

OCD A NEWS

Vol. XIV, Number 2
February 1994

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

FROM THE OCDA PRESIDENT

As the holidays drew to a close, I found myself thinking over the many concerns about choral technique that I had addressed in the autumn and what remained to be accomplished before the close of the school year. A quick review of recent performances brought into clearer focus my short- and long-term goals for my choirs. Did we sing all the correct pitches? Did we sing them in tune? Was the choral tone beautiful and was it consistent? Was the text distinct? Was there real energy and enthusiasm in the performances?

WOW! This is hard work! Why do I have to be so concerned when the parents love the concert as it was? Because the singers deserve the very best choral experience possible, and that can only happen when we, as conductors, carefully analyze every aspect of our job. What is it and why must it be so complex?

Choosing quality literature that will challenge the singers and enable us to teach new choral concepts is primary. A careful analysis of each composition will prepare us to guide our singers through every phase of the learning process, while making every rehearsal interesting and, perhaps, even enjoyable.

Most of us deal with correct pitches and breath control, but do we really teach our singers how to create a consistently beautiful tone that is always in tune, or do we just harrass them without adequate explanations that will create positive change? Permit me to suggest a few simple techniques that might help:

First, we must unify every vowel, especially the bright vowels in the upper

register. Tell your singers exactly what sound is needed. Verbalize it rather than singing it so that they will not attempt to imitate your tone quality. Next, concentrate on the consonants and keep them as high and forward as the vowels. Practice saying and then singing words such as "Lord" with a "d" as in "did" (rather than "dud"); "black" with a "k" as in "kick" (rather than "duck"); "among" with the "ng" as in "sing" (rather than "sung"); "ship" with the "p" as in "lip" (rather than "putt"); and "still" with the vowel as in "stick," so that the tongue does not fall back while creating the "l." There are many such words that

need careful attention, but the results will be worth every effort.

Finally, encourage and even demand that your singers create the most musical expression possible. By singing through every line with attention to the vowel colors and precision of the consonants, there will be better projection and greater energy in the tone. The singers will hear and sense the clarity of ensemble and will hopefully not settle for the old group sound. Our students deserve our best efforts.

Have a great year!

James Gallagher

OCDA/ACDA CALENDAR OF EVENTS

Friday-Saturday, February 18-19

Fifth Central Division Collegiate Honors-Festival Choir at the University of Michigan; Jerry Blackstone, host

Wednesday-Saturday, February 23-26

ACDA Central Division Convention in Chicago

Saturday, February 26

OCDA Male Chorus Day at Youngstown State University; Stephen Ausmann, host

Sunday, April 17

Community Chorus Workshop at Bowling Green State University; Richard Dean, host

Saturday, April 23

OCDA Two-Year College Choral Festival at Lorain Community College; Nancy L. Davis, host

Saturday, May 7

Sacred Choral Repertoire for Advent and Christmas with Philip Brunelle at the Broad Street Presbyterian Church in Columbus; Joel Mathias, host

Saturday, May 14

OCDA Male Chorus Day at The Ohio State University; James Gallagher, host

Monday-Wednesday, July 18-20

OCDA Summer Conference at Ohio University; Peter Jarjisian, host

Wednesday-Saturday, March 8-11, 1995

ACDA National Convention in Washington, DC

A MESSAGE FROM THE VICE PRESIDENT

Jim Gallagher has asked to write an article on recruiting for OCDA. I was eager to do this, but then realized that most who will read this article are already members of the organization. Nonetheless, I am hopeful that you will take the challenge and assist in recruiting.

I am as busy as the rest of you: preparing choirs, judging, guest-directing, speaking, writing, preparing classes, seeking new choral literature, and dealing with the countless other things that cross my desk daily. Frankly, I do not have time to involve myself with recruiting for OCDA. Or do I?

The future of the organization lies in its new members. I am reminded of this every September when the BGSU Men's Chorus and any interested new members come together for a first meeting. I don't have a clue as to how

many new men will show up and want to participate. Most of the new singers come by invitation from an older or former member of the group. It is they who do the actual recruiting that enables us to continue as a male chorus.

