Friday, October 12  Choral Symposium Schedule

8:00 am  Registration

8:30 am  Welcome
- John Miller, NDSU Challey School of Music Director
- Tim Sharp, ACDA Executive Director

8:45-9:25 am  Performing to Impress or Singing to Inspire
Imagine this...being fed Chicken Soup for the Choral Soul for about forty minutes...prepare for an inspiring deep dive into the stories that feed us in our journey of lifelong music making.
- Tesfa Wondemagegnehu, St. Olaf College

9:30-9:55 am  The Next Generation: Empowering Youth to Be the Voices of Change for Tomorrow
There is great power in the voice of a child. I'm eager to share with my colleagues about the many ways that youth-centered choral organizations from around the country are transforming their communities through the power of music. Children aren't our future, they are our now. They aren't our future leaders, they are leaders now. Let’s learn how to equip them to be musical instruments for change!
- Alex Gartner, Pensacola Florida Children’s Chorus

10:00-10:25 am  Earthtones: Exploring Cultures Through Song
This presentation will focus on the development of a new university ensemble, Earthtones Vocal Ensemble, that brings to life the songs of underrepresented people and critical periods in history to broaden knowledge and understanding of communities, cultures, spirituality and social justice. The benefits and challenges faced in leading the ensemble will be shared, along with performance excerpts and student reflections, to start a dialogue with others who direct or may want to develop a similar ensemble.
- Mary Ellen Junda, University of Connecticut

10:30 am-11:45 pm  My Journey with Matthew Shepard
Like so many people, Craig Hella Johnson was deeply moved and affected by the death of a young, gay Wyoming man in 1998, Matthew Wayne Shepard. The events surrounding his death created an enormous feeling-world that reverberated for months and years after the event. Craig will share the story of the work that became “Considering Matthew Shepard” and join with participants to sing several movements. The conversation will also address questions of the role of choral music in the many important cultural conversations of our day.
- Craig Hella Johnson, Founder/Director Conspirare

11:45 am-12:30 pm  LUNCH

All sessions held in Beckwith Recital Hall unless otherwise noted.
12:30-1:25 pm  
**Lessons from iChoir: Purposeful, Meaningful, and Inclusive Choral Experiences**  
Description: In a changing landscape that honors equity and diversity, choral organizations must also change in order to align with these same values. In this session, we will explore how choral music leaders can facilitate access to meaningful music experiences for all singers in our school and community choir programs. This session will also offer proactive strategies, instructional techniques, activities, and materials that have the flexibility to meet the needs of all singers who participate in choir. Implementing the principles of Universal Design for Learning and approaches for working in multi-age, multi-ability settings, attendees will participate in singing activities designed with singer variability in mind. Participants will also view video segments of strategy implementation with members of a unique community choral ensemble. iChoir: Inclusive, Intergenerational, Exponentially Better Together, is a choral ensemble whose mission is to provide music-making opportunities for individuals of all abilities. iChoir members participate in cross-age, cross-ability groups or “singing teams” of two to four who want to sing in the ensemble together. Singing teams consist of singers who would like to sing with, and support family members and friends with a variety of physical, sensory, and cognitive challenges.  
-Rhonda Fuelberth, University of Nebraska- Glenn Korff School of Music

1:30-1:55 pm  
**Prison Choirs and Beethoven’s Fidelio**  
Catherine Roma has conducted choirs in prisons across southwest Ohio since 1993. Currently, in retirement, she conducts three prison choirs. She will discuss compositions written by the residents over 25 years, and will present audio and video footage. In May Roma’s three choirs joined three other choirs from Kansas, Iowa and Minnesota to perform the Prisoner’s Chorus from Beethoven’s opera Fidelio in a NYC produced by Heartbeat Opera. Audio recordings were stitched together, and directors visited prisons to get video footage. In June UBUNTU Men’s Chorus performed excerpts of a concert version of Les Mis. Come witness the creativity and talent of men and women locked away and silenced in our current system of mass incarceration.  
-Catherine Roma, Wilmington College, OH

2:00-2:25 pm  
**Art Born of Tragedy**  
In tragic circumstances, such as we’ve experienced in our lifetimes, many are caught in a web of grief and frustration. What is the artist’s duty, in the wake of large public tragedies? What of our internal struggles? Instead of empty gestures, we transform strong feelings and ideas into works that plumb our sorrow, turning grief into ideas and ideas into action, putting tragedy into new or enhanced perspectives. At the University of Wisconsin-Madison, the Concert Choir offered a 2017 program exploring beautiful music written in the wake of otherwise unspeakable circumstances. This session will present the conceptualization and performance examples from ART BORN OF TRAGEDY.  
-Beverly Taylor, University of Wisconsin-Madison

