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**Harbour
VOICES!**
International Festival of
Collective Singing Traditions

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Headliner Announcement

HarbourVOICES! is thrilled to announce
our Festival Headliner Jacob Collier



**Jacob Collier to Headline at
HarbourVOICES! Festival Gala Concert**

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instrumentalist, global collaborator, and audience choir conductor - to headline **HarbourVOICES! Festival Gala Concert** on July 2nd at 8pm. The concert will be held at the Mary Brown's Centre in the vibrant downtown core of historic St. John's, Newfoundland and Labrador.

Following the recent release of his album *Djesse Vol.4*, the “The Colorful Mozart of Gen Z” (NY Times) will perform a special solo show, which will no doubt bring together the voices of the HarbourVOICES! singers and audience members, turning the Mary Brown’s Centre into a choir of thousands. Collier’s audience choir conducting phenomenon has been witnessed by millions worldwide through viral videos from the trailblazer’s previous concerts to date. A 6-time GRAMMY® winner and 12-time nominee, Jacob Collier stands as one of the most pioneering voices in the music industry right now. Hailing from Britain, Collier made history as the first British act to receive a GRAMMY® award for each of his first four albums, surpassing records previously held by David Bowie and The Beatles.

For devoted Jacob Collier fans seeking a more immersive experience, the HarbourVOICES! Festival offers this unique opportunity: participants can register as a Solo Together festival delegate in order to rehearse, workshop and perform alongside Collier at the Gala Concert. This also includes tickets to all other Festival concerts, and open access to workshops and sessions. Find out more about Solo Together on our [website](#).

With an impressive roster of collaborations including Chris Martin (Coldplay), SZA, John Legend, Tori Kelly, Joni Mitchell, Brandi Carlile, Shawn Mendes and many more, Collier's work spans diverse genres from jazz and acapella to folk, electronic music, classical, gospel, and soul. Renowned for his intricate harmonies, polyrhythms, and mastery of multiple instruments, Collier epitomizes musical excellence and innovation. His workshops provide invaluable insights into his creative process, offering hands-on learning opportunities for aspiring musicians and enthusiasts.

“For as long as I can remember, I have had a deep, spiritual fascination with the human voice. To lend mine to an event that brings together such a spectrum of collective singing groups from all over the world is a total dream for me. I cannot wait to perform and exchange energies with such a diversity of voices on this unprecedented scale.” - Jacob Collier

Known for his energetic live performances, Collier recently showcased his talent at the Hollywood Bowl with the Los Angeles Philharmonic, the Kennedy Center with the

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has also performed on Saturday Night Live, Jimmy Kimmel Live!, The Tonight Show with Jimmy Fallon, and The Late Show with Stephen Colbert.

Don't miss this extraordinary opportunity to witness Jacob Collier's brilliance, live in Newfoundland and Labrador, at the HarbourVOICES! Gala Concert on July 2. Join us for an unforgettable evening of musical energy, innovation, and inspiration!

[Jacob Collier Tickets](#)[Register as a Solo Together](#)

A note to Festival Singers, Singing Groups, Choirs, and Conductors:

To ensure that our Gala Concert showcases the incredible talent within our community, only those singers and conductors who participate in fully in all the afternoon collaborative session rehearsals on June 29 and 30 from 1:00-2:15, as well as the two dress rehearsals on July 1 (1:00-5:30pm) and 2 (12:30-5pm), will have the opportunity to perform at the Gala concert.

In addition to performing two commissions for the festival, you will also have the opportunity to work with Jacob Collier in an afternoon of rehearsals to perform one of his pieces in the Gala. We believe this will not only highlight the dedication of our performers but also ensure a high-quality performance that reflects the spirit of HarbourVOICES.

For those participating performers, please note that you will receive an obstructed view ticket (behind the stage) for the Gala Concert. This ensures that you can enjoy the performance while also being part of the magic onstage.

If you would like to purchase seats with a better views for friends, family, or additional guests, tickets, or for yourself during the second half of the concert (Jacob's solo set), tickets are available for purchase through the [Mary Brown's Centre Box Office](#). This is a fantastic opportunity to secure prime seating and share in the excitement of the Gala Concert!

Home of the Festival

Drumroll, please! We're over the moon to unveil the home of HarbourVOICES! Festival. None other than the St. John's Convention Centre! Here is where you will register, attend all morning sessions,

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Projects. We will also have a Festival merchandise shop, food concessions and eating area, and so much more!

[Explore SJCC Today!](#)



HarbourVOICES! International Festival of Collective Singing Traditions is thankful for the support we receive from Celebrate NL, the Province of Newfoundland and Labrador, and the Atlantic Canada Opportunities Agency. This invaluable alliance underscores our mutual dedication to keeping the rich tapestry of global voices alive and thriving.



Atlantic Canada
Opportunities
Agency

Agence de
promotion économique
du Canada atlantique

Canada 

Afternoon & Evening Concert Series Announced!

