



NEWS

FALL ISSUE 1981

SUMMER CONFERENCE A SMASHEROO!

PRESIDENT'S LETTER

I began my tenure as President of OCDA with a deep sense of gratitude to all of you for the confidence you have shown in electing me to this office and at the same time fearful of the great responsibility this position entails. I would like to express my appreciation to Cal Rogers, outgoing President, for his help and guidance over the past two years. For those of you who don't know: Cal left August 24 for a year in Korea to teach violin on a Fulbright Fellowship. Thanks, Cal, and good luck.

Let me also say thanks for all of us to the others on the Board who have completed their terms: Maurice Casey, Charlene Bonslett, Frank Jacobs, Earl Rivers, Vera Smith, Larry Tagg, Karen Villillo, John Carter, Mary Kay Beall Carter and Martha Wurtz. Their continued service to OCDA is appreciated by all. Welcome to the new board...their names are listed elsewhere.

Within the month, our organization has two extremely important items of business. First, because our President-elect, Bob McMillan, has had to resign, it is necessary to have a special election to fill this position. We are fortunate to have two highly qualified individuals who have agreed to run for this post. Please vote. Our past voting record is shameful. If you care about OCDA, I should think you would care enough to vote.

The second item is equally important. On October 23-24, we will have an "All Member Planning Conference" at Salt Fork Lodge. As far as I'm concerned, the Salt Fork conference is one of the most important events in the history of our organization. Here is a chance for our membership to come together exclusively for the purpose of setting goals and making plans for the future of OCDA. Please see the article on Salt Fork for all the details.

In July, we held our fifteenth annual summer convention at OSU. This was the largest convention ever with 120 members attending. And if you skipped this one all I can say is "too bad for you." Maurice Casey put together a fantastic three-day program with more reading materials than you could get anywhere *and* they were materials of high quality. Now tell me if you could top this deal: For a \$7.50 registration fee, you got over \$160.00 of free music. If you missed this convention, plan now to attend next summer's meeting in Cincinnati. And thanks, Casey.

Finally, I think a special word of thanks is in order to Mary Kay Beall Carter, who has served as News Editor for the past four years. Very few know what a job it is to assemble, edit, print and distribute a statewide newsletter. Mary Kay has done a super job, and to our new editor, Bev Mayer, we say good luck. See you all at Salt Fork!

It is pretty well conceded that OCDA summer conference at OSU in July was the best attended and the greatest reading session we've had in many a year. On Tuesday, July 14, there was a registration of 160 people, counting miscellaneous OSU students.

Jim Strouse of Stanton's contributed 120 pieces for reading and Walter Ehret came in, representing a conglomerate of six publishing houses and added 90 more to the number. There was something for everyone because the chairmen of all ACDA standing committees were there with assistants to direct numbers for Junior High, High School, Church Choirs, etc. What a sound and what a reference list! And what thanks we owe to chairman Maurice Casey and to all the accompanists.

Ruth Artman and James McKelvy were official clinicians, but it was Walter Ehret's humor that added the homey touch.

OCDA appreciated the contributions of Alexander Broude, Walton, Heritage, E.C. Schirmer, Studio P.R., C.F. Peters, National Music Co., Theo. Presser, Mark Foster, Carl Fischer, G. Schirmer, Boosey and Hawkes, Belwin Music, Oxford Press, Hal Leonard, Jensen, Unicorn Music, Concordia, and Augsburg. Without their generous contributions our reading sessions would not be possible.

SUPER FUTURE PLANNING

For the first time in the history of OCDA we will have a conference solely for the purpose of reviewing the past 15 years and setting goals for the future. The conference will be an open forum. *All* members are urged to come and contribute to the discussion. We have so much to talk about. In the past, at summer and winter conventions, we have never had time to discuss the direction OCDA should take. Now is the time. We probably won't do something like this for another 15 years, so the decisions made at Salt Fork will influence OCDA for many years to come. If you want to help shape the future of this organization— be there. If you care about the Choral Arts— be there. Your attendance at this meeting will be a personal contribution to our organization.

