We Rise, We Sing: Our Vision Unfolding

NC ACDA 2021 FALL CONFERENCE
October 8–9, 2021

Dr. Eugene Rogers
Clinician

featuring
EXIGENCE: A Sphinx Vocal Ensemble

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President’s Message
Jeremy Tucker, NC ACDA President

In this fall edition of the Carolina Caroler, I am excited to feature updates on the 2021 Fall Conference, new NC ACDA 2021-2023 leadership, and new NC ACDA awards.

The 2021 conference committee looks forward to gathering safely with our fellow NC ACDA members in October and encourage you to register early to attend our Fall Conference, “We Rise, We Sing: Our Vision Unfolding.” I don’t know about you, but I am grateful to be able to gather safely in-person in Raleigh at Christ Baptist Church and the new Holy Name of Jesus Cathedral. The 2021 conference committee has been working hard to feature professional development by world class musicians, reading and concert sessions, exhibits, and affordable registration. This is the year to attend our state’s ACDA conference. Read on to learn why! In the spirit of gratefulness, I am grateful to our conference committee for their work in providing this opportunity for our membership.

The summer has been a busy time of transition and training for new leadership. This transition has been smooth, and we welcome a number of new R&R leaders, new committee chairs, and new events chairs. Our restructuring of leadership follows the National ACDA model and has provided a number of new leadership opportunities to involve more members. If you have wanted to become more involved in your state’s chapter, I encourage you to reach out to our leadership listed throughout the Caroler. We are all grateful to Wendy Looker for her service as NC ACDA President. I am grateful for Wendy’s compassionate leadership, her emphasis on being an inclusive and welcoming organization, as well as her positive energy during the most difficult times to lead an organization centered around singing. I hope to follow Wendy’s example as we welcome José Rivera as President-Elect. José has been influential in his work around diversity initiatives and is already busy with his work as conference chair for our Fall Conference. He brings regional and national leadership to our state chapter, and I look forward to collaborating with him to expand leadership opportunities for our membership.

We are also grateful to Anne Saxon for her leadership over the years as Executive Director. Anne has a heart and welcoming spirit for all. In truth, Anne pulled me back to NC ACDA some years ago. Additionally, thank you to Ginger Wyrick for her long-time service as membership chair. Both Ginger and Anne have been a fount of knowledge and we look forward to their ongoing support in the future in various roles to support the mission of NC ACDA. Moving forward, Wendy Looker and Paul Anderson will co-chair our membership committee while the Executive Director responsibilities are being absorbed by the executive board.

Our new committee structure mirrors National ACDA with the addition of the Collegiate Honor Chair committee, who has already started its work to prepare for the inaugural concert at our Fall 2022 Conference. In addition, our R&R committee chairs will work with our NC R&R Choral Chair, Bethany Jennings if you are interested in serving on any of these committees, I strongly recommend you reaching out to the chairs as they are currently building their committees to begin their work.

I look forward to seeing all of you October 8 and 9 in Raleigh for our Fall Conference!
A Message from Our New President-Elect

José Rivera, NC ACDA President-Elect

Greetings! I am excited for the privilege to serve on the NC ACDA Board as your President-Elect, and I look forward to continuing to collaborate with colleagues across the state to advance our mission to inspire excellence and nurture lifelong involvement in choral music for everyone through education, performance, composition and advocacy.

In the face of adversity, we are reminded of the importance of being grateful for opportunities of self-knowledge, widening perspectives, and re-evaluating and prioritizing goals. The hardship of the recent pandemic has reminded us of the inherent value of choral music in schools, places of worship, and performing organizations that serve the larger communities—especially the relationships with students, singers, colleagues, and our professional organizations.

I am grateful for the NC ACDA Board and its proactive leadership for bringing choral conductors and educators together through virtual meetings. These gatherings helped create a space for people to share and learn from each other’s expertise and provided a network of support to meet the needs of our choral community—the very purpose of our organization.

ACDA’s vision continues to expand and create new opportunities for advocacy and collaboration from national to state levels, such as the newly formed Advocacy and Collaboration and Diversity Initiatives Committees. The Advocacy and Collaboration Committee will help seek opportunities to promote the choral art and develop collaborations with other arts organizations as beneficial to our association. Another important effort within our organization drives the Diversity Initiatives Committee, which will help foster and promote projects that serve a broad representation of choral singers and conductors. I encourage you to become involved by volunteering to serve on these dynamic committees.