Guess what? Our Festival Afternoon and Evening Concert series are all set and ready to roll! Let's drum up a loud, enthusiastic welcome for our fantastic singing groups and choirs! Tickets will be available early May. Check out prices and ticket packages on our [website](#).

[View on our website](#)

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Afternoon Concerts		Afternoon Concerts	
4:00 - 5:30pm	First Light Centre for Performance	Gower Street United Church	
	Jeunes chanteurs d'Acadie Beyond Youth Choir Phoenix Chamber Choir	Spectrum Queer Choir SIUE Treble Choir Projëkt Chamber Voices	
	Anglican Cathedral of St. John the Baptist	Arts and Culture Centre	
	Vancouver Youth Choir Korora Newman Sound Men's Choir	The Philharmonic Choir of the Newfoundland Symphony Orchestra Ban'afrika Choir AcaBella	
		First Light Centre for Performance	
		Shallaway Youth Choir Ullugiagâtsuk Inuksuk Drum Dancers	
Evening Concerts		Evening Concerts	
8:00 - 10:00pm	First Light Centre for Performance	Anglican Cathedral of St. John the Baptist	
	Inuksuk Drum Dancers Quintessential Vocal Ensemble	Lady Cove Nathaniel Dett Chorale	
	Arts and Culture Centre	Gower Street United Church	
	Saskatoon Children's Choir The Philippine Madrigal Singers	Holy Heart Chamber Choir Manado State University Choir	
		Arts and Culture Centre	
		Vancouver Youth Choir Inner Mongolia Youth Choir	

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4:00 - 5:30pm		Afternoon Concerts		Afternoon Concerts	
		Basilica Cathedral of St. John the Baptist		Basilica Cathedral of St. John the Baptist	
		Holy Heart Chamber Choir Saskatoon Children's Choir Nathaniel Dett Chorale		Inner Mongolia Youth Choir World Youth Choir The Philippine Madrigal Singers	
		Anglican Cathedral of St. John the Baptist			
		Cantaré Children's Choir Ullugiagâtsuk Ushindi Africa Children's Choir			
8:00 - 10:00pm		Gower Street United Church			
		Manado State University Choir Cantabile Chamber Singers Silvern Voices			
		Evening Concerts			
		Gower Street United Church			
		Jeunes chanteurs d'Acadie Atlanta Youth Singers Youth Chorale Holy Heart of Mary Alumnae Choir			
		Anglican Cathedral of St. John the Baptist			
		Korora Phoenix Chamber Choir			
		Basilica Cathedral of St. John the Baptist			
		The World Youth Choir Shallaway Youth Choir			

Introducing our Guest Session Leaders



Andrew Balfour

Of Cree descent, Andrew Balfour is an innovative composer/conductor/singer/sound designer with a large body of choral, instrumental, electro-acoustic and orchestral works. Andrew's works have been performed and/or broadcast locally, nationally and internationally. He has been commissioned by the Winnipeg, Regina and Toronto Symphony Orchestras, Ensemble Caprice, Groundswell, the Winnipeg Jazz Orchestra, the Winnipeg Singers, the Kingston Chamber Choir, Roomful of Teeth, Tafelmusik and Toronto Mendelssohn Choir, among others. Andrew is also the founder and Artistic Director of the innovative vocal group Dead of Winter (formerly Camerata Nova), now in its 25th year of offering a concert series in Winnipeg. With Dead of Winter, Andrew specializes in creating "concept concerts," many with Indigenous subject matter (Wa Wa Tey Wak [Northern Lights], Medieval Inuit, Fallen). These innovative offerings explore a theme through an eclectic array of music, including new works, arrangements and inter-genre and interdisciplinary collaborations. Andrew has become increasingly passionate about music education and outreach, particularly on northern reserves and inner-city Winnipeg schools where he has worked on behalf of the National Arts Centre, Dead of Winter, the Winnipeg Symphony Orchestra (WSO) and various Winnipeg school divisions. Andrew was Curator and Composer-in-Residence of the WSO's inaugural Indigenous Festival. In 2017, he was awarded a Gold Medal by the Senate of Canada for his contribution to Canada's Indigenous and music communities.