2:30 – 2:55 pm  
**Creativity in Limitations: A reflection on season long programming with a professional choir**  
Participants will get an inside look at how San Diego based SACRA/PROFANA envisions, plans, and executes season long thematic programming. Starting at the beginning of the creative process, this presentation will walk through the concepts behind the last two seasons; how each individual program reflected the theme, and how they were able to engage the community while highlighting contemporary issues and composers. The intent of this presentation is to explore the idea of creative limitation and how purposefully limiting oneself can actually drive creativity in choral programming.  
-Juan Carlos Acosta, Director SACRA/PROFANA, San Diego, CA
3:00-3:25 pm  Living the Song: Choirs and Peacebuilding
How can choirs engage with the reality of societal conflict and the need for conflict transformation? This session will introduce two different approaches: the 20th century composition-performance legacy, and the emerging practice of active peace-building through the choral experience. An overview of current inter-disciplinary research will be followed by a detailed discussion of two international choirs predicated on active peace-building—their philosophy, structure, and musical practices. These models invite creative application to other contexts. Through expanding circles of impact both within and beyond the group, choirs can become musical and inter-personal “dialogic spaces” and live out the very songs which they sing.
-Mark Bartel, Friends University, Wichita, KA

3:30-3:55 pm  Hope: Refocusing the Legacy of Spirituals
This presentation explores spirituals as an approach to create closer bonds among people of different races. It is conceived within a context of honoring the race-specific roots of spirituals while advocating for characteristics that are universal to every race. The intent is to inspire composers, educators, and choral conductors to give careful consideration to their role in the spirituals’ journey through current society.
-Jeff Stone, Bismarck State College, ND

4:00-5:00 pm  Panel I – Alternative Choirs
Resounding Voices: Starting a Community Choir for People with Dementia and Their Care Partners
Choral singing brings joy, well-being purpose and community understanding to people with memory loss and celebrates the potential of people living with dementia. This session will demonstrate the process this community went through to forge collaborations and partnerships throughout the medical and musical communities.-Suzanne Johnson, Rochester, MN

Prison Music: Changing Lives and Transforming People
When was your life so dark and hopeless that a weekly class in the Arts made a monumental difference to you? Have you ever engaged in an activity that allowed you to see the light at the end of the tunnel for the first time? - Stephanie Henry, Kansas City, MO

A Choir for Those Experienced in Homelessness
StreetSong MN is a choir which aims to unite voices for harmony and community. Comprised of persons ‘experienced’ in homelessness – i.e. persons currently or formerly homeless, and those who care about them. Through its music, StreetSong MN presents an opportunity for engagement in the cause of ending homelessness. StreetSong MN draws on the experiences, hopes, and aspirations of its members to produce a choral experience promoting personal fulfillment and the development of community.– William Mathis and Teri Larson, Minneapolis, MN

5:15-7:00 pm  Dinner

7:30 pm  Concert Featuring Conspirare
Festival Concert Hall

After the Concert  After-Concert Talkback with Craig Hella Johnson
Festival Concert Hall
### Saturday, October 13

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<th>Time</th>
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<td>9:00-9:40 am</td>
<td><strong>The Alchemy of Choral Relevance</strong>&lt;br&gt;Alchemy is “a power or process that changes or transforms something in a mysterious or impressive way.” Something is relevant if it gives new information, if it adds meaning to life, or if it makes a difference. In the words of cognitive scientists Deirdre Wilson and Dan Sperber, relevance “yields positive cognitive effect.” This presentation by ACDA Executive Director, Tim Sharp, explores how the analysis of 60 years of concert programming at ACDA’s National Conferences offers insights into the alchemy of relevant choral programming.&lt;br&gt;-Tim Sharp, American Choral Directors Association Executive Director</td>
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<td>9:45-10:10 am</td>
<td><strong>The 21st Century Choral Music Educator: Teaching Strategies for Transgender Students</strong>&lt;br&gt;This session will draw from the author’s current research in a high school choral classroom with multiple transgender students. It will provide choral music educators with the specific vocabulary and knowledge necessary for understanding and shaping an inclusive classroom. Further, we will discuss the ways in which both the philosophy and pedagogical choices of the teacher in this study have evolved given the transgender students in her program, including a discussion of both individual voicing and the voicing of her ensembles. The perspectives of the students in the program will also be shared in the hope that we can learn, grow, and in short, remain relevant in our approach to choral music making in the 21st century.&lt;br&gt;-Julie K. Hagen, University of Hartford’s The Hartt School</td>
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<td>10:15-10:40 am</td>
<td><strong>Re-Writing the Narrative of Diversity in the Choral World</strong>&lt;br&gt;This session provides a new formula for socially-minded programming and organizational change, followed by discussion and actionable steps for any sized organization looking to expand inclusivity and relevance to better represent the experience of ALL people in America. Explore how to change the mission of the organization to include diversity as a hallmark and discover new ways to program around the community’s needs, choosing the music around those themes instead of starting with the music.&lt;br&gt;-Chris Ludwa, Kalamazoo College, MI</td>
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<td>10:45-11:10 am</td>
<td><strong>Choral Village: An Exploration of Creativity, Community, and Personal Expression</strong>&lt;br&gt;This session will present an overview of Choral Village, a program instituted in the summer of 2017 with the goal of intentionally bringing together middle school aged youth from diverse backgrounds to develop cross cultural understanding and empathy through activities including choral singing, theatrical games, drum circles, musical experiences, shared meals, and guest artist presentations. Research supporting the rationale and structure of the program will be included.&lt;br&gt;-Joy Hirokawa, The Bel Canto Youth Chorus of the Bach Choir of Bethlehem</td>
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<td>11:15 am to 12:15 pm</td>
<td><strong>Panel II – Relevant Programming</strong>&lt;br&gt;This panel will discuss new approaches concerning selection of relevant repertoire and development of rehearsal strategies for today’s singers&lt;br&gt;-Bret Amundson, The College of St. Scholastica, MN&lt;br&gt;-Steve Albaugh, Rosemount High School, MN&lt;br&gt;-Darcy Reece, Thief River Falls High School, MN&lt;br&gt;-Ryan Fellman, Oñate High School, Las Cruces, NM</td>
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12:15-1:00 pm Lunch

