

## From Your President

AS I BEGIN MY SECOND YEAR as president of OCDA, I am energized by my OCDA Board and by all of our fantastic choral directors in Ohio who are so dedicated to our choral art. I hope that our events this year will give me an occasion to meet more of you and express my gratitude for your support.

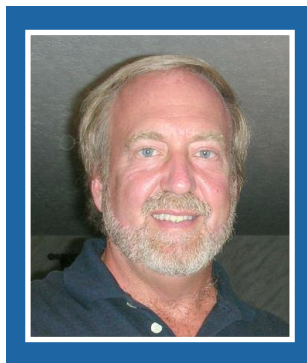
Our 2012 Summer Conference is now history, but I want to thank all of those that contributed to this very successful event, our OCDA Board, and especially our OCDA members who supported the conference through your attendance and kind words of appreciation. Without you, there would not be a conference. Plan now to be at the 2013 Summer Conference, June 17–19, 2013.

There is much activity to report about OCDA. At the summer conference, I made mention of an addition to our constitution. There is a proposed “Past Presidents Council” amendment which will be available in more detail in the winter *OCDA News*. All members will have a chance to read the proposal and then, at the Summer Conference, have a chance to vote on it. If the proposal is passed, the Past Presidents Council will be added to our OCDA Constitution. The first meeting will take place at the next summer conference. I am thinking of having a breakfast meeting on Wednesday, June 19. All Past Presidents will be welcome to attend. Look for more information in a later *OCDA News*.

We are taking a proactive approach to mentoring in our state. At the last summer conference, many of our members had a chance to volunteer to be mentors. We will continue to take interested choral directors and pair them with new teachers in their regions. If you have retired, this is a wonderful way for you to *pay it forward*. Our chair of this project is Eric Richardson and I’m sure he will welcome additional members. He is working on preparing a database for each region. Write to him at [ersings1@yahoo.com](mailto:ersings1@yahoo.com). Our regional chairs will also work with Eric, so check the last page of the newsletter to find out who represents your region.

In an effort to support and assist new choral directors, OCDA will award five full scholarships to our 2013 Summer Conference to outstanding college graduates. The Mentor Committee will determine the recipients of these scholarships based on the following:

- an application for the Summer Conference (without a check),
- a paragraph stating what they hope to do in their choral career, and



OCDA President Bill Zurkey

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- a recommendation from their OSCDA advisor, sent directly to the President.

All materials must be submitted to me by April 15, 2013. If you have an active OCDA Student Chapter, please send an email to me at [wzurkey@aol.com](mailto:wzurkey@aol.com) and to Tim Unger, Youth/Student Chair, at [etunger@sbcglobal.net](mailto:etunger@sbcglobal.net) so that your chapter is included in this opportunity.

Another opportunity for our college chapters comes from the national ACDA. The ACDA National Office will award 5 scholarships per state to cover the cost of registration for the Dallas National Conference. The goals behind this initiative are:

1. to increase student attendance at the National Conference in Dallas, and
2. to increase student memberships in ACDA with the hope of helping young conductors make the transition from student to professional.

To be considered for these scholarships, students must submit the registration form, which can be downloaded from the ACDA Website. Alternately, each chapter representative can request registration forms from Tim Unger, or Rich Schnipke ([schnipke.28@osu.edu](mailto:schnipke.28@osu.edu)). This is a time-sensitive issue, so please check the ACDA Website if interested.

Some sad news to report: **Dick Wesp**, a legend of choral music in Ohio, long-time member of OCDA, and great advocate and example of choral excellence, passed away on September 18. Dick taught for 57 years in the Forest Hills

School District in Cincinnati, retiring in June 2011 from Anderson High School. He was also choir director and organist at St. James Episcopal Church in Westwood until he passed away. He began as organist there in 1948! Dick just celebrated his 80th birthday in July. This exemplary choral educator will be missed. We will always remember Dick's contribution to choral music through all of the students that his life has touched.

Make plans now to attend the ACDA National Convention in Dallas, March 13–16, 2013. Continue to use all forms of communication for our organization at [ohiocda.org](http://ohiocda.org) and make a commitment to your organization. I wish everyone the very best year of your teaching career. ♦

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## Distinguished Service Award

*John S. Long, Historian*

EACH YEAR that I attend the OCDA Summer Conference I eagerly await the announcement of the Distinguished Service Award Winner. It truly is a wonderful honor that recognizes a person who has done much to promote and advance the choral art. This year's recipient has been a major contributor to the choral art and as such is a most worthy honoree.

This year's Distinguished Service Award winner is **Lucinda Houck**. Lucinda is a master teacher and her passion for developing the musical talent of her students is evidenced by their accomplishments. The best measure of her effectiveness as a teacher can be found by looking at the success of her stu-

dents. They are school teachers, college professors, Broadway talent, successful professionals, and strong family members. Many of them have renewed contact with her via the latest social media by making a "Ms. Houck Fan Club" page on Facebook.

