

OCDAN EWS

Vol. XI, Number 2
February 1992

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

FROM THE OCDA PRESIDENT

Growing up during World War II was an experience that often passes through my mind. It was a time when our nation was struggling to retain our values of freedom. During the war there were shortages of money and material items.

In my hometown of Waynesburg, Ohio, we all lived in close harmony, working for the common good by supporting the efforts of our armed forces. Everyone had a job. Even school-age children supported the war effort by collecting scrap iron, clothing and countless numbers of additional articles. Most people were by circumstance "on the same ship," experiencing the mood and attitude that was prevalent in the country. Materially, we had very little; being united in thought and deed was what pulled everyone together.

For some of you, the current financial situation has a familiar ring. While human life is not "on-the-line," human concern is. For many there is a lack of money with no foreseeable resolution in sight. We are experiencing operating budget cuts, small pay raises (if any at all) and many words about financial doom and gloom. What educational institution isn't facing current budget problems? Discouraging, to say the least? If I were to accept the conclusions of those who preach doom-and-gloom, it would be easy for me to slip away into some type of hibernation and wait it out. In music we cannot afford to sit back idly with a

wait-and-see attitude. We are individually responsible for the well-being of our programs and need to "stay the course" by keeping busy. Financial shortfalls do not mean that choral programs must suffer in quality of content and performance standards. I encourage you to continue the good things you have always done. If purchasing new music is a problem, recycle old selections, or borrow from a colleague. You may be surprised at the lift you can give your program by sharing. Working with peers who are probably in the same boat will help strengthen your existing program. If your students are not currently sharing music, why not start now? You do not need to eliminate anything—just reorganize. Keep the musicality, artistry and

spirit of your rehearsals. Strive to upgrade your musical life by challenging yourself to improve in at least one aspect of your choral life: give as well as receive.

During this past summer's OCDA conference at Kent State University, it was my pleasure to sing in the director's choir, conducted by Rodney Eichenberger. It was a pleasure to be a singer again, rather than a director. I have used two of Dr. Eichenberger's choral techniques that have greatly assisted my choral work this past semester. Conferences are held to provide new insights and ideas. We can all learn something new and useful if we stay the course.

Richard Mathey

OCDA/ACDA CALENDAR OF EVENTS

Wednesday-Saturday, February 19-22, 1992

The ACDA Central Division Convention in Chicago. There will be a reception for Ohio choral directors on Thursday, February 20, from 5:15 until 7:00 PM in the Marquette Room of the Chicago Hilton and Towers. All OCDAers are invited to attend.

Thursday-Saturday, July 8-11, 1992

The OCDA Summer Conference at Kenyon College in Gambier; Benjamin Locke, host.

Wednesday-Sunday, March 3-7, 1993

The ACDA National Convention in San Antonio

HERE AND THERE: A MISCELLANY

President Dick Mathey has urgent need of OCDAers who will be in Chicago to act as members of the house control staff. Your time commitment would be minimal. If this notice reaches you in time and you are willing to assist, give him a call as soon as possible.



Betty Meyers announces a 19-day "Sojourn in France: A Study of Music and Art," departing July 14, 1992. The tour will feature attendance at the Robert Shaw Choral Institute. Contact Betty for more information at 721 Trevitt Circle South, Cleveland 44143 or 216/531-8292.



Barbara Sterbank announces that Charles F. Brush High School will host the Bowling Green State University Men's Chorus, directed by Richard Mathey, on March 20. There will be an afternoon assembly for area high school choirs at 1:00 PM and a performance open to the community at 8:00 PM. The BGSU men will stay in the homes of Brush High School choir members. Any director interested in bringing his or her choir to the afternoon assembly should call Barb at 216/691-2088 for reservations.

The Women's Symphonic Choir of Brush will host a Women's Choir Festival on March 3 at 7:30 PM. The Kent State University Women's Choir, directed by Grant Cook, will be the guests of honor. Schools participating in the festival include Hathaway Brown, Chagrin Falls and Brunswick. Each group will perform selections prepared for the OMEA District Contest, and all will join to conclude the program with **Singet dem Herrn** by Praetorius.

