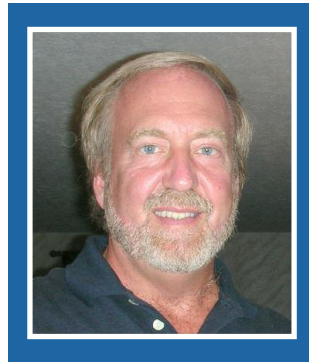


## From Your President

AS I WRITE THIS COLUMN, I have just been notified of the passing of B. Neil Davis. This man was an icon of choral music in Ohio. His choirs were outstanding, he was a great clinician, and he was a soloist with an amazingly resonant bass voice. As a young director, I looked up to Neil and wanted to have choirs just like his. When he spoke, we would listen, and to get a compliment from Neil, especially at contest, made your chest rise with pride. I'm sure he is directing some Heavenly choir. In memoriam, below is a brief bio:



OCDA President Bill Zurkey

**B. Neil Davis's** gifts for teaching, conducting and singing inspired and influenced musicians and listeners for over five decades. Mr. Davis earned his Masters Degree from Kent State University, receiving the Outstanding Music Education Alumni Award. As Supervisor of Music for the Lakewood Public Schools, Mr. Davis won the Distinguished Service Award from the Ohio Music Education Association and induction into the Lakewood Schools Teaching Hall of Fame. Mr. Davis performed with the Robert Page Singers, and taught at Cleveland State University, Lakewood High School, and The Beck Center for the Arts. In 2006, he received the Ohio Choral Directors Association Distinguished Service Award for his remarkable contributions to choral arts and to the lives of his students.

*"Life gives us brief moments with another...but sometimes in those brief moments, we get memories that last a lifetime..."*

Now it is time to make new memories by planning to attend the OCDA Summer Conference at Otterbein University this June 18–20, 2012.

Several years ago, before YouTube, I was searching for a good example of a choral selection to play for my choir. I found the selection, so I bought the disc. I had not heard of the group or director, but it was amazing. Since then, I've purchased every CD from the direction of this amazing choral technician, **Charles Bruffy**. He is the director of the Kansas City Chorale, Phoenix Bach Chorale, and the Kansas City Symphony Chorus. This Grammy-winning conductor will be here in Ohio this summer to share rehearsal and conducting techniques. Find out what makes him a winner this summer.

In 2006, our OMEA Ohio All-State Choir was fortunate to have **Paul**

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**Oakley** as the director. Paul is a passionate music educator with remarkable intelligence and wit combined, creating a truly entertaining educational choral experience. He has directed numerous All-State Choirs and is currently the Director of Choral and Sacred Music Studies at Kentucky Wesleyan College and Director of Ethos Consortium in Charlotte, NC.

We are very excited to have **Rebecca Reames** from the Crane School of Music at the State University of New York in Potsdam. Dr. Reames is an expert in the adolescent voice change, learning partnerships, and voice use of music teachers and students. Her choirs

have performed at the Beijing International Choral Festival and ACDA Eastern Division Conference in New York.

A must-see at the Summer Conference will be **Frank Bianchi** and his Cleveland Orchestra Youth Chorus. In his seventh year as director, Frank has planned a lab presentation for the summer conference. He will use the COYC as his demo group. If you have not witnessed Frank in rehearsal action, this is something you will not want to miss.

Yet, there is still more sharing. **Rollo Dilworth**, author of the *Essential Elements for Choir* textbook series, will be conducting the

**OCDA Children's Honor Chorus** as well as presenting interest sessions to attendees. This honor choir will perform in the final conference concert on Wednesday afternoon. Rehearsals for this ensemble are open to conference attendees. There will also be four choral reading sessions, and the **All Conference Party** sponsored by Bob Rogers Travel.

Take the opportunity to attend the OCDA Summer Conference at Otterbein University; it will add greatly to the sum of your music experiences and memories. Mark your calendars now for June 18–20, 2012. You can register online at our Website, [ohiocda.org](http://ohiocda.org). ♦

## Ten Ways to Improve Your Middle School Choir

*Kristen Snyder, East Central Region Chair*

I NEVER PICTURED MYSELF directing choirs at the middle school level. I was a bit sassy myself at that age and my experience as a middle school choir singer was not all that great. To my surprise I have loved teaching this age group and, thanks to my many mentors, have learned a lot over the last nine years. Here are some of the things that I have learned.

**Be picky.** It really bothers me when I go somewhere to adjudicate or otherwise listen to a middle school choir and they get a break because they are cute, or get away with poor tone, sideways vowel formation, lack of musicality, etc., be-

cause they are in middle school. A middle school choir should sound like a middle school choir with a healthy production of tone, and musicality that is within their limits. I also think it is important for middle school choir to be fun. (I am not above doing a pop or theater tune on my spring concert.) Overall, I have found that students enjoy being successful. Whatever style of music is being taught it should be well done, with high expectations for appropriate musical style, tone, intonation, and articulation.

**Pick quality music that is appropriate for your group.** Students

know the difference between a quality piece of music and a junky one. It is important to discuss the text, creativity of the composer/arranger, accompaniment, and challenges they will face when learning the music. Maybe I'm selfish, but I do not pick music that I do not like. The students have to be able to see your excitement for the music.

It is great to challenge your singers, but too much challenge can sacrifice the fundamentals of singing that are so important to a young choir. For example, if they cannot tune in two parts, you will not be able to tune them in three!



