissance period pieces to art songs to jazz, spirituals, gospel, and avant-garde contemporary music. He is featured on the recording of Wynton Marsalis' *Abyssinian Mass* as a conductor, with Marsalis, the Jazz at Lincoln Center Orchestra, and Chorale Le Chateau.

Read his full bio at www.damiensneed.com.

Damien Sneed appears courtesy of Sechrist Travel.

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www.okcu.edu/music

Georgia State University Singers

Deanna Joseph

Dr. Deanna Joseph is associate professor of music and director of choral activities at the Georgia State University School of Music where she conducts the University Singers and leads the master's program in choral conducting. In 2018, she received GSU's Alumni Distinguished Professorship Award and in 2015, the College of Arts and Sciences' Outstanding Teacher Award, where she was selected out of a pool of over 800 faculty. A recent review of her work states, "[t]he choir sings with great musicality, excellent intonation, clear diction, and a healthy and beautiful pallet of tone colors…" (*The Choral Scholar*). In May of 2017, the University Singers won first place in the renowned Marktoberdorf International Chamber Choir Competition while on a concert tour of Austria and Bavaria. In May of 2013, the University Singers placed second overall in La Florilège Vocal de Tours and Dr. Joseph was honored with the Prix du chef de choer (conducting prize). Deanna Joseph holds conducting degrees from the Eastman School of Music, where she was awarded the Walter Hagen Conducting Prize. She is the founder and co-artistic director of the Atlanta Summer Conducting Institute, a weeklong summer conducting master class that draws conductors nationally.

The international award-winning Georgia State University Singers is the School of Music's premier vocal ensemble. Selected by competitive audition, the choir represents the diverse population of Georgia State University. In May of 2017, the University Singers won first place in the renowned Marktoberdorf International Chamber Choir Competition during a tour of Austria and Germany. The choir's first professional recording, *Evening Hymn* (Gothic Records), has been featured several times on NPR's program, *With Heart and Voice*. The ensemble regularly appears at professional choral conferences and enjoys frequent collaborations with the Atlanta Ballet, the Atlanta Opera, and the Atlanta Symphony Orchestra.

PROGRAM

To the Hands (2016) — Caroline Shaw (b. 1982)

I. Prelude
II. in medio/in the midst
III. Her beacon-hand beckons
IV. ever ever ever
V. Litany of the Displaced
VI. i will hold you

CHORAL & CONDUCTING

SUMMER 2020

Choral Masterworks – Brahms' *Ein deutsches Requiem*: Style and Structure
July 25-28, 2020
Faculty: Jerry Blackstone and William Weinert
Participants conduct Voices, the professional chorus in residence.

The Complete Conductor – Focus on the Renaissance
July 30-August 2, 2020
William Weinert, director
Daily sessions in conducting, singing, musicianship, vocal pedagogy, and repertory selection.

Singing Gregorian Chant and Renaissance Polyphony – Chicago
August 3-7, 2020
Michael Anderson, director
For church music directors, choral directors, and singers wishing to gain a stronger foundation in early music.

Online Lyric Diction Courses
June 29-August 7, 2020
Study the elements of Lyric Diction through a progressive and holistic reading method. Courses offered for French, Russian, and Spanish.

The Unbroken Circle: Native American Song and Dance Workshop
July 13-17, 2020
Daystar / Rosalie Jones, instructor
An introduction to the melodic and rhythmic forms of a variety of tribal nations across the Americas: Menominee, Ojibway, Cherokee, Creek, and Inuit.

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Univ of Louisville Collegiate Chorale

Kent Hatteberg

Kent Hatteberg is Director of Choral Activities at the University of Louisville, where he conducts the Collegiate Chorale and Cardinal Singers, administrates the master's program in choral conducting, and teaches graduate and undergraduate conducting and literature courses. He received the Bachelor of Music degree in piano and voice *summa cum laude* from the University of Dubuque and the master's and doctorate in choral conducting from The University of Iowa, where he studied conducting with Don V Moses and conducted the renowned Old Gold Singers. Named a Fulbright Scholar in 1990, Dr. Hatteberg pursued research on the early works of Felix Mendelssohn in Berlin. He conducted the premier of Mendelssohn's Gloria for chorus and orchestra in 1997. Dr. Hatteberg is active nationally and internationally as a guest-conductor, clinician, and adjudicator, most recently in Korea, China, the Philippines, Poland, Spain, Austria, and Hungary. He was a guest conductor with the Nederlands Kamerkoor in 1992 and 1993. He founded the Louisville Chamber Choir in 2013 and conducts annual performances of Handel's *Messiah* with the Louisville Orchestra and Louisville Chamber Choir. He has conducted numerous All-States and Honor Choirs in the United States. He serves as Chorus Master for the Louisville Orchestra.

The University of Louisville Collegiate Chorale performs primarily a cappella repertoire, with a particular emphasis on the performance of contemporary works. They have appeared at regional or national ACDA, MENC, and National Orff-Schulwerk Association conventions in 2000, 2001, 2002, 2003, 2005, 2008, 2009, and 2011. They performed a program of Baltic choral music at the 2008 NCCO Convention in Cincinnati. They performed at the 2001 Inauguration of President George W. Bush. The Chorale also collaborates regularly with the Louisville Orchestra. Recent performances include Beethoven's Symphony No. 9 (2019, 2014), Mozart's Requiem (2018), "Bernstein at 100" (2018), Michael Gordon's *Natural History* (2018), Holst's *Planets* and Debussy's *Nocturnes* (2018), "War and Peace" (2018), Mahler's Symphony No. 2 (2016), Bernstein's Mass (2015), and Orff's *Carmina Burana* (2014).

MUSIC FOR CHORUS & WINDS by GERMAN/AUSTRIAN COMPOSERS

Begräbnisgesang, Op. 13 (1858) — J. Brahms (1833–1897)

"Gloria" from Mass in E-Major (1866) — A. Bruckner (1824–1896)

Apparebit repentina dies (1947) — P. Hindemith (1895–1963)
I. Apparebit repentina dies
III. Retro ruent tunc injusti ignes in perpetuos

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Choral Repertoire from Latin American Countries of the 20th and 21st Centuries

History, Composers, Style, and Interpretation

See page 13 for more about NCCO8 **Featured Artist María Guinand**.

María Guinand appears courtesy of Perform International.

Choral Repertoire from Latin American Countries of the 20th and 21st Centuries emphasizes the history of choral music in Latin America. Prof. Guinand will address the different styles of choral composition in the 20th and 21st centuries as well as the most relevant composers and selected examples of their works. She will also address aspects of interpretation as related to the example works. The talk specifically focuses on the the nations with the most substantial choral development: Argentina, Brazil, Colombia, Cuba, Chile, Mexico, and Venezuela.

Got lunch plans?

Check out ***The Choral Scholar*** meeting at Mulligan's at the University Golf Course.

Space is limited, though, so be sure to contact Elizabeth Swanson if interested:
elizabethkswanson@gmail.com.

Innovation with a Social Conscience in the Music of Melissa Dunphy

Composer Melissa Dunphy has become an important voice in choral music, with commissions and frequent performances both nationally and internationally. Dunphy's vocal music is her forte; it is always beautifully and singably written, sets unique and often political texts in ways that highlight both their messages and their artistic expression, and possesses a dramatic arc that engages performers and audiences in ways that are both intellectual and visceral. In this literature session, conductor Katherine FitzGibbon and composer Melissa Dunphy will engage in a dialogue about six of Dunphy's works. FitzGibbon and Dunphy collaborated this spring (2019) on a commission for FitzGibbon's Resonance Ensemble, resulting a powerful new treble work called *LISTEN* which set the Senate testimony of Anita Hill and Christine Blasey Ford to music. They will discuss each work (also including *American DREAMers*, *What Do You Think I Fought for at Omaha Beach?*, *O Oriens*, *Wild Embers*, and *Lola Ridge Songs*) and play or read through excerpts, with FitzGibbon providing commentary from the conductor's perspective about considerations (both musical and political/social) for rehearsal, education, community outreach, and performance; and Dunphy describing each work's inspiration, structure, and process. Scores will be provided.

Katherine FitzGibbon

Katherine FitzGibbon is associate professor and director of choral activities at Lewis & Clark College. In 2014, she won the Lorry Lokey Faculty Excellence Award, honoring "inspired teaching, rigorous scholarship, demonstrated leadership, and creative accomplishments." She has conducted choirs at Harvard, Boston, Cornell, and Clark Universities, and at the University of Michigan. In June, Chorus America awarded FitzGibbon the Louis Botto Award for Innovative Action and Entrepreneurial Zeal in recognition of her work with Resonance Ensemble. Chorus America's press release noted, "As founder and artistic director of Resonance Ensemble, FitzGibbon has captained a bold organizational shift—from its original mission exploring links between music, art, poetry, and theatre, to a new focus exclusively on presenting concerts that promote meaningful social change." Dr. FitzGibbon is a board member of NCCO and her choirs have performed at the NCCO, ACDA, and OMEA conferences. She holds degrees from Princeton University, the University of Michigan, and Boston University.

Melissa Dunphy

Born and raised in Australia, Melissa Dunphy immigrated to the United States in 2003 and has since become an award-winning and acclaimed composer specializing in vocal, political, and theatrical music. She first came to national attention in 2009 when her large-scale choral work *The Gonzales Cantata* was featured in The Wall Street Journal, The Atlantic, Harper's Magazine, National Review, Comedy Central, and on Fox News and MSNBC's The Rachel Maddow Show.

Dunphy's first song cycle *Tesla's Pigeon* has been recognized with several awards. Her choral work *What do you think I fought for at Omaha Beach?* won the Simon Carrington Chamber Singers Composition Competition and has been performed around the country by ensembles including Chanticleer, Cantus, and the St. Louis Chamber Chorus. Dunphy holds degrees from the University of Pennsylvania and West Chester University, and is a lecturer at Rutgers University.

Peruvian Choral Music

A New and Diverse Repertoire

Choral composition in Peru spans more than five centuries, but Peruvian choral music is little known outside Latin America. Most of this music remains unpublished and inaccessible to North American musicians. Conductors and scholars seeking novel and culturally diverse repertoire will find worthwhile and distinctive options among the works of Peruvian composers. This presentation introduces a selection of works that exemplify three portions of this repertoire: Colonial, Modern, and Indigenous based, with a focus on the works of modern composers. In addition to new repertoire, this session will suggest areas for further scholarship.

Richard Williamson

Richard Williamson is professor of music and director of choral activities at Anderson University in Anderson, South Carolina. Williamson's choirs have performed on four continents and in such major venues as the Piccolo Spoleto Festival, Kennedy Center for the Performing Arts, Washington National Cathedral, and Carnegie Hall. His professional recognitions include a Fulbright fellowship and AU's Boles Award for Excellence in Teaching. He has published compositions with various firms, presented at numerous conferences, and published articles in *Choral Journal*, *Teaching Music*, and others. Williamson has also taught music in the public schools and served as a church musician.

Beyond Elijah Rock

The Non-Idiomatic Choral Music of Black Composers

Many of our choral ensembles and choral literature courses lack informed representation of non-idiomatic choral music of black composers. In this session, we will explore the various forms of this specialized music from black composers including part songs, motets, cantatas, and oratorios. Some of the works may have the influence of idiomatic music such as spirituals, gospel, and jazz but are not intended as works in those styles. Available resources will include a list of black composers who are writing or have written in this style and additional songs available through various publishers.

Marques L. A. Garrett

A Virginia native, Marques L. A. Garrett is an assistant professor of music at the University of Nebraska-Lincoln in the Glenn Korff School of Music. He earned his PhD in Music Education (Choral Conducting) at Florida State University. An active conductor, Dr. Garrett has served as a guest conductor or clinician with several church, community, and collegiate choirs throughout the country and served as the festival conductor for the Harry T. Burleigh Spirituals Festival at Tennessee State University. A versatile voice that performs both as a baritone and countertenor, Dr. Garrett has sung with several community, church, and university groups as both a chorister and soloist. He was the baritone soloist for the Germantown Concert Chorus's performance of Haydn's Missa in Augustiis and the countertenor soloist in the European premiere of Dan Forrest's *Jubilate Deo* in Limerick, Ireland. Dr. Garrett is an avid composer of choral and solo-vocal music whose compositions have been performed to acclaim by high school all-state, collegiate, and professional choirs including the Santa Fe Desert Chorale and Seraphic Fire. GIA Publications, Walton Music, Santa Barbara Music Publishing, and others have published several of his compositions.