As we prepare for the fall, I encourage you to redefine and share new goals and visions for your ensembles, reignite a renewed passion for choral singing, and create additional opportunities for engaging and building singing communities. I am excited about the plans to reestablish the Collegiate Honor Choir to next year’s conference. One of the many lessons I learned during these past two years is the need to reaffirm that music making, particularly choral rehearsals and performances, are vital activities that give us a sense of purpose, bring us together, and elevate the human spirit.

This is the time to reaffirm who we are and what we do, rebuild, and reimagine new paradigms of endless possibilities. Wishing you an amazing year.

Undergraduate Conducting Competition Finalists Named

Nana Wolfe-Hill, NC ACDA Diversity Initiatives Co-chair

Thank you to all the talented students who applied and submitted videos for the NC ACDA Undergraduate Conducting Competition! The following finalists have been selected to work with our outstanding clinician, Dr. Eugene Rogers, in a masterclass setting at the fall convention. Congratulations!

.md[choral]
David Chong, UNC Greensboro
Dr. Carole Ott and Dr. Welborn Young, instructors

.md[choral]
Marguerite Hemedinger, East Carolina University
Dr. James Franklin, instructor

• Daniel Lowman and Tommy Tran, Wingate University
  Dr. Nana Wolfe-Hill, instructor

• Mason Walker, Appalachian State University
  Dr. Meg Stohlmann and Dr. Steve Hopkins, instructors

The 2021 NC ACDA Undergraduate Competition is generously sponsored by William Carroll, Don Coleman, and Marta Force.

Join us on Friday, October 8, at 2:45 p.m. and Saturday, October 9, at 9:30 a.m. to support these student conductors and learn from Dr. Eugene Rogers!
Bridget Sweet to Be MiddleFest Clinician

Catie Hitzigrath, NC ACDA MiddleFest Coordinator

We are so excited to welcome Dr. Bridget Sweet as our 2022 NC ACDA MiddleFest clinician! Our festival this year will be February 11-12, 2022, at First Presbyterian Church in Greensboro. If you have not attended MiddleFest in the past and would like more information please contact Catie Hitzigrath at middlefest@ncacdaonline.org.

Bridget Sweet is Associate Professor of Music Education at the University of Illinois at Urbana-Champaign. After completing her Bachelor’s Degree in Music Education at Western Michigan University, Dr. Sweet enjoyed a successful tenure as a middle school choir teacher for nearly ten years. Her interests in adolescent music education intensified during her masters and doctoral programs in Music Education at Michigan State University, which contributed to her research focused on characteristics of effective and exemplary middle-level music teachers. At the University of Illinois, Dr. Sweet teaches music education pedagogy, including choral methods and literature, middle-level general music methods, graduate courses in music education, as well as a course focused on the development of healthy practices for all musicians. She is earning licensure to be a Body Mapping Instructor through the Association for Body Mapping Education.

Dr. Sweet continues to work extensively with adolescent singers as a teacher, clinician, and conductor. She has been invited to conduct middle and high school All-State Choirs and Honors Choirs in many states. Dr. Sweet wrote the books Growing Musicians: Teaching Music in Middle School and Beyond (2016, Oxford University Press) and Thinking Outside the Voice Box: Adolescent Voice Change in Music Education (2020, Oxford University Press). Dr. Sweet’s research interests include middle level choral music education, female and male adolescent voice change, empowering music educators, health and wellness, and intersections of diversity and the music classroom.

For more information about MiddleFest, email middlefest@ncacdaonline.org.
Reflection: The Vision of Optimism, Purpose, and Equity

Gerald R. Knight, NC ACDA World Musics & Cultures Chair

In the current climate of diversity, equity, and inclusion (DEI) mindfulness, several questions are being voiced, especially by some people of color. How long will this intense examination and conversation last? Are the conversations addressing the real issues or attempting to dress up hollow answers only to appear noble or to appease? And, one also wonders if there will be appreciable gains, and will they have permanence or, at least, some longevity? In the realm of the choral kingdom, the answers to these questions appear to be positive and very encouraging.

