

# OCD A NEWS

## BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

VOLUME XXIX, NUMBER 2

WINTER 1999

### REST IN PEACE, ROBERT SHAW (1916-1999)

All of us choral musicians have memories of Robert Shaw: whether they be aural or visual, or both, they are unforgettable. My parents were choral musicians and I grew up listening to the great recordings of the Shaw Chorale, and hearing from my father about this man who, in his view, was unparalleled among choral conductors.

While a graduate student at CCM, University of Cincinnati, I was among the graduate students fortunate enough to sit down one day with Shaw and talk informally about choral music in a session arranged by Elmer Thomas, one of my mentors. We were all a bit awestruck in his presence, and could not seem to adequately formulate the questions we wanted to ask. I have regretted that lost chance, and other opportunities as well over the years, to really get to understand this towering figure in our field, and to get to the bottom of what made him unique. How could his choirs sound equally good singing a folk song arrangement and Bach? How did he create that energy in the sound? Why was I always left at the end of one of his performances wanting to hear more?

Harold Decker and Julius Herford's *Choral Conducting: A Sym-*

*posium* (Prentice-Hall), although now 26 years old, attempted to reduce the many choral influences in America down to six "schools of thought"; Shaw's was School F:

"More than is true of any other school concerned with the development of choral tone the ideas of "F" exist because of the creative genius of a single choral conductor. In attempting to analyze his influence on the choral art in America one is immediately aware of paradoxical truths which make a review of his contributions exceedingly difficult. He is not the usual teacher, if by this one thinks in terms of lectures, demonstrations, the listing of rules, and the writing of textbooks. Yet, as he makes music, conductors from every part of the world come to him to learn. They watch him probe, explore, develop, and communicate the force inherent in a great musical composition as it comes to life in sounds, walks for a time with awkward steps, and achieves maturity.....This man—this "school"—would decry the teachings of tonal principles divorced from other elements of music including form, style, and technique. But the essential qualities which he succeeds in extracting from each composition create a sound which is unusual, distinctive, and familiar to all who hear it...."School F" asserts that the nature of every musical element including that of sound depends on the demands of an individual score—even

to its component sections, clauses, and phrases."

So, I have concluded, in my own small way, that Shaw found it all in the music. Margaret Hillis, another one of my mentors, used to constantly send me back to the music for the answers. I guess she, and "Mr. Shaw," as she called him, were on the same page.

Another Robert....Frost, this time....wrote that "in three words I can sum up everything I've learned about life: it goes on." But we go on a little less without our friend and inspiration Robert Shaw.

—Craig Johnson  
OCDA President

### 1999 OCDA SUMMER CONFERENCE

June 28-30 (New Dates)  
Cleveland State University

•Featured Clinicians:  
Jean Ashworth-Bartle  
Richard Mathey  
Granville Odham  
Jefferson Johnson

•Hosted by:  
Betsy Burleigh

## JAZZ VOCAL MUSIC FOR LARGER GROUPS?

We all try to give our students a well-rounded education. We work diligently teaching choral concepts through the Renaissance, Baroque, Classical, Romantic, and Contemporary Periods, but we rarely allow our larger groups to experience vocal jazz. We usually leave this medium to our show/jazz choirs. This is one way to get vocal jazz into a choral program, but I feel there are appropriate arrangements for larger groups that will allow more of your students to work in this wonderful musical idiom.

Most jazz arrangements we use are accompanied pieces or standards. Those pieces are great, but hard to teach to a large group when so much depends on a singer's individuality. I would suggest trying some of the slower, a *capella* pieces with your large group. The chords you want them to experience and the critical ear training skills are there, but are more reachable.

I recommend these composers and arrangers for large group vocal jazz. They have works in many degrees of difficulty, so you will be able to find something to suit your group. Steve Zegree, Tina Chinn, Roger Emerson, Kirby Shaw, Phil Mattson, Mac Huff, Alan Billingsley, and Roy Ringwald have titles that are great starting points. If you are really daring, look into some of the works of Gene Puerling.

To sing jazz successfully, students need to be comfortable with dissonance. Work on warm-ups that utilize chord building. The major sevenths, ninths, and sixths need to be introduced and inverted so that all students get the hang of singing these *blue* notes with the rest of the choir. Remember that the 9th can replace the root in a jazz chord, so try some

chords that do this as well. You may also try raising and lowering the ninths just to hear different chords and their effect. You can learn many things about jazz vocal music by analyzing the arranger/composer's score. The real key to getting students comfortable with dissonance is listening. There are so many great recordings that will expose your students to these unique harmonies.