Maestras of Masterworks

Choral conductors are showing an increased interest in programming music by women as we embrace the desire for balanced representation in choral repertoire. Yet, a recent study by National Public Radio shows that only 2% of music featured on major concert stages is by women. This session explores the lives and music of remarkable women from the last 1,000 years who composed multi-movement masterworks for choir. From the notorious British suffragist, Dame Ethel Smyth (1858–1944), to the world-traveling Venezuelan phenomenon, Teresa Carreno (1853–1917), fascinating stories exist about women who defied expectations and crafted significant works for choirs. Repertoire for treble, bass, and mixed ensembles is available, along with instrumentation options ranging from a cappella works to those involving full orchestral accompaniments. Learn where to find these often overlooked gems and leave with a database with dozens of suggestions for major works by women. Celebrate the maestras of masterworks and discover brilliant music that will dazzle choristers and audiences alike.

Jami Lercher

Jami Lercher is a third-year doctoral student in choral conducting at the Frost School of Music, University of Miami. At Frost, Jami has served as the graduate teaching assistant for Women's Chorale and Undergraduate Conducting, and has studied under Dr. Karen Kennedy and Dr. Amanda Quist. Jami also serves as the artistic director of the South Florida Jewish Chorale. Originally from the Midwest, Jami received the Bachelor of Music Education degree from Iowa State University under Dr. James Rodde. She received the Master of Music degree at the University of Wales, Bangor, through a Rotary Foundation Ambassadorial Scholarship. Prior to her doctoral studies, Jami taught high school choral music for twelve years at Roseville Area High School, a suburb of Minneapolis/St. Paul. She sang with the Minnesota Chorale for eight seasons, and was active in ACDA-MN as the 9–10 Grade SSAA Honor Choir co-chair.

Beating the Odds

Helping Students from Underserved Backgrounds Survive and Thrive as Collegiate Music Majors

Dwindling funding and teacher shortages throughout the United States disproportionately affect school districts serving minority populations, perpetuating a lack of minority access and representation within the field of Western classical music. Higher education institutions are poised to reverse this trend by admitting such students and creating a scaffolding system to help them succeed at the collegiate level. The presenters discuss how they have found success overcoming these challenges through a two-pronged approach. In the classroom, Dr. Jorgensen will discuss reimagining curricula and instructional techniques to both introduce and reinforce basic concepts without sacrificing introduction of the advanced content required of college-level music majors. Outside of the classroom, Dr. Christi McLain will introduce how her experience working in a competitive NCAA Division I football program has helped her develop an infrastructure in which at-risk music students can develop the discipline and organization required to function in a collegiate music program. Together, this divided approach has allowed for at-risk students entering college not only fill in the gaps of their education missed during their primary and secondary education, but also develop the skills and knowledge traditionally expected for college graduates to succeed in music.

Christi McLain

Soprano Christi McLain currently serves as coordinator of vocal studies and community music program director at Coker University. As a performer, she has performed with organizations throughout the United States, Germany, Austria, Ireland, and Luxembourg. Recent appearances include Nancy Meneely in the new American oratorio *Letter from Italy, 1944*, the world premiere of Ellen Gilson Voth's *Owl Moon*, Mary Warren in Ward's *The Crucible*, Laetitia in Menotti's *The Old Maid and the Thief*, Eva Delvingné in Dan Shore's *An Embarrassing Position*, Marianne in *Der Rosenkavalier*, and soprano soloist in Fauré's Requiem, Dvořák's Te Deum, and Schubert's Mass in G. Solo credits include work with the Phoenix Symphony, the Hartford Symphony and Chorale, the Masterworks Choir of Florence (South Carolina), Opera Theater of Connecticut, Hartford Opera Theater, Connecticut Lyric Opera, Connecticut Concert Opera, and the Farmington Valley Symphony Orchestra.

Jerron Jorgensen

Tenor Jerron Jorgensen currently serves as director of choral activities and music education coordinator at Coker University in Hartsville, South Carolina. Jerron has worked as a soloist with opera companies and orchestras in both the United States and abroad, and specializes in contemporary works, oratorio, and buffo tenor roles. As a chorister, he has performed with numerous professional choirs including GRAMMY®-nominated True Concord Voices & Orchestra in Tucson, and the Taylor Festival Choir of Charleston. On the podium, Jerron recently conducted Coker Opera's production of *Lucinda y las Flores de la Nochebuena* by Evan Mack and Joel Thompson's *Seven Last Words of the Unarmed* with the Coker Singers. Jerron holds a Doctor of Musical Arts degree in Voice Performance from The Hartt School, University of Hartford; a Master of Music in Voice Performance from Arizona State University; and a Bachelor of Arts in Voice from South Dakota State University.

Performing 'Māori' Music

Perspectives From a Pākehā (non-Māori) Who Grew Up Immersed in this Music

Jono Palmer

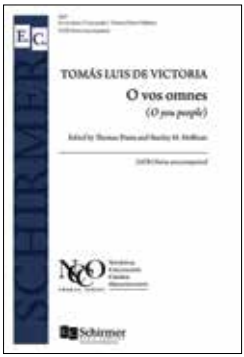
Jono Palmer is a dynamic and enterprising young conductor from Auckland, New Zealand. He is currently a doctoral student in choral Conducting at Indiana University's Jacobs School of Music, and works as an associate instructor for the Choral Department. He maintains a link to New Zealand in his work as artistic programme coordinator for Choral Connect, the NZCF Association of Choral Director's National Conference, and as a part-time high school teacher. His choirs have won national and international acclaim, including two Gold Medals at the 2015 Grand Prix of Nations in Magdeburg, Germany, and many awards at regional and national festivals of NZCF The Big Sing. As a conductor, Jono has been selected for masterclasses at the 2017 World Symposium of Choral Music and the 2017 NCCO National Conference. In October 2018, he competed as one of six finalists in the Grand Final of the inaugural London International Choral Conducting Competition. Jono has a MM in Choral Conducting from Indiana University, a BMus(hons) in Performance Voice, and a BA in Ancient History from the University of Auckland. In 2012, he was awarded the Conductor's Development Prize at the Auckland Regional Big Sing Festival.

The performance of traditional Māori music has been of interest to Western audiences since the middle of the 19th century. Since this time, Western performers and composers have frequently appropriated indigenous elements, including texts, melodies, and rhythms, into their music; in most cases with little understanding of the original ritual or social contexts. At the centre of any Western presentation of Māori music is the need to develop close, equitable, and reciprocal relationships with Māori composers, or their whānau (extended family). With the rising interest of indigenous cultures in choral music, Western conductors and composers need to carefully consider how they engage with both traditional Māori music as well as Māori-inspired Western works. At the forefront of our thinking when choosing whether to perform these works should be the question, 'who does this music benefit?' This presentation will give some background to the Māori musical tradition, the presenters own personal experience with Māori music, and some thoughts about how to approach performing this music with integrity and respect.

The NCCO Choral Series

Elizabeth Swanson, Acting Chief Editor of Publications
Matthew Ferrell, Associate Editor

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.



Other Titles

The following works were released in previous years and are available through ECS.

Carol Barnett	*Musica, Dei donum optimi*
Dwight Bigler	*Miss Mackenzie*
Stephen Caldwell	*Since we Loved*
Joseph Gregorio	*Love, thricewise*
Brian Holmes	*The Cat and the Moon*
Molly Joyce	*Glow*
Shane M. Lynch	*Joseph and Grace*
Robinson McClellan	*Nunc dimittis*
Tawnie Olson	*Scel lem duib*
Nicholas Omiccioli	*A Song of Joys*
David P. Rossow	*Teach Me to Love*
Paul John Rudoi	*Yonder Come Day* (available as SATB, SSAA, TTBB)

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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.

2019 SERIES ADDITIONS

My People Are Rising	Carol Barnett
Verbum caro factum est	Nick Strimple
O vos omnes	Tomas Luís de Victoria ed. Thomas Dunn

Kenney Potter

Kenney Potter is the director of choral activities at Wingate University and serves as the artistic director of the Charlotte Master Chorale. At Wingate, he oversees a program that is recognized for its artistic excellence. His choirs have received wide-spread acclaim including winning the Grand Prix for best choir in the Pärnu International Choral Festival in Pärnu, Estonia. This year, he will conduct the Charlotte Master Chorale in performances of Brahms Ein Deutsches Requiem and Handel's Messiah as well as collaborate with the North Carolina Baroque Orchestra in performances of the Magnificat by J. S. Bach. As a performer, he has been a featured soloist in Carnegie Hall, and was choir soloist for the Grammy-winning Oregon Bach Festival choir as well as the International Bach Academy, conducted by Helmuth Rilling. He holds degrees from Florida State University, Portland State University, and the University of North Carolina at Greensboro resides in Charlotte with his wife, Heather, and their children, Syl and Calvin.

WINGATE UNIVERSITY SINGERS

Through regional and international concert tours and state-wide engagements, the Wingate University Singers is recognized for musical and artistic excellence. Members of the ensemble deeply engage with music and with one another in rehearsals and performance. Immersion in innovative and collaborative music making cultivates the holistic development of the individual student. Vocal and intellectual commitment to artistic excellence is combined with personal, emotional, and spiritual exploration to create an environment for students develop more fully. As singers perform from an intensely personal and academically informed perspective, the collective music making inspires the souls of the music makers and listeners.

New in the NCCO Series

TOMÁS LUIS DE VICTORIA

O vos omnes *(O you people)*

ed. T. Dunn and S. Hoffman

SATB Chorus unaccompanied

Originally published in 1976, this edition has been updated to current publishing standards for the NCCO Series. Editorial features include removal of extraneous markings; the addition of metronome markings, keyboard reduction, and melismatic slurs; and the replacing of "ye" with "you" throughout. Duration: 5:15

Medium

2997 **Choral Score** **$2.35**

CAROL BARNETT

My People Are Rising

SSAA Chorus, Violin, and Doumbek

This dark, dramatic, and powerful work speaks viscerally of the tragic events in Syria, exploring them through Arabic music, utilizing quarter-tone scales, a lack of vertical chord structure, and abundantly ornamented heterophony.

Moderately Difficult

8759 **Full/Choral Score** **$2.85**

8759A **Instrumental Parts** **$12.00**

NICK STRIMPLE

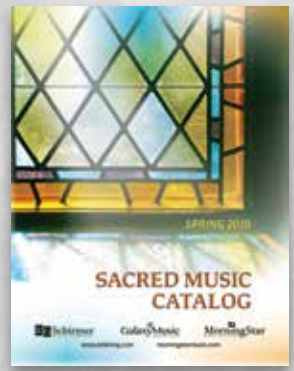
Verbum caro factum est

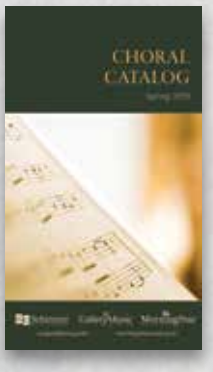
SATB Chorus unaccompanied

This little Christmas motet, the Responsory to the eighth Lesson of Second Vespers on Christmas, was composed in honor of the Rev. Dr. Vahe Simonian. A setting of John 1:14 sung in Latin, it is through-composed in the Renaissance manner, with each new phrase of text being ushered-in by a new musical idea.

