

OCDA NEWS

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

VOLUME XVIII, NUMBER 1

September 1997

FROM THE OCDA PRESIDENT

I send special greetings to the OCDA membership as I begin my term as President of this wonderful organization. I am honored to have been elected to this position, and pledge to do my best to promote and preserve quality choral music in the state of Ohio. I am the Director of Choral and Vocal Activities at Otterbein College in Westerville, where I have been on the faculty since 1980. I am also Director of Music Ministries at Peace Lutheran Church in Gahanna, and in this year only, sabbatical Seminary Choir Director at Trinity Lutheran Seminary in Bexley. I have been active in OCDA, ACDA, and OMEA, and am serving as the Choral Affairs Chairperson for the 1998 OMEA Professional Conference in Columbus.

As I take office, I would like to honor the dedicated choral musicians who have served as OCDA officers and board members in past years, and especially those whose term expired on July 1: Charles Brown (Ethnic/Multicultural Repertoire & Standards Chairperson), James Gallagher (Vice-President), Peter Jarjisian (President, who will now move to the Vice-President's role), Carol Longworth (Community Choir R & S Chairperson), and Peg Ramsey Weber (South Central Region Chairperson). These board members have

offered exemplary service! I would especially like to thank Peter Jarjisian, who has been a marvelous president, and Jim Gallagher for his many years of service to OCDA.

We warmly welcome these new board members: David Bell (President-Elect), Donna Cox (Ethnic/Multicultural), Frank Jacobs (Community Choir), Michael Lisi (North-east Region), and Jerry Parsons (South Central Region). Your OCDA representatives are already hard at work!

We also thank our colleague and good friend Wade Raridon for his marvelous work in hosting the summer conference this past July at Youngstown State University. Those in attendance were not only delighted by clinicians Peter Bagley and Christine Jordanoff, but also enjoyed a rich offering of concerts, clinics, reading sessions (beautifully put together by Musical Resources in Toledo), and exhibits. Bravo, Wade!

OCDA is taking several new initiatives at this juncture:

1. In this issue, you will find an application to participate in an OCDA mentoring program to link new choral directors with active and retired choral musicians with years of rich experience. We hope many of you will participate in this program and share your reactions to this project.

2. OCDA is soliciting taped auditions for the summer conference. We hope to receive many tapes so we

can represent a wide cross-section of Ohio ensembles.

3. We are initiating an awards program to honor outstanding choral musicians. More details will follow in a later newsletter. This past July in Youngstown, we honored several retirees and learned about their distinguished careers from historian John Drotleff.

4. Finally, and significantly, we are restructuring the OCDA Summer Conference, building on many existing strengths and moving ahead with new ideas. We would like to thank all who returned our summer conference surveys last year. Your input was crucial to the decision-making process.

In 1998, and the years to follow, the conference will be scheduled for late June/early July, and will run from Monday noon until 5:00 P.M. on Wednesday, necessitating only two nights of lodging. You will also see an increased and broadened offering of events. We hope more OCDA members will attend on a yearly basis, and that our conference will continue to attract new members to our organization.

May each of you have a wonderful new choral season and take advantage of everything OCDA has to offer!

—Craig Johnson
OCDA President

HOW TO DEVELOP A BEAUTIFUL CHORAL SOUND AND STILL BE HEALTHY

As a choral director, you'll sort through mounds of octavos every week searching for just the right one to complete that fall program or the perfect third contest number for your AA choir. Add to that planning trips, rehearsing four hours after school on the musical, and trying to find some extra time for the male quartet to rehearse before solo and ensemble contest, and it seems there aren't enough hours in the day to get everything done. Teaching is an exciting, but stressful, profession!!

Early on, you may notice some physical and emotional reactions to the new demands of your job. Understanding what is happening will help you cope with these responses. Remember, stress in and of itself isn't necessarily bad. It is how we deal with stress that can cause problems. Experienced teachers have found some useful techniques to protect you against debilitating stress symptoms.

•**Exercise.** After a day of teaching, you owe it to your body (and mind) to shake off the dust. Exercise helps rid the body of chemicals that are discharged as a result of stress. It will revive you! The best cardiovascular activities include walking, swimming, bicycling, and jogging. Always clear your exercise plan with your doctor before beginning.

•**Leave your teaching at school.** If you must lug schoolwork home, get it done early in the evening. Better yet, do it at school and leave it there. (If you are able to accomplish this one, call me collect. I would love to know the SECRET!)

•**Be good to yourself.** What could do more for your self-esteem than to take yourself out to

dinner or to buy yourself a special treat?

•**Don't schedule all of your leisure time.** You live by a schedule all day long. Leave yourself some "breathing room."

•**Always have something to look forward to.** This alone will perk up your spirits.

•**Eat well.** Watch your vitamin and mineral supplements. You need to eat wholesome food to keep your energy high and ward off the effects of negative stress.

•**Drink 6-8 glasses of water daily.** Your voice (and body) will love you for this one!

•**Pursue a project or hobby.** Find something that takes your complete concentration so you are not spending every waking moment thinking about your choral program.

•**Get organized and honor deadlines.** Having a deadline hanging over your head can cause more tension than the project is worth!

•**Keep a daily "to do" list.** Complete at least one or two tasks and you'll have a real sense of self-worth. Don't feel you have to accomplish everything. Prioritize and delegate.

