

From Your President

New Opportunities

GREETINGS, OCDA MEMBERS! I hope that at this point your 2020 is well underway, with church directors busy planning and rehearsing music for Holy Week, middle and high school teachers in the midst of contest season, and elementary and community choir directors preparing for spring programs and concerts. Your OCDA Board has also been hard at work early in the new year, and I'd like to take this opportunity to share with you some news about exciting things coming up.

First, please mark your calendars for this year's OCDA Summer Conference, held June 22–24 on the campus of Otterbein University in Westerville. This year's headliners include Janet Galván, Jacob Narverud, and Zebulon Highben. Janet Galván is Director of Choral Activities at Ithaca College and is recognized nationally and internationally as a clinician, guest conductor, and teacher of conducting. Jacob Narverud is a widely performed composer, with over 75 titles in print, and is Founder and Artistic Director of the Tallgrass Chamber Choir. Zebulon Highben is Director of Chapel Music at Duke University Chapel and is also an award-winning composer with over 50 titles in print.

The 2020 OCDA Summer Conference will also feature three honor choirs: the High School Honor Women's Chorus, directed by Sandra Mathias; the High School Honor Men's Chorus, directed by Richard Schnipke; and the Children's Honor Choir, directed by Jeanne Wohlgamuth. I strongly encourage those of you who are school directors to send students to these incredible events. More information can be found within this issue and also on our website (www.ohiocda.org). The conference will also include performances by several outstanding choirs from across the state, six reading sessions, conducting masterclasses, a variety of exhibitors, and numerous opportunities for networking with choral colleagues and friends, old and new. More information about registration and housing may be found inside this issue and on our website.

New this year to the conference is a scholarship opportunity! Thanks to Ben Ayling (Past President, 2009–2011), OCDA has been the recipient of proceeds from the Ayling Open, a golf outing held each summer. With Ben's guidance and the Board's approval, OCDA is offering two scholarships



OCDA President
Brandon Moss

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this year for Summer Conference—one for a full active registration and one for a full student registration. (This does not cover housing or any other costs.) The application is available online and is due May 1. All applicants will be notified one way or the other, so that those who do not receive the scholarship will still have plenty of time to register at the early, lower rate.

Finally, for those of you who plan to submit session proposals for the 2021 OMEA Conference, consider seeking sponsorship of your session

from OCDA. In order to do so, we have a new process in place this year, whereby those seeking sponsorship will submit their proposal for the OMEA Conference to OCDA. Then, we will choose 4–6 sessions to sponsor and upload them to the OMEA Portal. Those authors whose session proposals are not accepted for sponsorship will be notified in plenty of time for them to submit their proposals directly to OMEA for possible selection. Look for information soon on the website, social media, and in an email

blast for how to apply. We are truly fortunate in Ohio to have a wealth of choral musicians, directors, and educators at all levels, and we look forward to being able to sponsor the insights you have to share.

It is my great pleasure to serve as your President for the next two years, and I hope to meet as many of you as I can during that time. As always, if you have any questions, concerns, or ideas, please feel free to contact me at brandonmoss@gmail.com. See you at Summer Conference in June! ♦

Engaging and Impactful Concert Experiences

Megan Boyd, Women's Choirs R&R Chair

HAPPY NEW DECADE! I hope you found yourself renewed after time with family and friends and ready to tackle the next semester, year, and decade of choral music! It got me thinking: how many performances was I a part of in the last decade? And, how many more are already on the calendar in this one? Even at 4–8 per academic year (though I know many of us are doing more than that), that's 40–80 behind and another 40–80 ahead. It prompts the question: what could we be doing to revamp the concert experience for our singers, audiences, and ourselves? How might we embrace a new decade with ideas that keep our performances engaging and impactful?

