

OCD A NEWS

Vol. XII, Number 3
May 1993

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

THE OCDA AT OTTERBEIN

Otterbein College in Westerville will be the site of the 1993 OCDA Summer Conference July 18-21, Sunday evening through Wednesday noon. Craig Johnson, Director of Choral and Vocal Activities at Otterbein, will serve as conference coordinator, assisted by music faculty colleagues David DeVenney and Amy Chivington.

Dr. Charlene Archibeque from San Jose State University in California will be the principal clinician for the conference. She brings with her many years of experience at all levels of conducting and teaching, and promises to be an exciting guest. Her biography appears at right.

High school conductors will be able to draw on the experience of veterans Joseph Thrower of Reynoldsburg High School and B. Neil Davis of Cleveland State University, who will work with women's and mixed voices in sessions devoted to building better choral tone. Middle school teachers will be interested in the unusual approach to interdisciplinary teaching on that level taken by Carol Huffman of Pickerington. Herb Henke of Oberlin College will present a session on using eurythmics to develop a more interpretive conducting style, and another on using Dalcroze techniques to increase musicianship in youth choirs. Baritone Andreas Poulimenos of Bowling Green State University will discuss vocal techniques and their application to choral singers. Hosts DeVenney and Johnson will present a session on opera choruses, both old favorites and new discoveries, all drawn from their recent book on the subject: **The**

OCDA/ACDA CALENDAR OF EVENTS

Sunday-Tuesday, July 18-21, 1993

The OCDA Summer Conference at Otterbein College
Craig Johnson, host

Thursday-Sunday, February 23-26, 1994

The ACDA Central Division Convention in Chicago

Chorus in Opera: A Guide to the Repertory. Reading sessions will explore new literature for elementary, middle school, high school, college, and church choirs.

Several concerts have been scheduled. The Statesmen, drawn from James Gallagher's OSU Men's Glee Club, will perform on Sunday evening. Two Otterbein-related groups will appear the following evening: Amy Chivington will lead the Kinderchor in a concert/demonstration, and David DeVenney will conduct VocalBAROQUE, a twelve-voice early-music group from Columbus. On the final evening Richard Mathey will conduct a concert by his Bowling Green State University Collegiate Chorale, recently returned from an extensive tour.

Information about registration, hotel and dormitory accommodations and a schedule were mailed to all OCDA and OMEA members in late April. Those needing further information should write or call Dr. Craig Johnson, Department of Music, Otterbein College, Westerville, OH 43081, or 614/898-1558.

MEET CHARLENE ARCHIBEQUE

Dr. Charlene Archibeque, Director of Choral Activities at California's San Jose State University, will be the featured guest clinician for the 1993 OCDA Summer Conference. She is well-known throughout the country as conductor, teacher and clinician.

Dr. Archibeque holds degrees from the Universities of Michigan and Colorado, and taught junior high, high school, and community college students before assuming her present position.

She has taught at SJSU for twenty-three years, during which time her choirs have appeared before state, divisional and national conventions of MENC, AGO and ACDA. They have also won several international prizes, including the Gold Medal at the International Choral Festival in Mexico City, and first-place rankings at the Hague Koorfestival in Holland and the International Choral Festival in Spittal, Austria. In 1991 the SJSU Choralliers

continued on next page

CHORAL PERFORMANCES ACROSS THE BUCKEYE STATE

MAY

22 The Concert Choir of Denison University, conducted by William Osborne, celebrates its first hundred years with a Reunion Weekend gathering of members from the past, who will sing choruses by Handel, Mendelssohn and Brahms with members of the Licking County Symphony Orchestra; Swasey Chapel, Granville, 5:00 pm.

23 The Masterworks Chorale, conducted by Donna Tozer Wipfli, will offer a "Serenade to Music," with works by Vaughan Williams, Britten, Rowley, Nelson, Donato, Carter, Leslie, and Shaw-Parker; Epworth United Methodist Church, Toledo, 5:00 pm.

JUNE

11 VocalBAROQUE, conducted by David DeVenney, will offer a varied Handel Celebration; Battelle Fine Arts Center, Otterbein College, Westerville, 8:00 pm.

19 The Vocal Arts Ensemble, conducted by Earl Rivers, with guest conductor Richard Westenburg, will present "Masterworks of the Baroque and Today," including Handel's *Dixit Dominus*, Argento's *Peter Quince at the Clavier*, and works by Barber,

Hindemith and Steve Barnett; Plum Street Temple, Cincinnati, 8:00 pm.

27 The Chancel Choir of the Worthington United Methodist Church will sing music by Mark Hayes, conducted by the composer; 7:30 pm.