Have a great year, and remember to take care of your choral program's most valuable asset—YOU!!

—Lora Moore

Lora Moore is a graduate of Capital University and The Ohio State University with majors in vocal music education. Currently the Repertoire and Standards Chair for high school choirs, she has served as Choral Affairs Chair of the 1995 OMEA convention. With fourteen years of experience, Lora is in her first year at Upper Arlington High School. Her choirs have consistently received "Superior" ratings at district and state level competitions.

OCDA CALENDAR OF EVENTS

OMEA PROFESSIONAL CONFERENCE, COLUMBUS JANUARY 22-24, 1998

•OCDA Elementary and Middle School/High School Reading Sessions, January 22, 6:00 P.M.

•Conference Festival Children's Chorus, Judith Willoughby-Miller, guest conductor,

Co-Sponsored by OCDA and OMEA

ACDA CENTRAL DIVISION CONVENTION

Detroit, February 11-14, 1998

OCDA SUMMER CONFERENCE

Otterbein College Westerville, Ohio Monday - Wednesday, June 29 - July 1, 1998

CLINICIANS:

- Sigrid Johnson, St. Olaf College
- Kenneth Phillips, University of Iowa
- James Gallagher, The Ohio State University
- Other Outstanding Clinicians
- Reading Sessions
- Performing Ensembles
- Exhibits

ACDA NATIONAL CONVENTION

Chicago February 24-27, 1999

AN INTRODUCTION TO *OTCENAS* (OUR FATHER) BY LEOS JANACEK

Czech composer Leos Janacek (1854-1928) was born in Hukvaldy, Moravia, the ninth of fourteen children. His father was an underpaid schoolmaster and his family lived in poverty. When he was ten, Leos became a chorister at a church in Brno where he studied music with the choir director Krizkowski. Janacek's father died when Leos was 12, and the boy began to earn a living by teaching music lessons. Shortly thereafter, he moved to Prague to study at the College of Organ Playing.

At age 21, Janacek assumed a post at the Teachers School in Brno. Three years later, he briefly studied at the conservatories in Leipzig and Vienna. Upon his return to Brno, he became a central figure in the musical life of Moravia, founding and directing two major musical institutions: the Organ School (taken over by the state in 1920) and the Conservatory of Brno. He also established and conducted many public concerts.

After three visits to Russia, Janacek became a devotee of all things Russian, which influenced much of his music. He also studied and collected Moravian folk songs and dances, concluding that the melody and rhythm of the local language must influence musical expression.

Janacek's Moravian folk opera *Jenufa* had a disastrous premiere in Brno in 1904 under the title *Her Stepdaughter*. Nonetheless, Janacek's international reputation was eventually established through two revivals of *Jenufa* by the Prague Opera in 1916 and the Vienna Opera in 1918. Several other operas by Janacek have been revived in the United States in recent years including *Katia Kabanova*, *The Cunning Little Vixen* and *The Markopoulos Affair*. Moreover, he composed a number of sym-

phonic, choral, piano and chamber pieces.

Janacek's choral repertoire has been largely unexplored, at least in this country. His setting of the Lord's Prayer, *Otcenas*, is a wonderful work that is quite suitable for a moderately-skilled church choir. The poignant modal qualities of the melodic line and harmonies reflect Janacek's Moravian heritage. It is 18 minutes long and is scored for tenor solo, SATB choir, harp and organ. In an edition adapted by Antonin Tucapsky in 1979, the choral scores are available for \$2.50 and full scores for \$5.00 from Roberton (#3037), distributed by Theodore Presser. Both Czech and English texts are underlaid. The score indicates the tenor solo could also be handled by a soprano, but I would recommend adhering to the composer's original concept. Experienced musicians are needed to realize both the harp and organ part. The first performance on June 15, 1901 used harmonium, but in 1906 the work was revised for organ and harp. Unfortunately the publisher does not provide a separate harp part. However, I have a "cut-and-paste" version available for the cost of reproduction and postage if you decide to perform this work.

Janacek composed this work for a unique performance. In 1901, Janacek's wife was working at a newly-opened retirement home in Brno. As part of the dedication ceremonies, *tableaux-vivants* (living tableaux) were presented of seven religious paintings by the Polish artist Josef Krzesz-Mecina under the heading *Our Father* (the Lord's Prayer). Janacek was asked to provide musical illustrations for the tableaux in the manner of Moussorgsky's *Pictures at an Exhibition*.

Josef Krzesz-Mecina was a Polish painter born in 1860 in Krakau who studied in the Art School there from 1878-1885—three of those years under Jean Paul Matejko, who was a friend of Rodin's. Krzesz-Mecina spent the next eight years studying in Paris

under J. P. Laurens, F. Humbert, H. Martin, Jul Lefévre, T. Robert-Fleury, and Besnard. He also took a study trip to England, Italy, Austria, Germany and Hungary. In 1893 he returned to Krakau and died in 1921 in Poznan, Poland. His earlier paintings showed historical scenes, while others had a musical theme. Two of his best paintings in the latter vein were his *Trauermarsch von Beethoven* and Chopin's *Last Composition*. From 1895-1899 he turned to religious themes. In this period, he painted the seven works known as *Our Father*. These works now hang in the Moravian Museum in Brno where three were destroyed and one was damaged by fire. However, through an exchange student, I was able to secure photographs of these paintings. They have a somewhat impressionistic feel to them, using pastels and shadings of light and dark. In each instance, Christ is shown interacting in the daily lives of people.

