

OHIO CHORAL DIRECTORS ASSOCIATION

SPRING ISSUE 1986



President's Letter Spring 1986

The signs of spring are in the air and emerging from the ground. The IRS deadline is fast approaching. Contest season, spring tour, spring program preparation etc. are in full swing. If this isn't enough reason to get a little panicky, I don't know what is. Is there ever any rest for the choral director? Those of you who wear more than one hat—church choir, community choir, school choir—probably find, as I do, the task of putting a program together that has musical integrity and audience appeal a very difficult one. This job is not made easier by the kind of new material we continually receive from publishers. Will we ever be happy or satisfied with literature emanating from the pens of “contemporary” composers? Probably not.

It has been my experience that in order to be truly effective, one must make program planning a year round process. The process includes gleaning, reading, sorting, and resurrecting musical literature from files, going over old programs, going to each other's concerts, going to workshops, getting your name on publishers' mailing lists, utilizing ACDA's printed materials, reading the “Journal”, sending for sample copies, and on and on it goes. The mark of a serious choral musician includes these drudgery tasks in order that the finished product be worthwhile to both the audience and the singers.

Criticism of choral reading sessions by our own members leads me to believe that we have far too many people relying on these sessions for program building.

Choral reading sessions sponsored by OCDA, ACDA, and publishing companies are not the only way to solve your program planning problems. You, as an individual with your own likes and dislikes, your own choral expertise, your own stylistic strength, and your own conducting strength, must solve your own programming problems. Reading sessions can help, but don't count on them relieving you of your own duties and personal thrills of discovery in finding a true “choral gem” for yourself.

Happy Hunting!

B. Neil Davis

Dates To Remember

APRIL 3-5, 1986 - Central Division Convention
ACDA (Ind., Oh., Ill., & Mich.) Hyatt
Regency Hotel, Indianapolis, Ind.

AUGUST 14-16, 1986 - OCDA Summer Convention
at Oberlin College-Daniel Moe, Clinician;
Herb Henke, Host

NOV. 14-15, 1986 - Fall OCDA Conference
Mount Union College, Alliance Gary Funk,
Chairman.

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Fall, Winter, Spring, Summer

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Beverlie Mayer, Editor

Mildred McCrystal, Assistant Editor

1625 Columbus Ave., Sandusky, OH 44870

Justification... To the Positive!

by Loren C. Veigel

High School Interest Area Chairperson
Choral Director, Jackson High School, Massillon

We have read articles, too numerous to mention, concerning the “justification” of our music programs. From the philosophical realm of aesthetics to the practical realism of RIF, so many of us worry. How can we guarantee this job will be here when it's time for me to retire? Will the administration ever give me some help? Will the music budget be cut even more next year? Why won't my kids work with me on the music I want to teach?

All of these... and many more... are negative justifications we so often hear. They influence our effectiveness; yet, they offer no solutions.

It is my belief that we must allow our programs to exemplify their own justification to others. By focusing all of our energy towards a goal of maximizing the positive effect of our musical work upon the life of each student, our “kids” themselves will begin to speak for us; their behavior and success will justify our means. Most of us teach choral music because of the effect of some great person (and teacher) on our life. We must grasp the profound realization that we stand to provide that same effect upon many of our own students. Most of us hold music to our hearts because of its power to move us. We must strive to expose that power to those who follow our direction.

If we do not assume this mantle of responsibility, and rekindle the flame that our art ignited in each of us, we have, indeed, stepped into the risky middle ground, where resistance can quickly diminish our effectiveness, and “burn-out” can quickly overcome the strongest among us.

Let's talk about positive "justifications". Are there ways we can build our choir members into our own "justifiers?"

Justify your people. Begin by carefully assessing the feelings of your people. Since we work with an artistic mechanism which is physically a part of us, we must feel well to produce great music-both physically and emotionally. Work, through your own total approach, to enhance good feelings among members. From social functions to rehearsal attitude, talk, and tone, to concerts, make them aware that each member is important, and needs to respect each other, as well as to be respected. They must feel they can talk with you, and others; they must know they can be great. Draw upon their best attributes; be completely honest with them, and expect the same in return. All this, combined with a positive, respectful approach toward all criticism, will begin building the "personhood" in your choir.