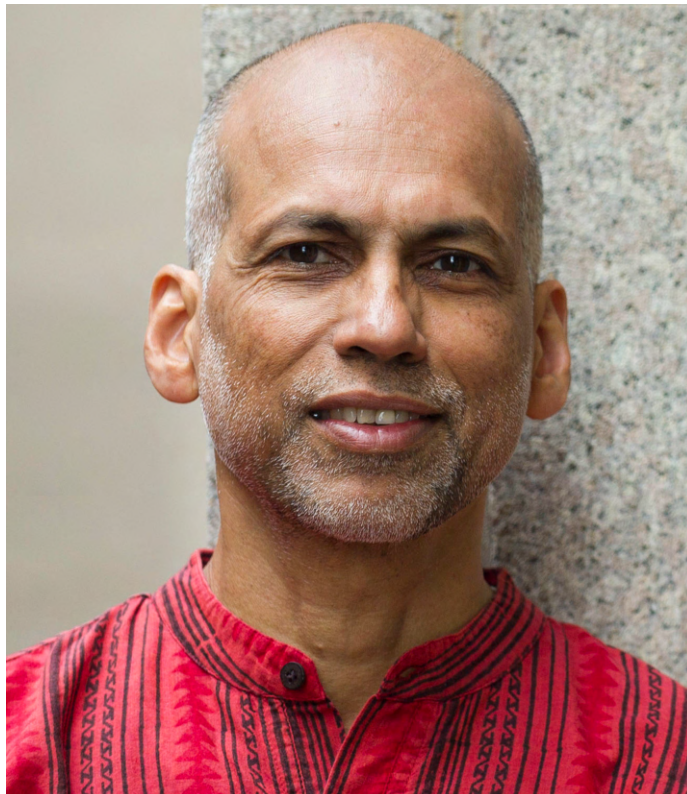


Hussein Janmohamed

Dr. Hussein Janmohamed is a champion of pluralism. Whether composing a new piece, conducting a performance, leading a workshop, or collaborating on the co-creation of a new work, Hussein finds an interactive way of building community and celebrating creativity. Choral music became a pathway for him to translate the negativity of racism into something positive. A Vancouver-based choral artist, Dr. Janmohamed is passionate about choral arts as a medium for cultural dialogue, building positive relations, and accessing the human spirit. His is a

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Swahili, Persian, Hindustani, and Muslim), making for a unique Canadian take on inclusiveness. He has sung with award winning choirs and led diverse musical ensembles and choirs regionally, nationally and internationally. Hussein provides choral clinics, artistic curation, professional development, and workshops for choirs and educators. He specializes in choral co-creation, intercultural and interfaith musical direction, and workshops with Muslim Youth. Hussein has been recognized for his inspirational leadership and work in using music as a tool for dialogue and understanding.



André de Quadros

André de Quadros has been described as “one of the most inspiring human rights educators of our time” by the Wallenberg Institute of Human Rights. He is a human rights activist, conductor, ethnomusicologist, music educator, and writer whose work has taken him to the most diverse settings in 40 countries including professional ensembles, projects with prisons, psychosocial rehabilitation, refugees, and victims of sexual violence, torture, and trauma. He focuses on race and mass incarceration, peacebuilding, forced migration, LGBTQ+, public health, and Islamic culture. He uses music for peacebuilding, reconciliation, and empowerment. Dr de Quadros directs three international choirs – Manado State University Choir (Indonesia), Muslim Choral Ensemble (Sri Lanka), and VOICES 21C (US). He also directs a peacebuilding project, Common Ground Voices (Israel, Palestine) and a forced migration project Common Ground Voices / La Frontera (Mexico-US border). Dr de Quadros is a professor of music at Boston University where he holds affiliate faculty positions in African, African American & Black Diaspora, American and New England, Asian, Jewish, and Muslim studies, as well as the Center for Antiracist Research, Center on Forced Displacement,

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chapters and articles, at least 50 choral editions, together with several research grants. He directs The Choral Commons, a justice-focused media platform. In 2019, he held a distinguished faculty position at the University of Cambridge.

<https://www.andredequadros.com>

Meet our Collaborative Singing Project Leaders



Patricia Abbott

Patricia Abbott has been sharing choral music from Quebec and French Canada for the past 30 years in numerous conferences and festivals across Canada and in the United States as well as in France, Belgium and Argentina. She has been active as a conductor, singer, teacher and arts administrator for more than 40 years in Montreal where she conducts the Chorale du Gesù women's choir, the English Montreal School Board Chorale and l'Ensemble vocal Cantivo. Host of a weekly show on choral music for the Radio VM network in Quebec, Pat is also a course lecturer at the Université de Sherbrooke, and also taught at McGill University for 16 years. She served as Artistic Director of the CAMMAC Music Centre in the Quebec Laurentians for seven years, after serving for 16 years as Executive Director of Choral Canada (formerly ACCC).



Lisa Gillam

Lisa Gillam, B.Mus., B.Mus.Ed., is a music educator and business owner from Stephenville, Newfoundland and Labrador, Canada. A teacher with more than thirty years experience, Lisa has taught in private and public schools in Canada, Thailand and Taiwan. She now spends most of her time creating original teaching and learning songs and resources for young learners which are available through her website [The Music Classroom](#) and [YouTube Channel](#) of the same name. Lisa is the musical director of [Sipukewaq Ketapekiewinu'k - Voices of the River Women's Choral Ensemble](#) – proud participants of the HarbourVOICES!

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the Ordre du mérite choral from the Alliance des chorales du Québec, and the Queen Elizabeth II Diamond Jubilee Medal.