Surf [www.singers.com](http://www.singers.com) and browse their titles. They have many to choose from and most of them give a *capella* arrangements a new life.

After making sure my group is comfortable with jazz dissonance, I introduce the writer and arranger of the piece I have selected. Knowing characteristics about these people will help your students understand what they are about to tackle. Once that is done, I work on gaining unison vowels, as we do to prepare any piece. Depending on the text, some vowels need to be modified in order to sound stylistically correct. You can play with these vowels as you work on the music. I prefer a pure tone most of the time, but there are occasions where warming up the tone is a more preferable approach. Be careful not to add too much vibrato, as overtones can be created which are sometimes unrecognizable even for jazz.

I encourage you to try vocal jazz with your students. You will be rewarded with some beautiful music that will teach many wonderful concepts about listening, reading, tone, blend and balance. It does take some time, but the lessons learned will make your students proficient music readers. Good luck!

—Jerry Parsons  
OCDA South Central  
Region Chair

## CHORALFEST

for Adult  
Church Choirs

May 15-16, 1999

co-sponsored by OCDA

Dr. Kenneth Phillips  
Professor at University of Iowa  
Author of *Teaching Kids to Sing*

### Repertoire Highlights:

*If Ye Love Me*, Tallis  
*Like As A Hart*, Howells  
*The Old Hundredth*,  
Vaughan Williams  
*GLORIA*, John Rutter

brass, percussion, organ

Contact: Judith Higbee  
Church of the Saviour  
2537 Lee Road  
Cleveland Heights, OH  
44118  
216/321-8880

## TWO DOZEN TESTED ANTHEMS FOR TWO PART MIXED VOICES

At the church where I am the music director we have a "summer choir" during the month of July. This is a "walk in" group. We rehearse 30 minutes before the service and sing an anthem and some responses. Anyone of age is invited to sing. I started searching for "quality" literature by "quality" composers that could be performed by two part mixed voices (women or treble voices on one part and men on the other), both parts having limited ranges. I chose this format because I usually had some men and some women but I never knew how many of each part I would have. So I needed music that would work with limited resources but be satisfying to both singers and listeners. This music could also be used when you don't have any rehearsals before a certain Sunday, at the very beginning of the year, on "snow" Sundays, for very small church choirs, as an introit or easy second anthem by a more experienced choir, and by youth choirs. Even school choirs of limited resources may find some of these pieces very accessible and worthy. Some of these pieces have ranges that would work well with middle school voices. Most are very easy. Some are a little more difficult. I've used every one of these pieces. They work. Enjoy!

Thanks Be to God, Andreas Hammerschmidt, Mark Foster, MF2060

Keep Me Faithfully in Thy Word, G.F. Handel, GIA G-2355

Word from Above, Padre Martini, GIA G-2356

Give Ear O Lord, Heinrich Schutz, Mercury Music, MC13

A Jubilant Song, Mary Lynn Lightfoot, Sacred Music Press, 10/1026

The Lord Is a Mighty God, Felix Mendelssohn, Mark Foster MF233

Sing, Be Glad, G.F. Handel, Mark Foster, MF280

The Mighty Power of God, Gilbert Martin, Lorenz, 10/1170

I Will Sing Praises, Deborah Lutz, National CH-34

O My God, Bestow Thy Tender Mercy, Giovanni Battista Pergolesi, Carl Fischer, CM7974

Go Ye Into All the World, Robert Wetzler, Augsburg 11-1346

Lonesome Valley, Gilbert Martin, Hinshaw, HMC-476

With Songs of Rejoicing, J.S. Bach, Carl Fischer, CM8086

Come Sing Unto the Lord, Joseph Martin, Triune Music, 10/1236T

O Lord Most Holy, Cesar Franck, Hope AA 1685

Seek to Serve, Lloyd Pfautsch, Hope APM 003

Alabare, Ronald A. Nelson, Art Masters Studio, AMSI 658

Bless God's Holy Name, Kenneth Kosche, Choristers Guild CGA 766

This Is the Day, Sam Batt Owens, MorningStar MSM-50-4502

It Is Well With My Soul, Gary Matheny, GIA G-2987

In the Lonely Midnight, Gerald Peterson, Exaltation 10/1569L

Gloria, John Biggs, Consort Press CP26

Lenten Prayer, Giovanni Battista Pergolesi, Alfred 11468

From All that Dwell Below the Sky, Gordon Young, Galaxy 1.2186

—John Drotleff  
OCDA Historian

## OCDA NEWS

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OCDA reserves the right to edit any application for appearance and to edit all materials proposed for distribution.