As noted in this publication last fall, the canon of great music and composers has been, and is, persistently expanding to embrace the exceptional music being contributed by composers from many world cultures, composers of color, and all of the other people who have been routinely—and largely—excluded from the canon of Western art music. It is becoming even more conventional to hear music of world cultures, people of color, women, LGBTQ, and other marginalized groups being performed on choral programs at all levels and in many venues throughout the world. (This is not to say there is still not yet work to be done.)

The establishment of this repertoire has been championed in the past by several notable composers, directors, and publishers. It is a testament to all those who have always sought inclusivity in programming choices and believed in excellent music as a standard representing high craftsmanship. The ability to communicate and embody something worthy of sharing for the betterment of the human spirit, rather than a false premise on which to preclude, should be the goal of any choral program. How we continue to instill and perpetuate these standards of excellence in our singers and the audiences who hear them will be challenging but crucial. One way to accomplish this is through programming.

Programming, in short, as we all know, is the consideration of what and where pieces are placed on the program. There are some traditional schools of thought about this concept. However, if we continue to be even more deliberate and creative about this practice, we might be able to further profoundly impact our singers and audiences by fostering the idea that excellence transcends the artificial limitations that are conjured through a false sense of superiority and/or the preeminence of the orthodox canon.

The ability to communicate and embody something worthy of sharing for the betterment of the human spirit, rather than a false premise on which to preclude, should be the goal of any choral program.

We should remember that any piece of music can be programmed anywhere on the program, of course, with fitting and deliberate consideration. In essence, one can still give due deference to openers and closers and the myriad other considerations one makes about program order while not potentially sending any intended or unintended messages about the worth of the “other” music on the program. Typically, the order of pieces, especially when reverence is given totally to chronological and stylistic factors, can appear rather academic and/or obligatory. This kind of programming certainly has its place—period. However, pieces can connect in other
ways, such as the message or theme inherent in a grouping or the spirit found in a particular grouping. Traditional programming normally finds music of world cultures, marginalized people, spirituals and gospel at the end of the program or within the program in like groupings. It has also become fashionable to have themed concerts like “The Music of African-American Composers,” “The Music of Women Composers of Color,” “The Music of Women Composers,” or “The Music of ________” (you fill in the blank). This is all fine and much needed, as it is educational and provides the opportunity to hear great music that is not typically heard.

We should remember that any piece of music can be programmed anywhere on the program, of course, with fitting and deliberate consideration.

Ideally, the music by composers of color, the music of women, and music of world cultures, including music that is not idiomatic or culturally identifiable, should not need to be so featured or distinguished apart from the “standard” composers on the program. This can be achieved by creatively grouping pieces based on other criteria. In this way, a substantial body of new or rarely-heard works should be solidified in the canon, especially if this music is valued and taught in the academy. This music will then be found in the appetites of the directors, singers, and consumers who respectively desire to perform and hear great music, regardless of who wrote it or when it was composed.

Two examples: programming Jauchzet dem Herrn, alle Welt by Bach in the same set/grouping as I’m Gonna Sing ’Til the Spirit Moves in My Heart arranged by Moses Hogan can be interesting. The two pieces have the same energy and spirit of exaltation. Additionally, the sentiments are similar philosophically. Such a grouping may require that the notion of the Black spiritual being sheer entertainment be discarded. Wie Lieblich sind deine Wohnungen by Brahms and Sit Down Servant arranged by Stacey Gibbs can appear in the same grouping, especially in this order; the latter is the felt realization of the former. Certainly, this kind of programming has been and continues to happen and requires careful and tasteful consideration. However, the benefit should be to enlarge the perceptions of our singers and audiences about excellent music (as previously defined).
Fall Conference Tentative Schedule
(All events are at Christ Baptist Church unless otherwise specified.)

FRIDAY, OCTOBER 8

12:00pm–5:00
REGISTRATION/EXHIBITS OPEN

1:00–2:30
OPENING OF CONFERENCE
We Rise, We Sing: Our Vision Unfolding

🎵 HBCU collaborative performance, featuring Maestra D’Walla Simmons-Burke conducting Lift Every Voice arr. Carter. Interactive components including reading session opportunities with Marshall Butler, Gerald Knight & José Rivera.