Do not whine that you don't have the right combination of students, not enough guys, etc. There is a way to make it all work. It is a challenge, no doubt, and you will have to be patient and willing to take some risks. Leave time for this. Over-programming will not make them better singers!

*Put in the time with people who aren't matching pitch.* I have as many girls who struggle with finding their head voices in 7th grade as I do boys who struggle with matching pitch. They can match pitch somewhere. Find out where and go from there. There are many exercises you can do to help them, but that is another article for another day! The bottom line is that you *can* help them and they will care because you care. Five

minutes in the morning, at lunch, whenever you can fit it in will make a big difference!

*Spend a lot of time working on singing fundamentals and music reading.* Since studying the Kodály method for a summer at Capital University, I have started each year with a series of rounds and unison folk songs. They are great for teaching music fundamentals, and they are short and easy so you can be very specific about the skill you want to teach. I then use the music they are studying to apply these skills further. I make them read at least part of each piece somehow. We need to create true musicians that can learn independently—it makes everything better.

*Hold students accountable* for knowing the terms in their music,

keeping track of the tonic, etc. I give a written test and a vocal test each quarter. The written test helps me keep this accountability. If a student really does not "get it" I know whom to pull aside. The vocal tests sometimes take ages and it is a lot of off-task class time, but it is a chance to meet with each student (I test them in pairs) and give mini voice lessons and feedback about their singing. They cannot be expected to improve without some sort of feedback about how they are doing, and they will not be motivated to improve without an occasional "you are doing this part really well."

*Discipline the students who are causing problems in your class.*

Pull them aside, kick them out of the room, take points from their

## SIGHT SINGING

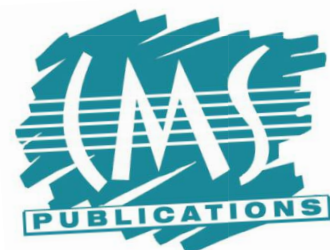
Now you can purchase the actual OMEA sight-singing contest pieces for 2000 and later, composed by Dr. C. M. Shearer. These quality compositions are perfect for intensive skill-building practice. The music conforms to OMEA guidelines for age group and skill levels. What's more, these pieces are truly musical and can even be used for concert performances.

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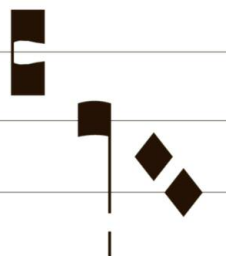
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grade, give them demerits/detentions, call their parents! Also smile at them and show them that you are interested in learning about them. Use sports analogies and explain how they would be upset by someone on their team who wasn't even trying. Do whatever you have to do to figure that kid out. If nothing else, you will stop him/her from disrupting your class so you can do what you need to do every day. With both off-task time and on-task time, set limits and stick to them. The other students will appreciate this.

*Get adjudicated.* They need this. You need this. OMEA Large Group and Solo and Ensemble events are the two best learning experiences we all have every year simply because they give a reason to

make things perfect. The students may think you have a sick obsession with every detail of the music, and that is okay! You have taught them how to truly polish something while still being open to feedback, and still finding room for improvement. This is a lifelong learning skill that they can apply to many areas.

*Take LOTS of things to Solo and Ensemble.* When we are finished with all of the small group and individual work that goes into this I always find that my singers are more confident. It encourages them to overcome their fears, and they have felt that sense of accountability for the success of the ensemble. They have also spent time with me in an informal way so they feel more comfortable. I do not know another way to achieve

this. The feedback I get from the Solo and Ensemble adjudicators helps me as much as the students.

*Have someone in with a fancy title.* Each year I invite a college professor in to work with my students. I usually give them some money from my music boosters, but I know many would do it for free just because they are people who love the world of choral music and understand that they won't have college choirs if there aren't middle and high school choirs. I have learned immense amounts from these people as well, and it is another day when your students tend to be their best. Even if the person just reiterates your lessons, often the students will act like they have never heard it before and that this person is a genius. You just