As a member, I ask you to think about the value you place on your membership in ACDA/OCDA. If you are benefitting, please read on. If not, thank you for your attention.

I would like to see our OCDA membership rise by at least 20% during the next two years. Our current membership is at 720. I would enjoy seeing it top 850 by this time next year. This is possible if 130 of you would recruit one new member.

OCDA operates on the income derived from its members. A large membership means more dollars with which to provide quality workshops, confer-

ence, clinics and the OCDA News. The list of what your dues are doing in Ohio would fill an entire issue of the News. Suffice it to say, that money is being well-spent and works toward the betterment of our organization.

Every time I attend an ACDA or OCDA event I become a stronger choral director. I always meet new ideas on old topics. Mingling with people in our profession and sharing in both our successes and failures only strengthens one's determination and resolve.

I ask you to think about four things:

- Recruit at least one new member for OCDA.
- Attend an area OCDA workshop.
- Attend the regional ACDA convention in Chicago in February.
- Attend this summer's OCDA conference at Ohio University.

Richard Mathey

FROM THE EDITOR

I want to express my regret that the Fall 1993 issue was delayed to the point that many events in the calendar had already occurred by the time it reached you (including, I might observe, a concert by The Denison Singers). I became an unwitting victim of a just-in-time inventory policy. We don't warehouse any but the most basic types of paper at Denison anymore, but have relied on our Columbus dealer to have enough on hand for a normal issue of the OCDA News. Unfortunately,

it was only at the last minute that we could project how much stock would be needed for a run of 16 pages that went to 5,300 addresses, rather than something more modest mailed to the normal 900 individuals and institutions. Thus, the extra three weeks it took to get the thing in the mail. As of this writing, I am not sure how much delay will be occasioned by the aftermath of the weather conditions that have prevailed during a January-to-be-remembered. I trust that it will be a matter of days rather than weeks.

I also want to pay tribute to my other-

wise anonymous Denison colleague who contributes so mightily to the venture. Bob Seith is a Denison graduate who has returned to his alma mater as Director of Advancement Communications. (Translation: He writes for our development people.) He designed the basic format of the publication when I assumed the role of editor, and he designs each issue. I think that we all owe him considerable thanks.

William Osborne

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AN OCDA ODYSSEY TO ATHENS

The 1994 OCDA Summer Conference will take place on the campus of Ohio University in Athens, beginning mid-day on Monday, July 18 and concluding during the afternoon of Wednesday July 20. Our host will be Peter Jarjisian.

Our clinicians will include Sally Herman, Hilary Apfelstadt, Scott Ross and Kitt Reuter-Foss. The headliner will be Eph Ehly, Chairman of the Vocal Studies Division at the Conservatory of Music of the University of Missouri-Kansas City.

One of the most sought-after choral clinicians in the country, Dr. Ehly has conducted over 60 All-State Choirs and several All-Province Choirs in Canada. He has appeared frequently as guest conductor of college and university orchestras, choirs and Collegiate Honors Choral Festivals. Most recently he conducted the Orquestra Sinfonica Nacional of Mexico City in the Bach *Mass in B Minor*. He has appeared as a lecturer at state and regional MEA conferences in more than 30 states. As teacher, clinician and conductor, he has made appearances in 45 states, Canada, Brazil, Mexico, Japan, Europe and on more than 100 college and university campuses.



A LOOK AT TOUR COMPANY OPERATORS

We would like to collect some information in order to help other OCDA members benefit from your travel experiences. If you have used the services of an established travel company to attend a festival, competition or on a tour, please complete the survey found below and return it by March 15 to David Bell/Southwest Regional Chair/2065 Resor Road/Fairfield, OH 45014. We will collate the results and print them in a future issue of the **News**.

Name _____

Address _____

Organization with which you toured _____

Your destination _____

Indicate the company you have used that you would most strongly recommend:

Company Name _____

Company Address _____

Telephone _____

The reason for the trip:

- Festival
- Competition
- Performance Tour
- Clinic or Workshop

Please rate this company in each of the following areas with 1 as the poorest possible ranking, 10 the highest possible ranking and NA for those areas that you are unable to assess:

- Quality of the itinerary and its planning
- Quality of the service offered
- Quality of the accommodations
- Quality of the food
- Overall value
- Quality of the performance facilities
- Recognition of the needs of a choral ensemble
- Reputation of any adjudicators
- Quality of the adjudication process
- Fairness of the award system

Other comments: _____

Which companies would you not recommend and why?