Pat obtained a Master's degree in voice performance and vocal pedagogy from McGill University under the direction of Winston Purdy and studied for many years with soprano Gail Desmarais. She also holds undergraduate degrees in history from Carleton University (Ottawa) and in journalism from Concordia University (Montreal). Her choral conducting teachers and coaches have included Louis Lavigueur, Wayne Riddell, Patrick Wedd, Nicole Paiement, Jean Ashworth Bartle, Sir David Willcocks and Ann Howard Jones.

Collaborative Singing Project

Acadian and Québécois Vocal Treasures: A Journey Through Song

Come learn and sing some favourite popular and traditional songs from Acadia and Quebec, guaranteed to leave you humming, singing in French and smiling. Patricia Abbott from Montreal (QC) and Nadine Hébert from Shediac River (NB) look forward to sharing and singing some time-honoured favourites from these unique traditions.



Collaborative Singing Project

Sipukewaq Ketapekiewinu'k - Voices of the River, Miawpukek First Nation, Newfoundland and Labrador with special guests, Eastern Owl

Join Voices of the River Women's Vocal Ensemble and Eastern Owl in an exploration of traditional and contemporary Mi'kmaw songs and dances. Experience the rich musical culture of the Mi'kmaw people by learning about Indigenous regalia, singing a Mi'kmaw song and participating in a traditional dance. This promises to be a truly immersive experience for all!



Jean Hewson

For more than 40 years, Jean Hewson has collected, arranged, recorded and performed the folk music of Newfoundland and Labrador, and is grateful for the many opportunities the music has given her. She has had the good fortune to play and tour with some of the province's best-known traditional musicians, and has spent most of her life teaching and working with organizations focused on music education

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Geraldine is a practicing Christian originally from Ghana, West Africa, who proudly calls Newfoundland home! Her love and appreciation for music was instilled in her by her mother, who consistently taught her hymns from the Methodist Hymn book with emphasis on singing notes correctly. Geraldine's style combines the musical depth and accuracy of her Wesleyan roots with the joyous melodies that gospel music is famous for. She directs the choir at her home church (CMFI NL) - a church of diverse nationalities; the Black Heritage Gospel Choir, NL; Racquel Thomas Music and very recently, Rhythms from Ghana. Gospel means good news: The good news about Jesus Christ. What better way to proclaim the good news about Jesus Christ than music, in different styles and tongues!

Collaborative Singing Project

All hail King Jesus!

If you have ever wondered why gospel music penetrates the innermost parts of our souls, it is because it is more than carefully arranged harmonies: It is about Jesus Christ the King of kings! Oh the joy, peace and feelings of warmth wherever gospel music is sung; the souls of listeners resonating with praise to their Maker. Join us for an exposition on the inspiration behind gospel music, and partake in a soul-lifting singing experience!

directing the Soundbone Folksong Choir, and playing guitar for Canadian fiddle supergroup, Portage.

Collaborative Singing Project

Sing Around this One: Songs of this Place
Traditional singer and director of the Soundbone Folk Song Choir, Jean Hewson, will provide a brief, informal overview of the British and Irish-based song traditions of Newfoundland and Labrador and will then plunge participants straight into that tradition by teaching them a song or two. Participants will also explore harmonies, some pointers on the stylistic elements of traditional singing, and aspects of storytelling through song. Some links to repertoire, recordings, artists, publications and other NL folk song resources will be provided.



Scott Leithead

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Association and TIME Association. His choirs have performed at numerous global choral events over the years including the 2019 IFCM World Choral Expo in Portugal and they were the featured guest choir at the 2023 International Kathaumixw in Powell River, BC. Scott has conducted the Ellison Canadian Honour Choir on eight occasions and has enjoyed many opportunities with provincial and state honour choirs over the years. Korora is the flagship youth choir of the Korora Choir organization.

Collaborative Singing Project

SING TOGETHER!

Korora and Scott Leithead will lead participants in a couple of songs. This session will focus on community building, creativity, and joyful music making! As well, Travis Fick, our current South African exchange student will teach one traditional song from South Africa.

Meet our Session Presenters

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Nicholle Andrews & Sydney Guillaume