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| Spring Issue | April 15     |

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### EDITOR

Ronald Morgan  
2153 West 7th Street  
Cleveland, Ohio  
44113

(H) 216/687-9633

(W) 216/295-4219

FAX: 216/295-4277

e-mail: rm524@aol.com

# CHORAL PERFORMANCES ACROSS THE BUCKEYE STATE

## February 19 & 20

Prokofiev's *ALEXANDER NEVSKY*, Combined Choirs and Orchestra, Stephanie Mitchell Nash, conductor, Hall Auditorium, Miami University, 8:00 p.m.

## March 6

*WOMEN AS COMPOSERS AND AUTHORS*, The Vocal Arts Ensemble of Cincinnati, Earl Rivers, conductor. Featuring Libby Larsen's *Eleanor Roosevelt*, Schroyens' *Emily Dickinson Miniatures*, Jeffrey Van settings of texts by Christina Rossetti and Amy Lowell. Memorial Hall, Cincinnati, 8:00 p.m.

## March 9

Lancaster-Fairfield Youth Choir with the Lancaster High School Chamber Singers, Catherine Brown and Lisa Springer, conductors, Lancaster High School, 7:30 p.m.

## March 13-14

*CHORISTERS GUILD 50TH ANNIVERSARY CLUSTER FESTIVAL AND DIRECTORS LUNCHEON WORKSHOP*, Church of the Saviour, Cleveland Heights. Contact Judith Higbee, 216/321-8880.

Kettering Children's Choir Tour to Indiana. Joint concert with the Anderson Children's Choir, Natalie DeHorn, Mary Lynn Bergsten, Cheryl Theis, Bruce Swank, conductors.

## March 14

The Westminster Choir College Chapel Choir, James Jordan, conductor, Peace Lutheran Church, Gahanna, 7:00 p.m.

*Soup, Salad and Song!* Cabaret Night, Lancaster-Fairfield Youth Choir, Catherine Brown and Lisa Springer, conductors, Lancaster High School, 4:00 p.m.-8:00 p.m.

## March 19

*Spring Concert*, The Hiram Men's Chorus, Tina Dreisbach, conductor, and The Hiram College Choir, John Drotleff, conductor, Hiram Christian Church, 8:00 p.m.

## March 20

*MUSIC OF THE WORLD: A CHILDREN'S CHORUS FESTIVAL*, Mary Goetze and Sheasby Matiure, clinicians. Featuring the Ashland Symphonic Youth Chorus, Columbus Children's Choir, Kinderchor at Otterbein, Riverside Children's Chamber Choir, Springfield Children's Chorus (Sandra Brown, Sandra Mathias, Amy Chivington, Sevilla Morse, Treva Thorsen, conductors), Clark State Community College Performing Arts Center, Springfield, 10:00 a.m. with 4:00 p.m. concert. Open to choral directors and music teachers. Contact Cindy Needles: 937-323-7755.

*The King's English*, music of British composers, The Cecilian Singers of Columbus, James Myers, conductor, Central Presbyterian Church, Columbus, 8:00 p.m.

## March 21

Masterworks Chorale, Donna Tozer Wipfli, conductor. The Music of Poulenc and Randall Thompson, Epworth United Methodist Church, Toledo, 3:00 p.m.

## March 27 & 28

Community Musicians Perform Mozart's *REQUIEM*, Rick Fortney, conductor. Bay Presbyterian Church, Bay Village, 7:30 p.m. Call 440/871-3110 for rehearsal schedule.

## April 9

BGSU A Cappella Choir and University Women's Chorus, Edward Maclary, conductor, Kobacker Hall, BGSU, 8:00 p.m.

Spring Concert, The Hiram College Madrigal Singers, John Drotleff, conductor, Hiram Christian Church, 8:00 p.m.

Lancaster-Fairfield Youth Choir, Catherine Brown and Lisa Springer, conductors, with *Ensemble Vocal du Brabant Wallon* (Belgium), Charlotte Messiaen, conductor. OAKE convention, Columbus. World premiere of a work by Stephen Caracciolo.

## April 10

Miami University Choraliers, Spring Concert, Stephanie Mitchell Nash, conductor, Hall Auditorium, Oxford, 8:00 p.m.