2:45–3:45
CONDUCTING COMPETITION FINALIST MASTERCLASS with DR. EUGENE ROGERS featuring EXIGENCE: A Sphinx Vocal Ensemble

2:45–3:40
INTEREST SESSION
“Why They Come and Why They Stay” with Steven Olson

3:50–4:45
INTEREST SESSION
“Reconnecting the Ensemble and Conductor” with Dr. Meg Stohlmann

5:00–7:30
HOTEL CHECK-IN/DINNER BREAK

8:00
EVENING CONCERT SESSION: A VISION UNFOLDING: HOPE, PERSEVERANCE, AND EQUALITY OF ALL PEOPLE
Holy Name of Jesus Cathedral

🎵 Inaugural Richard Cox Award Presentation
🎵 NORTH CAROLINA MASTER CHORALE
Dr. Al Sturgis, conductor
🎵 EXIGENCE: A SPHINX VOCAL ENSEMBLE
Dr. Eugene Rogers, conductor

Note: This concert will be free and open to the public with a suggested donation ($20 at the door). The concert ticket cost is included in the conference registration fee.

9:00
BEER CHOIR
Dr. Meg Stohlmann, presiding
Location TBA

SATURDAY, OCTOBER 9

8:30am–11:00
REGISTRATION OPEN

8:30–9:00
COFFEE BAR AND EXHIBITS

🎵 (Mollard Baton drawing to one attendee who attends this session)

9:00–9:45
INTEREST SESSION
“Rebuilding Your Dream Sound” with Dr. Jamil Rhodes

9:55–10:40
INTEREST SESSION
“Preparation Without Preparation!” with Bethany Jennings

9:30–10:30
CONDUCTING COMPETITION FINALIST MASTERCLASS with DR. EUGENE ROGERS featuring EXIGENCE: A SPHINX VOCAL ENSEMBLE

10:45–11:45
READING SESSION
🎵 NC Composers featuring music selected by our R&R leaders)

12:00–1:20
REPETOIRE AND RESOURCE NETWORKING LUNCHES AT LOCAL RESTAURANTS
🎵 Collegiate Members Lunch with Exigence

1:30–2:40
PROGRAMMING WITH AWARENESS: CHORAL MUSIC AND CULTURAL APPROPRIATION with DR. EUGENE ROGERS

2:50–5:00
CLOSING CONCERT SESSION
Christ Baptist Church

🎵 Selected Performing Choirs
🎵 Conducting Competition announcement
🎵 HARMONICS of Apex Friendship High School
SSAA HIGH SCHOOL CHOIR
Sandra Gustely, conductor
🎵 EAST CAROLINA UNIVERSITY CHAMBER SINGERS
SATB COLLEGIATE CHOIR
Dr. James Franklin, conductor
🎵 ROYAL VOICES OF CHARLOTTE
SATB COMMUNITY CHOIR
Dr. Justin Smith, conductor
🎵 VIRTUAL CHOIR PERFORMANCE WOMEN’S VOICES CHORUS
SSAA COMMUNITY CHOIR
Laura Sam, conductor

5:00
END OF CONFERENCE

5:30–7:00
NC ACDA BOARD DINNER MEETING
with 2021 Conference Committee and R&R Leaders
We Rise, We Sing: Our Vision Unfolding Highlights

HEADLINER CLINICIAN
A two-time Michigan Emmy Award winner, a 2017 Sphinx Medal of Excellence recipient, and a 2015 GRAMMY® Award nominee, Eugene Rogers is recognized as a leading conductor and pedagogue throughout the United States and abroad. In addition to being the founding director of EXIGENCE, Dr. Rogers is the director of choirs and an associate professor of conducting at the University of Michigan. Recently, he was named as the fifth Artistic Director of the two-time GRAMMY® Award-winning ensemble, The Washington Chorus (Washington, D.C.).

OPENING SESSION
Dr. Gerald Knight and Marshall Butler will lead a collaborative session on idiomatic and non-idiomatic African-American choral music featuring Dr. Eugene Rogers and Maestra D’Wallia Simmons-Burke. Dr. José Rivera will conduct interviews with prominent African-American composers and conductors. The session will also feature a choral ensemble from various NC HBCUs and audience participation.

