



OCDA *news*

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

FROM YOUR PRESIDENT



“These bylaws may be amended by an approving vote of two thirds of the active members present and voting at a business meeting...” states the final section of our organization’s bylaws. Modeled on ACDA’s constitution and bylaws, our governance documents provide direction for OCDA’s leadership in the handling of the organization’s business. Last revised in 1985, these documents need some updating. Therefore, the Board of Directors has taken on the tasks of reviewing and recommending. Soon it will be time for the membership to act.

The membership will vote on the board’s recommendations at our annual business meeting that will be held during the summer conference. In preparation for that vote, I would encourage each member to visit the OCDA website at www.ohiocda.org, where the documents can be found for review. The recommended revisions are easily identified. Additions are in bold print and deletions are marked with strike through.

If you have questions or concerns about any of the recommendations, I would ask you to contact me by June 1. Concerns needing the attention of the board members can then be forwarded in advance of our meeting.

On an unrelated, yet important subject, it is my pleasure on behalf of OCDA to congratulate our colleagues and their ensembles chosen to perform at professional conferences this year. Several were invited to perform at the OMEA conference, while Sandra Mathias and the New World Singers of the Columbus Children’s Choir were invited to perform in Miami at the ACDA national conference. We are also proud of Ohio’s own, Hilary Apfelstadt, president-elect of ACDA, for her contributions in organizing the national conference, and of Robert Ward for his invitation to present a session entitled “Teaching Literacy through Concert Literature.” It is great to have Ohio so well represented at the national gathering!

Mark Munson

In the Spring 2007 issue you can look forward to articles from your:

| | |
|-----------------|----------------------------------|
| President | Summer Conference Coordinator |
| Vice President | College & University R & S Chair |
| President-Elect | Community Choirs R & S Chair |
| Secretary | Multicultural R & S Chair |

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Frank's Thanks

by Frank Bianchi

As I complete my 30th year of teaching public school (high school) vocal music I can't help but think of all of the wonderful people I've met through OCDA and all of the help I've received from members of our organization. I consider myself so fortunate to have made so many life-long friends and colleagues. For that, along with the friendship and knowledge you've shared so freely and the chance to be a small part of such a great organization, I say, "Thank you."

The collective knowledge, experiences and talent of this organization are overwhelming and I encourage any young adult beginning his or her career in choral music to get involved. You will be amazed at what you will learn from this organization, from ACDA and from all of the members who are a part of this group.

This spring I will retire from my teaching duties at Medina High School. It has been an incredible experience sharing in the lives of the young people I've had the pleasure of teaching. Many of these former students are current members of our OCDA/ACDA and are teaching in various parts of the state and country. Many others have sung throughout their college careers and continue to sing in their communities and churches.

As I end one career, I am beginning another as Director of the Cleveland Orchestra Youth Chorus. I was overwhelmed when Bob Porco, Director of the Cleveland Orchestra Chorus asked me if I would like to consider taking on this wonderful chorus. I always wanted the opportunity to continue teaching "high school" age kids and this provides me with that opportunity. It is my hope that in the next few years this wonderful ensemble based out of Cleveland and affiliated with Severance Hall and the Cleveland Orchestra will continue to grow and branch out into other venues that hopefully will include OCDA and ACDA events.

Currently the Cleveland Orchestra Youth Chorus performs one major work in March each year at Severance Hall along with the Cleveland Orchestra Youth Orchestra. They also perform several concerts during the holidays at Severance Hall as part of the Holiday Concert Series sponsored by UBS. It is my hope that I will see some of your students involved in this wonderful ensemble. You have my promise that as a teacher and soon to be "former teacher" I will care for your students, support your programs and do my best to give them the best music education I am capable of giving. We will be auditioning for the 2007-2008 season in May of this year. I hope that you will encourage some of your better singers to audition. Rehearsals are held once a week at Cleveland State University on Sundays from 2:30-5:00 PM. The choir rehearses from Mid-October through early March. If you'd like more information about the group or auditions, please email me at fab0555@hotmail.com

Again, "thank you" all for all you do and for all you have done for this marvelous organization. I look forward to seeing you soon.