So if you are looking for an unusual, challenging, but quite beautiful piece of music for your next special service, consider this lovely work!

—Judith Higbee

Judith Higbee is in her third season as full-time Director of Music at Church of the Saviour (United Methodist) in Cleveland Heights. The music ministry has seven choirs including handbells. Judith earned both her Bachelors and Masters degrees from Westminster Choir College in Princeton. She has taught all levels of public and private school from elementary through college and has served churches in Pennsylvania, New Jersey, Delaware, Washington, Texas and Ohio. She was President of the Washington State Chapter of Chorister's Guild and was recently appointed Repertoire and Standards Chair for Music and Worship for OCDA.

OCDA HONORS ITS RETIREES

OCDA proudly salutes these "retired" members who were honored at Youngstown Summer Conference.

LOWELL UNGER came to Copley High School in 1956 as a band, orchestra, and chorus director. Ultimately, he became the high school choral director for the next 22 years. His choirs have performed for OCDA, OMEA, and The All American Choir Festival in Canada and Washington D.C. Lowell is especially proud of former students who have become professional musicians on the Broadway stage and in opera companies. One of his favorite memories is of visiting a former student in Amsterdam who is singing operatic roles throughout Europe. Lowell has served OCDA as the Northeast Regional Chairperson from 1974 to 1977, and as OCDA treasurer from 1978 to 1980.

LLOYD SAVAGE'S teaching experience has been in Van Buren, Hartsville, Columbus and Chillicothe. He has directed various church choirs and the Ohio University-Chillicothe choir. He is a past conductor of the All-Ohio Senior Choir and has received the Governor's Award, Statehood Achievement Award, and the Special Achievement Award from Otterbein College. Since his retirement, he has become Music Archivist of the Ross County Museum in Chillicothe, and continues to serve as an adjudicator. Lloyd was a consultant on the latest United Methodist Hymnal and co-edited a Welsh folksong book. Some of our best memories of Lloyd are as a song leader for OCDA Gemütlichkeits. Lloyd continues to lead hymn-sings throughout the United States and Canada.

BILL HAMILTON retired in 1991 after 35 years of teaching at Glenwood High School in Canton and the Stark County Campus of Kent State University, where he holds the rank of Professor Emeritus. For 22 years, he conducted the Canton Civic Opera Chorus, taking three trips to Europe and producing 25 Broadway shows. Bill has served OCDA as president-elect, president, and vice-president from 1974 to 1981.

B. NEIL DAVIS began teaching in Springfield Township and at Columbus Eastmouir High School. His reputation in Ohio was cemented for his outstanding choral work at Lakewood High School. Neil has been President of OMEA, President of the North Central Division of MENC, and served as the editor of *Triad*. He is a recipient of the Distinguished Service Award for OMEA. Neil teaches at Cleveland State University, sings with the Robert Page Cleveland Singers, directs choirs at the West Shore Unitarian Church and the Hermit Club of Cleveland, and serves as an adjudicator for OMEA competitions. His more famous students include Broadway actress Dee Hody, renowned counter-tenor Jeffrey Gall, and nationally recognized composer David Conte. Neil has served OCDA as president-elect, president, and vice-president.

—John Drotleff
OCDA Historian

Support OCDA efforts by participating in the Mentoring Program and submitting audition tapes for the 1998 Summer Conference.

REFLECTIONS ON THE OCDA SUMMER CONFERENCE

As always, the 1997 OCDA Summer Conference was packed with a wide variety of events which challenged the mind, refreshed the soul, and retuned the ears of Ohio choral directors. These directors came in all shapes, sizes and ages from varied settings with one common passion: the love of their choral art and the sincere desire to serve it faithfully. They came to learn, listen, gather ideas and resources, and build networks with colleagues who share their goals and frustrations.

Clinicians Christine Jordanoff and Peter Bagley based their teaching and rehearsal techniques on choral music education philosophies that consistently focused on practical, immediately applicable strategies. Featured performing groups presented exciting concerts. All exemplified what good choral singing is about, and were a treat to our sometimes tired and frustrated ears.

Panel discussions brought into focus what is good and valid about the choral arts and rekindled the love of choral music that fuels the fire that burns in us all.

For people who are normally responsible for selecting and rehearsing music, we got to sing! We were reminded of what our singers see and hear, and re-experienced the challenge of blending voices and making music.

Perhaps the most important learning took place in casual conversations. From my colleagues, I find rekindled enthusiasm to accept my challenges and act on my dreams and visions.

Thank you Dr. Wade Raridon, conference host, for your good humor and excellent organization.

—Kathleen Milford
Kathleen Milford directs the Ashtabula Choral Music Society, and is a music educator in the Ashtabula City Schools.

AVOIDING THE DECEMBER DILEMMA

While it is only October, the music educator's "December Dilemma" is fast approaching. As the holidays draw near, we are challenged again to craft a repertoire that does justice to the choral arts without upsetting personal religious beliefs or running afoul of the Constitution's religious protections.

The First Amendment to the United States Constitution provides that, "Congress shall make no law respecting the establishment of religion . . ." As interpreted by the United States Supreme Court, this "Establishment Clause" prohibits certain religious activities within public schools. The question for choral directors has become whether the mere performance of sacred music in the public schools is prohibited by the Establishment Clause.