The Carolina Caroler is published three times a year by the North Carolina Chapter of the American Choral Directors Association (NC ACDA).
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IN-PERSON PERFORMING CHOIRS

EXIGENCE: A SPHINX VOCAL ENSEMBLE
*Dr. Eugene Rogers, conductor*

EXIGENCE is a professional vocal ensemble highlighting artistry within Black and Latinx communities. Led by founding conductor Eugene Rogers and comprised of vocal artists including solo performers, educators, conductors, and composers, EXIGENCE celebrates the power of community and expression through choral music.

NORTH CAROLINA MASTER CHORALE
*Dr. Alfred E. Sturgis, conductor*

Founded in 1942 as the Raleigh Oratorio Society, the North Carolina Master Chorale is committed to bringing the very finest in choral music performance to Raleigh-Durham-Chapel Hill audiences. Under the direction of Dr. Alfred E. Sturgis since 1993, the Chorale boasts a 170-voice Symphonic Chorus and a smaller, professional Chamber Choir whose size varies by project.

Hailed by critics as Raleigh’s premier choral ensemble, the Chorale primarily performs choral masterworks with orchestra. The NCMC Chamber Choir had its debut during the 1996–97 season and performs works ranging in style from the Renaissance to contemporary. Singers in both ensembles, many of whom are professional singers, conductors, and music educators, are selected by audition from Wake and neighboring counties.

In recent seasons, the Chorale has performed masterworks such as Ray’s Gospel Mass, Rachmaninoff’s Vespers, Haydn’s *The Creation*, and Berlioz’s *Requiem*. In addition to these works, the Symphonic Choir has performed works such as Britten’s *War Requiem*, Prokofiev’s *Alexander Nevsky*, and William Walton’s *Belshazzar’s Feast* with the North Carolina Symphony and Orff’s *Carmina Burana* and Handel’s *Messiah* with the Carolina Ballet. The organization was awarded the 1991 Raleigh Medal of Arts in recognition of its rich heritage and numerous artistic contributions to the community.

EAST CAROLINA UNIVERSITY MASTER SINGERS
*Dr. James Franklin, conductor*

The ECU Chamber Singers is one of the premier choral ensembles in the United States. Conducted by James Franklin, the ensemble maintains a vigorous performance and travel schedule and focuses predominantly on unaccompanied choral literature for advanced chamber choirs. The group of 36–40 auditioned singers, primarily voice majors within the School of Music, has developed a national and international following due to a commitment to programming and performing quality choral music at the highest level.
In 2020, the Chamber Singers won second place in The American Prize in Choral Performance in the college/university division. The group consistently receives invitations to perform at various state, regional, and national conferences, including the Southern ACDA conference in 2020 and the National ACDA conference in 2019. Recent international accolades include being a finalist at the European Grand Prix for Choral Singing (Bulgaria, 2016) and winning first prize at the International Choral Competition Gallus (Slovenia, 2015). In addition to performing, the ensemble keeps an active recording schedule. Their most recent album, *Appear and Inspire*, is a collaboration with GRAMMY award-winning engineer, Blanton Alsop and will be released this fall. Other albums in the Gothic Records catalogue include *Greater Love* (2007) and *Eternal Light* (2010).

**APEX FRIENDSHIP HIGH SCHOOL HARMONICS**  
*Sanita Gustely, conductor*

Since Apex Friendship High School opened in 2015, Harmonics has been a group of students who love to work hard. They are passionate and dedicated musicians who are kind and welcoming to others. Since the school’s opening, Harmonics has traveled to NYC to perform in St. Patrick’s Cathedral, and they have scored straight superiors at MPA since 2018. Most of all, Harmonics loves to collaborate with other nearby schools and continue making music!

**ROYAL VOICES OF CHARLOTTE**  
*Dr. Justin Smith, conductor*

The Royal Voices of Charlotte was formed in 2019 by Dr. Justin Smith, Director of Choral Activities at Queens University, as a high-level, auditioned chamber choir. Royal Voices brings together Queens students and experienced community singers, many of whom are music educators themselves, to rehearse and perform repertoire of all types at the highest possible level. In June of 2022 they will embark on their first tour, performing at St. John’s Episcopal Church in Washington, DC (the “President’s Church”) and on the hallowed stage of Carnegie Hall in New York City. Membership in the Royal Voices is by audition at the start of each academic year.