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OCDA reserves the right to edit any application for appearance and to edit all materials proposed for distribution on the basis of content and length.

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Dates to Remember

ACDA National

March 7-10, 2007

Miami

OCDA Summer Conferences:

June 18-20, 2007

June 23-25, 2008

June 22-24, 2009

June 21-23, 2010

ACDA Central Division

Feb 20-23, 2008

Grand Rapids

OCDA Summer Conference Preview

by Daniel Monek, Summer Conference Chair

Planning for the 2007 OCDA summer Conference is in full swing and this year's conference is sure to be one you will not want to miss. With performances by up to six choirs, sessions led by five of our nation's top clinicians and numerous reading sessions of new music, you won't believe so much can be packed into three days!

The OCDA officers and this year's conference committee have been hard at work in order to give the 2007 conference its own unique twist. The conference will feature sessions by **Jerry Blackstone**, Director of Choral Activities at the University of Michigan and one of the country's leading choral musicians and teachers; **Rollo Dilworth**, well-known composer, arranger, and Director of Choral Activities & Music Education at North Park University in Chicago; and **Angela Broeker**, the 2007 OCDA Children's Honor Choir director and Director of Choral Activities at the University of St. Thomas in Minnesota.

The first night of the conference will feature a gala performance beginning with a keynote address from the esteemed **Robert Page**. Considered one of the most distinguished conductors in the United States, Dr. Page has been called a "national treasure" by the American Record Guide. The evening will continue with performances by the professional ensemble **MUSICA!** under the direction of Robert Jones and **The Ohio State University Men's Chorus** under the direction of Robert Ward. Allowing for an opportunity for fellowship and relaxation, the second evening of the conference will feature a new addition to the schedule, an All-Conference Party with a performance by the vocal a cappella group, **InPulse**.

Final details, including the announcement of additional performing groups are still in the works and you should look for the conference flyer to come out in February. But mark you calendar now as this is three days of professional development and fellowship you will not want to miss. I look forward to seeing all of you June 18-20 at Otterbein College in Westerville, OH.

ACDA ADVOCACY RESOLUTION

Whereas the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts; and

Whereas serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout the country;

Be is resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government to ensure the survival of arts programs for this and future generations.



Historian's Column

by *Bill Zurkey, OCDA Historian*
The Past is the tomorrow that got away.

Recently, my student teacher asked me how I motivate my select ensemble to rehearse at 7 am. As I pondered the question, I realized it sure wasn't my good looks that brought them in at 7, nor was it the fact that they loved to get up early. It must be the choral literature that tantalizes their brains, body and soul at that hour of the morning. It's a phenomenon; they literally can't wait to start singing in the morning. And when they leave, they sing down the hallway to the next class.

I told my student teacher about my experience in a choir at their age that meant so much to me that I would rehearse on a Sunday afternoon, even during football season. (I say this because I have coached football for 28 years.) Let me tell you about a group of singers over thirty years ago in 1972 & 1973 from Boardman High school that met to rehearse and perform literature such as: Bach motets, Faure's *Requiem*, Berger's *The Fiery Furnace*, plus Mendelssohn, Handel, Ives, Mozart, and Shaw-Parker arrangements. We were bonded by a great teacher, John Drotleff, and great literature.

In previous years in junior high, John had turned us on to four part music by composer like Handel, Scarlatti, Hassler and Hindemith. I especially remember his chanson, I always loved to sing that low e in "A Swan", but in 8th grade, anything above a middle c was excruciating (you know I was about 6'2" and shaving for the second year). This guy even took an 8th grade madrigal group to perform in Teaneck, NJ and experience New York City for three days. That feat still amazes me today.

Now do you remember my student teachers question? How did John get 30 or more advanced high school singers together on a Sunday afternoon? John always set such high expectations for us that we worked diligently in each rehearsal to achieve them and we always wanted John to be pleased with the results. Sure, he is a piper, but in addition to his personality it was also his choice of literature that brought us in the door and kept us coming week after week. I'll bet I could still sing many of those bass lines John taught us. John has turned on so many kids to great literature, and they are turned on for life. I have chosen this profession as my own because of seeds that were planted when I was a young boy by John Drotleff.