All members have received a mailing during the last week of August and those of you who were at the summer convention received information there. The deadline for making room reservations at the lodge is past but this should not discourage anyone from coming. If you would like to share a room at the lodge with another member, call John Drotleff and he will see if it can be arranged. (216-933-5516 ext. 48 or 216-226-7659). There are also motels in the area— about 30 minutes from Salt Fork.

The conference will begin at 8:00 p.m. on October 23 and the first session will end at 9:30 and be followed by a social hour with snacks and a cash bar. On October 24, the first session begins at 9:00 a.m. and the final session ends at 4:30 p.m. The Board will meet after this final session. Salt Fork is a beautiful resort area...bring the whole family, but most important, bring your ideas.

HIGHLIGHTS OF O.H.C. IN EUROPE

Margaret Mann & Loren Velgel

Bach, Bruckner, Irving Berlin and the 1981 Ohio Honors Chorale left the Chicago O'Hare airport on June 24 for a seventeen day concert tour of Holland, Germany, Luxembourg, France, England and Scotland.

Director Robert Moore was assisted by Herman Dooley of Troy, Betty Davis of Alliance, Beverlie Mayer of Sandusky, Vera Smith of Athens, Margaret Mann of Tiffin, and Loren Velgel of North Lawrence. These are a part of a larger group of ACDA directors all over Ohio who actively look for outstanding choral singers to audition for the Honors Chorale in Grove City on the third Saturday in November.

Forty-two high school students from 22 different schools were selected to meet in Kenyon College, Gambler, in June for a five day training camp which ended with a concert for parents and returning members of the previous four Chorales.

Tour highlights were the chorale's first concert in the nave of the Cologne Cathedral, one of the largest Gothic edifices in the world; Impromptu and highly emotional performances at cemeteries in Luxembourg and Masterick where U.S. servicemen killed in World War II are buried; reciting the "I Forgives" with a young cleric in bombed out Coventry Church; and a concert in the Cathedral of Notre Dame de Paris, where the group had to await the end of a funeral for a public official before singing.

What made the concert in the Cathedral of Notre Dame special was that cathedral officials were so impressed with the Honor Chorale's music that they stopped the traditional ringing of the cathedral's bells at 12 noon until the concert was over fifteen minutes later.

Members and directors stayed in "American class" hotels for all but five nights of the tour. Two nights in Brilon, Germany, two nights in Buckingham, England, and one night in Dumfries, Scotland with local families were the highlights for most of the singers, for they learned European customs by participation.

The first night in Buckingham, the parish gave a July 4th party for the Honors Chorale complete with large American and British flags and hamburgers, sausages and kidneys. (There were a lot of kidneys left over.)

The pre-wedding excitement of England and Scotland will never be forgotten by anyone on this tour. This tour will be a hard act to follow.

ASHLAND CHOIR— FIRST IN INTERNATIONAL COMPETITION

"Spital, Austria— The Ashland College Choir placed first in the folk song competition in the International Festival of Choirs and received 8,000 schillings (\$500).

According to choir director Calvin Y. Rogers, it's the first time an American choir has won in folk singing, having been awarded 92 out of a possible 100 points. The Budapest, Hungary choir was close behind with 91 points, while the Prague, Czechoslovakia choir garnered 89 points.

The AC and Budapest choirs stayed in the same hotel and many choir members became close friends. When the Ashland Choir returned to the hotel after their success, Mr. Rogers said the entire Budapest contingent was on the balcony cheering."

This was Cal Rogers' fifth trip with an AC choir but the first to include a contest...and one with several new "mountaintops." Ashland was one of the smallest schools ever to be selected by competitive audition to represent the U.S.A. in the International Festival. The choir placed sixth in the category of required pieces and missed out on a first in art song category because of an error in tempo on a Monteverdi madrigal. "They're right," said Mr. Rogers. "When sung at the faster tempo the thing just comes alive. I loved it."

Every third year Ashland Choir goes international in their touring, as an educational experience. "Five countries in three weeks with concerts and rehearsals almost every day left little time for rest, but it was fantastic," said choir member Joan Todd. "Just imagine singing the Missa Solemnis to a packed Notre Dame Cathedral in Paris on the fourth of July."