OCDANews, the Bulletin of the Ohio Choral Directors Association, William Osborne, editor, is published three times a year from the editorial office at Denison University, Granville, Ohio. It is distributed without charge to members of the Association as well as to selected members and officers of the American Choral Directors Association. It is mailed from the Post Office in Granville, Ohio 43023. The OCDANews is printed on paper made from 25% recycled fiber.

JULY IN WESTERVILLE: A SCHEDULE

SUNDAY, JULY 18

- 7:00 pm DeVenney & Johnson: **Opera Choruses: An Untapped Repertory**
- 8:00 pm Poulimentos: **Vocal Techniques**
- 9:15 pm The OSU Statesmen, conducted by Gallagher

MONDAY, JULY 19

- 8:30 am Reading Session I
- 9:45 am Thrower, Session I: **Singing, An Extension of Speech**
- 12:30 pm Archibeque, Session I
- 2:00 pm Thrower, Session II
- 4:00 pm Archibeque, Session II
- 7:00 pm Kinderchor at Otterbein College, conducted by Chivington
- 8:15 pm VocalBAROQUE, conducted by DeVenney
- 9:30 pm Gemütlichkeit

TUESDAY, JULY 20

- 8:30 am Archibeque, Session III
- 11:00 am Davis, Session I: **Tone Quality Improvement Methods**
- 1:00 pm Henke: **Eurythmics—Conducting Technique and Sensitivity for Interpretation**
- 2:15 pm Huffman: **Right-to-Read Concert**
- 3:45 pm Davis, Session II
- 6:30 pm Henke: **Musicianship for Youth Choirs Via the Dalcroze Approach**
- 7:45 pm BGSU Collegiate Chorale, conducted by Mathey
- 9:00 pm Reading Session II
- 10:15 pm Gemütlichkeit

WEDNESDAY, JULY 21

- 8:30 pm Reading Session III
- 9:45 am Archibeque, Session IV
- 12:15 pm Business Meeting and Concluding Luncheon

ARCHIBEQUE (from previous page)

were named "Choir of the World" at the International Eisteddfod in Llangollen, Wales.

Dr. Archibeque has edited and arranged several choral works for publication and has written for professional journals. She is the recipient of numerous teaching and professional awards, including the distinction as SJSU's Outstanding Professor in 1984-85, a Distinguished Alumna Award from the University of Colorado in 1986, the New San Jose Renaissance Award in 1988, and a citation as a Woman of Vision in 1989.

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HERE AND THERE: A MISCELLANY

The fourteenth Annual Coshocton Show Choir Invitational was held on Saturday, March 6 with twelve groups competing. The Grand Champion: "Encore Entertainment Company" from Medina High School, Frank Bianchi, director. First Runner-Up: "Music in Motion" from Solon High School, David Curtiss, director. Second Runner-Up: "Touch of Class" from Grove City High School, Peggy Ramsey Weber, director. Third Runner-Up: "The Harding Singers" from Marion Harding High School, Lucinda Houck, director. Next year's event will be held on March 5. For more information, write **Thomas E. Havelka**, Coshocton High School, 1205 Cambridge Road, Coshocton 43812.

▼

Elmer Thomas will host a unique elementary, junior and senior high school choral music symposium at the

University of Cincinnati College-Conservatory of Music July 26-28 featuring John Rutter, André Thomas, Gene and Audrey Grier and Thomas. There will also be two sacred choral music reading sessions and a John Rutter Sing-In. For more information concerning credit, housing and fees, contact Dr. Thomas at 513/566-9422.

▼

William Schell, Publicity Chair for the 1994 ACDA Central Division Convention in Chicago has announced that the event will feature Chanticleer, the well-known twelve-man chorus based in San Francisco; Axel Thiemer, Director of Choral Activities at St. John's University in Collegeville, Minnesota; and Mihaly Csikszentmihalyi, Professor of Human Development and Education in the Psychology Department of the University of Chicago. Thiemer, formerly a Vienna Choirboy, holds

degrees from both St. John's and the University of Minnesota. He will mold a choir out of representatives from junior and community college choirs, explaining his techniques in three open rehearsals, and will also offer an interest session that is presently titled "Confessions of a Transplanted Choirboy." Csikszentmihalyi will serve as keynote speaker for the convention. He studies creativity and has shared his research in 140 articles, ten books, and radio and television interviews in this country, Great Britain and Italy. His most recent volume is titled **Flow: The Psychology of Optimal Experience**; the one forthcoming in June is called **Talented Teenagers**.

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Deadlines for submission of material for the three issues of Volume XIII: October 1, January 15 and April 15.