Moderately Difficult

1.3545 **Choral Score** **$2.05**





Choral Catalogs

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Composer Fellowship Program

Wilhelmina Esary fellow

Wilhelmina "Mina" Esary is a versatile composer of chamber, choral, and electronic music whose works have been performed by members of the Seattle Symphony, Women's Works of Ithaca, and American Creators Ensemble. She has participated in festivals such as the Oregon Bach Festival Composers Symposium, Art Song Lab, and CMAA's Sacred Music Colloquium, and has received recognition for her work from various competitions. Currently, Mina is pursuing her BM in Composition at the Eastman School of Music and is studying with Carlos Sanchez-Gutierrez. An avid lover of choral music, Mina has over ten years' experience singing in

Andrew Maxfield fellow

Comprising choral, art song, chamber, and orchestral works, Andrew Maxfield's compositions are performed throughout the United States and Europe. After studying music at Brigham Young University, Andrew pursued advanced studies at the EAMA–Nadia Boulanger Institute in Paris, privately with Philip Lasser (Juilliard), and at Boston Conservatory at Berklee. His works have been recorded, performed, and premiered by groups including USC Thornton Chamber Singers, Choral Arts Initiative, Salt Lake Vocal Artists, Brevitas, and others. A new choral commission will premiere in Carnegie Hall in spring 2020. Andrew lives in Cambridge, Massachusetts, with his wife and two handsome, high-octane boys.

Dale Trumbore clinician

Dale Trumbore is a Los Angeles-based composer and writer whose music has been praised by The New York Times for its "soaring melodies and beguiling harmonies." Her compositions have been performed widely in the U.S. and internationally by ensembles including the Los Angeles Master Chorale, Los Angeles Children's Chorus, Modesto Symphony, Pacific Chorale, Pasadena Symphony, The Singers – Minnesota Choral Artists, and VocalEssence. Trumbore's first book, *Staying Composed: Overcoming Anxiety and Self-Doubt Within a Creative Life*, was released earlier this year. Learn more about Trumbore and her work at daletrumbore.com.

Special thanks

…to **Kenney Potter** and the **Wingate University Singers**.

2019 HONORARY LIFE MEMBERS

The National Collegiate Choral Organization proudly honors its honorary life members. NCCO selects Honorary Life Members to recognize members of the choral profession who have 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 addition to the recognition that comes with this honor, Honorary Life Members receive complimentary membership and waived conference registration fees for life.

Previous inductees: Charlene Archibeque (2015), William Bausano (2009), Jerry Blackstone (2017), Simon Carrington (2015), William Dehning* (2011), Joseph Flummerfelt* (2013), Kenneth Fulton (2017), Vance George (2009), Ann Howard Jones (2017), Robert Page* (2008), Alice Parker (2011), André J. Thomas (2017), Randi von Ellefson (2017), Dale Warland (2006). * *deceased*

Joan Catoni Conlon

Joan Catoni Conlon is professor emertia and retired director of graduate choral research at the University of Colorado at Boulder, where she conducted the University Singers. She received her BA, MA and DMA degrees from the University of Washington where she was Professor of Choral Music and Conducting (1972–95). From 1971 to 1995 she was the conductor of the Northwest Chamber Chorus in Seattle, Washington, and was the chair of the Research and Publications Committee of the American Choral Directors Association. Her scholarship specializes in the choral music of Georg Philipp Telemann and Claudio Monteverdi. She published *Performing Monteverdi: A Conductor's Guide*. She has also studied the Hindustani classical vocal music of India. In 2009 she edited and contributed to *Wisdom, Wit and Will: Women Choral Conductors On their Art*, a collection of essays relating to conducting choral literature and professional development.

Lisa Graham

Lisa Graham has served as the Evelyn Barry Director of Choral Music at Wellesley College since 2001. Active in the Boston musical scene, she has been the music director for the Metropolitan Chorale for sixteen seasons, touring annually with the Boston Pops for the past seven years, and working with the BSO organization. She has lead the Handel and Haydn Society in performance as well as enjoying a ten-year history of working with their educational outreach program. She is a founding member and former president of the National Collegiate Choral Organization, has served as a Choir Repertoire and Standards chair for the Massachusetts American Choral Director's Association, and currently is on the ACDA Eastern Division Board. She received her MM and DMA in Choral Music from the University of Southern California where she studied with William Dehning.

Buddy James

Buddy James is professor of music at California State University, East Bay, where he serves as chair of the Department of Music, was founding director of the School of Arts and Media, and was named the 2015–16 George and Miriam Phillips CSUEB Outstanding Professor. He also taught at Millersville University of Pennsylvania where he was named Professor of the Year in 2004. He was named Outstanding Doctoral Graduate at the University of Southern California and a Chancellor's Fellow at the University of California Irvine. He has held leadership positions in ACDA, NAfME, and IMC. He is currently the Bay Area Regional Representative for the California Choral Directors Association and was a founding officer and past-president of the National Collegiate Choral Organization. He is the artistic director for Schola Cantorum Silicon Valley and his teachers included William Dehning, Joseph Huszti, Edward Maclary, and Robert Page.

Karen Kennedy

Praised by the *San Francisco Classical Voice* for her "wizardry with voices," Karen Kennedy recently retired as director of choral Studies from the University of Miami. She held similar positions at the University of Hawai'i at Mānoa and Towson University. NAXOS will soon release two recordings with her ensembles, joining her featured choir performance on the Latin GRAMMY® award-winning album Juanes: *MTV Unplugged*. She also enjoyed her work with orchestras, including the Honolulu Symphony Orchestra, the Cleveland Orchestra, the New England Chamber Orchestra, the Miami Symphony, the Boca Raton Philharmonic, and the Symphony of the Americas. Dr. Kennedy treasures awards she received for teaching, including the University of Hawai'i Chancellor's Citation for Meritorious Teaching, Arizona State University's Manzanita "Top Prof" Award, and Butler University's Faculty Distinction Award. Of her accomplishments, her students' successes are the most cherished.

Jerry McCoy

Jerry McCoy is Regents Professor Emeritus for the University of North Texas, where from 2000–2015 he led the choral program to national and international acclaim. His graduate students serve at forty-two universities in the U.S., Mexico, and South Korea, and currently lead thirteen professional choirs. Dr. McCoy also served in positions at Baylor University, Oklahoma State University, the University of Arizona, and Nicholl's State University. Since retiring from UNT, he has led twenty-five guest events for universities across the US. His work in the international choral community includes events in thirteen foreign countries. From 2007–2015 he was a member of the ACDA's national executive committee, serving as national president from 2009–2011. His commercial recordings include releases by Klavier Records and GIA Music, as well as the premiere recording of Jake Heggie's *Ahab Symphony*. He wrote the forthcoming book *Becoming the Choral Poet*.

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Duquesne University Voices of Spirit

Duquesne University's premier choral ensemble, Voices of Spirit, is composed of undergraduate students in music education, performance, therapy and technology at the Mary Pappert School of Music. Under the leadership of Caron Daley since 2015, the choir has appeared on Pittsburgh's most prestigious concert series, given concerts in Johnstown, Cleveland, Erie, Buffalo, and Philadelphia, and performed with the Pittsburgh Symphony Orchestra under Manfred Honeck. Committed to community outreach, the choir frequently performs in schools, workshops, and conducting masterclasses, including the 2018 Eastern Division ACDA conducting masterclasses. The Voices of Spirit will tour Canada in March 2020.

CANADIAN MOSAIC

Missa Brevis: Kyrie, Gloria — R. W. Henderson (b. 1932)

Ambe — Andrew Balfour (b. 1967)
Original tune gifted by Cory Campbell, Sagkeeng First Nation

Epitaph for Moonlight — R. Murray Schafer (b. 1933)

Sonnet 43 — Laura Hawley (b. 1982)

Missa Brevis: Sanctus, Benedictus, Agnus Dei — Henderson

Caron Daley

Caron Daley is director of choral activities, assistant professor of music and ensembles coordinator at the Mary Pappert School of Music at Duquesne University in Pittsburgh, Pennsylvania. A native of Halifax, Nova Scotia, Caron founded the Halifax Choral Conducting Institute in 2013, a summer training program that attracts conductors from across North America. In 2019, the HCCI inaugurated a Women's Conducting Institute, the first of its kind in Canada. A certified Dalcroze Eurhythmics teacher, Caron frequently lectures on the sound-gesture relationship in choral conducting, and is published in *Anacrusis*, *Canadian Music Educator*, *Research Memorandum Series* of Chorus America, *Teaching Music through Performance in Choir* (Vol. 4 and Vol. 5), and *Choral Journal*. Her current research study examines the use of manual mimicry gestures in the teaching and learning of German speech sounds for singing. Caron holds a D.M.A. (Choral Conducting) from the University of Toronto, an M.M. (Choral Conducting) and M.A. (Vocal Pedagogy) from The Ohio State University, an Artist Diploma (Voice) and B.M. (Music Education) from Western University, and an A.R.C.T (Voice) from the Royal Conservatory of Canada. She currently serves as president of Pennsylvania ACDA.

Univ of Maryland Chamber Singers

HOST CHOIR

Edward Maclary

Edward Maclary is professor of music and director of choral activities at the University of Maryland School of Music. Under his leadership the UMD Chamber Singers have achieved international renown, winning top prizes in competitions around the world and making multiple appearances at ACDA and NCCO conferences. The ensemble has become the ensemble of choice for both the National and Baltimore Symphony Orchestras. Regarded as an outstanding educator, Maclary regularly conducts all-state and honors choirs. He has also been a guest faculty at institutions such as Indiana University, the Eastman School of Music, and Westminster Choir College. Known for his advocacy of early music, he was the director of the Master Class in Conducting at the Oregon Bach Festival, 2014–2017. In 2011 he was named the *Chef du Choeur* at the Florilège Vocal de Tours, one of Europe's most prestigious choral festivals. Maclary has served as the chorus master for conductors such as Marin Alsop, Christoph Eschenbach, Iván Fischer, Nicholas McGegan, Andris Nelsons, Gianandrea Noseda, Robert Shaw, and Masaaki Suzuki, among others. Edward Maclary holds graduate degrees from Indiana University and Boston University. He subsequently studied under and collaborated closely with Robert Shaw, Margaret Hillis, and Helmuth Rilling.

The internationally renowned UMD Chamber Singers specialize in repertoire from the Renaissance, Baroque, and Contemporary periods. The Washington Post has described their singing as "…dazzling… impeccable… and reverberantly alive." The ensemble has toured the globe and sung by invitation for the American Choral Directors Association, the National Collegiate Choral Organization, and the International Federation for Choral Music. Celebrating their twentieth season under the direction of founder and music director, Edward Maclary, the UMD Chamber Singers will present music in 2019–2020 of Schönberg, Stravinsky, Brahms, Handel, Victoria, and a newly commissioned work by UMD alumna, Dale Trumbore.

PROGRAM

If I Say Yes (2019) — Dale Trumbore
World Premiere
See page 31 for more about Ms. Trumbore

Les Noces (1923) — Igor Stravinsky (1882–1971)

Fünf Gesänge, Op. 104 (1888) — J. Brahms (1833–1897)

Friede auf Erden (1907) — Arnold Schoenberg (1833–1897)

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

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Poster Session Breakfast

Poster with Mini-Presentation

CHRISTOPHER HAYGOOD, Oklahoma State University
Oppression and Liberation: Voice of a Survivor

JONATHAN HARVEY, Fitchburg State University
Official State Rhetoric: the Civic Motets of Adrian Willaert

AARON HARP & EMILIE BERTRAM
Uncovering the Drama: Music-Text Relationships in Schubert's Final Masses

RACHEL CARLSON, Shepherd University
Learning from Successful Learners: Teaching Sight-Reading to Choral Ensemble Singers

Poster

SARAH BOWE
The Singable Missa: Comparing Factors of Vocal Difficulty in Josquin and Palestrina Masses

MILES CANADAY, Whitman College
A Critical Edition of Selected Works of Sebastian de Vivanco

DANIEL RYAN, Clark University
#BringingBackBranscombe

ANGELICA DUNSAVAGE, The University of Arizona
Madrigals of Johann Hermann Schein: Unearthing German Secular Music

SALLY KELLEY
The Use and Treatment of Shape-note Tunes on Contemporary Choral Literature

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Classical Movements

Northwestern State Univ Chamber Choir

The Northwestern Chamber Choir from Northwestern State University in Natchitoches, Louisiana is comprised of 36 undergraduates including majors throughout the university. The choir frequently commissions composers for projects including most recently *For a Breath of Ecstasy* from Michael Trotta and *The Falling Stars* from Richard Burchard. The choir was recently featured in Noc kostelů at Kostel svatého Martina ve zdi in Prague, Czechia. They were also one of only eight choirs selected from around the world to compete for the Ave Verum Competition in Baden, Austria where they placed third and won best interpretation for the compulsory selection.