There is currently no absolute answer to this question. While this indecision may be attributed to lawyers (everyone blames them anyway, right?), the more accurate approach would be to attribute it to our Constitutional form of government. The Bill of Rights was not drafted to answer every question pertaining to our rights. Rather, it was enacted to protect and establish the rights we hold dear. While the First Amendment prohibits state-imposed religious activities, the courts still must decide whether a given activity is state-imposed and/or religious before they can conclude that the activity violates the Establishment Clause.

A lot of good that does you this school year, right? While there may not be a "case in point" clearly addressing the issue of sacred music in public schools, there is a rapidly increasing wealth of other Establishment Clause cases that may clarify your repertoire decisions. In fact, there have been more cases interpreting the First Amendment in the

last 50 years than in the previous 150 years!

One such United States Supreme Court case has established that teachers, as agents of the government, must take a complete neutral religious stance. As interpreted in a recent case, this neutrality not only means that public school teachers are not permitted to advance religious beliefs in the classroom, but also means they must display a "non-hostile" position toward religion. Many choral directors should breathe a sigh of relief as this perspective becomes more widely known, for it allows us to pursue a musical curriculum that embodies a historically accurate balance between sacred and secular music.

Any conductor pursuing an unbiased historical study of the choral art must examine and perform both sacred and secular repertoire. Secular music represents a fairly small percentage of the total body of choral repertoire. In fact, choral music was largely, though not entirely, nurtured by the church until the emergence of the middle class and the nationalistic singing movement of the nineteenth century. Moreover, an extensive body of secular repertoire has been available in print for less than fifteen percent of the chronological history of choral music.

We, as teachers, are constantly challenged to strike a balance between modeling sensitivity to our students and serving the passion which draws us to the choral arts. Even though this is treacherous and frightening territory to navigate, it is possible to achieve this balance if armed with sensitivity, common sense, and a few practical guidelines.

First, sensitivity is critical. Few things lie so close to the heart as an individual's religious beliefs. While presenting this topic to Michigan music educators last January, we heard the following story from a music educator at a Michigan college, who grew up as Jewish child in the public schools:

"When I was in elementary school, my class would sing Christmas carols every year. The teacher would say to the class, 'You all know this one.' And the class would begin to sing. I was always left out because I didn't know the carols. I would have happily sung along if somebody would have just given me the words!"

While not all dilemmas have such a simple answer, this one could have been solved with simple compassion and forethought.

Second, communication is equally crucial. Communicate your policies openly with parents, students, and administrators—then be ready to listen. Talk with parents in a candid, non-threatening manner when concerns arise, and be prepared to learn.

Finally, nothing replaces careful planning. Be aware that the placement of a piece within the overall program can create as strong a reaction as the selection itself. Below are seventeen questions to guide you through legal issues surrounding this difficult dilemma. If you can honestly answer these questions for yourself, you should be able to confidently answer the fiercest critics.

Repertoire Selection:

- What is the educational or musical concept I am trying to teach through this piece?
- Am I selecting this piece for its educational merit or its religious convictions?
- If the piece was evaluated by professional choral directors, would it contain overriding educational and musical merit?

Planning the Concert Program:

- Is this piece part of an overall repertoire selection that balances sacred and secular music?
- Will the effect of my overall program reflect a secular intent?
- Do my sacred musical selections imply a sectarian ideology?
- Does the placement of a given piece within the program imply that the piece functions as an educational entity rather than a musical prayer?

(AVOIDING THE DECEMBER DILEMMA, continued)

- Is there a large enough sampling of the style represented to avoid a sense of "tokenism?"
- Is the event where the sacred music will be performed compulsory in nature?

Teaching Methods:

- Will I potentially estrange members of the choir with this piece? If so, is there another piece with equivalent musical merit that could teach the same concept?
- Do my teaching methods place the piece in its proper historical and cultural context?
- Do my teaching methods and materials embrace, in good faith, every child in my classroom?
- What respectful, non-prejudicial alternatives will I offer to students who object to a text based on religious beliefs?

Policy and Communication:

- Does my school district have a policy on the use of sacred music and does my musical selection reflect that policy?
- Do I clearly communicate my policies regarding repertoire selection to students, parents and administrators?
- Do I regularly communicate with administrators and parents when problems arise?
- Am I willing to listen compassionately to students and parents with differing viewpoints?

—David M. Bell

—Jeffrey K. Rohrs, Esq.

David M. Bell is President-elect of OCDA, vocal music teacher at Winton Woods High school in suburban Cincinnati and the son of a Methodist minister. Jeffrey K. Rohrs is an Attorney who has practiced in the area of First Amendment law and is currently an Account Manager for LEXIS-NEXIS, the world's leading provider of on-line information services.

Separate Training Groups in the High School Choral Curriculum?

For high school programs with a bi-level or tri-level choral structure, whether it be grade oriented or grouped by ability, the use of boys' and girls' groups on at least one of the tiers can have many advantages. These include being able to pay full attention to the specific problems of the less mature boys' voices without neglecting the girls, and having the opportunity give the girls undivided attention without the boys to distract either you or them.