Lucinda earned a Bachelor of Music Education degree from Bowling Green State University and received her Master degree from Ashland University. Lucinda's 32 years of Ohio teaching began in the Hopewell-Loudon School District, followed by Ridgemoor Local Schools and Riverdale Local Schools, and her last 18 years were spent in the Marion City Schools. While at Marion City Schools, Lu-

cinda served as the choral director as well as the Music Department Chair and Music Supervisor for the school district. Both the local and district Parent Teacher Student Associations selected Lucinda as Teacher of the Year in 1996.

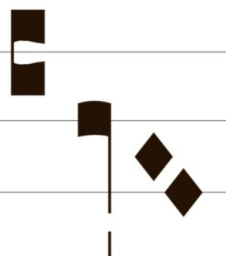
Choirs under the direction of Lucinda consistently earned superior ratings at both district and state adjudicated events. On many occasions it was my pleasure to judge her groups and they were always top notch. She also had choirs perform at the Ohio Music Education Association's State Professional Development conferences and at joint regional Music Educators National Conferences.

Lucinda's passion for developing excellence in the musical talent of young people is matched by her service to the music profession. In the Ohio Choral Directors Association she served as the Repertoire and Standards Chair for Female Chorus. In addition, she was the first woman in Ohio to serve the six-year term of President-Elect, President, and Vice President of the OCDA. She also served the Ohio Music Education Association Adjudicated Events Committee for 20 years as the Vocal Affairs Chair, the Vocal Advisor, and the first female chair of the committee in 1991-93 and 2001-2003. Lucinda was instrumental in developing the sight-reading portion of the



*Bill Zurkey, Lucinda Houck, and Ben Ayling*

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OMEA's adjudicated events. Her involvement with the OMEA is impressive: she served as President-Elect, President, and Vice President of District II, as Regional Director of the All-State Choir, and as an adjudicator for choral and solo adjudicated events.

Lucinda is also very proud of the recognition she has received for her community service over the years. She was the director of the Seneca Singers 4-H Choir and recipient of the Ohio State 4-H Alumni Award two times. She received the Out-

standing 4-H Volunteer award in 1995 in North Carolina.

If all of this isn't enough, through the years Lucinda also directed choirs for Hope Lutheran Church in Fostoria and Emanuel Lutheran Church in Marion, and she is now the Director of Music Ministries for Wesleyan Chapel United Methodist Church in Wilmington, North Carolina. She sings with and serves as secretary of the board of directors for the Cape Fear Chorale, Inc. Most importantly she lives in Wilmington,

NC, with her husband and friend, Larry Cunningham, while enjoying the warm sunny weather; and she has frequent visits from her son and daughter-in-law.

Lucinda truly has been a blessing to the students and choral educational organizations of the state of Ohio. She has been a great mentor to many and an example of high standards of musicianship, professionalism, and service. Great job, Lucinda! Thanks for your years of service to the Ohio Choral Directors Association, and congratulations!! ♦

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Interested BGSU alumni and friends should contact Dr. Munson at [munson@bgsu.edu](mailto:munson@bgsu.edu).

## Our Family Choir: A Chance to Sing Together

*Jennifer Call, Children's Choir R&S Chair*

HOW MANY TIMES have you heard from one of your parents, "Johnny is a great singer. I can't sing at all, but he is great!" I can't even guess how many times I've heard that from a parent. If I do get them to admit they sing they usually say it's in the car, when they're alone. I often tell those reluctant singers, "If you can talk you can sing." That comment is usually brushed off with laughter, but it is something that I feel very passionate about.

Our culture is slowly moving toward music-making as a spectator sport. Our families sit in concerts and listen, politely clapping at

the right time (usually). We encounter music on TV, at the grocery store, in the elevator, providing a constant soundtrack to everyday tasks. That music is typically over-commercialized, digitized, and electronically produced. If we, as choral music educators, do not create the opportunities for real people to sing, we can be accused of quietly sitting by and watching our passion fade away.

In response to that societal shift, the Oberlin Choristers began an experimental group simply called "Family Choir." The purpose of this group was to get families

singing together. Our choir consisted of 40 choristers—kids, their families, and community members outside our organization—of all ages.

The success of this group astounded all of us. Singers and listeners bonded by hearing familiar songs, sung by regular people. Our community was brought closer by a simple invitation to join us. There was no performance where people in the seats didn't join in and the huge smiles showed their joy.

Here are some factors that made it work for us:



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**Common Purpose.** Everyone who joined our group knew why they were there. We were singing for fun. No previous experience was necessary, just the desire to sing. People were willing to try because that was understood.

**Multigenerational Membership.** Our group of singers was 1 to 79 years old. This diversity was tremendously valuable. It provided the energy and joy of youth with the skills and wisdom of age. The kids were given freedom to sit on the floor, in a chair, with their parents, with their friends, and the adults helped keep everyone on task. It was very much a “village” approach in rehearsal and performance.

**Collaboration.** We were thrilled to be part of the Oberlin Summer Theater Festival. Our choir was responsible for providing a 15-minute prelude and finale for 10 performances of *The Cradle Will Rock*. This show, set in the 1930s, was about the labor movement and needed a group of protestors. It was a perfect way to showcase our folksy sound!

**Literature.** Once the vision of this group was established, our song choices were endless. We sang folk songs, mostly from the public domain. Our repertoire included: *The Three Rogues*, *I Bought me a Cat*, *America the Beautiful*, *'Liza Jane*, and *This Land is Your Land*. We also learned the finale of the show that was sung from the back of the auditorium.