Company Name _____

Company Address _____

(Please attach an additional page if necessary.)

REPERTOIRE AND STANDARDS: REPORTS FROM COLLEAGUES

CHILDREN'S CHOIRS

A Children's Choral Festival at Capital University on March 8 with guest conductor Joan Litman from New Jersey. The choruses involved: The Festival Chorus (made up of selected singers from Columbus elementary schools); The Columbus Youth Choirs at Capital (Carolers, Choristers and Chorale); and The Columbus Symphony Orchestra Children's Chorus. A workshop for teachers will take place from 1:00 until 5:00 pm; the concert in Mees Hall Auditorium will occur at 7:00 pm.

A Choral Daycamp for Young Singers is scheduled for July. Gabriella Thesz, director of the Radio and TV Children's Chorus in Budapest, will work with singers aged 12-16 for five days, culminating in a concert. Contact Sandra Mathias for more information.

Repertoire suggestions:

Feelin' Good (Boosey & Hawkes). An excellent example of contemporary

gospel style; a unison section is followed by a second easy section in three-part harmony.

Sprengle: *A Midge of Gold* (Boosey & Hawkes). This extended work is in three movements: *Wynken, Blynken and Nod* is a longer piece in three parts with lovely melody, harmony and text; *Farewell* is a unison work; *October's Party* is obviously a seasonal piece.

David Elliott, arr.: *A Tisket, A Tasket* (Boosey & Hawkes). An arrangement of the Ella Fitzgerald version of this children's game song; a challenging piece in a jazz style that young singers will enjoy.

The Juilliard Repertory Library (Canyon Press). Eight volumes, each containing examples of Pre-Renaissance, Renaissance, Baroque, Classical, Romantic, Contemporary and Folk Music for young voices. They cost less than \$5 each, making them an excellent buy. I especially recommend volumes 3 & 4.

Sandra Mathias

TWO-YR COLLEGES

As promised in the last issue of the **News**, some personal thoughts on the development of a two-year college choral program:

The two-year college has an obligation to identify talented persons in the arts and provide courses of study that will enable them to meet their goals. The college should offer an Associate of Arts degree in music and establish a reputable music curriculum. Choral music in the community college should provide performance opportunities for educational growth directed at both those who desire a career in music as well as those who will pursue music purely as an avocation. The choral program should include the finest choral literature from all periods in a variety of genres, ranging from chorus-with-orchestra masterworks to vocal jazz, multi-cultural literature and musicals.

The strength of the choral program is the building of a performance reputation based on quality. The eagerness of community singers to perform music of value in a professional manner has made the program at Lorain County Community College a major public relations asset. Persons from all walks of life who love music sing in the chorale: teacher, banker, lawyer, dentist, retired executive, homemaker, judge, minister, student, the unemployed, factory worker and secretary. For those aged 17 to over 70, choral music brings the community together for a common purpose.

Success is dependent upon financial support by the college for purchase of music; the hiring of instrumentalists and guest soloists, as needed; a performance space; marketing; special needs, such as a guest conductor or commissions; and professional staff.

The frustration of establishing and maintaining a daytime choral program at a two-year college is the matter of continuity, especially among the traditional, aged 18-25 students. Many work

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full-time or have to drop out temporarily to save money. Heavy class loads and scheduling conflicts often lead to inconsistent participation. Constant recruitment is necessary and a proper balance of parts is often difficult to maintain. Those with considerable skill often sing with those who have little or no training. However, with creativity, patience and perseverance choral music at the two-year college can flourish, especially with groups that meet in the evening, since their members are generally community persons who return year after year and bring their friends with them.

Being a choral director at a community college is hard work, but extremely rewarding. I enjoy the challenges, the people, and the opportunity to share with them the great masterworks.