So congratulations, John -- you are a credit to our profession, and I hope you have many more years in the future to perform great literature. And now: more on this master music educator who is a past recipient of the OCDA Distinguished Service Award.



John Drotleff

John Drotleff, conductor of the West Shore Chorale and Orchestra in Cleveland, Ohio since 1984, studied music at Youngstown State University, Columbia University and Westminster Choir College. He has taught music at East High School in Youngstown, Glenwood Middle School in Boardman, Youngstown State University, Avon Lake High School, Kent State University and Lakewood High School where he was Fine Arts Department Chairman.

In the fall of 1998 Mr. Drotleff joined the faculty of Hiram College where he is conductor of the Hiram College Choir and the Hiram College Madrigal Singers and teaches choral conducting and materials, music theory, and secondary choral methods. His college ensembles have performed in 12 states including venues in New York, Boston, Chicago, and Detroit and the Kennedy Center in Washington, D.C.

Mr. Drotleff has been the conductor of the Youngstown Symphony Chorus and has served as a guest conductor and workshop clinician for many musical groups and professional organizations in the Northeastern part of the United States. For forty years he has worked in church music programs as a soloist, organist or director. His high school choirs have achieved recognition through their tours, superior contest ratings, and appearances at several professional conferences.

He is a past president of the Ohio Choral Directors Association and has been the recipient of that organization's Distinguished Service Award. He is listed in Who's Who in America and Who's Who Among America's Teachers.

Top Ten Interesting, Practical, or Inspiring Books

Submitted by Dennis Blubaugh, Northwest Regional Chair

Every year as we move from December to January we are inundated with top ten lists for the closing year – top ten movies, top ten news stories, even top ten best and worst dressed celebrities. I will throw my hat in the ring with the top ten interesting, practical, or inspiring books relating to the choral music field that crossed my desk in 2006.

The Choral Director's Cookbook

ed., Alan Gumm - Meredith Music #1574630784 \$24.95
Short, insightful 'recipes' from 57 well know, well respected choral conductors –including three from Ohio

By the Book Rob

Monath - Hinshaw Music #0937276324 \$14.00 A simple copyright compliance method for musicians and music professionals. Written in easy to understand terms with good humor. Includes a very useful resource section with a list of websites related to copyright issues.

Zero to Sixty in Record Time

Darlene DiFrances - Red Chicken Publishing #1424306582 \$12.95 Practical suggestions for building a secondary choral program from scratch written by an Ohio teacher.

Leading the Successful Chorus

Matthew Sigman - Chorus America \$35.00 This guide for managers, board members, and music directors has an impressive group of contributors. Sample audition forms, fund raising letters, job descriptions, etc. make this a very useful book for community choruses.

The Finale Primer

(3rd edition) Bill Purse - Backbeat Books #087930815X \$26.95 The definitive guide for understanding and using Finale software.

The Perfect Blend

Timothy Seelig - Shawnee Press #1592350941 \$24.95 Physical, vocal, mental, attitudinal warm-ups called by the author 'seriously fun.' A companion DVD with the Turtle Creek Chorale as a demonstration choir is also available #747510072362 \$34.95

The John Adams Reader: Essential Writings on an American Composer

Thomas May - Amadeus Press# 1574671324 \$27.95. The first full-length book about the works of America's most performed living classical composer.

Choral Masterworks: A Listener's Guide

Michael Steinberg - Oxford University Press #0196440 \$30.00 Michael Steinberg has written program notes for the New York Philharmonic and the Boston Symphony and was for many years the music critic for the Boston Globe. Here he offers background information as well as musical analysis of over 50 choral masterworks.

Prescriptions for Choral Excellence

Emmons and Chase - Oxford University Press #0195182421 \$30.00 A blend of practical expertise, voice science, and leadership psychology.