**Instrumentation.** Our folk song literature was perfect for folk instrument accompaniment. Singers

played autoharp, dulcimer, fiddle, banjo, guitar, and harmonica. These instruments provided the opportunity to be flexible with keys and find the ones that best suited our group. It also motivated a couple of the older children to learn new instruments (guitar and autoharp) and use them in performances.

**Flexibility.** Because of busy summer schedules, it was important to provide flexibility with rehearsals and performances. Singers were asked to commit to 2 rehearsals (out of 5, scheduled on different days and times) and one dress rehearsal (as scheduled by the theater company). We also asked that they commit to whatever performances they could attend up front to ensure we had a full group.

**Core Group.** Along with the flexibility of scheduling, it helped that a core group of singers could make nearly every rehearsal and performance. While this wasn't part of the initial plan, 4 families were able to attend almost everything. That provided a strong foundation for the folks who could only come and go, giving everyone a successful performance opportunity. Printed songbooks were provided with lyrics, keys, and starting pitches that were suitable to use during performance, so everyone could feel confident on stage.

Although the inaugural performances by our Family Choir were part of a professional theater company's season, this arrangement is not required to find venues or opportunities to perform. In

fact, we plan to continue singing once a month for this next season. We'll take our songs to the front yard, the library, city hall, or the street corner if we feel the need for an audience. Our endeavor is more about building a community through the act of singing and making music together than creating another opportunity for people to watch and listen to a performance passively.

Consider creating similar opportunities within your choral community. The model you follow in your context will likely be different from ours, but the key is finding ways to engage people in genuine music making. You will find the benefits to be overwhelming for you, your singers, their families, and the greater community. You never know, that mom singing away in her car may be your next chorister! ♦

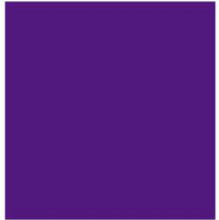
### *Help the Historian*

JOHN S. LONG, HISTORIAN

I am trying to collect data for our historical archives. If you have any type of concert programs, newsletters, conference programs, or pictures that you feel would be of value to the Ohio Choral Directors Association, please contact me. In fact, if you simply have a great story or remembrance about the Ohio Choral Directors Association and would be willing to share it, that would be great, too. Please e-mail me at [jslong@inbox.com](mailto:jslong@inbox.com). Thanks so much!



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## Stylistically Correct Interpretation of A Cappella Jazz/Pop Ballads

*Dr. Christopher J. Venesile, Vocal Jazz R&S Chair*

ONE OF THE MOST IMPORTANT aspects of choral-director preparation is learning stylistically appropriate performance practice for literature from various style periods and cultures. Undergraduate and graduate choral methods courses invariably focus some content on the application and execution of these performance practices. However, throughout my career I have observed inauthentic performances by high school and college choirs of a cappella popular music (mostly arrangements of jazz standards,

some pop), due principally to the lack of techniques necessary for these styles.

This article is for any choral director who programs an occasional piece of a cappella, American pop/jazz music with a concert choir or a small select group (show choir, chamber ensemble, vocal jazz ensemble, etc). Included in this article are an explanation of the stylistic differences in American popular genres; an explanation of the techniques necessary to achieve proper choral tone, and proper execution

of consonants, vowels, and diphthongs; a discussion of proper phrasing interpretation; and a discussion of harmonic considerations. In addition, recent published writings on the topic will serve to reinforce the concepts presented.

### A Case in Point

A few years ago, I attended a choral concert at a national professional development conference. I was excited to hear two choirs, one collegiate, the other high school, as they



  
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had excellent reputations. The programs were wonderfully diverse with literature that was drawn from European classical, multicultural, and American music. Each of the choirs had programmed an a cappella arrangement of a piece from the Great American Songbook (The Great American Songbook is, generally, a pop song from the 1920s–1950s, composed by elite songwriters, typically for a Broadway musical or Hollywood movie, often performed by jazz instrumentalists and vocalists).

The concerts were beautifully performed, with one glaring exception: neither choir gave compelling performances of the a cappella jazz ballads due to the absence of authentic style characteristics. For example, in a mostly six-part arrangement, the college choir performed with the same vibrati as they had in a Brahms motet or a spiritual. Although the singers were clearly well trained and advanced, many of the harmonically dense chords were ineffective because the harmonies, which contained dissonant intervals between voices, could not be perceived due to excessive vibrato rates between sections. In addition, the overall diction was performed in the manner of a musical theatre chorus with exaggerated consonants. Finally, the piece was conducted in a regular metric pattern without regard to the musical line as determined by the text. This left the performance stiff, stilted, and not in keeping with the authenticity of music in the genre.

A look at the program gave me

a clue, as the program notes were impressively full of references to historical backgrounds and stylistic considerations—except for the ballad. Although details about the composer were included, there was no reference to definitive recordings by vocalists or instrumentalists who would have originally performed the song, or any comments on the approach to performance.

It led me to the conclusion and generalization that many choral directors have a gap in their knowledge and skills in the performance of authentic American popular music styles. Moreover, many do not believe that genuine performance of jazz or pop styles is as important as, say, other previously mentioned choral styles.