**WOMEN’S VOICES CHORUS OF CHAPEL HILL**  
*Laura Sam, conductor*

WVC has evolved into the premier Triangle chorus for sopranos and altos. While performing a wide and diverse repertoire, we remain steadfast in support of our threefold mission: to provide a welcoming place in the Triangle for women to share the joy of singing together, to promote choral works written by and for women, and to strive to achieve the highest standards of musical excellence.

WVC strives to foster a climate of purposeful inclusion. A diverse, multicultural, multiracial choral community
enriches a chorus and its music. We welcome women regardless of race, sexual orientation, past gender identity, culture, religion, disability, or educational, financial, or class status.

Director, Laura Sam, has been a choral conductor and music educator for the past 35 years, directing choruses at Meredith College, North Carolina State University, Cary Academy, North Carolina Governor’s School East, and Walter M. Williams High School. Laura was chosen to conduct both the North Carolina High School All-State Women’s Choir and the North Carolina Middle School All-State Mixed Chorus, and frequently conducts festival choruses at the elementary, middle, and high school levels. She has led numerous choral tours throughout Italy, Austria, and the United States. In 2007, Laura was honored as the North Carolina Music Educators High School Choral Director of the Year, and in 2018 was inducted into the North Carolina Music Educators Association High School Choral Section Hall of Fame.

INTEREST SESSIONS

Interest Sessions will focus on K-12 music literacy and rebuilding healthy choral programs. Congratulations to the interest session presenters who were accepted to present in person as well as those who are providing virtual resources for our conference attendees.

Why They Come and Why They Stay | Steven Olson

At each professional development conference in choral music, you are sure to find a session that can be defined under the umbrella terms of “recruitment” or “retention.” After all, these ideas are extremely important to the success of any choral program. To increase the success of our programs, we constantly try to appeal to new singers. In this session, we are looking to create support for those recruitment and retention sessions. We are going to hear from the singers themselves on the number of reasons why they joined choir and why they’ve stuck around. We hope you’ll join us as we analyze their motivations to inform our decisions on recruiting and rebuilding!

Reconnecting the Ensemble and Conductor
Dr. Meg Stohlmann

After a year of on-line choir rehearsals, creating connection between the ensemble and director will be more important than ever. Oftentimes, conducting is left until the rehearsal before the concert and it is often frustrating to “wave your arms” and not have your singers understand your musical intentions. What if the gesture was part of the initial communication established with the ensemble, so that it becomes a useful tool not only for following, but for connecting? Participants will explore these movements and connect them to their own conducting gestures through some fun and engaging exercises that you’ll be able to use with your own ensembles.

Rebuilding Your Dream Sound | Dr. Jami Rhodes

Let’s face it. Most of our singers in our programs are new to singing or have not sung in quite some time. We hope you will join us to watch Dr. Rhodes work with a live demonstration SATB Choir. She will start with warmups and work vocal technique throughout the music. Whether you conduct a high school ensemble, church choir, a collegiate ensemble, or a group of professional singers, this session will be relevant and not your typical technique discussion. It will offer practical advice and techniques for the rehearsal process, as we begin to rebuild our choirs.

Preparation Without Trepidation! | Bethany Jennings

To round out our interest session package, our final time together will conclude with a refreshing look at how we as conductors should (and perhaps should not) approach repertoire. Even though the recent global pandemic required and necessitated a crisis-mode of operandi for most of us, refusing to pick up our bad habits of the past will expedite the rebuilding to come. Prepare to watch a live demonstration choir work with three master teachers, each approaching repertoire in different ways. Presented in a “do this, not that” format, practitioners will be provided with the tools and confidence enough to “chop” some old ways and move forward with support for a renewed sense of purpose and mission.
Call for Nominations

Our beloved Richard Cox passed away last December at the age of 92. He left behind not only an incredible legacy of choral excellence, but his love and benevolence for the whole of humanity. A scholar and supreme educator, a large portion of his work was geared towards his students, whom he loved dearly. We are pleased to name this new award after him and into perpetuity. It will be presented during the Friday evening concert of our Fall Conference.

The Richard G. Cox Outstanding Emerging Choral Director Award

This award is for conductors who have:

- Ten or fewer years of conducting experience
- Established high performance and choral repertoire standards
- Promoted choral music in the community
- Consistent ACDA membership
- Attended and supported ACDA functions and state-wide activities

Nominations are being accepted through September 1 at www.ncacdaonline.org

The winner will be presented with the award at our Fall Conference.