IT'S AUDITION TIME!

It's That Time— Auditions for Ohio Honors Chorale.

Auditions for Ohio Honors Chorale will be held at Grove City High School on Saturday, November 21, from 9 a.m. to 4:30 p.m. with a make-up day on Saturday, December 12, for those who cannot make the official try-out time. Students must make application and get an assigned time. Applications may be secured from 20 associate directors located all over the state or directly from Robert Moore, 650 S. Campus St., Oxford, Ohio 45056.

The Chorale will be making its sixth tour to Europe with Holland, Germany, Denmark, Norway and Sweden on the agenda for the end of June and first twelve days of July, 1982.

220 Ohio singers have passed the audition and become musical ambassadors to Europe in the last five years. Their enthusiasm, the fine reviews in various foreign papers, and many letters of praise and appreciation attest to the value of this international strengthening of friendships as well as great singing experiences.

Most students applying are Juniors or seniors; however, they may be in the first or second year of college and a few have gone as sophomores in high school. Following the audition and personal interviews, if a student is accepted, he has music to learn and an outfit to purchase, and perhaps a job to get to help with expenses. Parents' organizations, service clubs, and local industries have helped many students with scholarship grants.

A five day training camp is held at Kenyon College the week before departure to mold the group into a harmonic whole. Then it is off by plane, private bus, and boat for one of the most rewarding experiences a young singer can have.

JOHN CARTER

John Carter is the composer of some 200 choral compositions and arranger of many more, the Director of Music at Reynoldsburg United Methodist Church, Reynoldsburg, Ohio, and the Promotional Director of Beckenhorst Press, Columbus, Oh. He received his bachelor's degree from Trinity University, San Antonio, Texas, and his master's from Peabody College, Nashville, Tenn. He is a member of ASCAP.

His teaching experience has been in voice, theory, music education, and choir and ensemble direction at Belmont College, Morehead State University, Grove City Schools and Otterbein College. He has served churches in San Antonio, Nashville, Morehead, and Columbus as soloist, choir director, organist or music director.

He has been tenor soloist in productions of Handel's "The Messiah" and "Elijah," DuBois' "Seven Last Words," Stainer's "The Crucifixion" and in miscellaneous opera presentations.

Mr. Carter has served as clinician and workshop leader for regional and national church meetings and reading sessions of various music publishers. He has chaired various committees for OCDA and ACDA, and served on the Board both by election and appointment.

His writings cover a diversified range of themes and styles. He has composed many works for churches and schools on commission, often serving as guest conductor of the work at its premiere. His latest extended work, written in collaboration with Mary Kay Beall Carter, is the story of Ruth in opera form presented this summer under the auspices of Columbus Saturday Music Club.

JOEL M. HARDYK

Joel M. Hardyk is assistant professor of music at The Defiance College. He received his bachelor's and master's degrees from Drake University, Des Moines, Iowa. His further studies in both music and theatre have been at the University of North Dakota.

Mr. Hardyk has had seven years of public school teaching experience in Iowa, including elementary, junior high, and senior high choral groups. University/college experience in addition to The Defiance College includes assistant to the director of choral activities at The University of North Dakota from 1974-1976, and music coordinator at Huron College, Huron, South Dakota, from 1976 to 1979. He was named Huron College Teacher of the Year in 1977, and was selected for Outstanding Young Men of America in 1981.

Mr. Hardyk has served as clinician and adjudicator for contests and workshops in Iowa, North and South Dakota, and Ohio. As a baritone soloist, Mr. Hardyk is an active recitalist. He has been guest artist with the Huron, South Dakota, Symphony. He was a charter member and soloist with the Iowa City Chamber Singers. He has been on the faculty at International Music Camp (Peace Gardens), Bottineau, North Dakota from 1978-1979. In 1977, he attended the second Polish-American Symposium of Music in Cracow, Poland. He has also been commissioned to write music for The University of North Dakota Women's Chorus and the South Dakota Music Teachers Association.

He presently serves OCDA as state chairperson for college/university choirs. He is a life member of ACDA and NEA, and a member of MENC, CMS, NATS, and MTNA. He is a choral music reviewer for the official journal of MTNA.