### Director Responsibilities

For choral conductors, part of the responsibility of preparing for rehearsal is gaining an understanding of the score. Part of the “due diligence” is studying the piece in detail so that it may inform our plan for teaching. As an example, if one is preparing the Haydn “Lord Nelson” Mass, there is a need for some historical research. While it would be acceptable to perform it in Italianate Latin, scholars may argue that a Germanic Latin may be more appropriate historically, affecting the pronunciation. If so, there will be a need for detailed markings regarding vowel and consonant production.

A cappella jazz charts require decisions regarding text also. For instance, because ballads contain vowels that “lay open” longer, exact

pronunciation choices (preferably with IPA markings) should be entered in the scores. Tunes with slower tempos leave more options for vowel treatment. Consider what a researcher states:

Understanding the breadth of choices in vowel production and treatment in jazz singing without applying that knowledge to text delivery overlooks a significant set of interpretive tools that must be mentioned. . . . The manner in which the text is executed (syllabically) largely defines authenticity in jazz singing. . . . (Spradling, p. 32)

The evolving nature of popular music styles means that depending on the artist, style, and tempo, vowel behaviors can and do change!

A stylistic feature in contemporary music is the use of vibrato. Whereas in most traditional classical vocal and choral pedagogy vibrato is a given, in popular styles it is a stylistic choice (Spradling). Thus, the when, where, and how to use vibrato as ornamentation is a critical issue. Most choral musicians who employ the concept of “straight tone” prefer to refer to it as “minimized vibrato,” which can be achieved healthily (Zegree).

Since jazz and popular styles derive from the aural tradition, interpretation of the song by singers (and groups) has been determined by the flow of the words. In other words, the meaning of the lyric is driven by the interpretation by, in this case, the director of the ensemble. If a small group is more democratic in its artistic decision-



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making, discussion of the when and where to use text phrasing is important. Although vowel treatment is important, consonant execution must be also be mediated. Again, since popular song styles utilize vernacular pronunciation, there are multiple options for the use of consonants. For example, a traditional rendering of the word "little" would use an aspirate "T," but in the Cole Porter song "Ev'ry Time We Say Goodbye," the "T" ought to be implosive rather than explosive, sounding like "Ev'ry time we say goodbye I die a liddle." A simple technique to test the vernacular flow of a lyric is to sing it as you would say it.

A word about the harmonic concept of dissonance must be included here. Jazz and popular styles typically have more dissonance than the classical styles most

high school and college choirs present, and therefore greater attention must be paid in rehearsal to the choir learning to hear and sing dissonances in chord voicings. A noted arranger/educator states:

Part of that process will involve the singer's awareness of chords with dissonance, and developing an understanding of the nature of the dissonance. There are two forms of dissonance that are very common in vocal jazz: half steps between notes and a major seventh between two notes. (Weir)

A rehearsal technique isolating chords with challenging harmonies and slowly going from one chord to the next and back allows the singers to develop consistency in "placing" their part successfully in the texture.

The rule of thumb with regard to texture is that for every added

part to the texture, the singers should sing with an extra degree of intensity and focus. While unisons and octave unisons should be sung with a lighter, transparent approach, each additional voice part needs more independence. Thus, in situations where four, five, and six part chords are formed, attention should be given to the important chordal tones. For instance, in a dominant-seventh chord, the parts singing the third (determines the chord quality) and the seventh (seventh-chord type) should predominate and tune over the others. Typically, "color" tones or extensions beyond the 7th and altered tones (usually in dominant-seventh chords) should be tuned after the 3rd and 7th (with the root, if present).

Finally, it becomes obvious that when we allow the text to deter-

mine the delivery of the lyric, a rubato approach to the conducting is necessary. Note values and meter become secondary sources of information for the conductor. Having our singers understand that there may be slightly different interpretations from performance to performance not only keeps them on their toes, but can be liberating! Whatever the decisions that are made regarding interpretive choices, they must be very well rehearsed and conducted so that each technique can be executed to breathtaking display (Rutherford).

Finally, in his book *The Complete Guide to Teaching Vocal Jazz*, Zegree writes: “Many directors are

uncomfortable with interpretation that includes a slower tempo and rubato, but this is one of the most important elements that will add musicianship and maturity to the performance.” A satisfying performance of an a cappella ballad will evoke oohs and ahhs as much for the interpretive treatment as for all other concepts like tonal concept blend, balance, and intonation.

For further information and demonstrations of these concepts in performance, consult the recordings of groups such as Take 6, The New York Voices, The Real Group, and Singers Unlimited. Even within these groups there are

variations and exceptions, allowing each to have its own distinctive sound and style.

### References

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- Zegree, S. *The Complete Guide to Teaching Vocal Jazz: Including Pop and Other Show Styles*. Dayton, OH: Heritage Music Press, 2002.
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## The Word

*Tim Carpenter, Music and Worship R&S Chair*

THOSE OF US ENGAGED in the field of church music face a host of dilemmas every time we select a choral composition to present during a worship service. The criteria by which we choose repertoire can include finding a selection that connects effectively with the pastor’s sermon (or at least the scripture of the day); choosing literature that will be “do-able” by the choir you have but that also allows you to help them grow in their musicianship; finding texts that are scripturally accurate and support your denomination’s belief structure; and—what I believe to be the two most important criteria—finding music that glorifies God and that enhances the worship experience

of the congregants.