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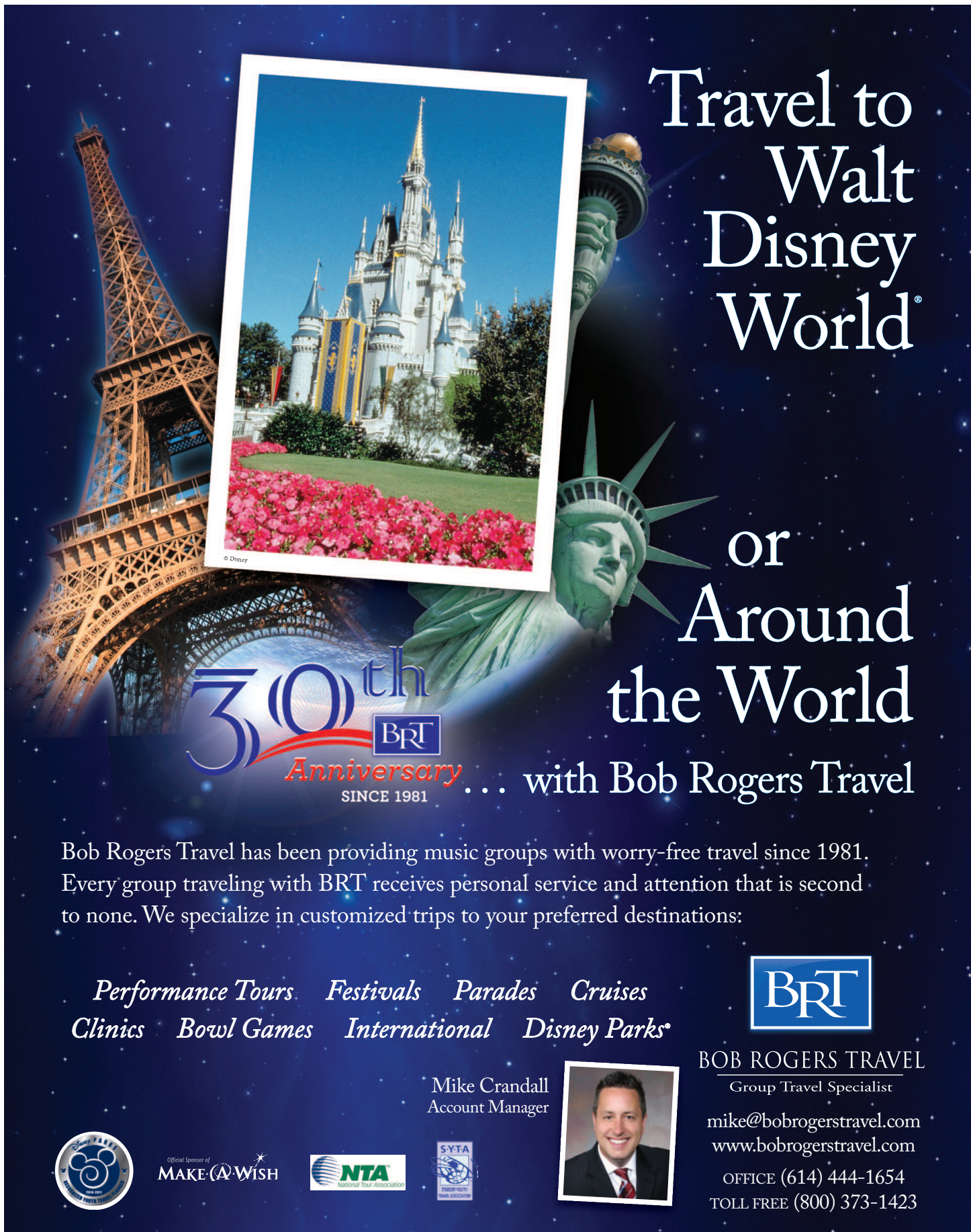
have to swallow hard and know that it does not matter how they learn it—they are learning it!

*Reflect.* Blame yourself. It is easy to blame your schedule, your students, their parents, other teachers, and administrators, but you do not have control over any of that. Do what *you* can to make an improvement. This whole article sounds great in theory, doesn't it? I will not pretend that I do these things every single day. I have plenty of tired days when I am frustrated and do not practice what I preach. However, when I see my

students reflecting this, I blame myself and go back to what I know is best practice. I often even tell them that I have not been doing such and such and that I need to do better. In that you are also teaching them a very valuable life skill.

I take my job as a middle school choir director very seriously. My students know that and my friends think I am crazy! One of my favorite things about this level is the great responsibility I have of giving these students a solid foundation of singing skills and instilling a passion for good choral music that will

last a lifetime. We can also use music to teach other lessons of life-time value, and that is an awesome power! I would like to give credit and thanks to the people who have done this, and continue to do this, for me as a teacher and singer. Many of the ideas above have come from Frank Bianchi, Ethan Sperry, Ron Jenkins, Paul Jackson, Karen Schweinfest, Hilary Apfelstadt, Bob Ward, Jeanne Wolgamuth, and the many wonderful clinicians I have heard at OCDA and OMEA conventions who have given me great tidbits and motivation. ♦



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**Chorale**

The Blue Bird	Charles Stanford
O Clap your Hands	John Rutter
O Sing Unto the Lord a New Song	Henry Purcell
Like as the Hart Desireth the Water Brooks	Herbert Howells
Let the People Praise Thee, O God	William Mathias

**Men's Ensemble**

**Fall**

Brothers Sing On!	Grieg
Ave Maria	Jacob Arcadelt
Betelehemu	Nigerian Carol, arr. Wendall Whalum
The Long Day Closes	Arthur Sullivan, arr. King's Singers

**Winter**

Jesu, Joy of Man's Desiring	J. S. Bach
Come Travel with Me	Scott Farthing
Wana Baraka	Kenyan Folk Song, arr. Shawn Kirchner

**Spring**

Ubi Caritas	Ola Gjeilo
Cantante Domino	Palestrina
Please Mr. Columbus!	arr. Jack Baird
Silhouettes	arr. Ed Lojeski

**Gospel Ensemble**

Make a Joyful Noise	Raymond Wise
I Will Bless the Lord at All Times	Hezekiah Walker
For Every Mountain	Kurt Carr
Brighter Day	Kirk Franklin
Let the Church Say Amen	Andrae Crouch
He's Worthy, God's Worthy	Sandra Crouch
Nobody Greater	Darius Paulk
You are Good	Israel Houghton
Again I Say Rejoice	Israel Houghton

**Show Ensemble**

It Don't Mean a Thing, If You Ain't Got That Sing, Sing, Sing	Duke Ellington, arr. Tom Anderson
I Wish	Stevie Wonder, arr. Roger Emerson
I Hope you Dance	arr. Deke Sharon
Drive My Car	arr. Deke Sharon
Fly Me to the Moon	Frank Sinatra, arr. Kirby Shaw
I Got a Feelin'	Black Eyed Peas, arr. Mark Brymer
Hey Soul Sister	Train, arr. Mark Brymer
Journey's Greatest Hits	arr. Alan Billingsley