Carl Orff: Carmina Burana

Judith Lynn Sebesta - Bolchazy-Carducci Publishers #0865162689 \$28.00 Translations, pronunciation guides, study materials, and some pretty entertaining early woodcuts. Everything you need to know about Carmina Burana in one small book.

And one new book just out in 2007:

Choir Builders

Rollo Dilworth - Hal Leonard #09970913 (Book and CD) \$29.95 Unison, 2-part, 3-part, and SATB choral warm-ups and exercises as well as rhythmic patterns to practice diction.. It includes optional solfege and a piano accompaniment written out for every exercise. Mr. Dilworth will be one of the presenters at our summer OCDA conference.

IT'S CONTEST SEASON:

Do yourself, your students, and the adjudicators a BIG favor

by Jim Gallagher, OCDA Board Representative for Retirees

Now that the first semester is completed, it's time to concentrate on repertoire and events for the second portion of the year. The purpose of this article is to suggest a ten things for your rehearsals that will make life more enjoyable for you, your singers, and those who listen to your choirs. Whether you participate in OMEA adjudicated events or not, the suggestions might just make a difference in the overall performances of your choral ensembles.

1. Select quality literature that will remain interesting to you and the singers after the initial rehearsals. Be certain that there is enough teaching material in each composition to broaden and enhance the singers' vocal and musical knowledge.
2. Prepare the score carefully and thoroughly, prior to presenting it to the choral ensemble. This means that we must be creative in our rehearsal planning so that the piece has a chance to succeed when the choir reads it for the first time. Don't always just read it from beginning to end.
3. As the students are reading and learning the correct pitches and rhythms, be certain that they are also learning the style, correct phrasing, dynamics, etc., so that the composition develops musically in the students' ears.
4. Each rehearsal with a particular composition should have a different or expanded emphasis. Quality literature allows the conductor to delve more deeply into the many areas of musical and vocal development. If each choir rehearsal is a mini voice lesson, then the singers will be able to achieve greater detail in their study of a composition.
5. Be consistent and insistent. When you rehearse systematically and expect that the singers concentrate on every musical detail, the students will accept this rehearsal structure and will meet your expectations. You **MUST** be consistent with each piece of music in every rehearsal. Otherwise, the students may be confused as to why some material is more important than others.
6. As the conductor, we must anticipate the problems that may arise within a particular composition and be prepared with solutions. Singers gain confidence if the teacher provides logical and consistent responses to their questions. If we don't anticipate the concerns, our responses may be less than helpful. Look carefully for vocal and/or musical problem areas.
7. Many rehearsals become problematic with intonation concerns. Thoroughly analyze the text and what pitch problems may be expected. Take segments of the text and carefully sing every sound of each word, so that young singers hear the voiced consonants and learn how to make those sounds. Be careful that final consonants do not drop in pitch because of an improperly associated vowel sound or tongue placement. These things not only help with intonation but should assist with an understanding of the text, especially for the listener.
8. Be willing to back away from a composition for a rehearsal or two if the students have been working very diligently on a difficult passage or section. Other pieces which you are rehearsing should help to solidify the vocal and musical concepts while giving the singers a little respite.
9. We need to take a few moments to practice our conducting gestures, preferably with a video camera in the rehearsal room aimed directly at the conductor. Evaluate the tape based on what is being asked of the singers in relation to what gestures are being shown. Oversized gestures, while wanting the choir to sing quietly, are not helpful. Ask a colleague for constructive criticism and make the necessary changes.
10. Following the above suggestions will not guarantee a wonderful rehearsal or an outstanding performance, but will go a long way in developing disciplined singers who understand what is being asked of them. It will also help to assure the conductor's sanity as he/she meets the choral ensemble day after day. Lastly, it will help eliminate many of the choral problems which adjudicators must identify on the contest stage. Have a great time in rehearsal through prior preparation and consistently fine rehearsal techniques.