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THE CHALLENGES OF CREATING A COMMUNITY-BASED CHILDREN'S CHOIR

Kinderchor at Otterbein College is concluding its third season with some "new beginnings." We will work with poet Sara Sanderson and composer Linda Nolan toward a commissioned work to be completed this summer. We travelled through Ohio to sing at festivals and participate in professional conferences, and were part of two doctoral research studies this year.

Three years ago I dreamed of a children's choral program that would rehearse and perform at Otterbein, enabling young singers to become part of the campus community and our music educators to have hands-on experiences applying management, score preparation and rehearsal techniques. We also wished to share the performance of quality treble-voice choral literature with other choral educators. The program was to be tuition-based. Mary Goetze of Indiana University, Henry Leck of the Indianapolis Children's Choir and Sandra Fry Stegman all provided invaluable advice as I evolved the proposal that was approved by the music faculty in September 1990. The Evangelical United Brethren and Germanic background of the college led to the group's name.

I auditioned around 100 children in order to choose the choir's original 48 singers. During that first season we sang a short holiday program and another partial concert in the spring. With the formal addition of a business manager and an accompanist to the staff, our second season became one of growth and community outreach. The 1991 Christmas concert was a distinct improvement over our accomplishments of the first year, and then came a big break, when we were selected as the back-up group for T. Graham Brown's recording of "I Love This Land," the theme song for Ameriflora, meaning that we opened and closed this international event and received much publicity throughout its run.

Since Kinderchor members come to us with a diverse range of skills, our rehearsal and performance techniques are constantly being refined. Assistant director Nancy Kiser has designed charts using Kodály syllables to teach rhythmic patterns. We work constantly on posture and breathing, as well as homogenizing vowel sounds. The choristers can understand tongue placement, lip rounding, and inner and outer space if they experience it first and then describe the feeling. Com-

Choristers can understand tongue placement, lip rounding, and inner and outer space if they experience it first and then describe the feeling.

parison and contrast of various sounds during rehearsal of a phrase has helped our sound become more unified. Finding the language and imagery that relates directly to the sound as well as to the children is sometimes a challenge for me. We use warm-ups to explore crescendo and decrescendo. The choristers can produce major, minor, augmented and diminished chords and then explain what part of the chord changes, if we deal with them consistently, insistently,

and persistently at each rehearsal. Each warm-up is written out, so that we constantly reinforce the reading of music. Achieving good articulation is a constant challenge.

Another challenge is the visual presentation of the choir. We were introduced to this fact by the Ameriflora production staff, who coached us prior to the public ceremonies: "Energize your faces. Your eyes have to be turned on." We heard statements like these over and over, and then attempted to maintain this standard by videotaping rehearsals, asking each chorister to write a critique of the result.

Ameriflora fostered great interest in the choir, so that in May 1992 we added a cadet group (with its own staff of two) to the program and organized a week-long summer camp. Our artistic growth was spurred by the OCDA Fall Children's Choral Conference at Otterbein, when we had a chance to observe the Jubilate! Children's Choir of the North Shore. Our parents agreed to support formation of a select Chamber Choir that would rehearse twice a week. We have worked on rehearsal and public behavior, using a variety of positive reinforcement techniques. We have also added an advisory board representing the wider community both on- and off-campus as we formulate long-range plans and financing.

And what of the results? The children are experiencing wonderful music together. They are truly enthused about singing together. They are at times their own worst critics. We are learning and growing together. Parents and colleagues continue to provide us needed support. And the group can provide a joyful musical experience for our greatest future resource, our children.

Amy Chivington

THE DENISON UNIVERSITY CONCERT CHOIR TURNS 100

There are older choral groups in Ohio: Oberlin's Musical Union has already celebrated its sesquicentennial; the May Festival Chorus of Cincinnati and The Ohio State University Men's Glee Club both date from 1873. Nonetheless, we in Granville are proud of an organization that is in the process of completing its 100th season.

Instruction in music at Denison dates back almost to the founding of the institution in 1831. Various publications chronicle quartets, glee clubs, chapel choirs, and even The College Choir, described in the 1882 yearbook in none-too-flattering terms:

The College Choir with dreadful doles,
In vain attempts to lift our souls.
Its wheezy singing makes us sad;
Its awful howling makes us mad.

However, the present group's origins lie in a "Choral Class" taught by Otto Engwerson in the fall of 1893. Engwerson, a German-born tenor who had trained both in Europe and this country, maintained a studio in Columbus and commuted to his position as Director of a brand-new Conservatory of Music. The class was soon organized as The Schubert Choral Union and flourished under Engwerson's leadership until ill health forced his departure in 1902.