NCACDA Choral Impact and Artistry Award

This new award will recognize the work of a conductor/teacher/educator in the state who is making an impact on his/her community through the choral arts.

Nominations are being accepted until October at www.ncacdaonline.org and will be presented at our Fall NCMEA Luncheon.

The Laura Hoggard Award for Choral Excellence

Nominations are being accepted until October at www.ncacdaonline.org The honoree will be recognized at our Fall NCMEA Luncheon.

2021–2023 NC ACDA BOARD (cont’d)

Collegiate Honor Choir Co-Chairs
MICHAEL MARTIN
MEG STOHLMANN
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CHELSEA HUBER
Publications & Print Media
CARL ASHLEY
Website Liaison
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2021–2023 NC ACDA CHORAL REPERTOIRE & RESOURCES

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DENA BYERS
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Show Choir Chair
HEIDI HICKOX-GORDON
World Musics & Cultures Chair
GERALD KNIGHT
Men’s/TTBB Choirs Chair
MEG STOHLMANN

2021 CONFERENCE COMMITTEE

Conference Site Host
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Reading Sessions & Lab Chair Accompanist
ADAM WARD
Beer Choir Site Chair
ANDY ROBY
Saturday AM Coffee Bar & Roundtable Lunch
ANNE SAXON
Registration
BEVERLY ALT
Registration & Social Media
CHELSEA HUBER
Exigence & Master Chorale Concert
DAN MONEK
Opening Session
GERALD KNIGHT
Interest Sessions Chair
HEATHER COOPEY
Conference Committee Chair
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Morning Yoga/Run
KEEGAN BRITTAHN
Opening Session
MARSHALL BUTLER
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Friday Evening Concert Site Host
MICHAEL ACURSO
Conducting Competition Chair
NANA WOLFE-HILL
Clinician/Board Meeting
WENDY LOOKER
Reading Sessions Assistant
WES SMITH
COVID Oversight
ZEBULON HIGBEN
NC ACDA
Annual Fall Luncheon
at the
North Carolina Music Educators Association
Annual In-Service Conference
Monday, November 8, 2021
Winston-Salem, NC, 11:30 am

LOCATION: Centenary United Methodist Church
* The luncheon will be held in the Memorial Auditorium at the 4½ Street
back entrance. just two blocks from both the Benton Convention Center
and the Steven’s Center.

* A church shuttle bus will run from the main Convention Center entrance on
5th street from 11:45 - 12:10, and go to the Steven’s Center from 1:00 - 1:15.

* No additional cost required for shuttle transportation. An easy walk as well!

Two Special NC ACDA Awards will be Presented:
* Lara Hoggard Award for Choral Excellence
 & the newly instated
  * NC ACDA Choral Impact & Artistry Award
    → You do not need to be a member of NC ACDA to attend.

****** Drawing for FREE ACDA Memberships included! ******

LUNCHEON MENU:
Due to the pandemic the menu is being finalized & will be posted online when available.

Luncheon Cost: $15.00 per person in advance / $20 at the door
* Register & pay online at www.ncacdaonline.org by Friday, October 22nd
  → $20 per person at the door (if space is available)
Membership Form

- Name
  - First Name
  - Middle Name
- Mailing Address
  - Address 1:
  - Address 2:
  - City:
  - State / Province:
  - Postal Code / Country:
  - Phone:
  - Fax:
  - Cell:
- Primary Email:
- ☑ I would like to receive email notifications from ACDA.