PROGRAM

Alleluia Sancti Henrici	Jaakko Mäntyjärvi (b. 1963)
Ave Maris Stella	Trond Kverno (b. 1945)
Aftonen	Hugo Alfvén (1872–1960)
Maya Danser	Per Nørgård (b. 1932)
Trilo	Bengt Ollen (b. 1950)
Sakkijarven Polkka	traditional Finnish arr. Jonathan Rathbone (b. 1957)

Nicholaus B. Cummins

Nicholaus B. Cummins is associate professor of music and director of choral activities at Northwestern State University in Natchitoches, Louisiana, where he conducts the Northwestern Chamber Choir, Lyrica SSAA Chorale, and Cane River Chorale. In addition, he teaches conducting, choral literature, and vocal music education methods courses. His primary conducting teachers were Dr. Philip L. Copeland and Dr. W. Kenneth Fulton. His choirs have been invited to perform at the National Collegiate Choral Organization National Conference, the Louisiana ACDA state conference, Mississippi ACDA conference, Louisiana Music Educators State Conference, and the Mississippi Junior & Community College All State. He has also presented topics at regional and state conferences and was recently selected as a conducting fellow for the American Choral Directors Association International Exchange Program to South America in Fall 2018. He also serves on the ACDA Southern Region board and is a representative of the National Collegiate Choral Organization Southern Region

Arkansas Tech Univ Choral Artists

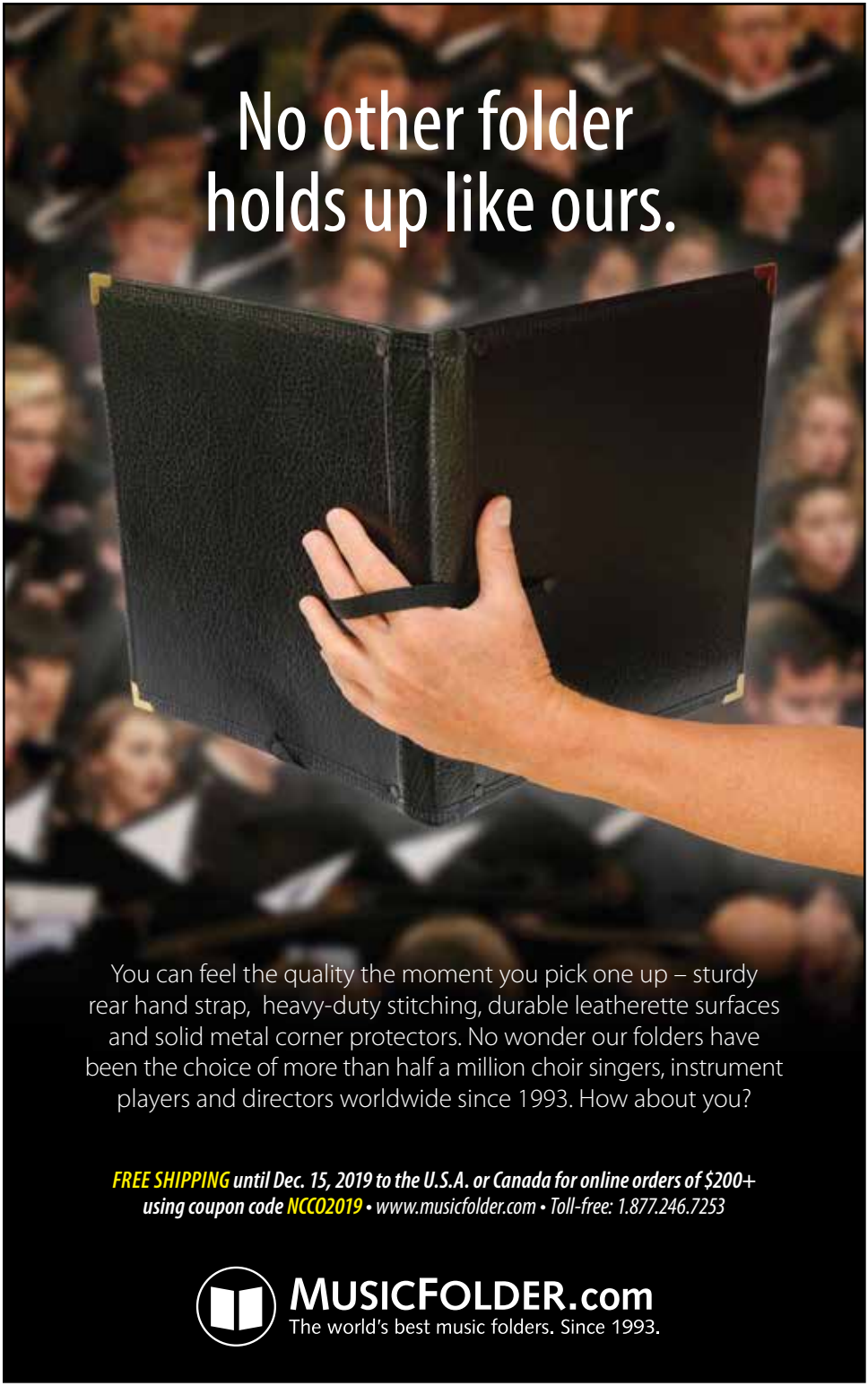
Christopher H. Harris

Dr. Christopher H. Harris, native of Fort Worth, Texas, is a music educator, conductor, performer, and choral composer. Harris joined the faculty at Arkansas Tech University in 2017 as director of choral activities and assistant professor of music. He conducts the ATU Choral Artists, University Singers, and University Men's and Women's Choruses, and teaches courses in Choral Methods, Choral Conducting, and Choral Arranging. He received his PhD in Choral Music Education from Florida State University, his Master's in Choral Conducting from Ithaca College, and his Bachelor's in Music Education from Texas Southern University. Prior to entering graduate school, Harris enjoyed several years of successful public school teaching in Houston, Texas. Dr. Harris is active as a clinician, adjudicator, and presenter, having presented numerous sessions at state and regional conventions in Arkansas, Texas, Louisiana, and Hawai'i. His compositions have been performed internationally by choirs of varied ages and abilities. Most recently Harris was honored through the selection of his music for performance by the 2018 Texas All-State Mixed Choir, the 2018 Southwest American Choral Directors Association Men's Honor Choir, the 2018 Arkansas Intercollegiate Choir, and the 2019 Arkansas All-State Mixed Choir and New York All-State Mixed Choir.

The ATU Choral Artists is the flagship performing choral ensemble of Arkansas Tech University and is comprised of approximately 40 undergraduate singers from various majors throughout the campus. Each year the Choral Artists tours regionally, making regular appearances in Oklahoma, Texas, Missouri, Tennessee, and throughout Arkansas. Choirs from ATU were honored in 2012 with an invitation to perform at the Arkansas All-State Convention. In 2019–2020 the ATU Choral Artists will partner with Arkansas Baroque Music, Inc. for performances in October 2019 and April 2020

THE MUSIC *of* ĒRIKS EŠENVALDS

Nunc Dimittis	Ēriks Ešenvalds (b. 1977)
Trinity Te Deum	Ešenvalds
The Earthly Rose	Ešenvalds
The New Moon	Ešenvalds
Long Road	Ešenvalds
Salutation	Ešenvalds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Considering Culture in Programming & Performance

The growing call for diversity in collegiate choral programming combined with an evolving interest in global cultures raises both opportunities and challenges for the choral director. This panel explores effective ways to appropriately incorporate literature from various cultures and musical traditions into the collegiate choral ensemble.

The Panel

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

Wendy Moy, *moderator*
Connecticut College

Kellori Dower
Santa Ana College

Jace Saplan
University of Hawai'i, Mānoa

María Guinand
NCCO8 Featured Artist
Prof. Guinand appears courtesy of Perform International
see p. 13 for more

Damien Sneed
NCCO8 Featured Artist
Dr. Sneed appears courtesy of Sechrist Travel
see p. 15 for more

Got lunch plans?

Participate in the conversation about **Ensembles in the Collegiate Curriculum** with the Task Force led by Joey Martin. All are welcome! Meet in the Café Area of the Adele H. Stamp Student Union. RSVP to joey.martin@txstate.edu.

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UT Arlington A Cappella Choir

The 50-voice A Cappella Choir is the premiere choral ensemble of the university, comprised primarily of undergraduate and graduate vocal music majors. The choir performed at the 2019 and 2014 conventions of the Texas Music Educators Association, the American Choral Directors Association national convention in 2015, and the 2016 ACDA Southwestern Division Conference. They have appeared with the Dallas Symphony Orchestra, the Fort Worth Symphony Orchestra, the Fort Worth Chorale, the Texas Ballet Theatre, and with the Rolling Stones in concert. Their album, The Road Home, was named a finalist in the 2014 American Prize for Choral Performance.

A SHAKESPEARE CELEBRATION

Shakespeare Songs, Op. 80 — William Mathias (1934–1992)
- Blow, Blow Thou Winter Wind
- Full Fathom Five

The Isle is Full of Noises — Bob Chilcott (b. 1955)
- Bird of Dawning

Over Hill Over Dale — Jaakko Mäntyjärvi (b. 1963)
- Come Away, Death
- Double, Double, Toil and Trouble

Songs & Sonnets from Shakespeare — G. Shearing (1919-2011)
- Who is Silvia?
- It Was a Lover and His Lass

Karen Kenaston-French

Karen Kenaston-French is associate professor and director of choral activities at the University of Texas Arlington, where she conducts the A Cappella Choir, teaches graduate and undergraduate conducting, and heads the Vocal Area. Under her direction, the UTA A Cappella Choir has performed at TMEA, SWACDA, and national ACDA, and appeared with the Dallas Symphony Orchestra, the Fort Worth Symphony Orchestra, the Texas Ballet Theatre, and the Rolling Stones. Prior to her arrival at UTA, Kenaston-French served at Austin Peay State University in Clarksville, Tennessee. She has been guest conductor for choirs in Colorado, Michigan, and Tennessee, for numerous TMEA region choirs, for the American Festival of the Arts (AFA), and is a frequent clinician and adjudicator across Texas. She holds an undergraduate degree in voice from West Virginia Wesleyan College, master's degrees in choral conducting and sacred music from Southern Methodist University, and a DMA from the University of North Texas. In 2011 she was a conductor for the Choral/Orchestral Master Class of the Oregon Bach Festival under Helmut Rilling and Jeffrey Kahane. She was recently named artistic director/conductor of the Fort Worth Chorale of Schola Cantorum of Texas beginning with the 2019–2020 season.

The Aeolians of Oakwood Univ

INVITED HEADLINER CHOIR

Jason Max Ferdinand

Jason Max Ferdinand is a Full Professor, Chair of the Music Department, and Director of Choral Activities at Oakwood University where he conducts the Aeolians of Oakwood University. A native of Trinidad & Tobago, Ferdinand received his Bachelor of Arts degree in piano from the Oakwood College (now Oakwood University), the Master of Arts in Choral Conducting from Morgan State University, and the Doctor of Musical Arts in Choral Conducting from the University of Maryland, where he studied with Dr. Edward Maclary. Under Dr. Ferdinand's baton, the Aeolians of Oakwood University have graced stages the world over. Ferdinand maintains an active schedule as a presenter, adjudicator, and guest conductor for high schools, collegiate, and church choirs throughout North America, Europe, and the Caribbean. He is a former board member of the Alabama American Choral Directors Association, and a choral series bearing his name is now in circulation by Walton Music publishers. Dr. Ferdinand was named "Teacher of the Year" for the 2017–18 school year by Oakwood University. He is married to Meka, a registered nurse, and they are the parents of Caleb, Ava, and baby Jamē.