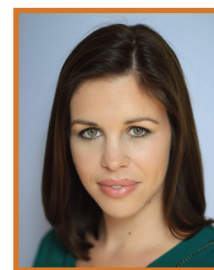
A typical concert with three ensembles probably looks something

like this: group A sings, conductor bows, group A walks off; group B walks on, group B sings, conductor bows.... Do I really have to keep going? It can get monotonous and feel more like a demonstration rather than an evening of art. But, what if we changed the concert experience so it became just that—an experience—instead of a series of groups each taking their turn and then walking away? Below are just a few ideas to consider.

What happens before the performance begins? How is your audience greeted at the door? Could there be a small group or quartet performing as patrons come in? Could there be visual art, inspired by the music, that lines the entry way? This might be a great opportunity to collaborate with your

other arts colleagues. Could students or board members or friends of the organization serve as the ushers handing out programs and welcoming friends and family?

What if the concert began with a large combined piece instead of waiting until the end? Group A could be on the stage while Groups B and C line the performance space and sing in and amongst the audience. Perhaps, Groups B and/or C sing several things from the audience to help them feel a part of the event. Or maybe, engage the audience in making music with the singers. A short canon could be taught with relative ease and would help the audience feel a part of the music making.



What if the transitional time was used to create art? Teaching singers a simple song/round to sing while they moved from one location to another would help keep the singers and audiences engaged. Or perhaps one group sings from the house or front of the stage while others move quietly behind them. How much more would Jenny's parents enjoy the performance if they didn't have to wait until the end to see her sing, but got to watch her sing throughout? If you have a stellar collaborator, consider asking him/her/them to play transitional music that helps connect the musical ideas from one group to another.

Taking connection even further, *what about linking repertoire to-*

gether? One particularly impactful moment I had last semester happened when the first three pieces of our concert, sung by three different ensembles, melded together without pause. It did mean lowering one of the pieces by a half step, but it worked beautifully, and several audience members told me at the end of the evening they really appreciate the flow of music to start the evening. Or, *what if you sang excerpts of pieces instead of full compositions, to tell a story?* I remember attending the ACDA Central Division Conference in Cincinnati in 2014 in which Capital University, under the direction of Dr. Lynda Hassler, did exactly that. It had never occurred to me to consider that option, but it made

such an impact on me as an audience member.

Can you involve the audience in the process of how the music was selected and the process for learning about it? Often this can be done in program notes, though that can use more paper and therefore can cost more. Consider having singers speak during the concert to convey some of this important information and to share with the audience the process by which the singers arrived at tonight's performance. You could also consider hosting an "informance" where you actually share the rehearsal process with the audience. It's always illuminating for audience members to see what happens behind the scenes.

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Connection and engagement are essential for helping our programs, students, and audiences to thrive. I hope as we enter the new decade we consider the entire con-

cert process as a way to engage with our audiences and help them feel part of the performance instead of just spectating. Let's resolve to push past the typical and

work to create experiences that inspire and energize not only our students and selves, but our audiences as well. ♦

In Praise of the Music of David J. Hurd

Mario Buchanan, Music in Worship R&R Chair

THROUGHOUT HISTORY, the church has been a fertile source of new music, as composers exercised the creativity that worship inspired. We can easily think of numerous great composers who have contributed over the centuries to a European choral tradition, but perhaps we forget that there are also many great living American composers creating music for worship. One such composer, who displays genius regardless of whether the medium is a simple unison or two-part composition or a complicated piece for double choir, is Dr. David J. Hurd.

A native New Yorker, Dr. Hurd attended the Juilliard School before earning a bachelor's degree in organ performance at Oberlin Conservatory; his graduate studies

were at the University of North Carolina. He has served at numerous notable churches in Manhattan, and currently serves as Organist and Music Director at St. Mary the Virgin (Episcopal). From 1976–2015 he also taught at General Theological Seminary, and he holds honorary doctorates from distinguished institutions including the Berkeley Divinity School at Yale.