As an integral part of the worship team, we are charged with helping to lead the worshippers to God. It has been said that the pastor, liturgists, musicians, and the like are the “directors” of worship, the congregants are the “performers” of worship, and that God is the “audience” of worship. As “directors,” our task is to lead our “performers” to practice their craft of worship in a true and honest fashion, and to avoid leading them away from remaining in the moment of worship. Our musical presentations in worship should edify the listener (as well as the presenters), and not take them away from the task at hand: worshipping.

Here are a few guidelines which, in my humble opinion, are important to consider as we select music for worship.

**1. Text rules; nonsense drools.** The text of a sacred piece of music is what truly makes it a sacred selection and therefore the text should be of prime consideration when selecting church-choir music. It must convey to the listener (and the singer) a message compatible with the teachings of your particular church. For example, no matter how much I may enjoy Franz Biebl’s beautiful “Ave Maria” or any other composer’s setting of this prayer, this text is in-



compatible with the teachings of Protestant denominations, in that Mary, the mother of Jesus, is revered but not worshipped in these denominations, and Protestants do not pray to Mary or ask Mary to “pray for us, now and in the hour of our death.” If we need a song honoring Mary, we might consider a setting of the *Magnificat*, Mary’s prayer upon learning she has been chosen to bear the son of God. This text is compatible with both Catholic and Protestant doctrines. Additionally, there are arrangements of “Mary, Did You Know” (Mark Lowry) or the spiritual “Mary Had a Baby,” for example, that are appropriate for Advent or Christmas, and would be fine choices for a traditional, contemporary, or blended worship setting.

Sometimes, the text of a choral composition may be doctrinally acceptable but the setting itself still detrimental in a worship setting. For example, when I first arrived at my church job in 2001, I began perusing the choral library to get to know what I had to work with. Tucked away in there was a selection called “The Ten Lepers” that referred to the healing of the leprous men by Jesus in Luke, chapter 17. It was written in a form resembling “The Twelve Days of Christmas” with a progressive text and a “boom-chick-boom-chick” accompaniment. That selection mysteriously disappeared from our library within seconds. Who could keep a straight face while singing *that*, or for that matter, who could continue worshipping with a distraction of that magnitude? In those files, I

also found a choral arrangement of “Gonna Build a Mountain” from *Stop the World, I Want to Get Off*. It, too, bore no resemblance to worship music, despite one line that reads “Gonna build a Heaven from a little Hell”—whatever that means. It, too, went quietly away.

In a similar vein, just a couple of weeks ago, I attended one of our church’s contemporary-worship services (the management of which is not included in my job description as Director of Music), and they presented a selection in which the lyrics (not notes) were projected on a screen as they were sung: “Oh, praise Him! Oh, praise Him! He is holy! He is holy!” So far, so good. Then, the next section of the song was projected, and any sense of worship that may have been created by the previous text went right out the window, as the lyrics changed to “Oh, la la la la la la, oh la la la la la la....” They had just pushed the pause button on the worship experience! The use of nonsense syllables bears little to no resemblance to “worship” by any definition. What would be the result of a pastor stepping up to the pulpit and saying “Zwap ba-buh doo-wop, uh wop bam boom”? Worship? Not likely.

**2. Watch your language.** It is my opinion that, in order to enhance the worship experience for a congregation, the choral director should exercise great care in selecting music with texts in a language other than the one spoken in that congregation. This is not to say that the use of foreign language works (or by extension, multicultural

works) should be eliminated from worship services, but only that one must discern whether a work in a language other than that spoken by the majority of the congregation is truly contributing positively to the worship experience by moving the worshippers closer to a one-on-one experience with the Almighty. I will occasionally have my church choir (in a United Methodist congregation) present an anthem with a short foreign language text, such as Doreen Rao’s “Siyahamba,” where the short and repetitive Zulu text is translated to English on the repeat; or macaronic texts with multiple languages, such as “There Is No Rose of Such Virtue” (as set by any of a number of composers) with verbal, printed, and/or projected translations of the non-English sections, or “Sing, Shout, Jubilate!” by Martin/Angerman, where a one-word translation is all that is required. One might also question the use of extended works with foreign texts (such as the entire Vivaldi *Gloria*) in the worship setting, even with a translation provided, but especially if the congregation is not accustomed to this type of presentation, or has expressed a concern about such works in worship. A similar concern would be for the use of avant-garde selections where the text becomes unintelligible, such as one of my favorite late-20th century pieces, “In the Beginning of Creation,” by Daniel Pinkham, set for choir and electronic recording. Selections such as this, where sound effects and aleatoric elements create a soundscape of creation, rather

than actually transmitting a complete and understandable version of the text, may be more distracting than worshipful, despite being a complete blast to perform. An option might be to have the choir prepare a sacred concert outside of the worship service, where music that might not work in worship could be presented.