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It Came Upon a Midnight Clear	arr. Shaw
Shepherd's Pipe Carol	Rutter

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Dixit Maria	Hassler
Jubilate Deo	Gabrieli
Blessed Be the Maid Marie	arr. Sherman

*Collegiate Chorale*

Exultate justi in Domino	Viadana
Angelus ad pastores ait	Hassler
A Rose in the Middle of Winter	Chilcott
Ave Maria	Keating (SSA)
Ave Maria	Biebl (TTBB)
Carol of the Bells	arr. Wilhousky

*Combined Choirs and Civic Orchestra*

Excerpts from <i>Messiah</i>	Handel
------------------------------	--------

**33rd Annual Masterworks Concert**

<i>Combined Choirs and Civic Orchestra</i>	
Symphony of Psalms	Igor Stravinsky

**Spring Choral Pops Spectacular!**

*Civic Chorale*

Zion's Wall	arr. Koponen
Omnia Sol	Stroope
Homeland	Holst/Stroope
Nuit d'étoiles	Debussy/Raines (SSA)
Sixteen Tons	arr. Funk (TBB)
William Tell Overture	Rossini

*Collegiate Chorale*

Northern Lights	Gjeilo
Verduron	arr. Haldeman
Neighbors' Chorus	Offenbach
from <i>La jolie parfumeuse</i>	
Somewhere, from <i>West Side Story</i>	Bernstein
Ride the Chariot	arr. Smith

*LCCC Vocal Jazz Singers*

Over the Rainbow	arr. Hayes
from <i>The Wizard of Oz</i>	
If I Loved You, from <i>Carousel</i>	arr. Shaw
If Ever I Would Leave You	arr. Shaw
from <i>Camelot</i>	
Carnival of the Animals	Banchieri/Greyson
Bridge Over Troubled Water	Paul Simon/Shaw ♦



# OCDA Elementary Choir Festival

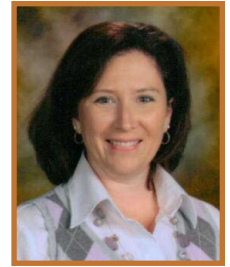
*Suzanne Walters, Elementary Interest R&S Chair*

ON SUNDAY, FEBRUARY 12, four of Ohio's elementary school choirs participated in the first-ever OCDA Elementary Choir Festival at Jackson High School in Massillon. I believe I speak for all involved when I say that it was a valuable and exciting learning experience for students and directors alike, and I further believe that this event was the



*Clinicians Arlene Jacobs and Ann Usher*

and I of Strausser Elementary in the Jackson Local Schools, all prepared our choirs to perform in the festival. One of the most valuable aspects of this event was the opportunity for our students to hear other choirs their own ages sing and perform.



*Ann Usher works with Coventry M.S.*

start of something big for the young singers of the state of Ohio!

Mrs. Jennifer Roden of Northwood Elementary in the North Canton City Schools, Mrs. Cynthia Mira of York Elementary in the Bellevue City Schools, Mrs. Kerri Riley of Coventry Middle School in the Coventry Local Schools, Mrs. Tracy Gabrielsen of Ford Middle School in the Berea City Schools,



*Cynthia Mira and York Elementary*



*Coventry Middle School, conducted by Kerri Riley*



*Northwood Elementary, conducted by Jennifer Roden*

Another wonderfully valuable part of the day was the feedback from our two clinicians, Dr. Ann Usher, director of the Cleveland Orchestra Children's Chorus, and Mrs. Arlene Jacobs, director of the Summit Children's Chorus. As is the case in many district and state adjudicated events, our clinicians recorded each choir's performance and made real time comments on the recording which were extremely useful in subsequent rehearsals for the students and directors alike.

There was also a fifteen-minute onstage clinic for each choir with one of the clinicians, in which the students had the opportunity to work directly with one or the other of these two highly respected directors. This obviously provided great learning opportunities for the students on stage, the choirs in the audience, the directors, and the audience members.

Especially considering its inaugural nature, the festival went extremely well and I am so grateful to the directors who agreed to participate on somewhat short notice. I foresee this event growing and thriving over the next several years

and putting Ohio on the map for outstanding choral participation at the elementary level.

Please mark your calendars for participation in the 2013 festival, tentatively scheduled for Saturday, March 2, 2013, at Jackson High School. If you are the director of an elementary choir or treble middle school choir and are interested in obtaining information regarding next year's festival, please contact me at [suzannewalters24@yahoo.com](mailto:suzannewalters24@yahoo.com). If you know of an elementary choir director, please pass this information along to that person and have them get in touch with me.

I hope to hear from many of my elementary colleagues over the next several weeks, and I will be doing my homework to get in touch with many as well. I look forward with great anticipation to next year's festival and hearing the wonderful choral sounds of Ohio's elementary singers! ♦



*Arlene Jacobs works with Strausser Elementary.*

## Build Your Legacy!

*Eric L. Richardson, Retired Chair*

I RECENTLY RETURNED from my Uncle Jack's 90th birthday party near where I grew up in western New York. He was a WWII Air Force Captain and piloted B-24's with Colonel Jimmy Stewart in the European campaign; he was part of the Greatest Generation. The gathering was full of nostalgia, and took my cerebrum to the musical parleys at my grandparents' living room each Sunday afternoon. Jack played stringed bass and, in fact, still does. He is one of my heroes.