Since their founding in 1946, Aeolians of Oakwood University have traveled widely, touching the hearts of both young and old with their inspirational singing. They have been led since 2008 by former Aeolian Dr. Jason Max Ferdinand who continues their strong tradition of domestic and international tours. Aeolian performances present a repertoire of choral music that ranges from the Baroque era to the twenty-first century. The choir has become an authoritative exponent of Negro spirituals and Work songs, expressing the yearnings of the choir's enslaved forefathers to be free. The Aeolians are an Oakwood treasure, continuing to strive for excellence in bettering lives.

CHAPEL SONGS

Pilgrim's Chorus from *Tannhauser*	R. Wagner arr. William Dawson
Examine Me	Cedric Dent
My Soul Hath Found Refuge in Thee	Evelyn Simpson Currenton
The Chariot Jubilee	R. Nathaniel Dett
The Gospel Train	arr. Ken Burton
Away and in Danger	arr. Shawn Kirchner & Luc Kleiner
Shout for Joy	Adolphus Hailstork
When I Lay Me Down to Sleep	J. Mulholland

Marcel Tyberg Masses

Music Lost in the Holocaust

Marcel Tyberg was tragically killed at Auschwitz during the Holocaust. Since his life was ended so prematurely, his two Masses for choir and organ represent the entirety of his sacred choral output. In 2016, the South Dakota Chorale performed and recorded these for the first time since Marcel played them himself. This session presents an opportunity to read and hear the music in a new edition of the *Messe di Fascile in Fa Maggiore* (Easy Mass in F Major) prepared from the manuscripts by Brian A. Schmidt and published by Walton Music/GIA Publications. (scores will be provided). This Mass setting is fit for use as a concert piece or liturgically within the context of a choral Mass. The choral and organ writing is accessible and beautiful—certainly within the reach of an average church choir. Tyberg's compositional style is lusciously neo-Romantic—reminiscent of Bruckner and Rheinberger—with melodic and harmonic elements of Jewish music infused occasionally. His settings of these Mass texts range from intimately devotional to broadly expressive and have a genuine impact on the listener.

Brian A. Schmidt

Brian A. Schmidt is associate professor of music at Baylor University and conductor of the Baylor A Cappella Choir and Chamber Singers. There, he leads the graduate choral conducting program, teaching private lessons, literature courses, and graduate conducting recitals. Schmidt is also founder and conductor of the GRAMMY®-nominated South Dakota Chorale, a professional choir based in Sioux Falls, South Dakota. Since 2009 he has grown the ensemble's artistic presence through commercial recordings and an international recording contract in 2014 with PENTATONE, a Dutch classical label. Previously Schmidt served at Duke University Chapel where he conducted the Duke Vespers Ensemble and founded several new ventures including the monthly Bach Cantata Series and Cappella Baroque (a professional period-instrument orchestra) along with publishing recordings on the MSR Classics label. His choirs have appeared on Division and National ACDA Conferences and Boston Early Music Festival. He was selected by ACDA to represent America in the International Conductor Exchange Program with Sweden during the fall of 2015. Schmidt graduated from the University of North Texas, where he completed MM and DMA degrees under Jerry McCoy and Richard Sparks, along with early music studies under Lyle Nordstrom and Lenora McCroskey.

Rehearsing Democratically

Empowering Ensembles from Within

To many who serve as choral directors, the words democratic and conductor stand comically antonymous. After all, what place does collective bargaining have in a profession requiring efficient autocracy? Yet most Western nations prefer democratic republics for the same cliché reason conductors should; our collective potential is far greater than any single voice alone.

Rehearsing Democratically: Empowering Ensembles from Within is divided into two parts. Part I shares a philosophy on cultivating democratic choral classrooms that addresses fostering inclusivity, vulnerability, purpose, ownership, and worthiness. Part II applies philosophy to pedagogy in a facilitated discussion that assesses common rehearsal methods. Together, we'll look at rehearsal techniques that may be inadvertently constraining the fullest capacities of some singers, while also sharing new practices that enable a more robust and educative investment from all members in the rehearsal process.

Matthew Olson

Matthew J. Olson is director of choral activities at Carleton College and serves as artistic director of Bach Roots Festival (formerly Oratory) as well as assistant conductor of The Singers – MN Choral Artists. As recent Chorusmaster with the St. Paul Chamber Orchestra, the Star Tribune hailed that The Singers were "scrupulously prepared" by Olson in a performance of Bach's St. John Passion described as "one of the most satisfying you could ever hope to hear." Recently, he guest conducted Magnum Chorum in performances of Brahms' Requiem, and The Singers in widely acclaimed performances of Joby Talbot's 17-part choral symphony *Path of Miracles*.

A passionate music educator, he frequently serves as a clinician for high school choral festivals, and his choral compositions and arrangements are published by Colla Voce, Santa Barbara, and via his website. He studied choral and orchestral conducting at St. Olaf College, The Oregon Bach Festival, Michigan State University, The Canford Conducting School (U.K.), and The University of Minnesota.

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Building Your Program

Strategies for Recruitment and Retention

Collegiate choral programs face one common issues: recruiting and retaining singers for their ensembles. This panel explores best practices from across the spectrum of the collegiate choral world surrounding this important issue.

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

The Panel

Nathan Leaf, *moderator*
N Carolina State Univ

Elise Hepworth
Missouri Western State Univ

Andrew Minear
University of Alabama

Bruce Rogers
Mt. San Antonio College

Gary Seighman
Trinity University

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Wynton Marsalis

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1. Devotional
2. Call to Worship
3. The Lord's Prayer
4. Processional: "We Are On Our Way"
5. Invocation and Chant
6. Responsive Reading: Matthew 5:3–12, "The Beatitudes"
7. Gloria Patri
8. Prayer: "Pastoral Prayer"
9. Choral Response: "Through Him I've Come to See"
10. Anthem: "Glory to God in the Highest"
11. Scripture: Isaiah 56:7
12. Meditation: "Lord Have Mercy"

    Sermon: "The Unifying Power of Prayer"
13. Part I: "This House is God's House"
14. Part II: "The Power of Prayer"
15. Part III: "Everyone Has a Place"
16. Invitation: "Come and Join the Army"
17. Offertory: The Father
18. Offertory: The Son
19. Offertory: (You Gotta Watch) The Holy Ghost
20. Doxology
21. Recessional: "The Glory Train"
22. Benediction
23. Amen

THE ARTISTS

Damien Sneed, conductor
NCCO8 Featured Artist

Joshua Espinoza, piano

Howard University Choir
Eric O. Poole, conductor

Towson University Chorale
Diana Sáez, conductor

And featuring student members of the jazz programs from

The University of Maryland
Tim Powell, director

Peabody Institute of Music
Sean Jones, director

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About the Performers

Howard University Choir

The Howard University Choir, the resident choir of one of the Nation's pre-eminent African American Universities, gained national and international acclaim under the leadership of former conductor, the late Warner Lawson. Under the leadership of immediate past conductor, J. Weldon Norris, the Choir maintained its tradition of excellence, and expanded its international acclaim through performances in some of the world's major cities, festivals, and venues. Now with new conductor, Eric O. Poole, the Howard University Choir embarks on a choral journey steeped in a legacy of excellence while embracing newer and even broader styles.

Eric Poole, condutor

Dr. Eric Poole serves as an Assistant Professor in the Department of Music and the Director of the Office of University Choirs & Bands wherein he conducts the Howard University Choir, teaches choral conducting, applied voice, and Introduction to Music. Prior to coming to Howard, Dr. Poole conducted university choral groups at North Carolina Central University (Durham, NC), Saint Augustine's University (Raleigh, NC), the University of North Carolina at Greensboro, and at North Carolina Agricultural and Technical State University (Greensboro). Dr. Poole has led singers in performances at the John F. Kennedy Center for the Performing Arts, Constitution Hall, the Naval Observatory, and Washington National Cathedral. Additionally, he has prepared choruses for performances of Gian Carol Menotti's Amahl and the Night Visitors, William Grant Still's And They Lynched Him On A Tree, Allen Menken's Beauty and the Beast, and Franz Liszt's Faust Symphony. Dr. Poole has also served as a choral clinician and conductor in festivals and workshops in North Carolina, Virginia, Maryland, and the District of Columbia and conducted workshops with choruses from California, Minnesota, New Jersey, New York, South Carolina, and Utah. Eric earned an undergraduate degree in Music from North Carolina Agricultural and Technical State University, a Master of Music degree from Howard University, and the Doctor of Musical Arts degree in Choral Conducting from the University of North Carolina at Greensboro. Eric, his wife Stephanie, and son Jeremiah live in Arlington, VA.

Towson University Chorale

The Towson University Chorale is an auditioned mixed ensemble that performs a wide variety of choral repertoire from the past six centuries. The Chorale consists primarily of undergraduate music majors from the department of music. In addition to their regular performance schedule at the department of music, the Chorale performs during other Towson University events and is regularly invited to perform around the city of Baltimore. The choir has previously performed under the direction of distinguished conductors Arian Khaefi, Karen Kennedy and Paul Rardin. This past year Diana Sáez was appointed as their new music director.

Diana V. Sáez

Diana V. Sáez is the newly appointed Director of Choral Activities at Towson University in Baltimore where she directs the TU Chorale, Women's Choir and Choral Society. Before coming to Towson, Sáez was serving as Visiting Choir Director at Knox College in Galesburg, Illinois where she conducted the College Choir and Madrigal Choir. Frequently invited as guest conductor, adjudicator and lecturer in the United States and abroad, she has presented interest sessions at national and regional ACDA conventions as well as in Puerto Rico and Argentina. As a leading specialist in the field of Latin American music, Sáez served as artistic director of Cantigas, a chamber choir that she founded with the mission to increase awareness and appreciation of Latin America and Spanish choral music. Dr. Sáez began her musical education at the Escuela Libre de Música in San Juan, PR. She earned a Master of Choral Conducting from Temple University, and a Doctorate in Musical Arts at the University of Maryland in College Park.

University of Maryland Jazz Ensembles

The University of Maryland Jazz Ensembles perform representative repertoire from the traditional and contemporary jazz lexicon. Frequently compositions and arrangements by University students, faculty, and alumni are featured at performances. Over one hundred students

perform in the various ensembles within the jazz area. The Jazz Ensemble frequently performs off campus at a variety of events including the MMEA annual conference, various local jazz festivals, and annually at the UDC Calvin Jones Big Band Jazz Festival as one of the three elite bands invited to perform; this is one of the most anticipated events on Washington D.C.'s jazz calendar and frequently broadcast on the BET Network. Combos and big bands also perform a variety of outreach concerts at regional schools and venues such as the National Archives, D.C. Public Library, and National Building Museum, area schools, and at campus events such as Maryland Day, Gala Events, and commencement activities.

Tim Powell

Currently, the Interim Director of Jazz Studies and Lecturer of Saxophone and the University of Maryland, and Adjunct Professor of Saxophone at Rowan University; saxophonist, Tim Powell, is at home in both concert and jazz idioms. He is an established freelance musician in the Baltimore/Washington Metropolitan area. He has performed with the Baltimore, Alexandria, and Altoona Symphony Orchestras as well as Frank Sinatra Jr., Gloria Gayner, Ben Folds, The Four Freshman, The Temptations, The Four Tops, Frankie Avalon, Ben E King, Mauro Marcondes, Origem, Steve Fidyk , and the Mike Kamuf Little Big Band. He has also helped commission a number of works for the saxophone repertoire by both well-established composers and those new to the field. Tim Powell earned degrees from Penn State University and the University of Maryland, College Park. His teachers have included M. Dan Yoder, Carrie Koffman, David Stambler, Chris Vadala and Dale Underwood. He has previously served on the faculties of Penn State University, Frostburg State University, Montgomery College, and Anne Arundel Community College.