If indeed we as church choral directors are there to facilitate worship and to edify the listeners, and certain choral selections do not accomplish these goals, then the director should carefully consider their use. If we are there to pad our resume in the “works conducted” section, then the cost may well be worship itself. The Enemy is particularly fond of using pride to derail our best intentions, and we should be cautious not to allow pride to overrule our prayerful consideration of what is proper for use in our church’s worship services. (“I’ve always wanted to conduct this piece!” or “It’s Bach...they need to hear it.”) Bear in mind that what may be a worshipful experience for a college-educated choral director or singer may not be worshipful for a “seeker” off the street if they cannot understand the text on the first (and most likely the only) hearing.

There are many selections of fine choral art music that will soothe the “artist” in us while still being suitable for enhancing worship—including spirituals, such as those by Jester Hairston or Moses Hogan; hymn settings like those of Robert Shaw and Alice Parker or Aaron Copland; gospel music, such

as “Praise His Holy Name” by Keith Hampton; classic works, such as “He Watching over Israel” from Mendelssohn’s *Elijah*; Britten’s “Jubilate Deo” (which is in English, not Latin, despite the title); or music of the English School, such as Herbert Howells’ “Like As the Hart.” (Here’s an idea: in the service, present Howells’ “Like As the Hart,” which is a setting of Psalm 42, and later in the service, perhaps as a postlude, present Palestrina’s “Sicut cervus,” also a setting of Psalm 42, so it has already been translated. If the pastor is preaching on that psalm as well, you have created a very special and spiritually satisfying service with a coordinated emphasis that will leave the congregant with a clear understanding of that particular psalm.) The deciding factor, of course, is prayerful consideration and, in some cases, a consultation with the pastor to decide if a selection of music is right for your particular worship setting.

**3. Songs without words.** Allow me to preface this section with two statements.

(1.) J.S. Bach wrote the initials SDG, standing for “Soli Deo Gloria” (which translates as “For the Glory of God Alone”) on nearly all of his compositions, indicating his devout dedication to music as a form of worship. To this day, I use “Soli Deo Gloria” on my email signature to remind myself why I do what I do.

(2.) Our church, which is the oldest Methodist congregation in the Northwest Territory, has one of the only pipe organs left in Cler-

mont County, as well as a brass ensemble, a flute choir, a handbell choir, two praise bands, an adult choir, and a children’s choir.

Those points being made, instrumental music in worship may or may not lead the worshipper toward God. Let’s say a brass ensemble plays, for example, a set of dance movements from any given Baroque composer in the middle of a worship service. It may be pleasant, enjoyable, unique, artistic, or even virtuosic, but if it has no textual (and therefore contextual) meaning, it is by definition out of context and meaningless. A Bach two-part invention may be a fantastic example of the gift of music that God has given us to use to His glory, but his “Wachet Auf” (“Sleepers, Wake”) has actual and literal meaning concerning the second coming of Jesus (provided the text is made known to the worshippers). The text is what makes sacred music sacred. A few years ago, our handbell choir played a piece by Cathy Moglebust entitled “Towers” when we visited some local retirement communities. This selection, which uses the concept of change ringing, is challenging to play and impressive to hear and watch, but it has no religious meaning inherent in and of itself. It should most likely not be included as an expression of worship, since it is not. Also in our handbell library was “Alexander’s Ragtime Band”. ’Nuff said.

**4. Study, train, and interact.** As implied by the famous “butterfly effect,” where a butterfly can flap its wings over Asia and the result is

a hurricane in the U.S., nothing we do is truly done in a vacuum. There are resultant effects of everything we do. One way that we can stay in touch with what we do as church musicians, and therefore have a greater effect in that position, is to join professional organizations and go to their workshops and conferences. I highly recommend that church choir directors attend the OCDA Summer Conference every year (the next one is June 17–19, 2013, at Otterbein University). Additionally, many folks are not aware that if you happen to be an OCDA member who is not a member of OMEA, you may attend the OMEA Conference (this year, Feb. 7–9, 2013, in Columbus) *without paying OMEA dues!* That's two conferences for the price of only one membership, folks! (You'll still need to pay conference registration

fees at both conferences.)

At these events, you can attend workshops on choral subjects, go to reading sessions that are tailored to fit the types of choirs you may have, pick up a ton of free choral music for your perusal, and exchange ideas with other professionals in your area. At these events, I have met and chatted with Charles Bruffy, Bob McGrath, André Thomas, and John Jacobson, as well as taken workshops with great educators like Jefferson Johnson, Doreen Rao, Henry Leck, Joe Miller (my classmate at CCM), Russell Robinson, and many of our own fantastic Ohio choral educators.

By utilizing the options available to you as a member of these organizations, you can gain knowledge and insight into our art form from the best of the best, and energize and challenge yourself to be-

come a better you. Surely, that will have an effect on your church choirs and your worship services.

**5. *It's not a concert.*** It isn't. Really. It's worship. Worship is meant to glorify God (its "vertical" function), and worship serves to bring together the church and unify them as "the body" (its "horizontal" function). We communicate with God and each other in our worship music, and it is our duty as part of the worship leadership teams in our churches to utilize music in a way that serves the worship of the congregants, not the needs of a choral conductor. I encourage you to be creative and thoughtful in your work as church choral directors, and to serve God and your congregations in song.