ACDA Membership - Including Choral Journal Subscription

Visit our website for a description of these types. www.acda.org/membership

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<thead>
<tr>
<th>Membership Type</th>
<th>One Year</th>
<th>Two Years</th>
<th>Three Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Active (US and Canada)</td>
<td>$125.00</td>
<td>$250.00</td>
<td>$375.00</td>
</tr>
<tr>
<td>Active Iowa.. (Active members who live in the state of Iowa)</td>
<td>$128.00</td>
<td>$256.00</td>
<td>$384.00</td>
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<tr>
<td>Active Minnesota.. (Active members who live in the state of Minnesota)</td>
<td>$140.00</td>
<td>$280.00</td>
<td>$420.00</td>
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<tr>
<td>International.. (Those outside the US &amp; Canada - payment must be in U.S. dollars)</td>
<td>$45.00</td>
<td>$90.00</td>
<td>$135.00</td>
</tr>
<tr>
<td>Retired</td>
<td>$45.00</td>
<td>$90.00</td>
<td>$135.00</td>
</tr>
<tr>
<td>Retired Minnesota.. (Retired members who live in the state of Minnesota)</td>
<td>$60.00</td>
<td>$120.00</td>
<td>$180.00</td>
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<tr>
<td>Student.. (Full and part-time students at any level)</td>
<td>$35.00</td>
<td>$70.00</td>
<td>$105.00</td>
</tr>
<tr>
<td>Associate.. (Choral Singers, Administrators &amp; non-directors)</td>
<td>$45.00</td>
<td>$90.00</td>
<td>$135.00</td>
</tr>
<tr>
<td>Associate Minnesota.. (Administrators &amp; non-directors who live in Minnesota)</td>
<td>$60.00</td>
<td>$120.00</td>
<td>$180.00</td>
</tr>
<tr>
<td>Institution.. (Choral Ensemble/School Music Dept.)</td>
<td>$125.00</td>
<td>$250.00</td>
<td>$375.00</td>
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<tr>
<td>Industry.. (Music-related businesses)</td>
<td>$150.00</td>
<td>$300.00</td>
<td>$450.00</td>
</tr>
</tbody>
</table>

**Make a lifetime commitment**: $3,000.00 Annual Installment of $200.00 for 15 years

**(To qualify for lifetime membership, you must have been an active member of ACDA for a minimum of 10 years)**

Donation: ACDA Endowment, $ _________ Fund for Tomorrow, $ _________

Payment - Payable to ACDA in US Dollars. Total Amount Paid $ _________

- ☐ Check # _________ (Enclosed) Do not fax if mailing a check
- ☐ PO _________ (PO form & this form must arrive together)
- ☐ Visa ○ MasterCard ○ Discover ○ American Express

Expiration Date: _________ / _________
CVV 2 Code: _________

Name on Card: _________ Signature: _________
Billing Address: _________ Date: _________

I agree to pay the total according to the credit card issuer agreement and acknowledge that all sales are final unless duplicate payment is made.

© ACDA Revised June 28, 2017
October 8-9, 2021
Christ Baptist Church, Raleigh

NC ACDA FALL CONFERENCE

EARLY BIRD

REGISTRATION

www.ncacdaonline.org/conference21

MAY 28 - SEPTEMBER 9
NAME THAT EXCERPT!

Answer to previous issue’s excerpt:
Magnificat, No. 7 “Fecit potentiam” by J. S. Bach

THE CAROLINA CAROLER is the official newsletter of the North Carolina Chapter of the American Choral Directors Association. Articles and advertisements may be submitted to Carl Ashley at carolina-caroler@gmail.com. Articles must be submitted via email as Word documents using Times New Roman at 12 point. Please do not double space after periods, hyphenate, abbreviate, or include any formatting. Pictures should be electronically attached separately, preferably in the .png format. NC

ACDA reserves the right to edit all submissions for content or formatting purposes.

ADVERTISING RATES
The Carolina Caroler accepts advertising at the following rates:

- Full page: $150.00 (approx. 7.5” x 10”)
- Half page: $100.00 (approx. 7.5” x 4.5”)
- Quarter page: $50.00 (approx. 3.75” x 4.5”)

Discounts are available on multiple ads of the same design. Rates listed are for digital .png graphic files. A check made payable to “NC ACDA” must accompany the order. Invoices sent upon request. Copy will not run without advance payment. Advertising copy is subject to editorial approval. The editor reserves the right to head and/or box any advertisement as deemed necessary.

<table>
<thead>
<tr>
<th>ISSUE</th>
<th>DEADLINE</th>
<th>PUBLICATION</th>
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</thead>
<tbody>
<tr>
<td>Fall</td>
<td>July 15</td>
<td>Aug. 15</td>
</tr>
<tr>
<td>Spring</td>
<td>Nov. 15</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Summer</td>
<td>March 15</td>
<td>April 15</td>
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