Another advantage is that even in small boys' groups, using carefully-selected four part literature gives you a part for every one of the possible varieties of singer you may have—a bass part for those who have the low notes but are still working up from the bottom, and a part that can be sung by unchanged voices, without embarrassment, on the top. The second tenor offers a medium high part, and the baritone a medium low part. By placing voices where there is high potential for success, you attend to the development of musicianship as well as vocal skills. The girls will benefit from three and four part music in much the same way.

In general, both boys and girls will accept voice development exercises and receive individual attention more readily in an environment free of the other sex. Another less obvious benefit is the opportunity for your singers to experience something other than mixed voice literature—a plus for them, and a programming variation for your concerts!

If scheduling allows, it is advantageous to avoid imposing grade level limits on these groups. That way, a sophomore who doesn't make the next better group at the end of the year can continue to sing in the girls' or boys' group without the stigma of

staying in "sophomore" choir. If you're looking for ways to improve the efficiency and quality of your program, and if your groups all are SATB ensembles, give these ideas serious consideration. They will pay off in a relatively short time.

Do you need suggestions for repertoire for such groups? Repertoire and Standards chairpersons for these voicings are part of the state, divisional, and national ACDA structure. These resources are yours for the asking.

—James Myers

James Myers is Repertoire and Standards Chair for Male Choruses for OCDA, and director of the Cecilian Singers, a professional vocal ensemble in Columbus.

LAST CALL: JAZZ/SHOW CHOIR DIRECTORY

Please send requested information to:

Barbara K. Sterbank
Jazz/Show Choir Chair
4875 Fairlawn Road
Lyndhurst, Ohio 44124
sterb@sprintmail.com
Fax: 216i/691-2064

Name
Address
School and Grades Taught
Home Phone
School Phone
Type of Choir:
(Jazz or Show Choir)

This information will be compiled and offered to members desiring contact with similar groups for workshops and festivals.

CALL FOR INTEREST SESSIONS

2000 ACDA Central Division Convention

The Convention Committee for the 2000 ACDA Central Division Convention (Hilary Apfelstadt, Chair) is currently seeking proposals for interest sessions. Recommendations from all areas of choral activity are sought, as are suggestions for guest clinicians. Proposals are due in writing no later than **JUNE 15, 1998**. Please direct inquiries to: Scott W. Dorsey, Program Chair, 2000 Central Division Convention, Mount Union College, Alliance, Ohio 44601, Tel. (330) 823-2181, Fax (330) 823-2144, E-Mail: dorseysw@muc.edu.

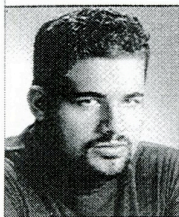
Felix Mendelssohn's ELIJAH



Dina Kuznetsova



Marie Lenormand

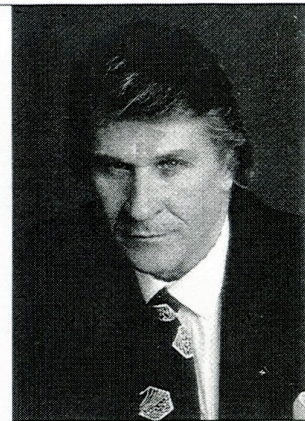


Georges Nolen



Brian Johnson

Acclaimed as the world's greatest interpreter of *Elijah*, Metropolitan Opera Star, Sherrill Milnes promises to electrify the audience. Rising young stars Dina Kuznetsova, Marie Lenormand, Georges Nolen, and Brian Johnson join Mr. Milnes in presenting *Elijah*.



Sherrill Milnes

Wednesday, May 6 • 8 pm

E.J. THOMAS PERFORMING ARTS HALL

Featuring Sherrill Milnes singing the role of Elijah

For tickets call the E. J. Thomas Box Office at 330/972-7570

FEATURING THREE OHIO CHOIRS:

Masterworks Chorale • Frank C. Jacobs, Director

West Shore Chorale • John Drotleff, Director

Dana Chorale of Youngstown University • Wade Raridon, Director

**SUMMIT
CHORAL
SOCIETY**
Frank C. Jacobs, Director



Mentoring Program New Teachers

- Yes, I could use assistance from an experienced teacher.
- I would like to be entered into the program for future reference.

Name _____

Address _____ Home Phone _____

City _____ State _____ Zip _____

School Address _____ OMEA District _____

- Assistance needed Elementary Middle School High School Collegiate
- Categories: *(please check)* Finding and choosing good literature Classroom management
- Choral techniques Program building and improvement Working with administrators
- Other concerns: _____

Mail to: Jill Priest, 44 East Pratt Street, Johnstown, OH 43031

Experienced Teachers

Yes, I would like to offer my experience and services to young teachers in need of assistance.
 No, not at this time, but please keep my name for future reference.

Name _____

Address _____ Home Phone _____
Bus. Phone _____

City _____ State _____ Zip _____

School Address _____ OMEA Distr. _____

- Assistance offered: Elementary Middle School High School Collegiate
- Categories: *(please check)* Finding and choosing good literature Classroom management
- Choral techniques Program building and improvement Working with administrators
- Other concerns: _____

Mail to: Jill Priest, 44 East Pratt Street, Johnstown, OH 43031

1998 OCDA SUMMER CONFERENCE PERFORMING ENSEMBLE TAPES

Any ensemble interested in performing at the 1998 OCDA Summer Conference to be held June 29 - July 1 at Otterbein College should submit an audition tape postmarked no later than March 1, 1998 to:

**Craig Johnson, Conference Host
Department of Music
Otterbein College
Westerville, Ohio 43081**

The tapes should be cassette (preferably stereo) and must include three (3) selections representing a variety of styles. Please use new, good quality tapes. All grade levels, types of ensembles, and church and community groups are encouraged to participate. You will be notified by March 20 if your ensemble has been chosen to perform. Your audition tape must be accompanied by the application form below.