## April 11

BGSU Collegiate Chorale, Mark Munson, conductor, St. Aloysius Church, Bowling Green, 3:00 p.m.

Lancaster-Fairfield Youth Choir, Catherine Brown and Lisa Springer, conductors, with *Ensemble Vocal du Brabant Wallon*, Charlotte Messiaen, conductor. First Methodist Church, Lancaster, 7:30 p.m.

## April 17

Miami Valley Symphony and the Kettering Children's Concert Choir, Mary Lynn Bergsten and Natalie DeHorn, conductors, Fairhaven Church, Centerville, 8:00 p.m.

## April 18

The Denison Singers, William Osborne, conductor. Music for upcoming Italy tour: Billings, Foote, Thompson, Feliciano, Dello Joio, Gwyneth Walker, Stephen Sondheim, spirituals and folksongs. Burke Recital Hall, Denison University, 3:00 p.m.

## CHORAL PERFORMANCES

### April 18

Kettering Children's Choir, Mary Lynn Bergsten, Natalie DeHorn, conductors, Shiloh Church, Dayton, 4:00 p.m.

### April 23 & 24

Miami University Men's Glee Club Spring Concert, Stephanie Mitchell Nash, conductor, Hall Auditorium, Oxford, 8:00 p.m.

### April 24

University Men's Chorus and Michigan State University Men's Glee Club, Richard Mathey and Jonathan Reed, conductors, Kobacker Hall, BGSU, 4:00 and 8:00 p.m.

Kettering Children's Choir with the Children's Choir of Greater Cincinnati, Springboro High School.

### April 25

*Joyous Voices, Jubilant Brass*, The West Shore Chorale, John Drotleff, conductor, The Baldwin-Wallace Brass Choir, John Brndiar, conductor, Rocky River United Methodist Church, 7:30 p.m.

The Denison University Concert Choir and Orchestra, William Osborne, conductor. Mendelssohn's *ELIJAH* commemorating 1924 performance dedicating Swasey Chapel, 7:30 p.m.

### May 1

*A Festival of Children's Choruses*, Sandra Mathias, clinician. Children's choruses from Ohio, Michigan and Indiana, Kobacker Hall, Bowling Green State University, 9:00 a.m. to 4:00 p.m.

Lorain County Community College Spring Choral Concert, Nancy Davis, conductor, LCCC Stocker Center Theater, 7:30 p.m.

### May 8

*MUSIC OF THE AMERICAS*, Spring concert of the Vocal Arts Ensemble of Cincinnati, Earl Rivers, conductor. Choral music of South, Central and Northern America. Memorial Hall, Cincinnati, 8:00 p.m.

### May 17 - 31

The Denison Singers in Italy, William Osborne, conductor. 8 concerts in Milan, Venice, Bologna, Florence, Rome and other cities.

### May 22

*Bright and Light*, The Cecilian Singers of Columbus, James Myers, conductor. Lighter fare including di Lasso, Foster, Wilburg, and others, Central Presbyterian Church, Columbus, 8:00 p.m.

### May 23

Mendelssohn's *ELIJAH*, Bowling Green Community Singers and Orchestra, Mark Munson, conductor, Epworth United Methodist Church, Toledo, 3:00 p.m.

*COME TO MY GARDEN*, The Masterworks Chorale, Donna Tozer Wipfli, conductor. Lauridsen's *Chansons des Roses*, Collingwood Presbyterian Church, Toledo, 4:00 p.m.

### May 28-31

Kettering Children's Choir, Mary Lynn Bergsten, Natalie DeHorn, conductors, Spring Tour to Washington, D.C. (May 30 Concert at the National Cathedral, 10:30 a.m.)

### June 6

The Swasey Diamond Jubilee Choir, William Osborne, conductor. Denison singers past and present singing works first heard in Swasey Chapel 75 years ago, Granville, 9:30 a.m.

### June 10

Spring Concert, Kettering Children's Choir, Natalie DeHorn, Mary Lynn Bergsten, conductors, Dayton Convention Center Auditorium, 8:00 p.m.

## OHIO CHORAL DIRECTORS ASSOCIATION

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Website Editor:  
Su Tams  
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"Insofar as there is a Creative Principle (which some people may identify as God), and if man is created in that particular image, then man has the responsibility of being the Creative Principle. The perpetuation of those values that have ennobled man and made him a contributing benevolence to his universe and to his human environment is a part of his moral responsibility."