A Brief Word From Your Student Representative

By Peter Hampton

When I discovered I had to write an article to submit to the OCDA News, I was a bit nervous, having never submitted an article to any publication. So I decided to write about something I can speak knowledgeably about while not taking up too much of the readers' time: that is, some of the activities we have been involved in our student chapter of OCDA here at Otterbein College. This will hopefully give other collegiate chapters some ideas, and maybe even give someone the inspiration they need to start a chapter at their college or university.

Over my past three years of involvement in Otterbein's student chapter of OCDA, we have tried to keep OCDA an active organization that students can participate in, without making it something of a burden to students. We meet three times a year (once a quarter), and try to make at least one of these meetings an outing of some kind. Past events have included going to see the Dale Warland Singers and the St. Olaf Choir. Sometimes we keep it local, while other times we decide to make it a bit of a trip. When the St. Olaf Choir came to Dayton in 2005, we decided it was worth it to travel the hour or so to see one of the best college choirs in the United States. Then after these little outings, we try to get together briefly to talk about what we liked, disliked, etc. This can also be a good way to get possible new members interested in the organization, although we usually plan it for the winter.

At our fall meeting we usually invite a guest speaker to come in and lead a discussion on a choral topic that would most interest us. One time we invited a retired choral director

from a larger university to come and talk about what it is like to be a choral director in the professional world. It was really nice to get the perspective and some pointers from someone who had more or less completed the career we are all thinking of getting into. Another time we invited one of our faculty members to come and talk to us about being involved in church choir directing, which is again a job we all have thought about as vocal majors.

Finally, we like to spend our spring meeting doing a choral music reading session. It's always been very informal, with students bringing in copies of their own favorite songs, and our advisor bringing in some new materials. It's a time for us to get together and look at both the music we already love, and that which we can learn to appreciate more. As an added incentive, we provide food at our meetings to lure in new members. It seems to bring in a few extra people every time.

My hope is that other collegiate chapters of OCDA can take these few ideas back to their own chapters and use them. For us at Otterbein, this way of running our meetings has made OCDA an active organization that students enjoy, without taking up too much of their time. I also hope to hear back from other collegiate chapter members on what they do during meetings, and see if I can't steal some good ideas for us here at Otterbein. If you would like to contact me for any reason, my email address is peter.hampton@otterbein.edu. I would be happy to hear about how other chapters run their meetings, or to answer any questions you may have for this college rep.

The Greatest Profession

By Anna Hamre, California ACDA

Dr. Anna Hamre is Director of Choral Activities at California State University-Fresno and the author of *The University/High School Sight Singer*.

Reprinted from the Winter 2007 issue of *Cantate*, official publication of the California Chapter, American Choral Directors Association, Douglas Lyn, editor with permission.

Conductors, by definition, are teachers. What is sometimes hard to remember is how our teaching expands beyond our immediate classrooms.

I have seen reincarnations of my teaching techniques in my students now working in our profession. Sometimes I am honored; sometimes I am not! (Of course, when I am not honored, I like to think it is because my former student misunderstood my techniques!)

My awareness has been heightened in recent years as my music students (mostly future teachers) discuss what they see and hear at our festivals, at conventions, and on tours. The sound they want to develop in their future choirs is pretty clear to them. They request student-teaching assignments as they observe beautiful tone and exciting musicianship at

(continued on page 9)

Calendar of Events: Winter 2007 and beyond

To have your concert included here in the next issue of the OCDA News, please email the editor, Ron Blackley, at: rblackle@ashland.edu

Sunday, February 12, 4:00 pm

Westlake United Methodist Church
WUMC Musicians' Valentine Concert

Friday, February 23rd, 8:00 pm

St. Margaret of York, Loveland
Vocal Arts Ensemble of Cincinnati
Special Guest: York Youth Singers

Saturday, February 24th, 8:00 pm

Corbett Auditorium
U.C. College- Conservatory of Music
Vocal Arts Ensemble of Cincinnati
Guest Artists: Cincinnati Children's Choir -
Jubilate and Lyric Choirs and the Clavere
Piano Duo