On my way home, I drove through my old hometown of Silver Creek. I couldn't help but think

of those weekly family sessions of "song and play," and of my high school director, Karl Hawes. Karl was an amazing choral educator, and took our 100-voice ensemble to annual success at "competition." In my senior year we obtained 120 out of 120 points from the three judges; this from a high school of 400 kids. He, too, is one of my heroes.

Isn't it amazing how those who went before us have given us so many legacies? Their work over the ages has spurred us on, as we "sing and play." Whether it was a certain college professor, a secondary or

elementary director, or perhaps a church musician, we probably all arrived at our present destination by our heroes' perspiration and inspiration.

So the question is, are *you* doing all you can to help foster the future? Do you have a bountiful legacy, or are you caught up in the doldrums of the day-to-day? If we don't encourage our students and student teachers in a positive way, who will? I love Facebook because it keeps me informed of former singers who have gone on to some pretty amazing things in music. I am humbled by their good work.

**Cleveland Pops**  
Carl Topilow, conductor

**Cleveland POPS Chorus**  
William Zurkey, Director

# Auditions

**Cleveland POPS Orchestra announces the formation of its new chorus.**

**Auditions will be held August 28th and 29th**  
**4:00 to 6:30 p.m. and 7:00 to 9:30**  
**Music and Communications Building, Cleveland State University**

The Cleveland POPS Chorus is a membership organization that will perform with the Cleveland POPS Orchestra at numerous concerts throughout the orchestra's concert season. Most performances will take place at Severance Hall and PlayhouseSquare Center. The chorus will rehearse on most Monday evenings from August through May.

Singers wishing to audition must have previous choral experience and demonstrate good tone quality and sight-reading skills. You will be asked to prepare a solo. An accompanist will be provided. Auditions are by appointment only. To schedule an appointment, please call Susan at 216-765-7677 or e-mail her at [scierebiej@clevelandpops.com](mailto:scierebiej@clevelandpops.com)

Cleveland POPS Orchestra | Carl Topilow, conductor | 216-765-7677 | [clevelandpops.com](http://clevelandpops.com)

Perhaps we all need to think more about what our legacy will be. Vow to work at making what you are doing on a daily basis so good, so relevant, and so inspiring that others will follow your footsteps. Put into effect that great idea you saw a clinician share. Change your warm-up routine. Encourage your former students' involvement and membership in the

Ohio Choral Directors Association. Go with them to their first summer conference.

When it all comes down to it, you are the future. You are the continuation of the legacy. Be the hero...just like Uncle Jack. ♦

## Upcoming Events

### May 2012

#### Delaware Community Chorus, conducted by Daniel D. Hursey, presents "Made in America"

Sunday, May 6, 3:00 & 5:00 PM

St. Peter's Episcopal Church

45 W. Winter Street, Delaware, OH

Tickets \$7.50. For additional information and ticket reservations: [www.delawarechorus.org](http://www.delawarechorus.org).

#### The West Shore Chorale and Orchestra, conducted by John Drotleff, present Bach's B Minor Mass

Sunday, May 6, 7:30 PM

Magnificat Center for the Performing Arts

Hilliard and Wagar, Rocky River, OH

Soloists include Mitzi Westra, Phoebe Jevtovic, Tyler Skidmore, and Thomas Scurich. Adults \$15; students free.

#### BGSU A Cappella Choir, conducted by Mark Munson, presents two spring tour performances

Sunday, May 6, 7:00 PM

Trinity United Methodist Church

1581 Cambridge Boulevard, Columbus, OH

Free will offering.

Monday, May 7, 7:30 PM

Mt. Washington United Methodist Church

6365 Corbly Road, Cincinnati, OH

Free will offering.

### June 2012

#### OCDA Conference

June 18-20, Columbus, OH

#### National Symposium on American Choral Music

(co-sponsored by ACDA and the Library of Congress)

June 29-30, Washington, D.C.

### July 2012

#### World Choir Games

July 4-14, Cincinnati, OH



## Announcing the Appointment of Jeremy D. Jones to the Music Faculty



Dr. Jeremy Jones joins Dr. William Bausano on the choral and music education faculty at Miami University. Dr. Jones is the conductor of the 100-voice Men's Glee Club and the Collegiate Chorale and teaches courses in music education. He is a graduate of the University of Cincinnati College Conservatory of Music (D.M.A.), with additional degrees from East Carolina University and Middle Tennessee State University.

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- Audrey Luna, voice
- Mari Opatz-Muni, voice and opera
- Ben Smolder, voice and opera workshop
- Brad Caldwell, coach/accompanist
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# 2012 Summer Conference

## June 18-20, 2012

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Ohio Choral Directors Association



**Charles Bruffy** is Artistic Director of the Kansas City Chorale, Phoenix Chorale, and the Kansas City Symphony Chorus. Mr. Bruffy's choirs record exclusively for Chandos Records. His recording of Grechaninov's *Passion Week* with the Kansas City and Phoenix Chorales was nominated for five 2007 Grammy® awards, including best classical album, and won the Grammy for Best Engineered Classical Album. His recording *Songs to the Blessed Virgin* won the 2008 Grammy award for Best Performance by a Small Ensemble.