—Robert Shaw  
As Quoted in *Choral Journal*  
April 1996

**O.C.D.A. AWARDS.** A program to recognize individuals for achievement in and service to choral music and O.C.D.A./A.C.D.A. will begin this year. The awards, to be presented during the Summer Conference, will include a Distinguished Service Award, Outstanding Achievement Awards, and Presidential Letters of Commendation. In order to allow sufficient time for nomination and selection, the Distinguished Service Award will be given for the first time at the 1999 Conference.

**The Distinguished Service Award** will be presented to one O.C.D.A. member annually in recognition of service to O.C.D.A. / A.C.D.A. over a significant period of time. It must include service in two or more of the following:

- a. State, division, or national elective office,
- b. State, division, or national board,
- c. State, division, or national convention chair, clinician, or official,
- d. O.C.D.A. or A.C.D.A. division, or national workshop sponsor or clinician,
- e. Other service oriented activity which furthered the objectives of O.C.D.A. or A.C.D.A.

Nominations may be received from any member, addressed to the O.C.D.A. President, to arrive by December 15 for presentation to the Board at the January meeting. Nominating letters should specify the service and accomplishments of the nominee which meet the criteria. Nominees not selected in a given year may be reconsidered in the subsequent year without additional nomination. Previous recipients of this award and active holders of elective office are not eligible.

**The Outstanding Achievement Award** will recognize specific achievements during the calendar year preceding the Summer Conference at which the award will be presented. There are two levels of recognition: 1. state or division, 2. national or international. The citation will recognize:

- a. Recipient of a major award for personal achievement in choral music from a recognized state, national, or international source,
- b. Recipient of a grand, first, second, or third prize, at a non-commercial regional, national, or international festival or competition, when only ONE group is chosen from a significant number of competitors for that award;
- c. Recognition for a significant activity or achievement which brings positive recognition to O.C.D.A., A.C.D.A., or choral music at the state, national, or international level.

Nominations specifying the qualifying achievement, may come from any source, addressed to the O.C.D.A. Secretary, to arrive by April 1. Nominees are not required to be O.C.D.A. or A.C.D.A. members. While only one award will be given to a recipient in a given year, more than one achievement may be cited in the presentation.

# OCDA OFFICERS AND REPERTOIRE & STANDARDS CHAIRS

|   |  |   |  |   |  |
|---|--|---|--|---|--|
| <b>PRESIDENT:</b><br>556 Crosswood Place<br>(H): 614/898-9595<br>Fax: 614/823-1118      | <b>CRAIG JOHNSON</b><br>Westerville, 43081<br>(O): 614/823-1558<br>crjohnson@otterbein.edu | <b>SOUTH CENTRAL REGION:</b><br>6590 Steitz Road<br>(H): 614/881-4193                           | <b>JERRY PARSONS</b><br>Powell, 43065<br>(O): 614/431-6565<br>76747.1252@compuser.com                | <b>COLLEGE &amp; UNIVERSITY:</b><br>P.O. Box 5190<br>330/672-2172                               | <b>C.M. SHEARER</b><br>Kent, 44242<br>cshearer@kent.edu  |
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| <b>EAST CENTRAL REGION:</b><br>52 Paden Drive<br>(H): 614/826-7393<br>Fax: 614/826-8404 | <b>ROBERT O. JONES</b><br>New Concord, 43762<br>(O): 614/826-8103<br>rojones@muskungum.edu | <b>SENIOR HIGH SCHOOL:</b><br>2766 May Court<br>(H): 614/798-0394                               | <b>LORA MOORE</b><br>Worthington, 43235<br>(O): 614/487-5240   | <b>YOUTH/STUDENT:</b><br>2439 Overlook, #14<br>(H): 216/397-0725<br>Fax: 216-687-9279           | <b>BETSY BURLEIGH</b><br>Cleveland Heights, 44106-2422<br>(O): 216/687-3998<br>bburleigh@mail.asic.csuohio.edu |
|   |  | <b>HISTORIAN:</b><br>12700 Lake Avenue, #2607<br>216/226-7659                                   | <b>JOHN DROTLEFF</b><br>Lakewood, 44107<br>drotleff@en.com   | <b>RETIRED MEMBERS:</b><br>1510 Lewis Drive<br>(H): 216/521-2284                                | <b>B. NEIL DAVIS</b><br>Lakewood, 44107<br>(O): 216/687-3959   |

## OCDA NEWS

Ronald Morgan, editor  
2153 West 7th Street DN  
Cleveland, Ohio 44113

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John E Drotleff  
12700 Lake Ave. #2607  
Lakewood OH 44107

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