Originally from Newfoundland and Labrador, Canada, Dr. Nicholle Andrews is Director of Choral Studies at the University of Redlands in Southern California, and Artist Director of Phoenix Chamber Choir in Vancouver British Columbia. She is in high demand across North America as a conductor, adjudicator, and clinician. Andrews has worked with such composers as William Bolcolm, Joan Tower, Libby Larson, Gunther Schuller, Imant Raminsh, R. Murray Schafer, Alcides Lanza, and Krzysztof Penderecki, and eminent conductors Bramwell Tovey, Sir David Willcox, Bobby McFerrin, Tõnu Kaljuste and Georg Titner. Under her direction, choirs at the University of Redlands have been invited to perform at festivals and conferences such as Canada's national choral conference Podium on the Edge, National Collegiate Choral Organization Convention, California Music Educators Association Convention, California All State Music Educators Conference and Festival 500 Sharing the Voices. Her choirs have performed with legendary rock group The Who, Sarah Brighman and Josh Groban. Andrews is a licensed body mapping educator and her areas of research include the study of performance anxiety in musicians, pitch perception, and awareness of the body through conducting. Her publications can be found in sources such as the Journal of Research in Music Education and Journal of Band Research. At the University of Redlands, Andrews' areas of specialization include choral conducting, body mapping and ear training. She also offers graduate seminars on performance anxiety, score study and rehearsal technique. Andrews has received recognition for her outstanding teaching as the recipient of Advisor of the Year, Professor of the Year, and Faculty Outstanding Service Award. Having completed her doctorate and master's in choral conducting at McGill University, Andrews studied with Professor Iwan Edwards, Dr. John Baboukis, Dr. Julian Wachner. While at McGill University she taught musicianship, instrumental conducting and choral conducting. She completed a double Bachelor of Music in oboe performance and music education at Memorial

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England.

Praised by the Miami Herald for their “impressive maturity and striking melodic distinction”, Sydney Guillaume’s compositions are known to be intricate, challenging and yet highly spirited. Many of his choral works, most with original poetry by his father Gabriel T. Guillaume, have fostered an awareness of the beautiful Haitian culture and continue to serve as an ambassador for his native country. They have been featured at numerous national conferences and international festivals. In 2017, he was honored by the top music school in Haiti for his “great contribution in the expansion and the promotion of the music and culture of Haiti around the world.” Guillaume has also written original film and documentary scores for the Los Angeles based company Loyola Productions. Originally from Port-au-Prince, Haiti, Sydney Guillaume is currently resides in Portland, Oregon working as a full-time composer, conductor and frequently doing workshops on his music with universities and high schools throughout North America. Since 2013 he has been the conductor of Imbroglio Sextet, a group of musicians from Haiti, Spain, and the United States. His recent activities as conductor include the 2024 ACDA Southern Region Conference Advanced SATB Honor Choir, the 2022 Georgia All-State Senior Treble Choir, the 2019 Florida All-State Middle School Treble Chorus, the 34th annual Idaho State University Choral Invitational Festival, the 2018 Maine All-State High School Mixed Chorus, an all-Guillaume concert at the Lincoln Center in NYC, and concerts with the Imbroglio Sextet at Carnegie Hall and at the 2018 ISME World Conference in Azerbaijan.

Session Abstract: [Nou La](#)

A panel discussion between Nicholle Andrews, singers from Phoenix, Sydney Guillaume, Fredereicka Petit-Homme and others to discuss the journey from the commission to the premiere on Nou La.

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Monica Boakye, Belinda Dowuna-Hammond, Tenkoranmaah TK ComJmey, Akua Adoma Amoa Atta, and Bright Arko

Tenkoranmaah (TK) Commey marks her 15th year at Lincoln Community School. She creates and builds strong relationships with her students so they truly feel a strong sense of belonging and acceptance.

Monica Ohenewaa Boakye is in her 15th year teaching at LCS. As well as singing, she is currently learning to play the piano, inspiring her continuous supply of perseverance and creativity.

Bright Arko is a musician and accomplished guitar player from LCS. He engages in many aspects of the LCS music community, encouraging students to embrace the Ghanaian culture.

Belinda Dowuna-Hammond is a lifelong learner and educator with over 21 years of teaching experience at LCS. Before her teaching career, she pursued her passion for music as a singer.

Akua Adoma Amoa Atta is a vibrant member of the LCS community. With a deep appreciation for her Ghanaian heritage, she incorporates aspects of her culture into her teaching, providing a rich educational experience.

Session Abstract: [Sankofa: Embracing the future by honoring the past](#)

Ghana has an extremely rich tapestry of cultural songs and traditions. Our theme this year at Lincoln Community School highlights the adrinka symbol Sankofa. This is a well-known symbol from Ghanaian culture, depicting a bird with its head turned backward while its feet face forward. This symbolizes the idea of looking back into the past to retrieve valuable lessons or wisdom,

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belonging. Our primary objective is to showcase the diversity and vibrancy of Ghanaian music heritage while engaging audiences in an interactive experience. Through demonstration presentations, participants will witness the uniqueness of our songs but also actively partake in the cultural exchange. Cultural experience: Delving into the varied songs of Ghana, highlighting the distinct styles, rhythms, or themes prevalent in different regions. The authentic Ghanaian songs provide a firsthand experience of the country's musical richness. Live Demonstrations with Authentic Performances Encourage audience participation through call-and-response patterns, where attendees can echo vocal phrases and rhythms led by the presenters. Encourage dialogue and exchange of ideas between presenters and attendees, creating a dynamic and interactive learning environment. This team of classroom educators have been sharing and delivering various aspects of their Ghanaian culture at LCS for several years. Just like the Sankofa symbol, they work to preserve their culture and continue the pursuit of knowledge and growth.