**Paul E. Oakley** is the Director of Choral and Sacred Music Studies and a Professor of Music at Kentucky Wesleyan College in Owensboro, Kentucky, following a highly successful tenure as Artist-in-Residence in Choral Music and College Organist at Catawba College in Salisbury, North Carolina. Maestro Oakley is currently the Music Director and Principal Conductor of the Ethos Consortium, a fully professional chamber orchestra and chorus in Charlotte, North Carolina and is a frequent guest conductor for the New York City Chamber Orchestra. He is also the editor for a series of new choral compositions and historic choral editions for Colla Voce Music, Inc.



**Rebecca R. Reames** is an Associate Professor of Music in The Crane School of Music at the State University of New York at Potsdam where she teaches courses in music education and conducting, plus conducts two choirs. Under Dr. Reames' leadership, choirs have performed at the Beijing International Choral Festival, the Eastern American Choral Directors Association (ACDA) Conference in New York City, and for the Eastern Music Educators National Conference in Baltimore. Dr. Reames is a Past President for New York ACDA.



**Frank Bianchi** is in his seventh season as director of the Cleveland Orchestra Youth Chorus and is an adjunct professor of music education at the Baldwin-Wallace College Conservatory of Music. He currently conducts and is the founding Director of the Baldwin-Wallace Men's Chorus. Mr. Bianchi retired from public school teaching after a very successful career. High School choral groups under his direction have sung at numerous district, regional, state, and national conventions of OMEA, MENC, and ACDA.



**Rollo Dilworth** is an active conductor, educator, and clinician who has taught choral music at the elementary, secondary, and university levels. He is a contributing author for the Essential Elements for Choir textbook series, published by the Hal Leonard Corporation/Glencoe Publications, and for "Music Express!" teachers magazine. His research interests are in the areas of African-American music and music education curriculum and instruction. Dr. Dilworth is an award-winning composer, his choral compositions being part of the Henry Leck Choral Series published with Hal Leonard Corporation and Colla Voce Music Company.

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## REGISTRATION INFORMATION

The registration fee for members is \$149. Included in this fee are parking, the Tuesday business luncheon, the Tuesday evening social event, and reading session music (guaranteed only for workshop participants registering by June 2, 2012).

Fill out the registration form and return as indicated below. The registration must be postmarked by June 2, 2012, in order for the pre-registration fees to apply. After June 2, 2012, a higher fee structure is in place (see below). Reading session packets cannot be guaranteed for those who do not pre-register by the June 2 deadline.

A refund will be made if a written cancellation is received by June 2, 2012. After that date a deduction of \$80.00 will be made.

The option to earn graduate credit through Otterbein University is available this year **for pre-registrants only**. If you would like to receive a graduate credit registration packet, please indicate this in the appropriate space on the registration form below. A current copy of your teaching license must be mailed in with your registration form or brought with you to the conference.

Mail payment and Registration Form to: Brandon L. Moss, OCDA Summer Conference Coordinator, 7321 Skyline Dr. E., Apt. 308, Columbus OH 43235. Email or call Brandon with questions: ocdaconference@gmail.com, 614-499-8089.

Make checks payable to the **Ohio Choral Directors Association**.

## REGISTRATION FORM

Name \_\_\_\_\_ County \_\_\_\_\_

ACDA Membership # \_\_\_\_\_ Email address \_\_\_\_\_

Address \_\_\_\_\_  
Street City State Zip

Home or cell phone \_\_\_\_\_ Business phone \_\_\_\_\_

### Pre-Registration (postmarked by June 2, 2012)

\_\_\_\_\_ \$149 ACDA member  
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\_\_\_\_\_ \$39 student member/1<sup>st</sup> year teacher  
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\_\_\_\_\_ \$253 non-member (includes membership\*)  
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\* New member price reflects \$21 discount, which equals the amount of OCDA dues for one year!

### Other Items of Interest

\_\_\_\_\_ \$8.00 I am interested in purchasing a Jersey Mike's box lunch for the Lunch Roundtable Discussions.

**Please circle your meal option: Ham Turkey Roast Beef Veggie**

(Interest areas include: College/University, High School/Jazz/Show, MS/Jr. High, Elementary/Children's/Boys, Church/Community)

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A CURRENT COPY OF YOUR TEACHING LICENSE must be submitted (see above).

### ON-CAMPUS RESIDENCE HALL LODGING

The college will provide a pillow. Rooms are air conditioned. Linens are optional (see below).

Select date(s): \_\_\_\_\_ June 18 \_\_\_\_\_ June 19

Select room: \_\_\_\_\_ single occupancy \$27.80 per person, per night

\_\_\_\_\_ double occupancy \$21.56 per person, per night

\_\_\_\_\_ **linens (optional)- please add one-time fee of \$11.00 to total**

\$\_\_\_\_\_ TOTAL CONFERENCE PAYMENT (Make checks payable to OCDA)

How did you hear about our conference opportunity?

\_\_\_\_\_ Website

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(Referring member receives a \$10 rebate on registration to the conference.)

## Leadership Roster

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#### **Bill Zurkey**

32161 Teasel Ct.  
Avon Lake, OH 44012  
[wzurkey@aol.com](mailto:wzurkey@aol.com)  
H: 440-933-3972  
O: 440-933-6290 x1501  
C: 216-407-5500  
F: 440-930-2798  
Avon Lake H.S.