Peabody Conservatory Jazz Studies

Jazz has a long and rich history in Baltimore and at the Peabody Conservatory, where the Jazz Studies Department was founded in 2001. Today, Peabody Jazz emphasizes experiential learning and connects you to a network of active and respected performers, both on the faculty and in the worldwide jazz community. Classroom and studio instruction are augmented with real-world opportunities in a variety of settings and local venues. And your jazz coursework and lessons are part of a curriculum that crosses artistic boundaries and equips you with the skills to navigate today's professional landscape. Guest and visiting artists in recent years have included Alex Brown, Benny Golson, Wycliffe Gordon, and Branford Marsalis.

Sean Jones

Music and spirituality have always been fully intertwined in the artistic vision of trumpeter, bandleader, composer, educator and activist Sean Jones. He is equally adept in being a member of an ensemble as he is at being a bandleader. Sean turned a 6-month stint with the Jazz at Lincoln Center Orchestra into an offer from Wynton Marsalis for a permanent position as lead trumpeter, a post he held from 2004 until 2010. In 2015 Jones was tapped to become a member of the SFJAZZ Collective where he was a member until 2018. During this time, Sean has managed to keep a core group of talented musicians together under his leadership forming the foundation for his groups that have produced and released eight recordings on the Mack Avenue Records, the latest is his 2017 release Sean Jones: Live from the Jazz Bistro. He has also performed with the Cleveland, Pittsburgh and Youngstown Symphony Orchestras as well as Soulful Symphony in Baltimore and in a chamber group at the Salt Bay Chamber Festival. Sean is also an internationally recognized educator. He was recently named the Richard and Elizabeth Case Chair of Jazz at John Hopkins University's Peabody Institute in Baltimore. Before coming to Peabody, Sean served as the Chair of the Brass Department at the Berklee College of Music in Boston.

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University of Texas at Arlington A Cappella Choir **The Aeolians of Oakwood University**			
Towson University Chorale **Howard University Choir**			
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Conducting Fellowship Masterclass

The officers of NCCO—working with Dr. Craig Arnold and Manhattan Concert Productions—are proud to continue the NCCO Conducting Fellowship Program 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 rehearsals 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; and
4. To encourage graduate student activity at the NCCO National Conference.

Repertoire for today's session will be chosen from among the works below in masterclass with NCCO8 Featured Artist, **María Guinand.** María Guinand appears courtesy of Perform International, learn more about her on p. 13.

MASTERCLASS REPERTOIRE

Schaffe in mir, Gott, Op. 29, No. 2 — J. Brahms
CPDL

Alleluia — Randall Thompson
E.C. Schirmer/ECS Publications

Magnificat-Gloria — Alberto Grau
earthsongs

Special thanks

…to Dr. Ed Maclary and the **University of Maryland Chamber Singers**, the demonstration choir for today's masterclass. See page 37 for more.

…to **earthsongs** for providing copies of Alberto Grau's *Magnificat-Gloria*.

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About the MCP Fellows

Noemi Binag

Noemi Binag is a MM student at the Eastman School of Music where she studies with Dr. William Weinert and leads the Eastman Repertory Singers. Previously, Binag was graduate assistant for the Eastman-University of Rochester Women's Chorus under Dr. Philip Silvey. Noemi served as clinician for the National Commission for Culture and the Arts (Philippines) and the Philippine Choral Directors Association. Prior to her graduate studies, she was a program committee member of the International Bamboo Organ Festival, resident conductor of the Ateneo de Manila University Glee Club, and conductor of the University of Asia and the Pacific Chorale.

Hannah Grasso

Hannah Grasso is a first-year M.M. candidate at Temple University where she studies conducting with Dr. Paul Rardin and serves as graduate assistant conductor for the Singing Owls Community Choir, directed by Dr. Rollo Dilworth. In May 2019, she graduated with the B.A. in Music from Smith College, where she studied conducting with Dr. Jonathan Hirsh and served as assistant conductor of the Smith College Choirs. Hannah's professional profile includes conducting experience in collegiate, church, community, and youth choir settings. She has participated in conducting masterclasses with Dr. Jerry Blackstone, Dr. Edith Copley, and Ms. Carolyn Kuan.

Jennifer Jun

Jennifer Jun is a DMA student at the University of Cincinnati College-Conservatory of Music (CCM), where she is an assistant conductor of the CCM Chamber Choir. She also a church music program in Fort Thomas, Kentucky, and is assistant conductor of Musica Sacra in Cincinnati. She received the May Festival Choral Conducting Fellowship in 2018. Jun is from Seoul, South Korea, and earned degrees from Emory University and Yonsei University (South Korea). In 2017, Jennifer was a finalist in the ACDA Conducting Competition and, in 2012, winner of the Choral Conducting Competition of the National Chorus of Korea.

Minji Kim

Minji Kim is a doctoral student in choral conducting at the University of Maryland. Her teaching experiences at UMD includes working with the University Chorale, teaching undergraduate conducting classes, and assisting the Chamber Singers. Also, she is a music director at Northminster Presbyterian Church in Washington D.C. Prior to joining UMD, Minji was at Texas Tech University where she assisted the University Choir and taught the University Singers as assistant conductor. Her other education includes a Bachelor's degree in composition from Yeungnam University in South Korea and a Master's degree in choral conducting from the Ohio State University.

Sinhaeng Lee

Sinhaeng Lee is a first year doctoral student at University of Illinois at Urbana-Champaign under the tutorage of Dr. Andrew Megill, assisting Oratorio Society of the school and Director of Music of First Presbyterian Church of Urbana. He conducted the Yonsei University Men's Glee Club and Westminster Community Chorus. He studied with Dr. Joe Miller, Dr. Amanda Quist, Dr. James Jordan, and Dr. Hae Ock Kim. Mr. Lee earned a master's degree in choral conducting from the Westminster Choir College. He holds a bachelor's degree in church music and choral conducting from the Yonsei University, Seoul, South Korea.

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for more information, or go to **www.zrstroope.com**

Wynton Marsalis' *The Abyssinian Mass*

This session focuses on this seminal composition by Wynton Marsalis. Headliner Damien Sneed gives an in depth presentation on *The Abyssinian Mass*, covering such topics as its genesis, structure, musical content, performance issues, and take aways from the piece and its performance.

See page 15 for more about NCCO8 **Featured Artist Damien Sneed**.

Damien Sneed appears courtesy of Sechrist Travel.

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application review begins December 1

www.UAChoirs.org

Special Announcements from NCCO

Announcement of NCCO9 Location

Dominick DiOrio, NCCO President-Elect
Miguel Ángel Felipe. NCCO Vice President

Honorary Life Memberships

Presentation of **Honorary Life Memberships**
Lisa Graham, NCCO Co-Founder
Buddy James, NCCO Co-Founder
see pp. 32 & 33 for more information

Campaign Announcement

Announcing the William J. Dehning Memorial Summer Opportunity Grant.

The William J. Dehning Memorial Summer Opportunity Grant

As part of NCCO's mission is to "serve the specific needs of university and collegiate choral conductors," the Executive Board has determined that we can assist in meeting that mission by creating and supporting opportunities for undergraduate and graduate students to move from conducting student to conducting professional. While our students receive excellent instruction in our programs, we know that many seek to further their education through summer courses in a variety of areas, including orchestral conducting, score study, music education, composition, and more. With this in mind, NCCO is proud to announce the NCCO William J. Dehning Memorial Summer Opportunity Grant.

Open to graduate students and rising junior/senior undergraduate students in conducting, music education, and related fields, this grant will provide funding to help students afford summer educational opportunities in an area that they deem appropriate for their study. The primary criteria for acceptance will be merit. Through this program, we hope to honor—in perpetuity—Bill Dehning and his lifetime of dedication to conducting students.

Look in the new year at ncco-usa.org for more information about the Campaign to raise money for the Dehning Fund.

Temple University Concert Choir

Praised for "professional musicianship" (Boston Music Intelligencer) and "great skill and glowing voices" (Broad Street Review), the Temple University Concert Choir has enjoyed a reputation for excellence and versatility. The Concert Choir has presented many premiere performances, including Giles Swayne's *Our Orphan Souls* and Eriks Ešenvalds's *Three Teasdale Poems* in 2014. The ensemble has performed at three ACDA Eastern Division conferences; at NCCO's conferences in 2006 and 2015; at NAfME Eastern Division conferences in 2017 and 2019; and in Bernstein's Mass with the Philadelphia Orchestra in 2015, a commercial recording of which was released by Deutsche Grammophon.

HAVE/NOT

A Vision Unfolding (2017) — Derrick Spiva, Jr. (b. 1982)

Mama Said (2007) — Ruthie Foster (b. 1964) arr. By Paul Rardin

Privilege (2010) — Ted Hearne (b. 1982)

1. motive/mission
2. casino
3. burning tv song
4. they get it
5. we cannot leave

Paul Rardin

Paul Rardin is Elaine Brown chair of choral music and chair of the Vocal Arts Department at Temple University, where he conducts the Concert Choir, teaches graduate conducting, and oversees the seven-choir program at Temple's Boyer College of Music and Dance. Rardin previously taught at the University of Michigan and Towson University, and was formerly artistic director of the Mendelssohn Club of Philadelphia. His choirs have performed at the national conference of the National Collegiate Choral Organization, and at regional conferences of the American Choral Directors Association and National Association for Music Education. Rardin is a graduate of Williams College and the University of Michigan, where he received the M.M. in composition and the D.M.A. in conducting. His compositions and arrangements are published by Santa Barbara Music Publishing. Rardin lives in suburban Philadelphia with his wife, Sandy.

Kansas State Univ Concert Choir

The Kansas State University Concert Choir is the top undergraduate choir of approximately 24–36 students undergraduate students. The students represent a variety of music and non-music majors from across the campus. Over the last 12 years they have been selected to perform at the Kansas In-Service (2008), SWACDA conference (2012), NAfME National Conference (2017), SWACDA (2018) ACDA National – demonstration choir (2019).

CHORAL MUSIC OF OWAIN PARK

Phos hilaron I. (the gathering of the light) II. (the song of the light) III. (the blessing of the light)	Owain Park (b. 1993)
Caelos ascendit hodie	Park
Beati quorum via	Park
The Wings of the Wind	Park

Joshua Oppenheim

Joshua Oppenheim currently teaches at Kansas State University where he and Julie Yu serve as co-directors of choral studies. Prior to Kansas State, he served in a similar role at the Crane School of Music – S.U.N.Y. Potsdam. He received his DMA at the University of North Texas, his M.M. from the University of Mississippi, and his B.M. from Western Michigan University.

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Miami University Men's Glee Club

Jeremy D. Jones

Jeremy D. Jones, associate professor of music, associate department chair, and Naus Family Faculty Scholar at Miami University, conducts the Men's Glee Club, Collegiate Chorale, and teaches choral conducting. Recent appearances include the ACDA National Conference in Kansas City (2019); ACDA Central-North Central Conference (2018); ACDA Central Conference (2014); Intercollegiate Men's Choruses National Seminars (2012, 2014, 2016); and Concours Européen de Chant Choral, Luxembourg (2014). Representing the International Conductors Exchange Program, he debuted in Beijing, China in 2014. His Swedish debut in 2016 featured the Glee Club's Schola Cantroum with Swedish male ensemble Ars Veritas. Their Gregorian chant-based recording, *Old and New Worlds*, will release in 2019 on the Centaur label. He is a contributing author of *Conducting Men's Choirs* (GIA 2019). An active guest conductor-clinician, he serves on the IMC National Board of Directors; ACDA Standing Committee on International Activities; and as the ICEP Central Division Representative. He holds degrees from University of Cincinnati College-Conservatory of Music (DMA), East Carolina University (MM), and Middle Tennessee State University (BM).

The Miami University Men's Glee Club, founded in 1907, has maintained a tradition of musical excellence, brotherhood, and camaraderie throughout its storied history. Comprised of students from across academic disciplines, it is among the oldest and largest collegiate glee clubs in the nation. As advocates for the creation and performance of new repertoire, the Glee Club established an annual commission series in 2013. Its first commercial recording (*Veiled Light*) was released in 2016 with Albany Records, and a second recording on the same label will be released in 2019. Each recording features a number of commissioned works.