Now, start building the positive physical steps. You know the members of your choir are capable of sitting in fine posture, and breathing well. You also know all the musical skills of which you want them to become capable. Tomorrow, make them aware of one fine thing they do. Be excited about it! The next day, you can add two more, and you'll be amazed that, soon, there will be no limitation to the skills they will be looking for.

Henry Ford said, "Whether you think you can, or you think you can't, you're right!" So, in short, begin justifying your people by working on the things they can do!

Justify your discipline. All of us know that a choir of great integrity breeds its own discipline. Once people know how good they can be, their consistency of effort increases, and becomes self-serving. However, "getting there" is more than half the battle!

Begin by making clear your expectations. Work with the students to establish a handbook of rules and procedures which covers every matter with which you are concerned. Eliminate your need for frustration, debate, and anger in disciplinary matters by assigning student responsibilities to the students. Expect them to assume these rules and regulations; faithfully live by them. Don't most of us expect the same in our own jobs? From our administrators?

Justify your calendar of activities. Begin by planning your calendar early enough to be printed in the handbook. Forethought and communication are essential in achieving a balance between teacher demands and student responsibilities. Consider all aspects in your planning. In my opinion, performance pressure which prohibits instruction in ear training/sightreading within rehearsals, is excessive. Likewise, diversity of groups to the point that some members of an ensemble may be unaware of the activities or performance level of another group in the same department can result in unwise fragmentation among students.

And, indeed, we are wrong to deny that many of us are examples of personal over-extension; in building effective adults, we must be aware of our own examples.

Justify your skills-training. Expect students to assume reading and ear-training as an integral and essential part of musicianship. Your own enthusiasm and strength will assure their acceptance of this attitude. Help them to realize the logical nature of music reading by working, at their level, on very basic exercises teaching essential skills. Help them to see that you expect only the same level of understanding as their English does of words or their math teacher of numerals.

(We have experienced great success in incorporating, step-by-step rhythm and note-reading practice into the rehearsal, using a numerical solfeggio system based on moveable "do," or "1". Alternatively, we work on ear-training, through scales, intervals, arpeggio, etc. My students have grown to the extent that now, auditionees appear embarrassed at lacking skills in these areas. They have, in fact established a system of student-coached sightsinging classes which meet during study halls and lunch periods, in which approximately 80% of our students participate.)

Justify your literature. Be sure the pieces you select to teach accomplish the musical goals you want, and provide the deepest artistic challenges and satisfaction of which your students are capable. Consider all the music which has been "significant" in your life; choose music which will remain just as important to your students.

(I once heard Dan Moe-if he will pardon my plagiarism - remark that, in selecting music, he teaches only the pieces which he "can't not do". I've used that justification ever since in music selection, reading reams of scores, carefully and slowly eliminating compositions until only the ones remain about which I'm so excited, that I must represent them well and with enthusiasm to my students.)

Champion the score to your students. Learn to teach the original language in which the piece was composed; plan and be willing to learn new skills. This provides as much excitement in learning for you as for your students. "Take on" several scores each season specifically to learn a skill and the ways to teach it; "pick the brains" of colleagues you respect for their expertise in that skill; invite friends, language teachers, and other directors, to hear and critique your choirs; brainstorm and experiment with your students to create exercises and vocalises to master your goals.

I sincerely believe a focus on these, and other similar, goals can help to revitalize your teaching as well as build integrity and respect in your groups. Although my own career has not yet been long enough to show very long-range effects of this approach, I have felt its positive influence in my program, and my life. You can imagine my gratification when my students gather in the choir room before school in the morning, to sing Beethoven and Haydn; or, when my showchoir rides in a van together, singing their way to Columbus through Bach, Le Jeune, and Victoria-the scores they really remember from over a year ago!

Perhaps these ideas will provide something for you and your choirs to ponder. I hope so.

Sing beautifully today! The world never has enough great music!