### *V.P. (Past President)*

#### **Ben Ayling**

204 Kingswood Dr  
Ada, OH 45810  
[b-ayling@onu.edu](mailto:b-ayling@onu.edu)  
C: 330-842-2423  
Ohio Northern University  
Music Dept.  
525 S. Main Street  
Ada, OH 45810

### *President Elect*

#### **Dara Gillis**

320 Amber Light Circle  
Delaware, OH 43015  
[dbgillis1@yahoo.com](mailto:dbgillis1@yahoo.com)  
H: 740-548-5061  
O: 740-833-1010 x4355  
C: 614-327-1073  
Delaware Hayes H.S.

### *Secretary*

#### **Loren Veigel**

2851 Sherwood Ave NW  
Massillon OH 44646  
[lveig@sssnet.com](mailto:lveig@sssnet.com)  
H: 330-837-8371  
C: 330-685-2558  
Voices of Canton  
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Witte Travel

### *Treasurer*

#### **Kent W. Vandock**

8192 County Road D  
Delta, OH 43515  
[kndvandock@windstream.net](mailto:kndvandock@windstream.net)  
H: 419-822-5716

O: 419-445-5579

C: 419-270-5396  
Archbold Local Schools  
600 Lafayette Street  
Archbold, OH 43502

### *NW Region Chair*

#### **Kevin Manley**

1670 Township Road 41  
Ada, OH 45810  
[kmanley@findlaycityschools.org](mailto:kmanley@findlaycityschools.org)  
H: 419-634-1150  
O: 419-425-8282  
C: 419-722-4738  
Findlay H.S.

### *SW Region Chair*

#### **Sara Potts**

990 Springbrook  
Cincinnati, OH 45224  
[sara.potts@hotmail.com](mailto:sara.potts@hotmail.com)  
C: 513-532-4785  
Cincinnati Hills Christian Academy

### *SC Region Chair*

#### **Mike Martin**

8921 Mitchell Dewitt Rd  
Plain City, OH 43064  
O: 614-921-7300  
C: 614-214-6716  
[mike\\_martin@hboe.org](mailto:mike_martin@hboe.org)  
Hilliard Darby H.S.  
4200 Leppert Road  
Hilliard, OH 43026

### *NE Region Chair*

#### **Corey Fowler**

2894 Hilda Dr. SE  
Warren OH 44484  
[cfowler1@kent.edu](mailto:cfowler1@kent.edu)  
H: 330-766-3553  
O: 440-437-6260  
Grand Valley Local Schools  
111 Grand Valley Ave.  
Orwell OH 44410

### *EC Region Chair*

#### **Kristen Snyder**

2061 Jones Rd  
Granville, OH 43023

[kcsnyder@granvilleschools.org](mailto:kcsnyder@granvilleschools.org)  
[snyderkc@gmail.com](mailto:snyderkc@gmail.com)  
H: 614-444-5767  
O: 740-587-8104 x4037  
C: 614-806-5747  
Granville M.S.  
210 New Burg St  
Granville, OH 43023

### *Exhibits Chair*

#### **Tina Groom**

3878 Blackwood Ct.  
Cincinnati, OH 45236  
[tina.groom@7hills.org](mailto:tina.groom@7hills.org)  
H: 513-936-9922  
O: 513-272-5360  
C: 513-478-7339  
The Seven Hills School

### *Historian*

#### **John S. Long**

9684 Wagonwood Dr.  
Pickerington, OH 43147  
[jslong@inbox.com](mailto:jslong@inbox.com)  
[John\\_Long@plsld.us](mailto:John_Long@plsld.us)  
[tankJSL@insight.rr.com](mailto:tankJSL@insight.rr.com)  
H: 740-927-9008  
O: 614-548-1800  
C: 614-579-6359  
Pickerington H.S. Central

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5361 Chimney Rock  
Westerville, OH 43081  
[mr.tyleryoung@gmail.com](mailto:mr.tyleryoung@gmail.com)  
C: 419-563-5147

### *Newsletter Editor*

#### **Tim Cloeter**

1082 Fairview Ave, Apt. N3  
Bowling Green, OH 43402  
[cloetet@bgsu.edu](mailto:cloetet@bgsu.edu)  
O: 419-372-8288  
C: 262-527-8151  
F: 419-372-2938  
Bowling Green State  
University

*Retired*

**Eric Richardson**

32148 Teasel Court  
Avon Lake, OH 44012  
[ersings1@yahoo.com](mailto:ersings1@yahoo.com)  
H: 440-930-2767  
C: 440-935-6293  
Retired

*Student Chapter Rep*

**Chris Walsh**

361 Greenbriar  
Avon Lake, OH 44012  
[walshch@muohio.edu](mailto:walshch@muohio.edu)  
C: 440-228-0453  
Student, Miami University

*Summer Conference  
Coordinator*

**Brandon Moss**

7321 Skyline Dr. E., Apt. 308  
Columbus, OH 43235  
[brandonlmoss@gmail.com](mailto:brandonlmoss@gmail.com)  
[moss.223@osu.edu](mailto:moss.223@osu.edu)  
C: 614-499-8089

*Web Master*

**James Vaughn**

1015 Crystal Meadows Ct.  
Findlay, OH 45840  
[jamesbvaughn@gmail.com](mailto:jamesbvaughn@gmail.com)  
H: 419-722-7418  
O: 419-299-3384 x429  
C: 419-722-7418  
Van Buren Local Schools