Nancy L. Davis

MUSIC & WORSHIP

Some recommended Easter anthems: (Easy to Medium Difficulty)

Robert Leaf: *Let Us be Happy* (Augsburg 11-0661). SAB with organ and triangle on Psalm 118:24, "This is the day...." Well-written for one male voice part.

Bach, edited by Paul Thomas: *Alleluia! For Christ the Lord is Risen* (Concordia 98-2101). SATB with organ. A variety of instrumental groupings is available; the piece is also furnished with a general-use text.

James Melby: *This is the Day* (Augsburg 11-4620). SATB and keyboard. Rhythmic excitement is created by alternating 6/8 with 3/4; mostly unison and two-part writing.

William H. Harris: *This Joyful Easter-tide* (Novello 29 0151 10). Both text and tune are based on the familiar Dutch carol. Sections of accompanied and a cappella writing alternate.

Dale Wood: *Wake with the Dawn, Arise and Sing* (Sacred Music Press 5456). SATB with organ, brass quartet and

timpani. The words are by the composer.

(Medium to Difficult)

Robert J. Powell: *At the Lamb's High Feast We Sing* (G. I. A. G-2456). A concertato setting of Salzburg for choir and congregation with organ, brass quartet and timpani. The alternate text: *Songs of Thankfulness and Praise*.

K. Lee Scott: *Hilariter* (Augsburg 11-10191). SATB with organ and brass quartet. Modal harmonies capture the flavor of this early 17th-century text and tune. A setting of this text by Richard Dirksen has been recommended to me, but I have not seen it.

Walter L. Pelz: *At the Lamb's High Feast* (Augsburg 11-9007). SATB with organ, 3 trumpets, 2 trombones and timpani. Rhythmically and harmonically challenging, but worth the effort. Start early!

K. Lee Scott: *Now Glad of Heart* (Hinschaw HMC-568). SATB with organ and brass. A repeated "Alleluia" in 5/8 contrasts with 12/8 stanzas in varied voicings. Big throughout, but ends *ppp*.

Joel Mathias

JAZZ/SHOW CHOIRS

Some personal recommendations

Mac Huff, arr.: *Free Ride* (Hal Leonard 08730156). This 1973 hit from the "Edgar Winter Group" has loads of energy and good voice writing.

Phil Azelton, arr.: *When I Fall in Love* (Hal Leonard 07259001). This superb a cappella arrangement has lush harmonies.

Mac Huff, arr.: *Too Darn Hot* (Hal Leonard 08737741). This Cole Porter classic from *Kiss Me, Kate* is a great means of introducing the jazz style to your group.

Mac Huff, arr.: *More* (Hal Leonard 08721614). This song by Stephen

Sondheim at his best has loads of possibilities for staging and choreography.

Steve Zegree, arr.: *Ray's Rockhouse* (Hal Leonard 07357821). If you have a strong female soloist, this arrangement will bring the house down.

Roger Emerson, arr.: *Seize the Day* (Hal Leonard 40326230). A powerful opening, with an a cappella beginning and a driving conclusion.

Kirby Shaw, arr.: *St. Louis Blues* (Hal Leonard 08666040). A good arrangement to introduce the blues that the older members of your audience will love.

Jay Althouse, arr.: *Favorite Son* (CPP/Belwin 0180FC1X). This song, with optional dance parts, is from the *Will Rogers Follies* and is a lot of fun.

Anita Kerr, arr.: *Yesterday* (Hal Leonard 08565980). A wonderful arrangement of the Beatles classic.

Mac Huff, arr.: *Farmer Tan* (Hal Leonard 08731021). If you are looking for something that's funny and features the guys in your group, look no further.

And send me your favorites for inclusion in a future newsletter.

Michelle Unger

SOUTHWEST REGION

Some repertoire from the Baroque through the Romantic periods that I would recommend for Class A/B high school mixed-voice ensembles:

Bach: *Kyrie in D minor* (G. Schirmer 40257). SSATB and keyboard. Contrapuntal vocal support for a chant-based cantus firmus.