Jim Daugherty

James F. Daugherty, PhD, is Professor Emeritus at the University of Kansas (USA) School of Music, where he inaugurated and coordinated innovative, cross-disciplinary graduate programs (Master's, PhD) in Vocal Pedagogy and Choral Pedagogy. He is founding editor of the International Journal of Research in Choral Singing, a founding executive board member of the Pan American Vocology Association, and a member of the International Circle of Advisers for The Singing Network. Widely published in the premier research journals in voice, choral singing, music education, and acoustics, he holds a Certificate in Voice Performance from the Staatliche Hochschule fuer Musik Berlin (Germany), and graduate degrees from the University of Virginia, Union Theological Seminary in New York City, Columbia University, and The Florida State University.

Session Abstract: [How to Use Inter-Singer Spacing to Enhance Group Sound and Vocal Efficiency in Collective Singing: A Practical Primer for Singers and Singing Leaders](#)

All collective singers, regardless of styles of group music-making, have in common larynges, ears, and human brains. Scientific research indicates how these organs can interact and coordinate differently depending on the spatial distance between and among singers in particular venues.



Bruce Kotowich

Bruce J. G. Kotowich, DMA, is the Acting Director of SoCA (School of Creative Arts) and an Associate Professor of Music-Director of Choral Activities at the University of Windsor where he directs the University of Windsor Chamber Choir and USingers and teaches courses in Choral Techniques. In the Windsor-Essex community, Bruce is the Chorus Master for the Windsor Symphony Orchestra Chorus, and the Artistic Director of the Windsor Classic Chorale, and the Windsor Choral Festival. Dr. Kotowich is a clinician. His choirs have performed throughout North America, Europe, and China. He has presented many conferences including: the Symposium for Singing and Song, Podium-Choral Canada, the American Choral Directors' Association, and the World Choral EXPO in Lisbon. Portugal in September 2022. Dr. Kotowich is published in the Choral Research Memorandum Series through Chorus America. He is the former Editor-In-Chief of the Anacrusis, the Choral Journal of Canada for Choral Canada.

Session Abstract: [Flipped Rehearsal – Bringing Flexibility to the Rehearsal Process](#)

Since the first use of the term, Flipped Classroom in articles in the New York Times and the Chronicle of Higher Education (2012), educators have been challenged to present materials in new, meaningful methods. This has become more evident since the COVID-19 Pandemic and has given us the opportunity to re-examine choral music pedagogy and recognize individuals' learning behaviours. In Flipping the Rehearsal - Bringing Flexibility to the Rehearsal Process, we examine how introducing varied methods of information sharing can be added to traditional choral

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By setting broadened outlooks to include style and musicality in the primary music learning stages we provide the chorister a deeper rehearsal experience and enrich their ownership of the score. In this demonstration presentation, we will discuss application of a flipped classroom and experiential learning ideas to formulate rehearsal techniques and strategies that encourages the chorister to develop musical awareness of the style and sensitivity to the composers' intention through individual and group activities. Participants will have the opportunity to participate through sharing ideas, developing strategies, and leading the group in singing activities to reinforce the responsibilities of becoming an active chorister through full, active participation in the ensemble.



Stephanie Martin

Composer, educator, and researcher Stephanie Martin is Associate Professor at York University. Past conductor of Pax Christi Chorale and former Music Director at the historic Church of Saint Mary Magdalene, Toronto, she keeps her choral chops in shape singing alto with Cantabile Chamber Singers. Committed to creative collaborations that highlight current issues, Martin's 'Water: an environmental oratorio' premiered in 2023 with the KW Symphony and the Grand Philharmonic Choirs. Her opera 'The Llandovery Castle' is a testament to Canadian nurses during the First World War, and the ongoing heroism of health-workers. 'Nothing Gold Can Stay' is featured with the National Youth Choir of Canada on their current tour.

A life-long advocate for community music-making, her choral music is published through Cypress (Vancouver), Renforth (New Brunswick), Encore (UK), and Selah (USA). For a complete catalogue

Session Abstract: [Blest Pair of Sirens: Poetry and music in collaborative creation](#)

Choral music is, in its very essence, collaborative. The collective creativity generated between singers and conductors, conductors and composers, composers and poets, is a collaborative chain connecting a work's development, from conception to fruition. A composer's relationship to poetic texts molds the creative process, shaping rhythm, melody, harmony, and the spirit and meaning of the work. This presentation examines a composer's approach to pre-existing poetic texts, as well as the trials and triumphs of fashioning new words and music from scratch. Primary source material revealing creative relationships from the past can be a helpful source of inspiration. Archival gems from the Library and Archives Canada, as well as more recent and personal experiences will be shared in this presentation.

Reflecting on the process of composing oratorios with newly written libretti for 'Water: an environmental oratorio', and 'The Sun, the Wind and the Man with the Cloak', this presentation attempts to observe the process somewhat objectively, taking into consideration practical performance constraints, time management, and expectations of socially responsible action in the Arts. Examining correspondence between composers and librettists piece together a perspective on both current and historical collaborations in Canadian music.