After a year of inactivity, the group was revived by Dayton-born violinist Arthur Judson in the fall of 1904 as a Festival Chorus whose first appear-

ance was at a series of concerts marking the centennial of the founding of Granville the following spring. The Cincinnati Symphony played under the baton of its conductor, Frank Van der Stucken, and Judson led a performance of Cowen's *The Rose Maiden*. The Cincinnati orchestra returned the following spring and Judson conducted Haydn's *The Creation* with a Festival Chorus of some 200 voices. The major work the following May was the Rossini *Stabat Mater*.

Judson left in 1907 to pursue a

career in arts management that for a time made him one of the most powerful figures in the professional music world as manager of both the New York Philharmonic and Philadelphia Orchestras, as well as his own agency, one that eventually became Columbus Artists Management, Inc.

Judson was succeeded by theorist Carl Paige Wood, who set what was soon renamed the Engwerson Choral Society on a firm path with the first of sixty presentations of *Messiah* in February 1910 (the work was presented annually until 1959, once-a-student-generation now).

Wood was succeeded in the fall of 1913 by his erstwhile student Karl Eschman '11, who was to conduct the group until 1957. He not only programmed standard works from the repertory, but also unusual pieces like Samuel Coleridge-Taylor's *The Hiawatha Trilogy*, Franck's *The Beatitudes*, Horatio Parker's *Hora Novissima*, Elgar's *The Dream of Gerontius*, and his own *In Time's Garden*, *A Masque*. He also had a propensity for grand opera, so that standard works like *Carmen* and *Il Trovatore* were sung in concert form at the spring festival concerts, sometimes with visiting orchestras like The New York Philharmonic or the Cleveland Orchestra. He also presided over the group's removal from the Baptist Church downtown to its new venue, Swasey Chapel, our home since 1924.



*Its wheezy singing makes us sad;
Its awful howling makes us mad.*

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What was usually called The Engwerson Chorus in December and The Festival Chorus in the spring became The Concert Choir in 1955 under interim conductor Robert Miller, who decided to abandon the tradition of a mammoth group drawn from both the campus and village in favor of an auditioned, all-student group of 55 (although non-students have since re-entered the ensemble). Baritone Dale Moore conducted The Concert Choir from 1957 until 1964. His tenure was marked by two collaborations with The Columbus Symphony Orchestra and conductor Evan Whallon: *The Christmas Oratorio* of Bach and *Belshazzar's Feast* by William Walton.

Since assuming leadership of the group in 1964, I have mixed the familiar with the less familiar. Some of the oddities: the Bruckner *Mass in F minor*, paired with motets by Giovanni Gabrieli; the *Magnificats* of JS and KPE Bach back-to-back; Stravinsky's *Babel*; the *Fios Campi*, *Sea Symphony* and *Hodie* of Vaughan Williams; Copland's *Canticle of Freedom*; Mendelssohn's *The First Walpurgis Night*; William Schumann's *A Free Song* and Bernard Rogers' *A Letter from Pete*; Cecil Effinger's *Paul of Tarsus*; *Alexander's Feast* and *Saul* by Handel; Gerald Finzi's *In Terra Pax* and the second performance of *Patrick of Ireland* by a former colleague, William Stevens.

But I have also contributed to the assembling of a list of all-time favorites. *Messiah* heads that list at sixty presentations (not counting multiple performances). Far, far behind is the *Creation* of Haydn at seven; the Bach *Magnificat* at six; the Brahms *Requiem*, *The Seasons* of Haydn, and Mendelssohn's *Elijah* tied at five each; and the Mozart *Requiem* and Schubert *Mass in E-flat* tied in fifth place at four appearances each.

Actually I should add to that last category two wonderful period pieces by Eaton Fanning (a student of Sir Arthur Sullivan), since both his *Song of the Vikings* and *The Miller's Wooing* had been performed twice under Engwerson during the 1890s and then revived by Arthur Judson in 1906. We then revived them again during our April concert, along with the Haydn

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Title page from "David, the Shepard Boy," first verifiable piece sung by the group. Lyrics by Hezekiah Butterworth; music by George F. Root. Director Otto Engwerson sang the role of Jesse.

"Lord Nelson" Mass, excerpts from *Messiah* and the first chorus from George F. Root's *David, The Shepherd Boy*, since a performance of that piece in December 1894 is the first bit of repertory from our heritage of which we have any record. We will continue our celebration on May 22, when former members of the group from as

far away as France and Nicaragua and from as far back as the class of 1938 will gather to sing choruses from *Messiah*, *Elijah*, and the Brahms *Requiem*.

And then next fall, it's on to a new century of music-making.

William Osborne

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