1998 OCDA SUMMER CONFERENCE PERFORMING ENSEMBLE APPLICATION

The following information, with a copy of your ACDA membership card, must accompany your tape.

NAME OF GROUP _____ NUMBER OF MEMBERS _____

SCHOOL/COLLEGE/COMMUNITY/CHURCH _____

ADDRESS _____

DIRECTOR _____ ACDA I.D. NUMBER (on membership card) _____

ADDRESS _____ CITY _____

HOME TELEPHONE _____ BUSINESS PHONE _____

SIGNATURE OF MUSIC DIRECTOR _____

SIGNATURE OF ADMINISTRATOR _____

CHECK ONE: 2-YEAR COLLEGE COLLEGE/UNIVERSITY COMMUNITY CHURCH
 PUBLIC SCHOOL (LIST GRADE LEVELS _____)

This group could present a concert a clinic either

DEADLINE FOR SUBMITTING TAPES: March 1, 1998

CHORAL PERFORMANCES ACROSS THE BUCKEYE STATE

October 16

Fall Concert, Grove City High School, Peg Ramsey Weber and Stephen Caracciolo, conductors, 8:00 P.M.

October 21

Fall Concert, Shaker Heights High School Choirs, Robert Schneider and Ronald Morgan, conductors, 7:30 P.M.

October 23

Fall Preview Concert, Thomas Worthington High School Choirs, Jerry Parsons, conductor, Worthington, 7:30 P.M.

October 24

A Staged Version of *John Brown's Body*, poetry by Stephen Vincent Benét, music by Fenno Heath. The Denison Singers, William Osborne, conductor, Burke Recital Hall, Granville, 7:30 P.M.

October 25

A Staged Version of *John Brown's Body*. The Denison Singers. See October 24 listing.

Fall Concert, Shawnee High School Choirs, Carol Todd, conductor, Springfield, 7:00 P.M.

October 26

Gregorian Chant, The Masterworks Chorale, Frank C. Jacobs, artistic director. Ten centuries of music influenced by Gregorian Chant. Works by Dunstable, Josquin, Palestrina, Monteverdi, Rachmaninov, Bruckner, Faure, Durufle and Brubeck. St. Bernard Church, Akron, 2:30 P.M.

November 2

Third Annual Fall Concert, The Greater Canton Men's Chorus, William Hamilton, conductor. Glenoak Corner Center, Canton, 4:00 P.M.

November 8

Opus Zero, Beth Burrier-Bradstreet, director, in a musical theatre cabaret, Otterbein College, 7:00 and 9:00 P.M.

November 8

Choral Arts Workshop, Mount Union College, Dr. Scott Dorsey, coordinator, Presser Recital Hall, Alliance.

November 11

The Ashland Symphonic Youth Choruses, Sandra B. Brown, artistic director. Performance for the Ashland County Community Foundation, 8:00 P.M.

November 14

Bowling Green State University Women's Chorus Invitational Concert, with area high school women's choirs and the BGSU Women's Chorus, Dr. Edward Maclary, conductor. Kobacker Hall, 8:00 P.M.

Fall Concert, The Hiram College Choir, Ronald Morgan, conductor; the Hiram Men's Chorus, Tina Dreisbach, conductor, Hayden Recital Hall, 8:00 p.m.

Otterbein Men's and Women's Choruses, David Monseur, conductor, and the Otterbein Vocal Ensemble, Craig Johnson, conductor, Otterbein College, 7:00 P.M.

November 20

Opus One and the Jazz Ensemble, David Monseur and Jeff Boehm, conductors, Otterbein College, 8:00 p.m.

November 21

Cabaret Night, Grove City High School Choirs and selected soloists, Peg Ramsey Weber and Stephen Caracciolo, conductors, 7:00 P.M.

November 22

Bowling Green State University Men's Chorus Invitational Concert, area high school men's choruses with the BGSU Men's Chorus, Richard Mathey, conductor, Kobacker Hall, 8:00 P.M.

Otterbein College Concert Choir, Craig Johnson, conductor, in a program of American, French and English repertoire prior to the choir's overseas tour, Battelle Fine Arts Center, 8:00 P.M.

November 22-23

The Ashland Symphonic Youth Choruses at the American Boychoir Anniversary, Broad Street Church, Columbus.

November 23

Otterbein Kinderchor, Amy Chivington, conductor, Battelle Fine Arts Center, 3:00 and 7:00 P.M.

November 24

Choral Chamber Ensembles Concert, Mount Union College, Dr. Scott Dorsey, conductor. Featuring the Men's and Women's Choruses, and the "Fire Engine" Choir, Presser Recital Hall, Alliance, 8:00 P.M.

November 25

Chorus Alumni Concert, The University of Cincinnati, Patricia Corbett Theater, Robert E. Lamb and Jonathan Talberg, conductors. 8:00 P.M.