Oberlin Community Chamber Singers Celebrates Twenty Years

Nineteen eighty-six marks the twentieth anniversary of music making by Oberlin Community Chamber Singers. Directed by OCDA member Carol Longworth, the ensemble will celebrate with three concerts and a commissioned choral work composed by Alice Parker. The first of these concerts is scheduled for Mothers' Day, May 11, 7:30 p.m. at First Church, U.C.C., corner of Main and Lorain Streets in Oberlin. Haydn's *St. Nicholas Mass* with voices and instrumental ensemble, and the *Gloriana Dances* from Britten's opera *Gloriana* will be featured in the program along with solo and choral settings of songs of night.

OCCS is an audition choir of twenty singers who have performed widely in the Lorain County and greater Cleveland areas. Their second twentieth anniversary concert will be sponsorship of a "Summer Pop Singers" program in late June which will include arrangements by Ward Swingle, who rehearsed with them this past January, and Golden Oldies set by Ed Miller, faculty member of the Oberlin Conservatory.

The premiere of Alice Parker's work will take place in the December concert.

Church Music Interest Area Breakfast at Central Division Convention

Dr. Earl Rivers, Jr., Central Division Church Music Chairman announces a challenging discussion of many aspects of church music at the Friday, April 4 - 7:45 - 9:00 a.m. breakfast in the Canyon Room of the Indianapolis Hyatt Regency Hotel. Pre-registration (\$7.65) is requested. The panelists include State Church Music Chairmen: Eva Wedel, Illinois; Dr. Jerry Smith, Michigan; Ron Morgan, Ohio; and David Coolidge, Indiana.

TOPICS

1. A basic repertoire for the modern church choir
 - A. small forms B. major works C. seasonal works
2. Tone building, vocal technique, and pedagogy for the church choir
3. Adult continuing music education - in the context of the modern church choir.
4. Church music sessions at our state conventions - topics to be addressed and procedures:
 - A. the church's role in the education of children - the graded choir program.
 - B. the continuing education of the congregation through hymn-sings.
 - C. the church and synogogue as patron of the arts in the 20th century.
5. Appearances of choral choirs at state, regional, and national conventions.
6. Church choir festivals
 - A. a basic repertoire
 - B. long-term development
7. Publishers of church music - a dialogue with the conductor



Bev's Briefs

Dear All of You Passive Musicians:

1. Get out your pencil NOW and VOTE as soon as your ballot arrives. Read the credentials, talk to other OCDA members and learn about them--or get to conferences and make a point of meeting people. VOTE - Vote - vote!!!!
2. The Indianapolis Convention of Illinois, Indiana, Michigan, and Ohio is going to be a super convention.. the Indianapolis Symphony plus all those excellent lecturers, singers, choirs, etc. If you can't make all three days, go over for one! It's far and expensive to get to Nationals, but this is in our side yard--just an hour and 15 minutes at 60 mph from the border. (I drove and timed it!)
3. It was pure happenstance that President Neil and Loren Veigel hit on compatible topics for this issue.

Two reasons for a longer Brief. Bev has a new picture and we received a good letter from Bill Hamilton. (Write to him or send him your programs, I think he'd appreciate any and all communications.) Here are the excerpts.

Bill Hamilton
#6 Heol Don Court
Whitchurch, Cardiff
South Glamorgan
South Wales U.K. CF4 2ED
Phone: 0222 691 543

"I shall be here until July 15, '86, and if any OCDA-ers happen to be in the U.K. I might be able to see them, or they may call me. It's always nice to see or hear from people at home. I hope to visit the Ohio Honors Chorale during their tour to England in June."

"Things are going well for me, I've made numerous contacts with several male choirs and will be lecturing at Cardiff University periodically. Morris Beachy has been an occasional lecturer here and is very highly thought of. I'm singing with the Dowlais Male Choir, one of Wales best. We hosted them in Canton in '82 and they us in '85.

I'm involved in Britton's "War Requiem" at Cardiff Univ., presented March 5. I'll miss OMEA but say "Hello" to everyone at Indianapolis. See you at Summer Convention, Oberlin" - Bill (come to Oberlin, fellow members and you'll see and hear him--Editor).

Hurrah for FM Classical Music Stations!!

Through my association with choral directors across the state, I am perplexed to find continuous frustration in finding concrete evidence in support of quality choral literature to the general public, to other colleagues, and to school administrators and parents. Often we hear that fine quality literature can not increase the financial status of any program. Let us look at this issue in more detail.