The Brush Chorale will travel to Denison University on March 28 to participate in a day-long festival which will include joint rehearsals, master classes with members of the Denison voice faculty and the public concert listed in the performance calendar.



Although obituaries are rare in the **News**, the death of **Glenville Thomas** at age 66 in December deserves noting, since he was surely the choral conductor whose work was observed by more citizens of Ohio than the rest of us could ever aspire to attract. Conductor of the Greater Zanesville Singers and for 32 years vocal music director in the Zanesville school district (a position from which he had retired in 1990, only to be elected recently to the Zanesville Board of Education), Thomas achieved fame as conductor of the All-Ohio Youth Choir, which he established in 1963, a group which for many virtually symbolized the annual State Fair. The organization made annual tours to Europe beginning in 1965 and travelled to events like the Rose Bowl Parade. Few choral conductors will attract the coverage given to Thomas' death in a newspaper like **The Columbus Dispatch**, which included many tributes from singers with whom Thomas had worked, as well as an extended accolade from former Governor James A. Rhodes: "The good Lord must have placed Glenville Thomas on this Earth to teach young people how to sing, he did it so greatly. Glenville did his conducting like no other director in the history of Ohio. He had thousands of young people in this state under his supervision. He made an indelible imprint on the people who sang along with him by his sincerity and thoughtfulness. It brought tears to the eyes of every governor of this state since 1962."

THE OCDA AT KENYON IN JULY

The 1992 Summer Conference, to be held at Kenyon College in Gambier July 8-11, is beginning to take shape. Many particulars are yet to be decided, but the Convention Committee is pleased to announce that Douglas McEwen has agreed to be our headliner and conduct the directors' chorus.

We have also engaged the prolific editor and arranger Walter Ehret to give several sessions on choral literature from elementary to college level – something for everybody. We will get the best and most accessible music from an expert!

Andreas Poulimenos will give several sessions on vocal technique. Poulimenos has been called a "vocal genius" by no less an authority than Dick Mathey, who ought to know, since they are colleagues at Bowling Green.

Musical Resources and Stanton's have signed on as exhibitors; others are still being contacted. In addition to the "professional" exhibits, we would like to try an experiment this year by having a booth devoted to the sale of members' recordings. If your choral group has produced cassettes, LPs or CDs and they are just gathering dust, why not give your OCDA colleagues a chance to hear your repertoire and artistry? We think this would be a good way to share ideas, and much less expensive than an exchange concert.

More later. We look forward to seeing you in Gambier.

Benjamin Locke
Conference Host

ROBERT SHAW : A BUCKEYE STATER ONCE AGAIN

"Call it a choral coup. Robert Shaw, renowned choral director and orchestral conductor, will join The Ohio State University School of Music faculty in January [1992]. With his appointment, the Robert Shaw Choral Institute will be established at OSU. As director of the institute, Shaw will conduct choral seminars and concerts at the university as well as direct a three-week choral residency in southwest France each summer."

Barbara Zuck, Music and Dance Critic of **The Columbus Dispatch** began her announcement of Shaw's return to Ohio with those words. The details of this exciting development have been fully chronicled in the most recent issue of **REsound**, official journal of the ACDA Central Division. Shaw's career as the country's pre-eminent choral conductor hardly needs re-telling in detail: Pomona College, Fred Waring's protegé, the Collegiate Chorale, the only choral director to satisfy the demands of Toscanini, the Robert Shaw Chorale (from

1949 to 1966), conductor of the San Diego Symphony, associate conductor of the Cleveland Orchestra, music director of the Atlanta Symphony for 21 years (where he still holds the titles of director emeritus and conductor laureate), anointed back in early December as one of the country's distinguished artists at the annual Kennedy Center Honors (the ceremony was seen on CBS on December 26).

Shaw's first official act in Columbus occurred on January 25: a Saturday Seminar devoted to "Great Sacred Choruses" (a second session devoted to the Brahms **German Requiem** will be held in April; expect notification from our own Maurice Casey, associate director of the institute). He paid a ceremonial visit to the OSU campus in late October.