What elements are required for sustainable relationships between creative people in our present-day communities? What has changed since the early 20th-century in Canadian collaborations, and what has stayed constant? This presentation addresses these questions and welcomes thoughts from the audience.



Sarah McDonald Moores

Sarah McDonald Moores, a graduate of Memorial University's Bachelor of Music/Bachelor of Music Education and Master of Education (Leadership Studies) Programs, is deeply interested in

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school music educator, Sarah has been teaching since 2006. As a Per-Course Instructor at Memorial University, she teaches the graduate course "Relationships First: Rethinking Educational Engagement." In her current position as Restorative Justice Education Coordinator with RFNL, Sarah aims to promote restorative justice as a foundational approach across all levels of education. She is also a founding member of Lady Cove Women's Choir and Projëkt Chamber Voices, where she has served as a featured soloist and conductor. Additionally, Sarah has traveled extensively around the world with choral and instrumental groups, further enriching her experience as both a chorister and a conductor.

[Session Abstract: Humans in Harmony: Exploring Relational Accountability in Choral Music to Inform Holistic Restorative Justice](#)

What can be discovered at the intersection of choral music and restorative justice? In this dynamic workshop, we will explore the inherent trust, mutual respect, and empathy found in collective singing to deepen our understanding of relational accountability.

Collective singing offers a profound human experience. From the first breath to the final fermata, group singing is a shared journey where individual voices merge to create a resonance unattainable alone. This collective endeavor cultivates a sense of belonging and unity in a world where such feelings are often scarce.

Similarly, this sense of belonging can be fostered through a holistic approach to restorative justice when we understand that it is more than a practice, it is a collaborative way of being. With roots in the criminal justice system, restorative justice is sometimes misinterpreted or misimplemented. When embraced holistically, restorative justice provides a lens through which we can nurture human connections and honor the inherent dignity of all.

Together, we will explore the possibilities that arise when we combine a deep understanding of belonging and relational accountability within choral communities with the supportive and expectant ethos of a worldview grounded in holistic restorative justice.



Diane Murray-Charrett

Diane Murray-Charrett is a PhD candidate in the Faculty of Music at the University of Toronto. She recently retired from the Halton District School Board where she taught elementary music. She has had the privilege of teaching thousands of children to sing over the course of her career as a conductor and music educator. Diane was honoured to share her research on singer identity in children at Podium 2022 and The Singing Network's EXchange 2022 at IFCM's World Choral Expo in Lisbon, Portugal. Diane continues to examine how social, cultural, and political dynamics influence participation in group singing. She has previously conducted the Halton District School Board Regional Elementary Choir, the Gaudeamus Choirs of Halton Hills and currently conducts the newly formed Cantando Women's Choir in Georgetown, Ontario.

Session Abstract: [Coming Back to Song - Women who return to group singing](#)

The Cantando Women's Choir began as a small group of singing friends in a suburban community who gathered casually between 2018 & 2020 to sing together. In 2022, to ascertain if there was further community interest in the choir, a sole notice was placed in a Facebook group of local moms, which resulted in a dramatic growth in the choir. Many interested singers were returning to singing after years away. This session explores the emerging themes resulting from the answers women gave when asked about their reasons for joining the choir at this point in their lives, and at this point in time. Highlights of conversations with the women, including some who will be present, as well as emerging themes from the discussions will be shared in this session.

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Catherine Robbins

Catherine Robbins is a dynamic music educator known especially for her work in vocal techniques and choral pedagogy for developing voices. Dr. Robbins is currently Associate Professor of Choral Studies and Music Education at the University of Manitoba Desautels Faculty of Music. She teaches courses in conducting, choral methods and literature, vocal pedagogy for choirs, and directs the University of Manitoba Concert Choir. She has twice been honoured with U of M Merit Awards in the areas of teaching and service. Her primary research centres on applications of anatomical awareness and fascia science to the voice. Her creative works projects have focused on respectful, responsible, and reciprocal commissioning and publishing of choral music with Indigenous collaborators, as well as working with Indigenous languages and explore new ways of thinking about publishing works from oral traditions. Catherine is always looking to collaborate with community members and fellow choral colleagues.

Session Abstract: [Honouring Gratitude: Examining the nature of choral publications related to oral traditions](#)

Gratitude is a song dedicated to reconciliation and healing. It is one example of the many meaningful Indigenous collaborations that have taken place in the Canadian choral world in recent years. This presentation shares the journey of developing a reconciliatory song project in relationship with Anishinaabe traditional drummer and singer, Cory Campbell, in Manitoba. More specifically, the presentation will focus on the revelatory process of coming to publish the song on a public website through video excerpts rather than producing a written score. This collaboration raised provocative and timely questions regarding the current practice of publishing choral scores from oral traditions and illuminated how current practices perpetuate and reinforce the White Possessive (Moreton-Robinson, 2015). The project pushed collaborators to question whether the voices of collaborators, arrangers, composers, and Knowledge Keepers writing from oral

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situatedness and relational nature of our collaborative projects? How does the nature of publication dictate rehearsal process? In the presentation, attendees will learn the song through this publication method, and engage in discussion that addresses the questions raised through the collaborative process. The presentation will expand on how publishing through an online video-excerpt method inspired subsequent outreach projects, influenced those who performed the piece through this publication process, and ideas for future projects from other cultural and oral traditions.