There has been a lot of deserved praise and publicity for the Live Aid broadcast. It was indeed a technological and entertainment phenomenon as well as a great humanitarian deed. However, this one fund raiser (NOT THE ENTIRE ORGANIZATION THAT BEARS THE SAME NAME), was decidedly a bomb, at least by the standards set by the classical music audiences at our country's classical music radio stations.

In the Live Aid broadcast, assuming 60 million was pledged for this particular event, with participation by 120 ABC-TV stations, 100 independent TV's, 180 ABC radio stations, and 2,700 cable systems carrying MTV, the average amount of pledges per outlet was a mere \$19,300.

Over the past sixteen years, nine American commercial classical music stations have raised over 30 million for arts organizations. This is an amount undoubtedly unmatched or not even approached by another radio format, or which involves only nine participants for all causes combined.

According to Bob Conrad, general manager of Cleveland's WCLV FM, a fine arts station, during the fall of 84' and the spring of 85', these nine commercial FM classical music stations raised and collected over \$2,300,000 for their respective symphony orchestras and other arts organizations or an average of \$256,000 per outlet. This figure, increasing annually, further upscales the quality of concert music audiences and the impact that classical music has on the general public.

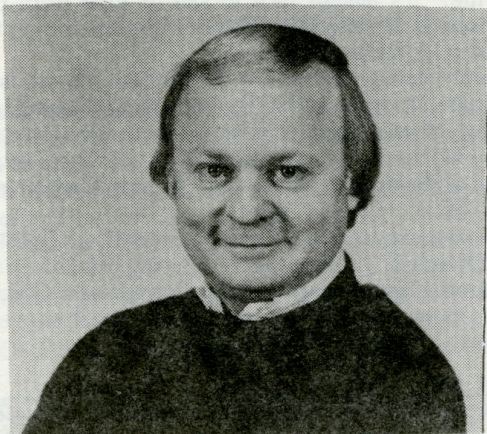
This financial statement should support classical literature endeavors, and should be utilized in further discussions.

Constance Mehrling
412 Girard Drive
Berea, Ohio 44017

Central Division Convention Highlights

The 1986 Central Division Convention will be held April 3-5 in the Hyatt Regency Hotel in Indianapolis, IN. Convention headliners include Don R. Shelton and Bonnie Herman, both members of "The Singers Unlimited" who will present the session "The Professional Scene: Commercials and Vocal Jazz".

Don Shelton's twenty-five year musical career ranges from classical to jazz and from concert hall to recording studio. In addition to his work with "The Singers Unlimited" he is a



member of the "Hi-Lo's", the "J's with Jamie", and is a woodwind player with the well-known Chicago jazz group "EARS".

Lloyd Pfautsch, Professor of Sacred Music and Director of Choral Activities at the Meadows School of the Arts of Southern Methodist University in Dallas, Texas. He has over 200 published compositions and arrangements and has received the ASCAP Award each year since 1961. Dr. Pfautsch will speak on "Are You Rehearsing More Now and Enjoying It Less."

Thursday evening ADCA members may join Indianapolis music lovers for the performance of Carl Orff's *Carmina Burana* by the Indianapolis Symphony Orchestra and Chorus. The 150 voice chorus is directed by John Williams, a faculty member of Jordan College of Fine Arts of Butler University. The conductor of the Indianapolis Symphony Orchestra is John Nelson, who is



internationally regarded as one of the foremost conductors of his generation. He has been the conductor of the Indianapolis Symphony since 1976. He is also the music director of the Caramor Festival in Katonah, New York and the Opera Theatre of St. Louis. He will present the opening general session on Thursday morning at 8:00.

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by Wilbur Held

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11-2325 .80

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11-2326 .80

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11-2328 4.00

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The concert will be in the Circle Theatre, which is situated on Monument Circle in the heart of downtown Indianapolis only two blocks from the Hyatt Regency. The Circle Theatre, built in 1916, was renovated at a cost of nearly \$6.9 million and opened in October 1984. The Circle Theatre is one of the most magnificent concert halls in the country and is listed on the National Register of Historic Places.