Ohio Choral Directors' Association

BALLOT

Due to the resignation of Robert MacMillan, all members are asked to vote for his replacement for the office of

PRESIDENT-ELECT

John Carter

Joel M. Hardyk

Postmark no later than October 20.

Mall to William Hamilton, 1139 Lindy Lane South, North Canton, Ohio 44720

Two Choirs Dress Up Convention

Only two choirs were featured at OCDA this summer and that was only to give directors a chance to recover their singing voices before they started reading music again.

On Monday night the Ohio Honors Chorale under the direction of seven OCDA members gave a cross-section of the 32 numbers they had used in their European tour. The 42 young people were in top shape because they had just arrived home two days before. OCDA members gave them a long standing ovation for their fine efforts and the beauty of their performance.

Robert Moore, director of the group, gave a summary of the five years of Ohio Honors Chorale and introduced each of the traveling assisting directors as they directed various numbers, ranging from Palestrina and Bach to Gershwin and Jules Styne. Assistants were Betty Davis and Loren Veigel who, with Margaret Mann, did most of the accompanying, Vera Smith, Herman Dooley and Beverlie Mayer.

On Tuesday night the 50 voice OSU Summer Chorus under the direction of Maurice Casey was augmented by 20 convention OCDA members who gave up meals in order to rehearse. They gave an inspiring concert of numbers ranging from Vivaldi and Scarlatti to Ron Wilson. One listener was heard to comment, "Neil Davis doesn't look quite like one of those college students, but he sure adds quality and pizzazz to that bass section." And that could be said as a thank you to each OCDA member who added a little or a lot to the section he was in.

CAL'S IN KOREA

Calvin Y. Rogers, past president of OCDA, professor of music and director of the Ashland College Choir, conductor of the Ashland Symphony and also the Mansfield Symphony Chorus, and concert master of the Lakeside Summer Symphony Orchestra, has accepted a Fulbright Lecturing Fellowship at Keimyung University, Taegu, Korea.

A violin soloist of note, Cal and his wife, Helen, arrived in Seoul, Korea, the latter part of August and will be there until July 15, 1982. "I am pleased to be chosen for this honor," Rogers said, "I will be helping the Koreans in the assimilation of western stylistic techniques. I also hope to receive the help of the Koreans in an appreciation of their culture, which is one of the oldest and most sophisticated in the world."

Cal has been chairman of the department of music and former director of the division of communicative arts at Ashland. He is a member of Pi Kappa Lambda national honorary fraternity and appears biographically in "International Who's Who in Music." An active leader in OMEA (TRIAD editor, president, etc.) he was presented with that association's Distinguished Service Award in 1975.

Beverlie B. Mayer
OCDA News Editor
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Ohio Choral Conductor Awarded Grant In Early Music Study

Jay Mann,* Heidelberg College, was awarded a summer grant from the National Endowment for the Humanities to study early music at Brandeis University, Waltham, Massachusetts. The seminar, "Medieval and Renaissance Music: from Notation to Performance," was directed by the internationally known early music scholar, Margaret Bent. Twelve college teachers from a variety of musical disciplines and geographic locations participated in the seminar which dealt in depth with the problems facing the early music performer.

The seminar was particularly helpful and stimulating to the choral conductor who performs renaissance literature. Much time was spent actually reading and performing from manuscript facsimiles. Issues which continually surface in early music performance practices were met with the practicality of authentic rehearsal procedures. It was exciting to work out in an actual rehearsal the problems of musica ficta, text underlay, instrumental usage, tempi, proportions, embellishments, etc. One of the most stimulating experiences was the exploring of early music repertoire. There is so much which is now available to the interested choral conductor.

The seminar was indeed valuable not only as a resource background, but also as practical opportunity to explore in depth the choral music of the fourteenth, fifteenth and sixteenth centuries.

*Jay is the conductor of both the Heidelberg Concert Choir and the Chamber Singers at Heidelberg College. He currently appears in our *ACDA Choral Journal* as a reviewer of new choral releases.

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