Sunday, February 25, 4:00 pm

Westlake United Methodist Church
Kevin S. Foster, piano and voice recital

Friday, March 16, 7:30 pm

Westlake United Methodist Church
Cleveland Chamber Symphony

Sunday, March 25, 4:00 pm

Westlake United Methodist Church
Leslie Bauer and Lisa Falcione, duet recital

Sunday, April 29, 7:00 pm

Westlake United Methodist Church
Karl Jenkins' The Armed Man: A Mass for Peace
WUMC Chancel Choir with orchestra

Sunday, May 6, 4:00 pm

Ashland University Memorial Chapel
A.U. Spring Choral Concert

Sunday, May 20, 2007 at 3:00 pm

Dayton Art Institute
MUSICA! EARTH SEA SKY : CONCERT III

Sunday, May 20, 7:00 pm

Westlake United Methodist Church
Monday Morning Handbell Choir

Sunday, June 17th, 3:00 pm

Corbett Auditorium
U.C. College-Conservatory of Music
Vocal Arts Ensemble of Cincinnati
Collaboration with the Cincinnati Chamber
Orchestra
W.A. Mozart Great C Minor Mass K. 427 (regional
premiere of Robert Levin completion)
Philip Koplow Music, When Soft Voices Die . . .
(world premiere)

The Greatest Profession *(continued from page 8)*

the various grade levels. What is equally obvious to them is the positive and professional demeanor of the students they observe who come from calm, orderly classrooms in which singers are respected and challenged.

Our methodologies, our attitudes, our leadership skills are seen by our own choristers. In a larger, less obvious sphere, our same behaviors are observed by students who will carry on our profession. ACDA student chapters around our state are filled with our replacements, and those future choir directors are watching us to decide how to treat and teach their own singers. I truly believe we have the greatest profession imaginable. How many people would love to go to work every day to make music with people who want to sing? It is a rare privilege and an awesome responsibility. Let us remember that part of our responsibility is to future choir directors who observe us with our ensembles. Thank you for giving our replacements wonderful models.

Mozart on Fire: My First OCDA Summer Conference

By Bill Zurkey, OCDA Historian

It was the summer of 1978, and I was a young and impressionable teacher directing the choirs at DeVilbiss High School in Toledo. It was the second summer that I dedicated to pursuing my master's degree in choral conducting at Ohio State with Maurice Casey. Since Maurice was the current president of OCDA, he had encouraged me to drive up to Bowling Green State University and attend the summer conference. It was an adventure that has brought me back for almost thirty consecutive years. It also introduced me to an organization that I have cherished for as many years.

Paul Salamunovich was the headliner that summer. His field of expertise for the conference was Gregorian chant and its influence on the music of other periods. It made an impression that has continued throughout my choral teaching life. If you attended, can you remember what he did to exemplify the text of Mozart's Ave verum? He took a book of matches, lighted them, and when we sang the text *mortis*, he threw the fiery matches out at the seats, near where I was sitting. Holy crap, did you see that? I looked around the room for reactions. My goodness, what does he do during Verdi's "Dies irae," from the *Requiem*? What an impact it had on the session attendees. Wow, how he made the text come alive! What he had done was demonstrate the emotion that we need to portray when we sing about death, even in a beautiful Mozart motet. Text was never the same for me: pain, suffering, joy, praise, etc. would always be treated with the utmost care. Of course, if I tried that today, my picture would be in the Cleveland Plain Dealer for inciting a riot, or attempted arson.

During that summer of 1978 the officers were: Maurice Casey, president; Calvin Rogers, president-elect; William Hamilton, vice-president; Madonna Goss, Secretary; and Leora Klotz was treasurer. Regional chairpersons were: Beverly Mayer, NW; Sam Taylor, NE; Cliff Hurst, EC; Charlene Hall, SW; and Steven Farst, SC. Appointed chairpersons were: Ernest Hisey, Byron Geist, Catherine Riordon, John Carter, and Mary Kay Beall.

Anyway, you never know what an impact a summer conference can have in the life of a choral conductor. I would strongly urge you to encourage the young, new, impressionable teachers in the state of Ohio to attend our summer conferences. We have another great conference planned for the summer of 2007. Come to the conference and get set on fire!

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