Karl Heinrich Graun (Walter Buzin, ed.): *Surely He Hath Borne Our Grievs* (Concordia 98-1171). SATB with optional accompaniment. With its expansion
(continued on next page)

(FROM PREVIOUS PAGE)

sive, weeping chromatic lines, this is also a wonderful Lenten piece for church choirs.

Handel (William Hermann, ed.): *The King Shall Rejoice* (G. Schirmer 46681). SAATB and keyboard. The first movement of a regal, yet playful exclamation celebrating the coronation of King George II.

Handel: *Hallelujah, Amen* (from *Judas Maccabeus*) (G. Schirmer 9835). SATB and keyboard. One of the best-known Handel choruses, with its powerful conclusion.

Padre Martini Walter Ehret, ed.): *Behold and See* (Alexander Broude 825). SATB with optional accompaniment. Plaintive chromatic lines are incorporated in an accessible imitative texture.

Vivaldi (Elmer Thomas, ed): *Gloria in Excelsis Deo* (from the *Gloria*). SATB and keyboard. This well-known jubilant setting of part of the Mass text offers an easy introduction to the Baroque.

Luigi Cherubini (Don Craig, ed.): *Requiem aeternam* (Plymouth PCS-93). SATB with keyboard. An introspective setting of the introit from the composer's *Requiem in C minor* with a limited dynamic range and a variety of textures.

Haydn (Donald Neuen, ed.): *Awake the Harp* (Lawson-Gould

51982). SATB with keyboard. An energetic, festive chorus from *The Creation*.

Haydn (Walter Ehret, ed.): *Gloria in excelsis* (European American 187-8). SATB with keyboard. Driving rhythms and succinct melodic statements are typical of this movement from the *Heiligmesse*.

Haydn (Charles C. Hirt, arr.): *Kyrie* (Warner Brothers 487-40599). SATB and keyboard. A stunning movement of tremendous impact from "The Imperial Mass."

Mozart (Quinn, ed.): *Ave verum corpus* (Plymouth NBC-103). SATB, unaccompanied. A cornerstone of the repertory, with its fluid, arching phrases.

Mozart: *Laudate pueri* (Lawson-Gould 51166). SATB and piano. A challenging, fugal movement from the the *Vesperae Solennes de Confessore* that might be considered class AA material.

Beethoven: *Elegy* (Walton W7005, SATB and keyboard; E. C. Schirmer 1630, SATB and string quartet). Bittersweet melding of chromaticism and fluid grace.

Beethoven: *Hallelujah* (G. Schirmer 2215). SATB and keyboard. A well-known, muscular statement of praise from *The Mount of Olives*.

Berlioz: *Thou Must Leave Thy Lowly Dwelling* (H. W. Gray [CPP/Belwin] CMR 1898-8). SATB and keyboard. Margaret Hawkins has described the excerpt from *L'Enfance du Christ* as a "chorale-like expression ... of exquisite simplicity and beauty."

Brahms: *How Lovely is Thy Dwelling Place* (G. Schirmer 5124). SATB and piano. Another cornerstone of the repertory, well-deserving of that status.

Brahms: *Wondrous Cool, Thou Woodland Quiet* (G. Schirmer HL 50302110). SATB unaccompanied. A peaceful, soothing, homophonic piece that offers an easy introduction to the romantic repertoire.

Bruckner: *Locus iste* (Peters 6314). SATB unaccompanied. A motet with short, crisp phrases, a fair amount of chromatic coloring, and lots of sudden dynamic contrasts.


Mendelssohn (Ray Robinson, ed.): *Die Nachtigall* (*The Nightingale*) (Hinshaw HMC-407). SATB unaccompanied. A work with soaring, rich romantic lines.

Mendelssohn: *He watching over Israel* (CPP/Belwin OCT 766). SATB and keyboard. A movement from *Elijah* that has become one of the best-known pieces in the repertoire.

Jacques Offenbach (Jan Meyerowitz, ed.): *Neighbor's Chorus* (Broude Brother, B. B. 130). SATB and piano. A playful, patter-like texture depicting the gossiping neighbors in *La jolie Parfumeuse*; an excellent closer.

Schubert: *Der Tanz* (Hinshaw HMC-247). SATB and piano. A playful, energetic thing with lots of rhythmic intensity and flair.