Dr. Hurd's compositional output includes choral music, organ music, instrumental music, and hymnody. You will find many of his hymns in *The Hymnal 1982* of the Episcopal church (he was a member of the planning committee for that hymnal), but he is one of only a few American hymn writers whose compositions are used by many denominations including Presbyterian, Methodist, Lutheran, and Catholic. Perhaps his most famous tune is *Andujar* which is the basis for the hymn, "A Stable Lamp Is Lighted." This Christmas hymn exhibits a perfect pairing of text and tune, and it is also available in two octavo versions: one for unison voices (GIA G-2754) and one for SATB choir with flute (G-4121).

Of the more than 100 choral

compositions by Dr. Hurd, here are just a few of my favorites:

Love Bade me Welcome

PUBLISHED BY SELAH PUBLISHING CO.

This is another masterful pairing of text and tune (text by George Herbert). It is scored for SATB division, with some splits in the tenor and alto. Learning this moderately difficult piece does require some determination, but it's worth the effort. The text is fitting for Lent or General time, and it bears repeating within the program year. A perusal score is available at the publisher's website.

Come, Thou Holy Paraclete

PUBLISHED BY HOPE PUBLISHING

Scored for SATB and organ, this is a great piece for Pentecost or General time. The piece begins with a lively sixteenth-note accompaniment in the organ, while the choir sings homophonically. The middle section is slower, with a soaring soprano melody that is followed by a four-part chant. The piece ends with great energy. A perusal score is available at the publisher's website.



DR. DAVID J. HURD



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O Sorrow Deep

PUBLISHED BY SELAH PUBLISHING CO.

This is a short but rich piece spanning only two pages. Tasteful sonorities for unaccompanied choir make the fruits of learning this moderately difficult piece plentiful. The writing is straightforward yet sophisticated, which makes the piece suitable for choirs of any level. This would be a perfect anthem for Lent, particularly on Palm Sunday or Good Friday. A perusal score is available at the publisher's website.

O the Depth of Love Divine

A COMPILATION CD

This recently released CD gives a broad overview of Dr. Hurd's choral music, from his unaccompanied motets to works with organ

and brass. The CD is available from Oregon Catholic Press (OCP) or iTunes. This CD shows the true genius of David Hurd's choral writing. Two notable pieces are his festive "I Was Glad" for choir, organ, and brass; and "Taste and See," a beautifully fresh setting of this time-honored text, painting a picture so well that you can almost taste the sound. "As Newborn Stars Were Stirred to Song" is another prime example of Dr. Hurd's gift for bringing text to life (text by Carl P. Daw, Jr.). The accompaniment of this piece is reminiscent of Jonathan Doves' "Seek Him that Maketh the Seven Stars," but takes on a new voice that is unmistakably that of Dr. Hurd. This masterpiece deserves to be more widely known;

in fact, much of the music on this CD would be as suitable for a university choir's concert as it is for worship. (OCP also offers a packet of scores of the pieces featured on the CD.)

One of the traits that sets Dr. Hurd apart is his unfailing integrity, in both his musical language and his choice of texts, and this integrity is evident regardless of the difficulty level of the composition. Even though we may be inundated by "accessible" pieces created by sub-par composers, our calling as church musicians remains the same: to choose music that both inspires and educates, and to feature outstanding music by the best composers of our time, such as Dr. David J. Hurd. ♦

The Power of Collaboration

Jennifer Call, Northeast Region Chair, Children's Honor Choir Chair

COLLABORATION has been a buzzword in the business and nonprofit sectors for many years. Combining forces can provide cost-saving and profit-boosting opportunities for cash-strapped organizations to provide an impact in their respective fields without the financial risk of reaching out on their own.

Collaboration is at the heart of our choral art. The music does not exist without the collaboration of many individuals. We know the power of our art and that collaboration in this world. Yet, collaborating with other organizations and

ensembles is often viewed as an unnecessary challenge. We worry about our limited time, we worry about buy-in from our choirs, we worry about artistic and pedagogical differences, we worry about losing singers to another program, we worry about our group not being good enough.