PROGRAM

In the Beginning	Rosephanye Powell (b. 1962)
O Love	Elaine Hagenberg (b. 1979)
I See the Heaven's Glories Shine	A. Ramsey (b. 1977)
The River	Susan LaBarr (b. 1981)
The Fisherman's Song	Hyo-Won Woo (b. 1974)
Ffe Mwe, Mwe Ffe	Joan Szymko (b. 1957)

The National Collegiate Choral Org

The National Collegiate Choral Organization (NCCO) exists to serve the specific needs of university and collegiate choral conductors and students 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.

NCCO8 Conference Administrator

Brian Gorelick Conference Administrator

Brian Gorelick is Associate Professor of Music and Director of Choral Ensembles 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 received his MM degree from the University of Wisconsin-Madison as a student of Robert Fountain, and his DMA degree from the University of Illinois, studying with Harold Decker and Charles Leonhard. His conducting teachers also include Donald Neuen and Dale Warland. He currently serves as Music Director for the High Holy Days Services at Temple Emanuel in Winston-Salem.

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 day-to-day 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, as articulated by our National Board.

For more information about the officers, visit ncco-usa.org/about/officers/

L. Brett Scott President

Brett Scott is 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.

Dominick DiOrio President-Elect

Conductor and composer Dominick DiOrio is Associate Professor of Music at the Indiana University Jacobs School of Music, where he also serves as director of NOTUS, a select, new music chamber chorus. With NOTUS, he has appeared at National and Regional Conferences of ACDA and at the 12th World Symposium on Choral Music in July 2020 in Auckland, New Zealand. His original music is widely performed, and he has been commissioned, published, and recorded by ensembles across the globe.

Miguel Ángel Felipe Vice President

Miguel Felipe is Director of Choral Activities and Associate Professor at the University of Arizona in Tucson, Arizona. He's led programs at the University of Hawai'i, Boston University, Oberlin Conservatory, Mt. Holyoke College, and served on the faculty at the Boston Conservatory, Brown University, and as staff at Harvard University. In addition to his role with NCCO, he serves on the national board of Chorus America. Miguel is an active guest conductor, clinician, and presenter throughout the US and in Asia, South America, and Europe.

Matthew Ferrell Treasurer

Matthew Ferrell is associate professor and director of choral activities at St. Cloud State University. He has served NCCO as Minnesota's National Board Member, as associate editor of the NCCO Choral Series, and is on the editorial board for *The Choral Scholar*. Under Dr. Ferrell's direction, the SCSU Concert Choir has performed at state and divisional conferences. Dr. Ferrell is a past ICEP fellow having represented the U.S. in a conductors' exchange with South Korea.

Sherrill Blodget Secretary

Sherrill Blodget is director of choral activities and Music Department chair at Castleton University in Vermont. She directs the University Chorale and Chamber Singers and teaches voice and conducting. She is active as an adjudicator, clinician, and guest conductor, and recently traveled to Uruguay as an ICEP conductor. Sherrill has served as the Vermont board representative for NCCO and as President, Collegiate, Ethnic and Multicultural, and Community Choir chairs for Vermont ACDA.

Elizabeth Swanson Acting Chief Editor of Publications

Elizabeth Swanson is associate director of choral studies at the University of Colorado Boulder where she conducts the University Choir and teaches conducting. She is an active adjudicator, clinician, and guest conductor throughout the US. Previously, Swanson has been a member of the conducting faculty at Nyack College in New York City, The University of Chicago, North Park University, and Ithaca College. Swanson formerly served on NCCO's executive board as secretary and as an associate editor of *The Choral Scholar*.

NCCO's National Board

NCCO is governed by a National Board of 50 members representing five regions across the US, the District of Columbia, and Canada. The National Board meets biennially to guide major activities of the Organization, consider amendments to the Constitution & Bylaws, and prepare for officer elections.

Board members are selected and appointed by the Officers to serve four-year terms. In each region, five members serve in Group A (currently mid-term, serving 2018–22) and five serve in Group B (currently concluding a term —2019).

Board membership is managed by the vice president. For more information, email vicepresident@ncco-usa.org.

Eastern Region

Frank Albinder
University of Virginia [B]

Dwight Bigler
Virginia Tech University [B]

George Case
Boston Conservatory at Berklee [B]

Rollo Dilworth
Temple University [A]

Nicolás Dosman
University of Southern Maine [A]

Jeffrey Douma
Yale University [A]

Janet Galván
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Dirk Johnson
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Ian Loeppky
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Ianthe Marini
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Mississippi College [B]

Gary Packwood
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Adjudication & Task Forces

Each biennium, various members of NCCO bring together their professional expertise and hard work to form adjudication committees and task forces. Adjudicators select the performers and scholars presenting at this conference, choosing from applications submitted from around the country. Task Forces are convened by the officers on an as-needed basis to address specific topics of interest to the Organization.

Thanks to the following individuals for their professional service.

Choral Performance

coordinator: Dominick DiOrio, Indiana University

Marguerite L. Brooks, Yale University
Betsy Burleigh, Indiana University
Mitos Andaya Hart, Temple University
Robert Istad, Calif. State Univ-Fullerton
André Thomas, Florida State University

Interest Sessions

coordinator: Miguel Felipe, University of Arizona

Alyssa Cossey, University of Arizona
Merrin Guice, Buena Vista University
Ianthe Onelia Marini, Columbus State U
Shawna Stewart, BIOLA University
Shelbie L. Wahl-Fouts, Hollins Univ

Panel on *Considering Culture*

coordinator: Sherrill Blodget, Castleton U

Trent Brown, Florida Gulf Coast Univ
Janet Galván, Ithaca College
John Perkins, Butler University
Christopher Thomas, Rowan University

Panel on *Building Your Program*

coordinator: Matthew Ferrell, St. Cloud State U

Coreen Duffy, University of Montana
Michael McGaghie, Macalester College
Andrew Morgan, Hendrix College

Poster Sessions

coordinator: Sean Burton

Caron Daley, Duquesne University
Elizabeth Swanson, U of Colo. Boulder
Nathan Zullinger, Haverford College

Task Force: Constitutional Amendments

Jeffrey Benson, San Jose State University
Marie Bucoy-Calavan, Univ of Akron
Dominick DiOrio, Indiana Univ, co-chair
Tracey Gregg-Boothby, Rose State College
L. Brett Scott, Univ of Cincinnati College-Conservatory of Music, co-chair

Task Force: *Ensembles in the Collegiate Curriculum*

Nicole Aldrich, Washington University
Caron Daley, Duquesne University
Allen Henderson, NATS Representative
Christopher Kiver, Penn State University
Joey Martin, Texas State University, chair
Gregory Ristow, Oberlin College Conservatory of Music
Cara Tasher, University of North Florida
Nathan Windt, St. Ambrose University

Task Force: *Liberal Arts College*

Barron Breland, Creighton University
Katherine FitzGibbon, Lewis & Clark College
John Hughes, Ripon College
Dirk Johnson, West Virginia State Univ
Michael McGaghie, Macalester College
Andrew Morgan, Hendrix College, chair
Alec Schumacker, Hawai'i Pacific Univ

The CHORAL SCHOLAR
The Online Journal of the National Collegiate Choral Organization

The Choral Scholar

The Choral Scholar is a peer-reviewed journal published online by the National Collegiate Choral Organization. Established in 2009, the journal includes outstanding scholarship from multiple disciplines, including choral conducting, musicology, theory, pedagogy, and more. Visit ncco-usa.org/tcs to learn more.

Call for Applications

CALL FOR APPLICATIONS Chief Editor of Publications

RANK Member of the NCCO Executive Board (along with the President, President-Elect, Vice President, Secretary, and Treasurer)

START DATE AND DURATION 2 year-term, beginning January 1, 2020 and ending December 31, 2021 (with possibility of renewal)

DESCRIPTION
The National Collegiate Choral Organization (NCCO) seeks a Chief Editor of Publications to fulfill two primary responsibilities: First, the Chief Editor serves as the principal editorial manager for our scholarly journal, *The Choral Scholar* (http://www.ncco-usa.org/tcs/). The Chief Editor is responsible for all editorial content and manages a team of editors to publish one annual volume of the journal. The Chief Editor retains the right to appoint as many editors as they deem appropriate. The Chief Editor is responsible for maintaining the Editorial Board of *TCS*, which consists of reputable published scholars with interests and expertise in all manners of choral music performance, scholarship, and pedagogy. The Chief Editor is responsible for soliciting scholarly articles for *TCS*. The Chief Editor serves as a non-voting, *ex officio* member of the NCCO Executive Board, and reports to the President. The Chief Editor will participate in Executive Board meetings as necessary. Second, the Chief Editor oversees the management and artistic content of the *NCCO Choral Music Series* in coordination with our publishing partner ECS Publishing. These duties include the selection of new works to coincide with the National Conference. The Chief Editor is responsible for soliciting new scores from composers, as well as appointing a committee from within and outside the membership of NCCO to review works for inclusion in the *NCCO Choral Music Series*. The Chief Editor works in collaboration with ECS to help prepare the scores for publication and print. The Chief Editor will oversee the Poster Session and Choral Series Session at the national conference as requested by the board.

NOMINATIONS
Individuals may nominate colleagues they deem appropriate for the position. Individuals are also welcome to self-nominate. Nominations are due by November 15, 2019, and the NCCO Executive Board will have a selection made by January 1, 2020. Please send nominations to maferrell@stcloudstate.edu.

Those nominated will be asked to submit the following information:

- Contact information (name, email, phone)
- Curriculum Vita
- Two examples of scholarly output
- List of three references that can speak to your organizational and communication capacities

About the University of Maryland

The University of Maryland is the state's flagship and one of the nation's preeminent public research universities. A global leader in research and innovation, Maryland enrolls more than 41,000 students, employs more than 14,000 faculty and staff, and offers 286 academic programs. A top producer of Fulbright scholars, the distinguished Maryland faculty includes two Nobel laureates, three Pulitzer Prize winners and 59 members of the national academies. The institution has a nearly $2.2 billion operating budget including more than $545 million annually in external research funding. Maryland is a global leader in the sciences, engineering, business, social sciences, the arts, agriculture and a broad spectrum of applied disciplines. With 12 colleges and schools offering degree programs from the bachelor's through doctoral levels, Maryland is the nation's largest producer of computer science degrees and boasts one of the nation's highest graduation rates across all majors. Located in College Park, seven miles from the United States Capitol, in the suburbs of Washington, D.C., the University of Maryland offers unmatched opportunities to engage with the federal government, elected officials, worldwide embassies, think tanks, the national media and other influencers of public policy. Maryland is a member of the Association of American Universities (AAU), the invitation-only organization that includes North America's most prestigious research universities. The university is a member of Universitas 21 (U21), the network of leading universities on six continents that focuses on global research collaboration, education and exchange, as well as the Association of Public and Land-Grant Universities (APLU) and the Big Ten Academic Alliance (BTAA). The university's teaching, research and innovation mission is evident in its connectivity to the greater Washington region through numerous long-term partnerships in the private and public sectors. Maryland is a sustainable university community committed to

becoming carbon-neutral by 2050 and is the nation's first "Do Good Campus" where students, faculty and staff across all disciplines engage in making our community, region, nation and world a better place.

UNIVERSITY OF MARYLAND

Choral activities at the University of Maryland School of Music encompass the widest possible array of performance opportunities and experiences for the students of the College Park flagship campus. Six full time ensembles explore the riches of the choral literature from ancient times to the present day, from the Western tradition as well as other traditions from around the world. Over the past two decades UMD choirs have earned an international reputation for excellence of performance, creativity of programming, and as a training ground for the next generation of top tier choral professionals. The UMD Chamber Singers are recognized as one of America's leading collegiate choral ensembles and the UMD Concert Choir has become the ensemble of choice for both the National Symphony Orchestra and the Baltimore Symphony Orchestra. The students, faculty, and staff of the UMD School of Music are honored to serve as the hosts for the 2019 National Collegiate Choral Organization Conference.