Paul Tschesnokoff (Paul Lindsay, ed.): *May Thy Holy Spirit* (Plymouth SC-7). SATB unaccompanied. A work marked by powerful, brooding harmonies.



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ALTO
TENOR
BASS

The year's at the spring,

Allegro di molto

And day's at the morn;

And day's at the morn;

"O Wind, If Winter comes, can Spring
be far behind?" (etc., etc.)



CHORAL PERFORMANCES ACROSS THE BUCKEYE STATE

FEBRUARY

- 2 The Ohio State University Symphonic Choir, conducted by James Gallagher, and the OSU Chorale, conducted by Hilary Apfelstadt; Weigel Hall, 8:00 pm.
- 6 The Vocal Arts Ensemble, conducted by Earl Rivers, presenting "Music of the Big Bands and Americans of Our Time," including the Big Band sounds of Glenn Miller, Les Brown, Woody Herman, Duke Ellington and others, as well as Jeffrey Van's *A Procession Winding Around Me*, Randall Thompson's *Frostiana*, and works by Norman Dello Joio and Cary John Franklin; Hall of Mirrors, the Omni Netherland Plaza Hotel, Cincinnati, 3:00 pm.
- 12 The OSU Men's Glee Club, conducted by James Gallagher, and the Medina High School Men's Chorus, conducted by Frank Bianchi; Weigel Hall, 8:00 pm.
- 27 The All-Ohio Youth Choir in a Pops Concert with the Coshocton Community Choir and The Roscoe Brass, conducted by Charles R. Snyder; McKinley Auditorium, Coshocton, 3:00 pm.

MARCH

- 2 Otterbein College's Opus One, conducted by Craig Johnson, in an evening of vocal jazz; Battelle Fine Arts Center, 8:00 pm.
- 5 The OSU Men's Glee Club, Symphonic Choir and Chorale, conducted by Robert Shaw, performing Brahms' *Alto Rhapsody* and *Nänie*; Mershon Auditorium, 8:00 pm.
- 6 The Bowling Green State University choral groups and the Philharmonia Orchestra performing the Verdi *Requiem*; Grand Ball Room, 3:00 pm.

- 6 The Cincinnati Choral Society, conducted by John Brotherton, singing the Mozart *Requiem*; St. Francis DeSales Church, 3:00 pm.
- 6 The University of Dayton University Chorale and Wind Ensemble, conducted by Robert Jones, in the first performance of John Gardner's *Exultate Deo* (with the composer in attendance), commissioned to celebrate the opening of the Jesse Phillips Humanities Center on the UD campus; Boll Theater, 3:00 pm.
- 6 The Ashtabula County Choral Music Society, conducted by Carlos Hudson, singing the Brahms *Requiem*; Bethany Lutheran Church, Ashtabula, 4:00 pm.
- 6 The Otterbein Chorale, conducted by David DeVenney, in the second set of Brahms' *Liebeslieder Waltzes*, and the Otterbein Concert Choir, conducted by Craig Johnson, performing Dominick Argento's *Te Deum*; Battelle Fine Arts Center, 8:00 pm.
- 8 The OSU Women's Glee Club, conducted by Hilary Apfelstadt, and the University Chorus, conducted by James Major; Weigel Hall, 8:00 pm.
- 12 The Lorain County Community College Chorus, conducted by Nancy Davis, in a celebration of favorites from the group's past fourteen years; Stocker Center Theatre, Elyria, 8:00 pm.
- 13 The Otterbein College Women's Chamber Singers, conducted by Diane Reiss; Battelle Fine Arts Center, 3:00 pm.
- 13 The Masterworks Chorale, conducted by Donna Tozer Wipfli, celebrates (in conjunction with the Toledo Museum of Art) "The Age of

Rubens" in a program that will include the Byrd *Mass for Five Voices* and a new work by Toledo composer David Jex; First Seventh Day Adventist Church, Toledo, 4:00 pm.