Soli Deo Gloria! ♦

## 2012 OCDA Summer Conference Report

*Brandon Moss, Conference Committee Chair*

THE 2012 OCDA SUMMER CONFERENCE, held June 18–20 on the campus of Otterbein University, was a great success! The 165 conference attendees were treated to a diverse round of clinics and interest sessions led by world-class professionals in the choral field. Charles Bruffy, Grammy-winning director of the Kansas City and Phoenix Chorales, worked with young conductors on expression and nuance, while Rebecca Reames, Professor of Music Education at SUNY Pots-

dam, shared a host of ideas for rehearsal techniques geared toward school-age singers. Paul Oakley, Professor of Music at Kentucky Wesleyan University, entertained everyone with his frankness on music and worship, and Frank Bianchi allowed conference attendees to watch an actual rehearsal with his singers in the Cleveland Orchestra Youth Chorus.

There were also several terrific concerts, including performances by Capriccio! Vocal Ensemble and

the Bay Village High School Choraleers. The OCDA Children's Honor Choir, under the direction of renowned composer and arranger Rollo Dilworth, was larger than ever and gave an outstanding performance to close out the conference. That concert also featured the Oberlin Choristers. Other conference highlights included several reading sessions featuring over 50 titles; the roundtable lunches organized by





area of specialization; the exhibits hall, which saw both old and new exhibitors this year (thanks to Elaine Dwyer, our Exhibits Chair); the return of the Monday night *Gemütlichkeit* at Max & Erma's, which was very well attended; and the very popular All-Conference Party at Brio, sponsored by Bob Rogers Travel.

Conference attendees this year were from all over the choral field—K-12, college, church, community, and the list goes on. I was especially glad to see a much

higher number of student ACDA and first-year teacher members attending the conference. I hope this number continues to increase each year, as this is the future of our organization. Lest anyone ever think that OCDA or its annual conference caters only to one type of choir or choral professional, I urge them to think again, because this is an organization and a conference for everyone!

I want to thank everyone who attended the conference and encourage even more of our fantastic

Ohio ACDA membership to attend next year! The 2013 Summer Conference should be another great one, featuring Eph Ehly, long-time professor at the University of Missouri–Kansas City and one of the nation's most sought-after choral clinicians; Jefferson Johnson, Director of Choral Activities at the University of Kentucky; and Jody Kerchner, Professor of Music Education at Oberlin College. The conference will be June 17–19, 2013, at Otterbein University, so mark your calendars! I hope to see you there! ♦

## Call for Nominations

*Ben Ayling, Vice President*

IT IS TIME FOR YOU, as an Ohio Choral Directors Association member, to take a moment to make nominations for **President-Elect**, **Secretary**, and several **Region Chairs** on the OCDA Board of Directors. We are also soliciting your nominations for the **Distinguished Service Award**. As Vice President, I am charged with chairing the Nominations Committee.

The **President-Elect** shall assist the President as requested. He/she shall become familiar with all functions of the organization and duties of the presidency, shall be responsible for the OCDA session at the OMEA state convention, shall exercise responsibility for membership, shall be responsible for programs of development of the organization, and shall develop a program of regional membership solicitation.

The **Secretary** shall work with the Executive Committee in keeping a complete and accurate record of all business meetings of the Association and all meetings of the Executive Committee and the Board of Directors. At the conclusion of his/her term, the secretary shall update the Policies and Procedures Manual to reflect Board actions taken during his/her term.

This spring we will elect **Regional Chairpersons** for the **Northeast**, **Southwest**, and **South Central Regions**. According to the bylaws, each Regional Chairperson shall attend meetings of the Board of Directors, promote activities in his/her region related to OCDA, act as a coordinator for OCDA activities in his/her region, act as a liaison between his/her membership and the organization, promote the continuing recruitment of mem-

bers, and act as an advisor to the Nominating Committee in selecting a successor to his/her position.

The address of record for each nominee must be in the region in which they are to serve. The **South Central Region** shall consist of Adams, Athens, Brown, Fairfield, Fayette, Franklin, Gallia, Highland, Hocking, Jackson, Lawrence, Madison, Meigs, Perry, Pickaway, Pike, Ross, Scioto, Union, and Vinton Counties; the **Southwest Region** shall consist of Butler, Champaign, Clark, Clermont, Clinton, Darke, Greene, Hamilton, Logan, Miami, Montgomery, Preble, Shelby, and Warren Counties; and the **Northeast Region** shall consist of Ashtabula, Cuyahoga, Geauga, Lake, Lorain, Mahoning, Medina, Portage, Summit, Trumbull, and Wayne Counties.



Please send your nominees for these positions to me at [b-ayling@onu.edu](mailto:b-ayling@onu.edu) by November 1, 2012. You may nominate yourself. I will meet with the Nominations Committee and a ballot will be prepared for the membership vote in the spring.

Nominations are also needed for the **OCDA Distinguished Service Award**. Below are the criteria and past recipients. Please send your nomination to me at [b-ayling@onu.edu](mailto:b-ayling@onu.edu) by November 1, 2012.

A nominee for the OCDA Distinguished Service Award must:

- be a member of OCDA in good standing;
- exemplify a high standard of musicianship;

- exemplify a high standard of professionalism;
- have a strong record of service to choral music in Ohio;
- have a strong record of active service in the OCDA; and
- not be a previous recipient of the award.