Special Thanks

University of Maryland School of Music
Jason Geary, UMD School of Music Director
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All University of Maryland Student Volunteers

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Formed in 2014, ECS Publishing Group is the corporate parent of E. C. Schirmer, Galaxy, and MorningStar. Publications span all genres of classical and sacred music, with a specialty in choral music. Galaxy Music was founded in 1930. The firm took on a more educational focus. New agreements with overseas publishers gave access to the music of composers like Vaughan Williams, Delius, and Gordon Jacob. Galaxy composers soon included K. K. Davis, Ivan Galamian, George Rochberg, Alice Parker, Donald Waxman, and Robert Ward. In 1989, Galaxy was sold to E. C. Schirmer Music Company, an enterprise with similar scope and history.

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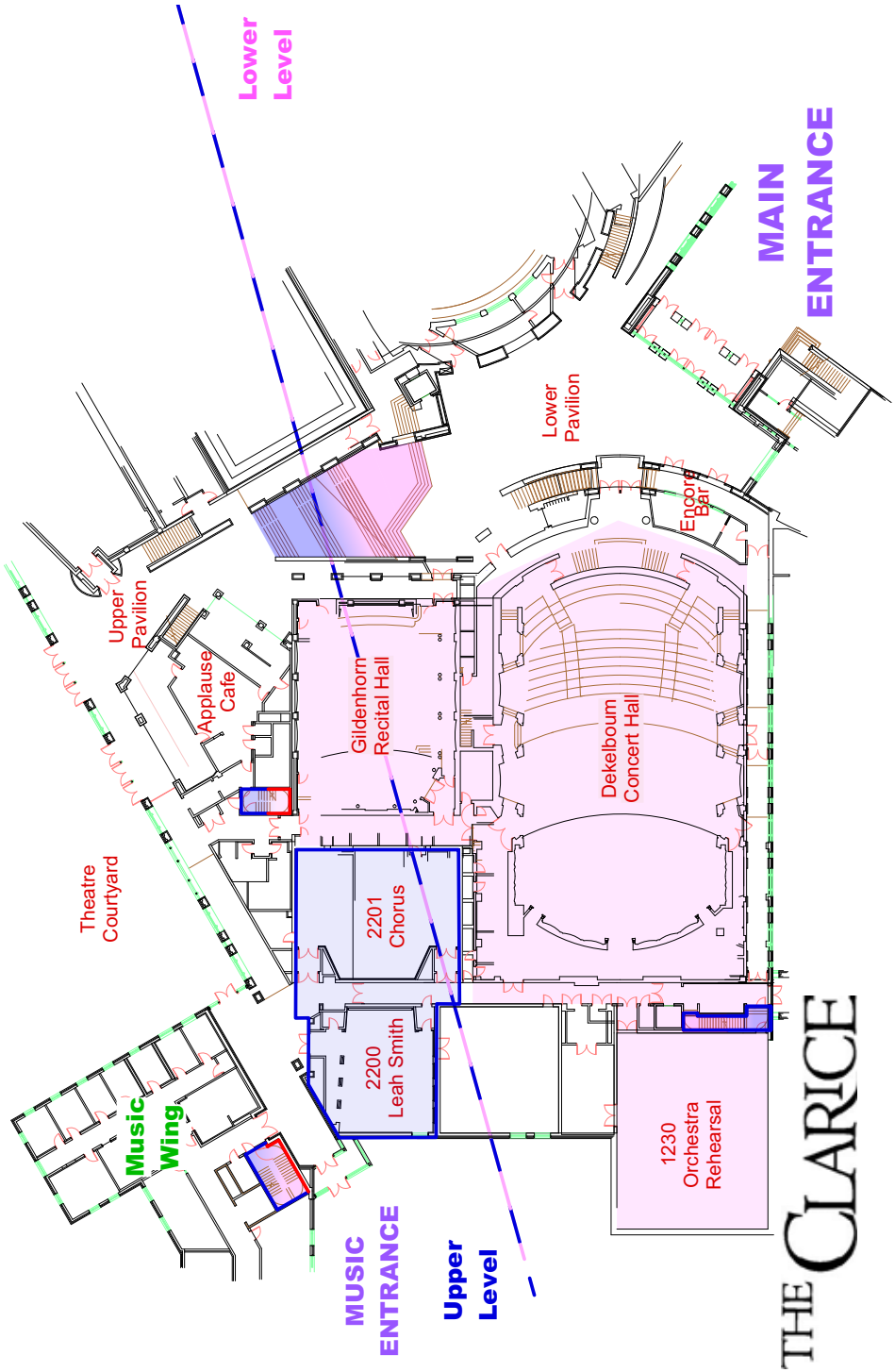

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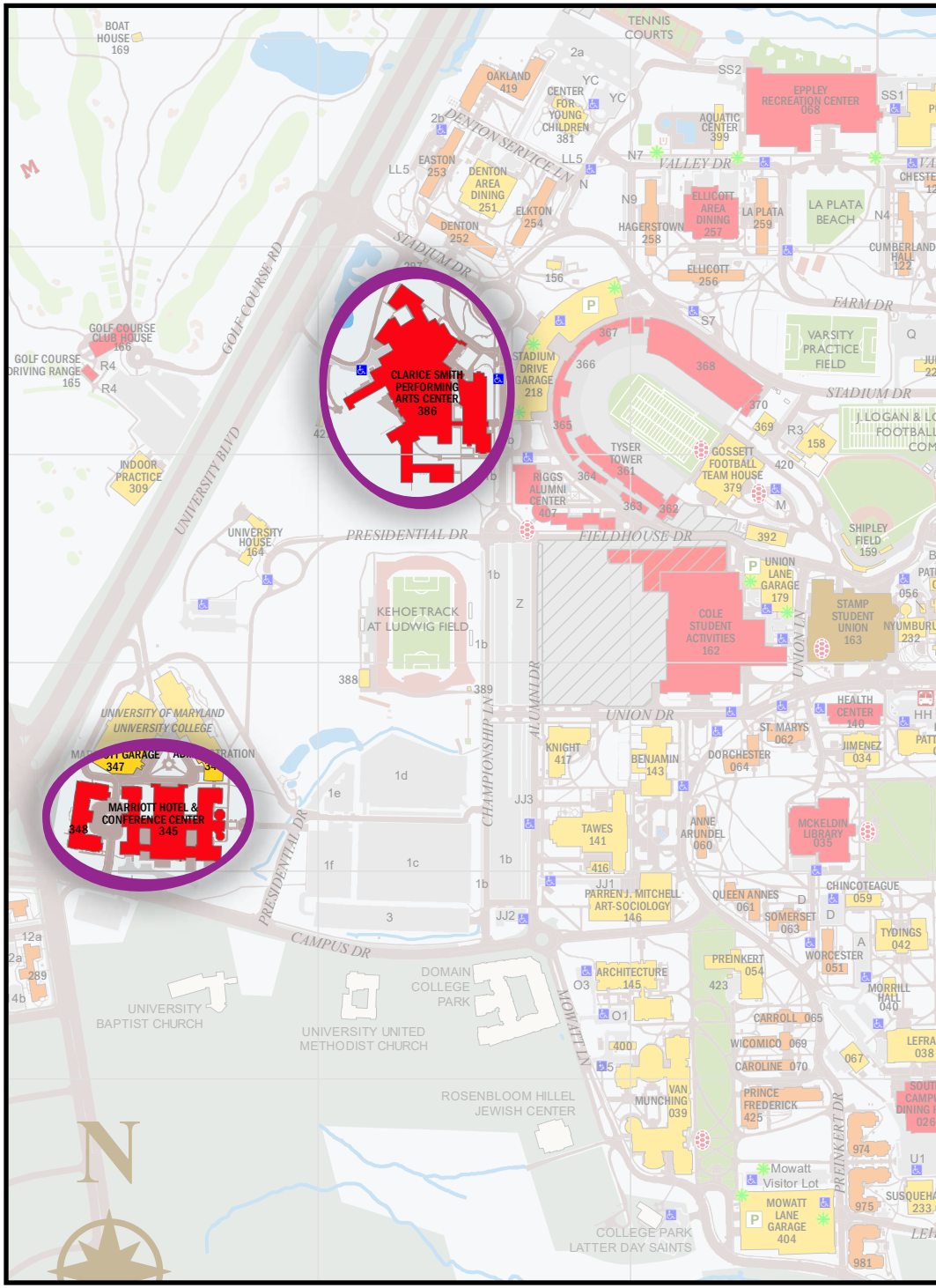

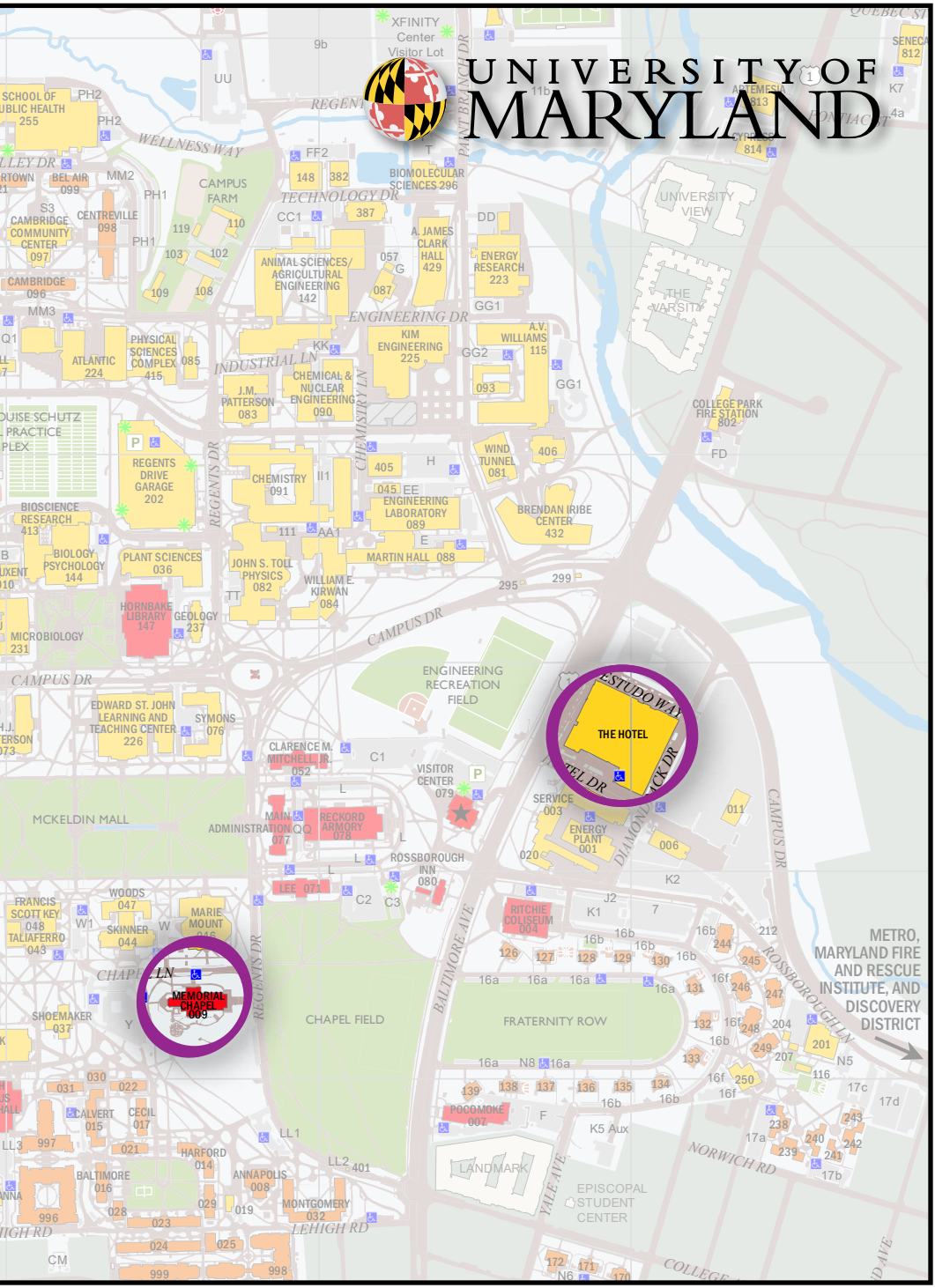
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