- 19 VocalBAROQUE, conducted by David DeVenney, singing Charpentier's *Judicium Salomonis*; North Community Lutheran Church, Columbus, 8:00 pm.
- 25 The Urbana University Spring Semester Concerts, conducted by Thomas Lloyd; University Community Center, 12:00 noon and 8:00 pm.
- 26 The Ashland Symphony Orchestra Youth Chorus, Sandra Brown, conductor, performing with the ASO; McDowell Auditorium, 7:00 pm.
- 27 The Broadstreet Choir, conducted by Joel Mathias, in a concert featuring Daniel Kallman's *Messiah Prince of Peace*, as well as movements from Merrill Bradshaw's *Christ Metaphors* and John Rutter's *The Falcon*; Broad Street Presbyterian Church, Columbus, 4:00 pm.

APRIL

- 1 The Masterworks Chorale of the Summit Choral Society, conducted by Frank Jacobs, singing the *Saint John Passion* of Bach; E. J. Thomas Hall, Akron, 8:00 pm.
- 1 The choirs of Worthington United Presbyterian Church, All Saints Lutheran Church, Indianola Presbyterian Church and Worthington United Methodist Church, conducted by Maurice Casey, singing the Verdi *Requiem*; Worthington United Methodist Church, 8:00 pm.
- 13 The Denison Singers, conducted by William Osborne, in the repertory to be sung on a two-week tour of Greece in May (including works by

Lassus, Mendelssohn, Billings, Beach, Bernstein, Copland, Schuman, Daniel Meyer '94 [new pieces on poems by Constantine Cavafy] and others; Burke Recital Hall, Granville, 8:00 pm. (The program will be repeated in the First Presbyterian Church of Cambridge on April 17 and at Kenyon College on April 20.)

15 The Bowling Green State University Collegiate Chorale, conducted by Richard Mathey, and the BGSU A Cappella Choir and Women's Chorus, conducted by Mark Munson; Kobacker Hall, 8:00 pm.

16 The Otterbein Early Music Ensemble, conducted by David DeVenney, presenting "Music in a Time of Pestilence;" Battelle Fine Arts Center, 8:00 pm.

17 The Harcourt Parish Chapel Choir and the Gay Street United Methodist Church Choir, conducted by Stanley Osborn, singing Britten's *Rejoice in the Lamb*; Harcourt Parish, Gambier, 10:30 am (and repeated at the Gay Street United Methodist Church in Mount Vernon on April 24, also at 10:30 am).

17 The Otterbein Kinderchor, conducted by Amy Chivington; Battelle Fine Arts Center, 3:00 pm and 7:00 pm.

17 The West Shore Chorale, conducted by John Drotleff, celebrating its 25th anniversary by presenting excerpts from major works sung during the last ten years; Rocky River United Methodist Church, 7:30 pm

22 The Cantari Singers of Columbus, conducted by Maurice Casey, with the Capital University Chapel Choir, Lynda Hasseler, conductor, performing the *Vespers* of Rachmaninov; Mess Hall, Capital University, 8:00 pm (and repeated at the Pontifical College Josephinum in Worthington on April 24 at 7:00 pm).

24 The Ashland Symphony Orchestra Youth Chorus, conducted by Sandra Brown; Ashland University Memorial Chapel, 1:30 pm.

24 The Coshocton Community Choir and Coshocton Children's Choir, conducted by Charles R. Snyder; McKinley Auditorium, 3:00 pm and 7:30 pm.

24 The BGSU Men's Chorus, conducted by Richard Mathey, and the OSU Men's Glee Club, conducted by James Gallagher; Kobacker Hall, 4:00 pm.

24 The Denison University Concert Choir and Orchestra, conducted by William Osborne, in the first performance of a new setting of the *Stabat Mater* by Daniel Meyer '94 (conducted by the composer) and the Vaughan Williams *Dona Nobis Pacem*; Swasey Chapel, Granville, 7:30 pm.

29 The Oberlin College Choir and Oberlin Chamber Orchestra, conducted by Edward Maclary, performing Bach's *Mass in B minor*; Finney Chapel, 7:30 pm (the event will be repeated in Severance Hall, Cleveland, on May 1, also at 7:30 pm).

MAY

7 The Cincinnati Choral Society, John Brotherton, conductor, in a program of "Music of the Stage;" Cincinnati Art Museum, 8:00 pm.