Zuck's account included some vintage Shawisms which bear repeating:

*It's tough enough for one's morale
To bear the surname of "Chorale."*

*But proof he's blind and deaf and mute
To have it changed to "Institute."*

Shaw, speaking to his new OSU colleagues, also told his listeners that "All my life I've been picked up by the ears and put down where I wasn't prepared to be. For 50 years, I've been playing catch-up, and now I'm doing it again. I suppose it is true that I have been associated at one time or another with some 40 or 50 colleges or universities.

"But it is an awesome and depressing feeling to stand in the presence of so much earned learnedness, so many degrees that are totally merited. Mine, of course, are totally unmerited, like salvation by grace, or original sin, with the fun thrown in."

Shaw, now 75, will continue to live in Atlanta, spending increasing amounts of time in Columbus as the program develops and his other commitments diminish somewhat. OCDA certainly welcomes this illustrious musician to our midst.

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**CHORAL PERFORMANCES
ACROSS THE BUCKEYE STATE**

FEBRUARY

- 16 "Robert Hebble and His Organ and Choral Music," presented by the Chancel Choir of Worthington United Methodist Church and composer Hebble at the 9:30 and 11:00 AM services and a 7:30 PM concert
- 16 "Sacred Classics," including the Herbert Howells **Requiem**, Franz Biebl's **Ave Maria** and music by Palestrina, Purcell, Lotti and Bruckner; Lancaster Chorale, conducted by Robert Trocchia; Pontifical College Josephinum, Worthington, 7:30 PM
- 23 Heidelberg Concert Choir, conducted by Jay Mann; Trinity United Church of Christ, Tiffin, 3:00 PM

MARCH

- 1 The Ohio State University Men's Glee Club, conducted by James Gallagher; Weigel Auditorium, 3:00 PM
- 7 The Ohio State University Symphonic Choir, conducted by James Gallagher; Weigel Auditorium, 8:00 PM
- 7 "Cleveland Sings!" by The Singers' Club of Cleveland presenting the Rheinberger Mass in B-flat major plus music by Ron Nelson, Jacob Handl, Paul Manz and others, conducted by Thomas J. Shellhammer; Gartner Auditorium of the Cleveland Museum of Art, 8:00 PM
- 8 "Festive and Faithful: A World Tour," featuring Vickie Axe, Columbus' first woman cantor in songs of the Judaic faith and Hebrew culture, as well as music from the Greek, Russian, Italian, German, English and American traditions; Lancaster Chorale, conducted by Robert Trocchia; St. Mary Church, Lancaster, 4:30 PM
- 9 The Ohio State University Chorale and Women's Glee Club, conducted by Maurice Casey; Weigel Auditorium, 8:00 PM
- 11 The Ohio State University Chorus, conducted by James Major; Weigel Auditorium, 8:00 PM
- 27 "Music for Lent," including the Schütz German Mass and several of the Symphoniae Sacrae, Charpentier's Denial of St. Peter and the Bach Cantata 150 by VocalBAROQUE, conducted by David DeVenney; North Community Lutheran Church, Columbus, 8:00 PM

**CHORAL PERFORMANCES
ACROSS THE BUCKEYE STATE
(continued)**

- 28 A Choral Festival with the choirs of Charles F. Brush High School in Lyndhurst; conducted by Barbara Sterbank; Brunswick High School, conducted by Beth Simmons; Franklin Heights High School, conducted by James Myers; and The Denison Singers, conducted by William Osborne, who will also conduct the combined groups; Swasey Chapel, Denison University, Granville, 7:00 PM
- 29 The Otterbein Kinderchor, conducted by Amy Chivington, will sing sacred music by Franck, Bach, Henderson and Rutter as well as folk music from Israel, Africa, Sweden, Finland and Serbia, and choral jazz from the United States; Central College Presbyterian Church, Westerville, 7:00 PM

APRIL

- 4 Robert Page Singers; Wagnalls Memorial, Lithopolis, 8:00 PM
- 4 The Ashland University Choir, conducted by Jerry Ulrich; Harcourt Parish Church, Gambier, 8:00 PM
- 5 Heidelberg Chamber Singers, conducted by Jan Mann; Breneman Music Hall, Tiffin, 4:00 PM
- 10 The Denison Singers, conducted by William Osborne, in a program to be sung during a May tour of Venezuela, ranging from a Morales Magnificat to folksongs of both North and South America and works written for The Singers by R. Michael Daugherty '71 and Daniel Meyer '94; Burke Recital Hall, Granville, 8:00 PM
- 12 The Otterbein Kinderchor in a repeat of their March performance; Riley Auditorium of the Battelle Fine Arts, Center, Otterbein College, Westerville, 7:00 PM