November 30

Seasonal Glorias and Holiday Favorites, The Mount Union Alliance Chorale and Alliance Symphony, Dr. Scott Dorsey, conductor, Alliance High School, 3:00 P.M.

December 3

The Nine Lessons of Christmas (John LaMontaine), The Denison Singers, William Osborne, conductor. Swasey Chapel, Denison University, Granville, 7:30 P.M.

December 5

Bowling Green State University Annual Christmas Choral Concert, the Collegiate Chorale and A Cappella Choir, Mark Munson, and Edward Maclary, conductors. Kobacker Hall, 8:00 P.M.

December 6

Music of the Season, The Cecilian Singers of Columbus, Jim Myers, conductor, Central Presbyterian Church, Columbus, 8:00 P.M.

Fall Concert, Mount Union College Choirs, Dr. Scott Dorsey, conductor, Presser Recital Hall, 8:00 P.M.

December 7

The 99th performance of Handel's MESSIAH, Denison University Concert Choir and Orchestra, William Osborne, conductor, commemorating the choir's 105th season. Swasey Chapel, Granville, 7:30 P.M.

CHORAL PERFORMANCES ACROSS THE BUCKEYE STATE

December 7

Holiday Harmonies V, the Riverside Children's Choirs, Sevilla B. Morse, conductor. Rocky River United Methodist Church, 3:00 P.M.

Clark State Community College Choir Chorale, Carol Todd, conductor, Turner Studio Theatre, Springfield, 3:00 P.M.

Holiday Concert, The Ashtabula County Choral Music Society, Kathleen Milford, conductor, Bethany Lutheran Church, Ashtabula, 3:00 P.M.

The West Shore Chorale and Orchestra, John Drotleff, conductor. Thompson's *The Peaceable Kingdom*; Bach *Magnificat*. Rocky River United Methodist Church, 7:30 P.M.

25th Anniversary Concert, The Yellow Springs Community Chorus, Ruth Bent, conductor. Vivaldi's *Gloria* (sung at the first concert in 1972), and a commissioned work by Tucki Bailey.

December 10

A Christmas Communion Service, The Denison Singers, William Osborne, conductor. The *Jesu Carols* of Stephen Paulus, Swasey Chapel, Granville, 7:30 P.M.

December 12 and 13

Celebration of the Holidays, The Cincinnati Boychoir, Randall Wolfe, director, Mother of God Church, Covington, KY, 8:00 P.M.

December 14

Alumni Concert, Thomas Worthington High School, Jerry Parsons, conductor, Worthington, 2:30 P.M.

Holiday Concert, Cantari Singers of Columbus and the Otterbein Kinderchor, William Boggs and Amy Chivington, conductors, Battelle Fine Arts Center, Otterbein College, 7:30 P.M.

Holiday Concert, Shawnee High School Choir, Carol Todd, conductor, Springfield, 7:00 P.M.

December 15

Holiday Choral Concert, Avon Lake High School Choirs, William Zurkey, conductor.

December 16

Winter Concert, The Chaney High School Concert Choir, Chorale, and Choral Company, George A. Hughes, conductor, Youngstown, 7:30 P.M.

Christmas Candlelight Concert, The Masterworks Chorale, Frank Jacobs, conductor. Includes Respighi's *Laud to the Nativity*, St. Bernard Church, Akron, 7:30 P.M.

Holiday Concert, Grove City High School Choirs, Peg Ramsey Weber and Stephen Caracciolo, conductors, Palace Theatre, Columbus, 7:30 P.M.

December 17

Winter Concert, Shaker Heights High School Choirs, Robert Schneider and Ronald Morgan, conductors, 7:30 P.M.

December 18

Winter Choral Concert, Learwood Middle School Choirs, Michael Lisi, conductor, Avon Lake.

December 21

The Masterworks Chorale, Frank C. Jacobs, conductor. See December 16 listing.

Winter Concert, The Ashland Symphonic Youth Choruses, Sandra B. Brown, conductor, Ashland University Memorial Hall, 1:30 P.M.

December 27-January 10

Mount Union Choir Concert Tour to Puerto Rico, Florida, and Southern States, Dr. Scott Dorsey, conductor.

January 11

Welcome Home Concert, Mount Union College Choir, Dr. Scott Dorsey, conductor, Union Avenue Methodist Church, Alliance, 3:00 P.M.

THIS SPACE COULD HAVE BEEN USED TO PROMOTE YOUR CONCERTS

Send performance dates for the Winter and Spring Issues of *OCDA NEWS* to:

Ronald Morgan,
OCDA NEWS Editor
2306 Delaware Drive
Cleveland Heights,
Ohio 44106-3116