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[Emily Sung](#) is an Assistant Professor of Practice at the USC Thornton School of Music, where she teaches courses in choral literature, conducting, and choral development. Sung previously served as the Director of the Chamber Choir and Choral Society at the University of Pennsylvania, the Associate Director of Choral Activities at Princeton University, and the Assistant Chorus Master at Opera Philadelphia, where she helped prepare choruses for the company's groundbreaking Festival O and numerous mainstage productions. Sung also previously served as the Assistant to the Music Director of the Pennsylvania Ballet, the director of the Singing City Children's Choir, the music director of Opera Philadelphia's Teen Voices of the City Ensemble (T-VOCE), a singer and co-conductor of the Chestnut Street Singers, and a member of the Temple University conducting faculty. Sung earned her DMA in choral music at the University of Southern California, her MM choral conducting at Westminster Choir College, and her bachelor's in history at Princeton University, where her research focused on American legal history. Sung is the co-director of Suara Southeast Asian Choir with Yu Hang Tan.

From Malaysia, [Yu Hang Tan](#) is a DMA candidate in Choral Music from the University of Southern California. As an active member of the Atlantic Canada choral scene, he directed the Suara Chamber Choir and St. John's Gospel Choir and co-directed the Memorial University of Newfoundland Choirs, Atlantic Boychoir, and Cantus Vocum Chamber Choir. Performing and presenting nationally and abroad, Yu Hang is an alumnus of the 2022 EuroChoir and the 2018 and 2020 World Youth Choir and has presented his research at the World Symposium on Choral Music, World Choral Expo, and 2022 Western Division ACDA. Yu Hang is currently co-artistic director of the Suara Southeast Asian Choir and artistic director of the Ebell of Los Angeles Chorale, the oldest continuously running treble choir in Los Angeles. He recently published his arrangement of Ikan Kekek, which has been performed worldwide by over 130 choirs to date.

Session Abstract: [Teaching Southeast Asian Music: Embracing a Collective Singing Tradition in the Choral Classroom](#)

This workshop explores the vibrant sound world of Southeast Asian (SEA) collective singing, delving into teaching and performance techniques that honor its cultural and pedagogical intricacies. Participants will uncover the common musical characteristics of SEA music, including vocal timbre, rhythmic patterns, and melodic structures while discussing strategies for culturally sensitive teaching. Emphasis will be placed on understanding the historical and social contexts that shape SEA musical traditions. Additionally, the workshop will examine the role of the conductor or music teacher in interpreting and performing this genre of music, promoting cultural authenticity and respectful representation. Through interactive discussions and practical demonstrations, attendees will gain insights and pedagogical approaches to effectively teach and perform SEA choral music, fostering cultural understanding and appreciation in the process.



Memorial University of Newfoundland Singing-Choral Institute

ED6919/MU7801: Singing Traditions and Practices

Memorial University of Newfoundland (Faculty of Education) and HarbourVOICES! International Festival of Collective Singing Traditions (June 29-July 4, 2024) are collaborating to offer an exciting graduate course as part of the 2024 MUN SINGING-CHORAL INSTITUTE - ED 6919/MUSIC7801: SINGING TRADITIONS AND PRACTICES.

This course focuses on singing traditions and practices (e.g., artistic, cultural, sociological, pedagogical, stylistic, historical, health, and well-being). It includes attendance at HarbourVOICES! presentations, workshops and concerts in addition to on-site seminars and additional course requirements via Memorial University Brightspace (3 credits). ED 6919/MUSIC7801 runs May 7 - Aug 3, 2024 (Spring Semester 2024) in a blended format:

- online components (readings, postings) via Brightspace (May 7 - June 26)
- on-site participation in the HarbourVOICES! International Festival of Collective Singing Traditions (June 29 - July 4, 2024) will begin on the morning of June 28,
- Final projects/papers will be due and submitted online by August 3, 2024.

As a student in ED6919 you will have opportunities to attend and engage in presentations, workshops, roundtable discussions, lecture-recitals, master classes,

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JOIN US to work with and be mentored by the world's finest choral-singing scholars, researchers, performing artists, conductors, composers, and pedagogues working in diverse areas related to singing and song.

[ED6919 ADDITIONAL INFORMATION](#)

Get ready for something fantastic! We're thrilled to announce our fresh new branding with a complete website makeover. Anticipate the exciting transformation, coming soon!



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