*Membership Chair*

**Doug O'Neal**

277 S. 17th St.  
Columbus, OH  
[rdochio@gmail.com](mailto:rdochio@gmail.com)  
[doug\\_oneal@olentangy.k12.oh.us](mailto:doug_oneal@olentangy.k12.oh.us)  
H: 614-271-3684  
O: 740-657-4276  
Olentangy Liberty H.S.  
3584 Home Rd.  
Powell, OH 43065

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CHILDREN'S

**Jennifer Call**

27302 Seneca Drive

Westlake, OH 44145

[jcall@ochoristers.org](mailto:jcall@ochoristers.org)

H: 440-250-0124

O: 440-774-4079

C: 440-454-2813

Oberlin Choristers

COLLEGE/UNIVERSITY

**Peter Jarjisian**

316 Carroll Rd.  
Athens, OH 45701  
[jarjisia@ohio.edu](mailto:jarjisia@ohio.edu)  
H: 740-592-1998  
O: 740-593-4231  
C: 740-503-4086  
Ohio University

COMMUNITY CHOIRS

**Larry Griffin**

1218 Amol Lane  
Columbus, OH 43235  
[griffinlgriffin@aol.com](mailto:griffinlgriffin@aol.com)  
C: 614-579-0683  
Worthington Kilbourne H.S.  
Capriccio Vocal Music  
Ensemble

ELEMENTARY INTEREST

**Suzanne Walters**

6385 Sylvian St. NW  
North Canton, OH 44720  
[suzannewalters24@yahoo.com](mailto:suzannewalters24@yahoo.com)  
H: 330-497-8996  
O: 330-830-8056 x 2223  
C: 330-309-5076  
Strausser Elementary School

HIGH SCHOOL

**Eric Kauffman**

17630 Robinson Road  
Marysville, OH 43040  
[ekauffman@uaschools.org](mailto:ekauffman@uaschools.org)  
[www.uavocalmusic.org](http://www.uavocalmusic.org)  
O: 614-487-5240 x2053  
C: 614-284-0883  
F: 614-487-5238  
Upper Arlington H.S.  
1650 Ridgeview Road  
Upper Arlington, OH 43221

MEN'S CHORUS

**Robert Ward**

1866 College Road  
Columbus, OH 43210  
[ward.539@osu.edu](mailto:ward.539@osu.edu)

H: 614-607-5206

O: 614-292-4622

C: 614-314-8113

The Ohio State University

MIDDLE SCHOOL

**Mike Lisi**

144 Duff Dr.  
Avon Lake, OH 44012  
[mklisi@oh.rr.com](mailto:mklisi@oh.rr.com)  
[michael.lisi@avonlakecityschools.org](mailto:michael.lisi@avonlakecityschools.org)  
H 440-930-2863  
O 440-933-8142  
C: 440-396-6455  
Learwood M.S.  
340 Lear Rd.  
Avon Lake, OH 44012

MULTICULTURAL

**Adam Con**

209 Ardmore Road  
Springfield OH 45504  
[ajcphd@hotmail.com](mailto:ajcphd@hotmail.com)  
[acon@wittenberg.edu](mailto:acon@wittenberg.edu)  
H: 937-460-7410  
O: 937-327-7346  
Wittenberg University  
P. O. Box 720  
Krieg Hall  
Springfield, OH 45504

MUSIC/WORSHIP

**Stacy Haney**

2150 Rose Meadow Ln  
Cincinnati, OH 45230  
[stacy.haney@foresthills.edu](mailto:stacy.haney@foresthills.edu)  
H: 513-232-2141  
O: 513-474-5407  
Nagel M.S.  
1500 Nagel Rd  
Cincinnati, OH 45255  
Armstrong Chapel U.M.C.

SHOWCHOIR

**Devon Gess**

31500 Tuttle Dr.  
Bay Village, Ohio 44140  
[devonbonds@yahoo.com](mailto:devonbonds@yahoo.com)  
[devon.gess@bayschoolsohio.org](mailto:devon.gess@bayschoolsohio.org)  
H: 440-871-9553  
O: 440-617-7400  
C: 440-821-6223  
Bay H.S.  
29230 Wolf Rd.  
Bay Village, OH 44140



**TWO-YEAR COLLEGE**

**Nancy Davis**

47627 Peck-Wadsworth Rd.  
Wellington, OH 44090  
[ndavis@lorainccc.edu](mailto:ndavis@lorainccc.edu)

H: 440-647-6379

O: 440-366-7138

F: 440-365-6519

Lorain County Community College

**VOCAL JAZZ**

**Chris Venesile**

32868 Fox Chapel  
Avon Lake, OH 44012  
[cvenesil@kent.edu](mailto:cvenesil@kent.edu)

H: 440-933-6998

O: 440-779-8816

C: 216-225-9842

North Olmsted H.S.  
Kent State University

**WOMEN'S CHORUS**

**Rich Schnipke**

391 Frebis Ave.  
Columbus, OH 43206  
[schnipke.28@osu.edu](mailto:schnipke.28@osu.edu)

O: 614-292-0725

C: 614-325-9661

The Ohio State University  
Trinity U.M.C.

**YOUTH/STUDENT**

**Tim Unger**

4511 Oak Circle  
North Olmsted, OH 44070  
[etunger@sbcglobal.net](mailto:etunger@sbcglobal.net)

H: 440-716-0137

O: 440-327-1175 x9277

C: 440-539-8903

Lake Ridge Academy

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