The Academy Choir of Szczecin Technical University will present the Friday evening concert. The choir has been awarded first place in the annual competition among Polish Academic Choirs several times and performs regularly with the Szczecin Philharmonic Orchestra. The choir will be on tour in the Mid-West in April.

Interest sessions will be featured throughout the convention with a variety of topics. "Preservation of Vocal Health" will be the subject discussed by Katherine Verdolini, singer and speech pathologist from St. Louis. Michael Murray, Vice President and General Manager of Boosey and Hawkes will present a session on "The Copyright Law and The Real Issues". A panel discussion, led by Mel Ivey of the Western Michigan School of Music features panelists: Mary Ellen Pinzino, Homewood, IL and Mary Stollak, East Lansing, MI, who will discuss "Quality Literature: Its Effect on Superior Performance."

Forty exhibitors have reserved space in the exhibition rooms for browsing and buying. This is double the number of past Division Conventions.

Bring the family to Indianapolis. The family will enjoy the largest Children's Museum in the world, the Indianapolis Zoo, The Indianapolis Speedway, and The Indianapolis Museum of Art. The Convention is located in the spectacular new Hyatt Regency Hotel located just across from the state capital in downtown Indianapolis. The Hyatt Regency is in the multimillion dollar Merchants Plaza and features a spectacular 20-story atrium complete with glass elevators and a revolving rooftop restaurant.

The convention program features twelve of the finest Central Division choral groups in concerts and clinics. Sessions include vocal health, children's choirs, male and women's choruses, motet choir with brass ensemble, the copyright law and quality literature.

This tremendous opportunity for musical growth and stimulation can be yours. Join us April 3-5 in Indianapolis IN for ACDA 1986.

CANDIDATES FOR OFFICE

Eastcentral Chairperson

KAREN BUSHMAN-VILLILO
Canal Fulton, Ohio

Karen holds a BME from Bowling Green and an MM from University of Akron. Two years at Washington High, Massillon under Byron Griest prepared her for the Director of Vocal Music position and Supervisor of Vocal Music K-12 for eleven years at the same school.

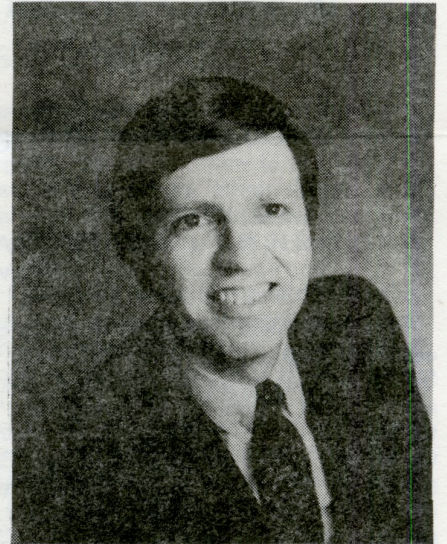
She is Adult Choir Director of St. Paul's Lutheran Church in Massillon and has been an adjudicator for OMEA, co-organizer of 1979 All-State Choir, an Assistant Director of Ohio Honors Chorale and OCDA Women's Chorus Interest Chairman.

No Picture Available

JOSEPH A. CANTRELL
Mansfield, Ohio

Joseph is a graduate of Otterbein and holds an MME from O.S.U. After directing choral work at Grafton High and operating a photography studio in Vermilion he accepted the challenge in 1977 of building the Lexington music program. Starting with 25 jr. high vocalists and 13 high school singers, he now has 2 junior high choirs of 85 (7th grade) and 75 (8th grade), a high school concert choir, a women's chorus, Fire n'Ice (show choir), a triple trio, and a barbershop quartet.

He makes time to do tenor soloing, to direct the music of 1st Congregational Church, Mansfield, to sing in Oberlin Summer Opera Co., and he was selected as an Outstanding Young Man of America in 1984.



Northwest Chairperson

MARGARET NEAL MANN
Tiffin, Ohio

Margaret hold a BS in Music Education from Geneva College, Beaver Falls, PA, and an MM in voice from Duquesne University in Pittsburgh with graduate work in voice from Indiana University, Bowling Green, Kent State, Ohio State, and University of Cincinnati.