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DEADLINES FOR ACDA FELLOWSHIP AND RESEARCH GRANT PROGRAMS

ACDA offers fellowships toward a graduate degree to those who have been members of ACDA for at least three years preceding the application deadline of April 15, 1994. Applicants must be full-time graduate students during the funding period of June 1, 1994 through May 31, 1995. The fellowship can range from \$500 to \$1,500, but cannot exceed the cost of tuition.

Applicants for research grants must also have been ACDA members for at

least three years. The applicant must pursue a research project involving an in-depth study of some aspect of the choral art and submit a monograph based on this study to the ACDA national office within six months following the funding period. The applicant must provide a breakdown of the projected costs of the research; the grant will not exceed \$1,500.

Application materials for either program should include a letter that states the reason for applying for financial

assistance and the date the applicant joined ACDA; a current résumé; a description of the graduate degree program involved or the proposed research project, including a breakdown of the degree program or project costs that need funding assistance; and a personal financial statement demonstrating the need for assistance, since such need will be a strong consideration of the committee.

Applications must be postmarked by April 15, 1994, and mailed to: Fellowship/Research Grant Program/ACDA/ PO Box 6310/Lawton, OK 73506-0310. Applicants will be notified by June 1, 1994 of the committee's decisions.



COMFORT IN THE PERFORMANCE SPOTLIGHT

July 13 - 16, 1994

Learn how to feel more comfortable in any performing situation. This course is aimed at assisting students, teachers and performers in developing strategies for improving learning, enhancing concentration, and reducing stress within the performance environment. Students may elect to observe or perform in small group studio settings, participant recitals and/or master classes, led by nationally recognized performers. This year's master classes will focus on singers and pianists.

An innovative workshop for students, teachers & performers.

This workshop precedes the Ohio Choral Director's Association's Summer Conference, at Ohio University, July 18 - 20, featuring Eph Ehly.

Faculty: Gail Berenson
Ramona Compton
Dr. Christopher Hepp
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Ohio University
Workshops & Conferences
Memorial Auditorium
Athens, OH 45701-2979
(614) 593-1776 or in Ohio (800) 336-5699
or FAX (614) 593-0388

OHIO UNIVERSITY SCHOOL OF MUSIC

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WHAT ABOUT THOSE TOUR OPERATORS?

Your chance to speak up, page 3.

LOOKING FOR NEW MATERIAL?

Plenty of recommendations, pages 4-6.

A DAZZLING, EVENT-PACKED CALENDAR, pages 8-9.

OCDAN E W S

Application for Membership in the Ohio Choral Directors Association and the American Choral Directors Association

PLEASE ACCEPT MY APPLICATION FOR MEMBERSHIP IN OCDA AND ACDA AS INDICATED BELOW:

- New Renewal
 Active \$45 Student \$15 Retired \$17.50 Life \$1,000 Institutional \$75 Industry \$100

(Life membership is payable in annual installments of \$100 or more.)

MAKE CHECK OR MONEY ORDER PAYABLE TO: OHIO CHORAL DIRECTORS ASSOCIATION

SEND PUBLICATIONS TO:

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ALTERNATE ADDRESS, IF APPLICABLE:

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PLEASE CHECK AREAS OF ACTIVITY:

- ¹ Elementary School ⁵ ACDA Student Chapter ⁸ Community Choir ^p Professional Choir
 ² Junior High School ⁶ Junior/Community College ⁹ Church Choir ^s Supervisor/Administrator
 ³ Senior High School ⁷ College/University

PLEASE CHECK KINDS OF CHOIRS DIRECTED:

- Children Boy Girl Men Women SATB/Mixed Jazz/Showchoir Ethnic/Minority

Place of Employment _____

Title/Position _____

As an OCDA/ACDA member, I will comply with the copyright laws of the United States of America. Compliance with these laws is also a condition of participation by clinicians and performing ensembles appearing at any OCDA/ACDA-sponsored event or convention.

MAIL TO: Herb Henke, Treasurer, Ohio Choral Directors Association, Oberlin Conservatory, Oberlin, Ohio 44074

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