Nominees may come from any specialty, discipline, or teaching level within ACDA membership. Nominations should include the following information:

- the name of the nominee;
- the nominee's address (street address, city, and zip code);
- the nominee's phone and email address;
- the nominee's areas of work: indicate Elementary, Middle/Junior High, Senior High, Two-

- year Colleges, College/University, Church, or Community;
- the nominee's years of experience;
- your statement in support of the nominee; and
- your name, phone number, and email.

Past recipients of the OCDA Distinguished Service Award are:

John Leman (2001)  
 John Drotleff (2002)  
 James Gallagher (2004)  
 Richard Wesp (2005)  
 B. Neil Davis (2006)  
 Richard Mathey (2007)  
 Hilary Apfelstadt (2008)  
 Maurice Casey (2009)  
 Craig Johnson (2010)  
 Ernest Hisey (2011)  
 Lucinda Houck (2012) ♦

## Upcoming Events

### November 2012

**BGSU A Cappella Choir,**  
 conducted by **Mark Munson**  
**BGSU Men's Chorus,**  
 conducted by **Tim Cloeter**

Friday, November 16, 8:00 PM  
 Kobacker Hall in the Moore Musical Arts Center  
 Ridge and Willard Streets, Bowling Green, OH

[bgsu.edu/colleges/music/index.html](http://bgsu.edu/colleges/music/index.html)

**BGSU Collegiate Chorale,**  
 conducted by **Tim Cloeter**  
**BGSU Women's Chorus,**  
 conducted by **Sandra Stegman**

Saturday, November 17, 8:00 PM

Kobacker Hall in the Moore Musical Arts Center  
 Ridge and Willard Streets, Bowling Green, OH

[bgsu.edu/colleges/music/index.html](http://bgsu.edu/colleges/music/index.html)

### December 2012

**BGSU University Choral Society,**  
**Toledo Choral Society, and the**  
**Toledo Symphony Orchestra**  
 present **Handel's Messiah**

Saturday, December 1, 8:00 PM  
 Sunday, December 2, 2:00 PM  
 Toledo Museum of Art Peristyle  
 2445 Monroe Street, Toledo, OH

[toledosymphony.com](http://toledosymphony.com)

### February 2013

**OMEA Conference**

February 7–9, 2013, Columbus, OH  
[omea-ohio.org](http://omea-ohio.org)

### June 2013

**OCDA Conference**

June 17–19, 2013, Columbus, OH  
[ohiocda.org](http://ohiocda.org)

# Treasurer's Report

*Kent Vandock, Treasurer*



## 2012 OCDA Newsletter Report - YTD 1/1/2011 through 9/5/2012

Category	1/1/2011- 12/31/2011	1/1/2012- 9/5/2012	Amount Difference
<b>INCOME</b>			
Advertising	938.50	284.00	-654.50
Children's Choir Income	30,434.00	37,860.00	7,426.00
Elementary Choir Festival Income	810.00	1,760.00	950.00
Int Inc	7.86	4.22	-3.64
Member Deposits	7,553.00	3,294.00	-4,259.00
Other Inc	0.23	0.00	-0.23
Summer Conference Income	28,180.40	30,574.12	2,393.72
<b>TOTAL INCOME</b>	<b>67,923.99</b>	<b>73,776.34</b>	<b>5,852.35</b>
<b>EXPENSES</b>			
ACDA Membership Dues Transfer	2,166.00	1,640.00	526.00
Awards	282.90	190.00	92.90
Bank Charge	132.51	45.00	87.51
Board Meetings	1,416.76	991.00	425.76
Children's Choir Expenses	23,953.10	29,639.30	-5,686.20
Elections	207.35	190.85	16.50
Elementary Choir Festival Expenses	0.00	2,128.76	-2,128.76
Fees	150.00	75.00	75.00
High School Honors Choir	134.99	0.00	134.99
Membership	337.50	0.00	337.50
Misc	50.00	50.00	0.00
Newsletter	1,073.00	600.00	473.00
Office	185.18	240.40	-55.22
OMEA	4,505.37	4,953.18	-447.81
R & S Area	13.07	0.00	13.07
Sponsorships	500.00	500.00	0.00
State Officer Travel	0.00	853.43	-853.43
Summer Conference Expenses	28,445.59	28,853.24	-407.65
Taxes	275.00	300.00	-25.00
Travel	2,157.84	1,880.80	277.04
Website expenses	0.00	509.96	-509.96
<b>TOTAL EXPENSES</b>	<b>65,986.16</b>	<b>73,640.92</b>	<b>-7,654.76</b>
<b>OVERALL TOTAL</b>	<b>1,937.83</b>	<b>135.42</b>	<b>-1,802.41</b>

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**Copy and Ad Submission Deadlines:** September 15 for the Fall Issue, January 15 for the Winter Issue, and April 15 for the Spring Issue.

**Advertising Rates:** a full-page ad is \$135 per issue, a half-page ad is \$80 per issue, and a quarter-page ad is \$45 per issue. A 15% discount is offered on the purchase of three consecutive ads; other discounts are available. Please contact the editor for exact ad sizes and other specifications.

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