She has been on the music faculty of Tiffin Schools, Heidelberg College, and several Pennsylvania schools. Her community and professional activities include United Way, church elder of 1st Presbyterian, Toledo Opera soloist, soloist with Pittsburgh and Toledo Orchestras, assistant director of Ohio Honors Chorale to Europe for five years, active in NATS, OMEA, and OCDA.

In her spare time she is noted as an exceptional cook, hostess, and grower of herbs and roses with a bit of community theater and professional Girl Scout work.

No Picture Available

CANDIDATES FOR OFFICE

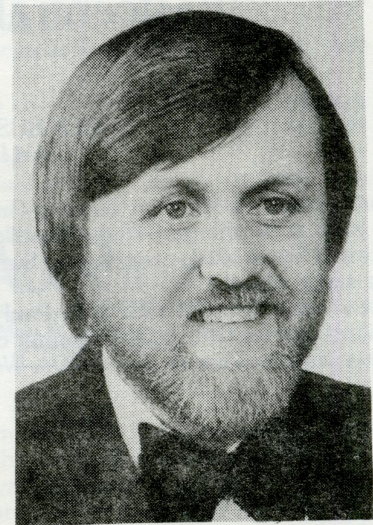
Northwest Chairperson

RICHARD MATHEY
Bowling Green, Ohio

Richard is a graduate from Capital University and Bowling Green State University where he is currently a Professor of Performance Studies in the College of Musical Arts. Both degrees are in music education.

He taught in the public schools of Columbus for seven years (five at Starling Junior High School and two at Central High School). At Bowling Green he conducts the Men's and Women's Choruses and teaches applied voice.

Dick has been involved extensively with the Sweet Adelines and the SPEBSQSA. He is a member of NATS, ACDA, and has served for the past 16 years as an adjudicator for OMEA. In addition, he is Director of Music at the First United Methodist Church in Bowling Green.



Treasurer

BRENDA HUFFINES
Mainville, Ohio

Brenda received a bachelor of music degree from Miami University and master of education degree from Xavier University. In her 7th year as director of choral music at Sycamore High School in Cincinnati, she conducts 2 mixed choirs, 2 girls choirs, and a show choir. Prior to Sycamore, she taught grades 6-12 for Carlisle Schools in Carlisle, Ohio. She has sung in the Cleveland Symphony Chorus at Blossom Music Center and in the May Festival Chorus, Cincinnati. Active in O.M.E.A., she has been a member of several music selection committees for ensemble and large group contests, served as housing Chair for the 1983 All-State Choir, assisted with student selection and rehearsals for the 1985 All-State Choir, was Chair for the 1984 District 14 Fall Conference, is presently President of District 14 (term expires June, 1986) and has adjudicated for O.M.E.A. for 8 years.



PHILLIP FAY
Wilmington, Ohio

Phil received a BA. and BME from Baldwin-Wallace and an MM From the College Conservatory of Music, University of Cincinnati where he was graduate assistant in the Choral Department.

A former bank teller, he taught 3 years in Dover Jr. and Sr. High vocal music, 3 years in Ayer Massachusetts, and is now in his 12th year at Wilmington High. He has directed church choirs for 21 years and a community chorus for 3 years.

For 14 years he has been an OCDA member, and has toured Europe with Ohio Honors Chorale, and has been a bank teller.



OBERLIN CONFERENCE OCDA AUG. 14-16

Clinicians:

Daniel Moe
James Gallagher
Jessie Reeder

and others...

Performance Practices

Masterworks
Spirituals/Gospel
Vocal Development
Rehearsal Techniques
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Middle School Choir
Concerts
Reading Sessions

For Information/Registration:

Herbert Henke, Host
OCDA 1986 Summer Conference
Oberlin Conservatory of Music
Oberlin, Ohio 44074

OCDA 1986 Summer Conference

The 1986 OCDA Summer Conference, which is to be held at the Oberlin Conservatory of Music August 14-16, will highlight masterworks repertoire of all genres, correct performance practice for each style, and the opportunity for all those attending the Conference to perform the works being studied. It will consist of two and a half days of music-making music-hearing, and musicianship renewal in the beautiful, air-conditioned environment of the Oberlin Conservatory complex designed by Minoru Yamasaki.