H: 216/229-0457
W: 216/295-4219

e-mail:
RGM524@aol.com
Fax: 216/295-4277

Publication Deadlines

Winter Issue January 15
Spring Issue April 15

OCD A OFFICERS AND REPERTOIRE & STANDARDS CHAIRS

PRESIDENT: 556 Cresswood Place (H): 614/898-9595 Fax: 614/823-1118	CRAIG JOHNSON Westerville, 43081 (O): 614/823-1558	SOUTH CENTRAL REGION: 6590 Steitz Road (H): 614/881-4193	JERRY PARSONS Powell, 43065 (O): 614/431-6565 76747.1252@compuserv.com	COLLEGE & UNIVERSITY: 4968 Harwich Court (H): 937/433-9529 Fax: 937/775-3786	HANK DAHLMAN Kettering, 45440 (O): 937-775-3721 hdahlman@wright.edu
VICE-PRESIDENT: P.O. Box 1260 (H): 614/593-0263 Fax: 614/593-1429	PETER JARJISIAN Athens, 45701 (O): 614/593-4231 jarjisia@oak.cats.ohio.edu	SOUTHWEST REGION: 7972 Stonegate Drive (H): 513/474-4106 Fax: 513/232-3146	RICHARD WESP Cincinnati, 45255-3166 (O): 513/232-2772, ext. 52	COMMUNITY CHOIR: 2444 Shadow Ridge Lane (H): 330/666-8175 Fax: 330-434-8564	FRANK JACOBS Fairlawn, 44333 (O): 330/434-7464 summitchoral@juno.com
PRESIDENT-ELECT: 2065 Resor Road (H): 513/829-4813 Fax: 513/825-7990	DAVID BELL Fairfield, 45014 (O): 513/825-7840, ext. 27 bell_d@hcca.ohio.gov	OCD A NEWS EDITOR: 2306 Delaware Drive (H): 216/229-0457 Fax: 216/295-4277	RONALD MORGAN Cleveland Heights, 44106-3116 (O): 216/295-4219 RGM524@aol.com	MUSIC & WORSHIP: 19770 Upper Valley Drive (H): 216/481-4548	JUDITH HIGBEE Euclid, 44117 216/321-8880
TREASURER: 8770 Landen Drive (H): 513/683-8524 Fax: 513/825-7990	ROBERT M. HARTIGAN Maineville 45039 (O): 513/825-7840 e-mail: rmhartigan@aol.com	TWO-YEAR COLLEGES: 47627 Peck-Wadsworth Road (H): 216-647-6379	NANCY L. DAVIS Wellington, 44090 (O): 216/365-5222 ndavis@lorainccc.edu	ETHNIC/MULTICULTURAL: 1124 Harvard Blvd. (H): 937-275-6427	DONNA COX Dayton, 45406 (O): 513-229-3946 cox@yer.dayton.edu
SECRETARY: 44 E. Pratt Street (H): 614/967-0420 Fax: 614/964-0088	JILL PRIEST Johnstown, 43031 (O): 614/927-3846	BOYCHOIRS: 5365 Edgeway Drive 614/890-9127	DANIEL GREENE Columbus, 43231 greene114@osu.edu	FEMALE CHOIRS: 193 Fairfax Road (H): 614-387-0604 Fax: 614/387-0227	LUCINDA HOUCK Marion, 43302 (O): 614/387-6123 lhouck@zero-1.com
NORTHEAST REGION: 144 Duff Drive (H): 216/930-2863	MICHAEL LISI Avon Lake, 44012 (O): 216/933-8142 mlisi@erinet.net	CHILDREN'S CHOIRS: 1514 Center Lane Drive (H): 419/289-1597 Fax: 419/289-2487	SANDRA BROWN Ashland, 44805 (O): 419/289-2487	MALE CHORUS: 463 Crandall Drive (H): 614/888-3259	JAMES MYERS Worthington, 43085 jcmymers@infinet.com
NORTHWEST REGION: 624 Orleans (H): 419/352-1042	JANINE BAUGHMAN Bowling Green, 43402-1419 Fax: 419-823-4381	JR. HIGH/MIDDLE SCHOOL: 2201 Lincoln Avenue (H): 216/398-8109 Fax: 216/249-8034	ANN USHER Parma, 44134 (O): 216/349-7414 smsstorm@en.com	JAZZ/SHOW CHOIRS: 4875 Fairlawn Road (H): 216/381-1613 Fax: 216/691-2064	BARBARA STERBANK Lyndhurst, 44124 (O): 216/691-2088 sterb@sprintmail.com
EAST CENTRAL REGION: 52 Paden Drive (H): 614/826-7393 Fax: 614/826-8404	ROBERT O. JONES New Concord, 43762 (O): 614/826-8103 rjones@muskingum.edu	SENIOR HIGH SCHOOL: 2766 May Court (H): 614/798-0394	LORA MOORE Worthington, 43235 (O): 614/487-5274	YOUTH/STUDENT: 2439 Overlook, #14 (H): 216/397-0725 Fax: 216-687-9279	BETSY BURLEIGH Cleveland Heights, 44106-2422 (O): 216/687-3998 bburleigh@mail.asic.csuohio.edu
		HISTORIAN: 12700 Lake Avenue, #2607 216/226-7659	JOHN DROTLEFF Lakewood, 44107 drotlef@en.com	RETIRED MEMBERS: 1510 Lewis Drive (H): 216/521-2284	B. NEIL DAVIS Lakewood, 44107 (C): 216/687-3959

OCD A NEWS

Ronald Morgan, editor
2306 Delaware Drive
Cleveland Heights, Ohio 44106-3116

Deadline for the Winter
issue of Volume XVIII:
January 15, 1998

BULK RATE
U.S. POSTAGE PAID
CLEVELAND, OHIO
PERMIT NO. 2060

08175 00000 7380 9999/99
John E Drotleff
12700 Lake Ave. #2607
Lakewood OH 44107