1:00-1:45 pm **Code Switching for the conductor, singer, and audience**
In every rehearsal and performance, the conductor and the singers are making decisions about how they will present the music and themselves to each other and to an audience. That decision-making is further complicated by the identities in the room and the repertoire. Some of us have never had to ‘code switch’ and some of us have never had to NOT code switch. We will consider the energy required and the ease engendered by code switching in our ensembles and repertoire.

-Penelope Cruz, White Plains High School, White Plains, NY

1:50-2:15 pm **Beyond Repertoire: Programming for Community Impact and Social Change**
A workshop offering impactful elements of programming that convey meaning beyond your chosen music and lyrics. We’ll examine opportunities to raise the visibility and social relevance of your choral program, connect with your specific community, and partner with causes that need support without changing your budget, your personnel, or shifting focus away from your central standards or mission.

-Jennifer Rodgers, Artistic Director, The Everett Chorale

2:20-2:45 pm **Nānā I Ke Kumu: Hawai‘i: Choral Music and Cross-Cultural Impact**
How can choral music be a catalyst for decolonization and provide healing from generational trauma? Join us as we celebrate a musical narrative of how the next generation of Native Hawaiians are using choral music to reclaim, propagate, and innovate their culture and communities.

-Jace Kaholokula Saplan Interim Director of Choral Activities, University of Hawai‘i at Mãnoa; Director of Choral Activities and Vocal Studies, Hamilton College (on leave)
Artistic Director, Nā Wai Chamber Choir

2:45-3:00 pm Break

3:00-3:25 pm **Border CrosSing: a Model for Community Relevance, Mobilization, and Cross-cultural Programming**
Border CrosSing is a professional vocal ensemble in the Twin Cities with the primary mission of integrating historically-segregated audiences, repertoire, and artists with a current focus on Latinx culture. Their strategies for community engagement and mission of presenting programs that are culturally relevant and accessible provide a model that can be followed by all ensembles to engage with communities that are currently underrepresented in choral music. In this session, Border CrosSing’s artistic director will discuss the strategies and programming of their first season, showing videos from the different events that took place, providing repertoire and stylistic resources, and discussing audience attendance and satisfaction data gathered from the Latinx community.

-Ahmed Fernando Anzaldúa El Samkary, DMA Student University of Minnesota
3:30-3:55 pm  
**Compassion and the Choral Art: A Look at the Appleton Compassion Project**
Mindfulness, metaphysics and music: a look at the role of contemplative science in fostering connection – to source, to others, and to art. Mindfulness, or present moment awareness that fosters a sense of well-being, clarity, focus, and a connectedness to those around us, is a concept that is gaining attention across disciplines and vocations. The arts are fertile ground for exploring ways in which mindfulness can inform and enhance process and performance. Included in this talk is a look at a K-12 district-wide compassion project that included contribution from 10,600 students and culminated in a concert weaving together neuroscience (Dr. Richard Davidson presenting), poetry, visual art and choral music.
-Craig Aamot, Texas State University

4:00-4:25 pm  
**Programming for a Thematic Choral Concert**
There are myriad ways to program choral concerts. In designing thematic programs, the conductor can create a cohesive concert using a variety of approaches, using themes as broad or as narrow as desired.
-Monte Garrett, Weatherford High School, TX

4:25-5:00 pm  
**Nevertheless, She Sings: Empowering Women in Choral Music**
In this session, conductors will be challenged to empower women in choral music by implementing five main strategies: 1) address genders equally in rehearsal, 2) give women leadership roles in both mixed and treble groups, 3) showcase female composers and ensembles, 4) select repertoire that positively represents women, and 5) promote high expectations for treble ensembles. Conductors will leave this session with a renewed appreciation for their female choristers and a practical plan for making their singing experiences even more meaningful.
-Melissa Baughman, University of Oklahoma School of Music

5:00-7:00 pm  
Dinner

7:30-9:00 pm  
**NDSU Choral Department Concert**
Festival Concert Hall