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- April 15 for the Spring issue
- October 1 for the Fall issue

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**CHORAL PERFORMANCES
ACROSS THE BUCKEYE STATE
(continued)**

- 12 The **Solemn Mass** of Louis Vierne as well as other music for antiphonal choirs; Forest Hill Festival Chancel Choir, conducted by Paul McGahie, and the First United Methodist Church Choir of Cuyahoga Falls, conducted by L. Tate Newland III; Forest Hill Church, Cleveland Heights, 7:30 PM (plus a performance in Cuyahoga Falls on April 10)
- 17 Settings of the **Stabat Mater** by Caldara, Rheinberger and Poulenc; Chancel Choir and Orchestra of the Worthington United Methodist Church, conducted by Maurice Casey; a Good Friday service at 7:30 PM
- 17 The Bach Mass **in B minor** performed by the Knox Choir, Soloists and Chamber Orchestra, conducted by Earl Rivers; Knox Church, Cincinnati, 8:00 PM
- 17 The Bach **Passion According to St. Matthew** sung by the Masterworks Chorale and the Junior Chorale of the Central Summit County Choral Society with orchestra and soloists, conducted by Frank C. Jacobs; E. J. Thomas Performing Arts Hall, Akron, 8:00 PM
- 26 Heidelberg Singing Collegians, conducted by Pamela Wur-gler; Brenneman Music Hall, Tiffin, 4:00 PM
- 26 The Concert Choir and Orchestra with visiting soloists, con-ducted by William Osborne, presenting a concert version of Purcell's **Dido and Aeneas** as well as his anthems **O sing unto the Lord** and **My heart is inditing**; Swasey Chapel, Denison University, 7:30 PM

MAY

- 2 Eberlin's **Mass in C** and the Mozart **Regina Coeli**; the Choir and Orchestra of Harcourt Parish, Gambier, conducted by Stanley W. Osborn; 8:00 PM
- 3 Heidelberg Concert Choir, Jay Mann, conductor, with other area choirs, performing the Berlioz **Requiem** with the Toledo Symphony Orchestra

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**Details on
page 2!**

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MAIL TO: Jay Mann, OCDA Treasurer, Ohio Choral Directors Association, Department of Music, Heidelberg College, 310 East Market Street, Tiffin, Ohio 44883

The American Choral Directors Association, founded in 1959, is a non-profit organization whose membership is composed of choral musicians from schools, colleges and universities, community and industrial organizations, churches, and professional groups. The Ohio Choral Directors Association is an affiliate organization of the ACDA. Membership in both groups is concurrent.

ACDA is one of the largest professional organizations for choral directors in the world, with a membership of approximately 15,000 conductors, representing approximately one million singers.

ACDA has as its purpose the encouragement of the finest in choral music and the promotion of its development in every way, including performance, composition, publication, and research.

ACDA is organized into seven geographical divisions, each with its own activities. In addition, each of the states has its own officers, thereby making it possible for members to be in close proximity to persons actively involved in choral music and ACDA.

OCDA and ACDA have committees engaged in exploring materials, techniques, and standards. Among these are those concerned with children's, junior and senior high school, college and university choirs; choral music in the community and in the church; vocal jazz groups; ethnic music; and male and female choruses.

OCDA holds an annual summer convention as well as workshops on a variety of topics throughout the year. ACDA sponsors divisional and national conventions in alternate years where ideas are shared and explored, problems discussed, and music is heard. Industry representatives exhibit material at these conventions, allowing members the opportunity to examine first-hand the latest publications and music-related supplies.

OCDA publishes a quarterly newsletter. ACDA publications include *The Choral Journal*, published ten times per year, containing articles, reviews of books, records, and music, as well as general information about choral music and musicians throughout the world.

ACDA has student chapters in many high schools, colleges, and universities.

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