Daniel Moe, Professor of Choral Conducting at Oberlin, will be the featured Clinician. Professor Moe is nationally known as a conductor of all-state choirs and as a composer of choral music. He has selected six compositions from those recommended by OCDA members for study and performance.

James Gallagher, Director of Ohio State University's Scarlet and Gray Show Choir and member of the OSU Music Faculty, will work with Conference members in the area of vocal jazz. Adding to our understanding of correct interpretation for spirituals and gospel music will be Jessie Reeder, Director of Vocal Music 6-12 for the Oberlin Public Schools.

A partial list of additional sessions includes: "Developing Choral Musicianship Through Solfège-Rhythmique" with Her-

bert Henke, Professor of Music Education at Oberlin; "Creative Programming for Community Choirs," with Carol Longworth, Director of the Oberlin Community Chamber Singers; "Staging Techniques for Choirs" with Judith Layng, Director of Oberlin Opera Theater; and vocal development sessions with members of the Oberlin voice faculty. Other sessions, including one concerning middle school choirs, are still to be finalized.

Evening activities will include reading sessions, a voice and organ recital, and a concert by the Lake Shore Chorale under the direction of John Drotleff, Past-President of OCDA. Add a demonstration on one of Oberlin's 25 pipe organs, exhibits by various music companies, a chance to explore repertoire and other resources of Oberlin's extensive music library collection, a festive after-concert gala, and our traditional Conference Dinner with entertainment--and you have an exciting 1986 Summer Conference to anticipate.

Mark August 14-16 on your calendar now. Look for registration details in the next issue of the *OCDA News*. If you have questions before that information appears, contact Herbert Henke, Host OCDA 1986 Summer Conference, Oberlin Conservatory of Music, Oberlin, OH 44074.

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Louis Halsey at Miami U.

by William Bausano
OCDA Youth/Student Interest Chairman
School of Fine Arts
Miami U., Oxford, Ohio

The Miami University Department of Music will present a "Festival of English Choral Music" on April 25, 1986. Guest Conductor is Louis Halsey, from London. Mr. Halsey is an internationally known English conductor and choral musician. After leaving Cambridge University, where he studied music and sang in the famed King's College Choir, he quickly made a reputation for himself on the British musical scene. His name became familiar to a world-wide audience with a number of highly-acclaimed records he made with two choirs he founded, the Elizabethan Singers and the Louis Halsey Singers. He also directed a regular series of chamber orchestral concerts, made several conducting and lecturing tours of Europe, Australia and North America, and in 1963 joined the BBC as a senior member of its music staff. Louis Halsey is now pursuing a freelance musical career as a guest conductor of choirs and orchestras, lecturer, clinician and consultant.

The concert at Miami will feature the Miami University Choraliers, Ron J. Matson, conductor, the Miami University Men's Glee Club, Stuart Scott, conductor, and the Miami University Collegiate Chorale, William Bausano, conductor. The program includes English choral works from the Elizabethan age to the 20th Century. The concert will conclude with the combined choirs performing several sacred and secular works of Ralph Vaughan Williams. The concert is at 8:00 p.m. in Hall Auditorium on the Miami campus and is free of charge.

Beverlie B. Mayer
OCDA News Editor
1625 Columbus Ave.
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Salute to "The Lady"

The Firelands Chorus, a forty voice community chorus of Sandusky and vicinity is doing a big celebration of the reconstruction of the Statue of Liberty on Saturday night, April 26, 8 p.m. at downtown Sandusky's State Theater. The choral show entitled "Torch of Freedom" is directed by Beverlie Mayer and accompanied by Jean Karbler.

Opening with the old Ringwald arrangement of "Give Me Your Tired, Your Poor", the music will take the audience around the U.S. to the places immigrants have located ending with a smashing vocal patriotic outpouring of what being an American really means.

Service clubs, veterans, organizations, and schools are all being urged to join in the celebration of the "grand dame's" face lift. Dick Goddard of Channel 8 will narrate the story line of the connection between Sandusky, U.S.A. and Colmar, France where Bartholdi conceived the idea of the giant lady.

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