We worry a lot.

My choirs have benefitted tremendously from collaborative efforts. Singers have grown in musicianship, ensemble cohesion, and commitment to the choir—all of which have supported musical de-

velopment and singer retention, the very concepts we worry about most.



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These mountaintop experiences proved to be worth the effort. Each came with unique challenges that taught valuable lessons for future collaborations. For example, working with composers on a new work taught me that you need *a lot of* lead time. I also learned to be flexible and ready for anything—like picking up the baton and conducting the orchestra when a personnel shift took the conductor from the podium into the orchestra at the last minute.

These lessons can be distilled into four key elements: identification of a partner, advance planning, communication, and mindset (see below). These will guide you through a smooth process as you develop your own collaborative project.

Worry may still linger. Yet, if we shift our lens to focus on positive outcomes, and allow for advance planning and clear communication, then creative solutions to challenges will emerge. I have experienced that the rewards far outweigh the cost, and I know it can happen for your program, too. Your collaboration will be an inspiring experience, the ripple of which will be felt for years to come.

Key elements of a successful collaboration

Identification of Collaborative Partner(s)

- Do they share the vision?
- Can they share the workload?
- Will they respect needs of each group in the collaboration?
- Can you work with them?

Advance Planning

- Establish a clear timeline and schedule as early as possible.
- Create a budget, and identify

and assign financial responsibilities.

- Agree on musical elements before rehearsals begin.
- Determine concert flow and logistics.

Communication

- Commit to clear and timely communication.
- Utilize shared online planning tools for centralized planning.
- Keep contracted vendors in the communication loop.
- Give logistical details to singers and families early and often.
- Share the “why” with your singers. They will be inspired by your vision.

Mindset

- Be flexible about how you arrive at your final destination.
- Be patient when mistakes happen. All humans make mistakes.
- Stay positive in front of your singers. A positive attitude is contagious! ♦

Fostering Emotional Connection in the Choral Ensemble

Libby Hainrihar, Membership Chair

AS WE USHER IN the new decade, I find myself reflecting on our changing times. Our world is one of technological advancement and social media connectivity. Young singers today are inundated with a different set of challenges from those I faced twenty years ago when I began my teaching career.

The increasing demand for a social media presence has drastically impacted the daily lives of today’s adolescents. The prevalence of mental illness is simultaneously on the rise, with approximately one in five people in the United States affected by mental illness each year.

It is obvious to us that our work

as choral music professionals can promote human connections, build community, and add meaning to the lives of choral singers. Involvement in the arts provides a balance to the newly prevalent disconnection fostered by fascination with our devices. In fact, there is a





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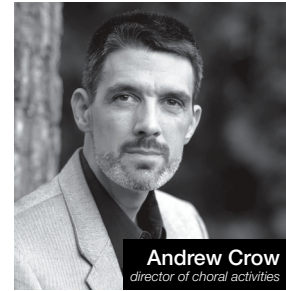
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Andrew Crow
director of choral activities



Kerry Glann
associate director of choral activities

To learn more, contact Andrew Crow, director of choral activities, at arcrow@bsu.edu.

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growing body of research that investigates the affect of group singing on emotional well-being. We observe this positive relationship between choral singing and well-being on a regular basis. Just imagine the smiles on the faces of choir members as they sing together in the first rehearsal of a new season, or the expressivity of a phrase of text that is especially poignant to the ensemble.

The experience of singing as an ensemble promotes human connection. How do we as choir directors further foster that connectivity? I ask that we consider three connective avenues: text connections, ensemble connections, and community connections.

Connection to the Text

The interpretation of the text can

serve as an integral part of a conductor's preparation and rehearsal strategy. Our singers should also be afforded the opportunity to make connections with textual meaning. Ask singers to reflect on the message. What was the lyricist's or poet's intent behind the chosen words? How did the composer set the text to illustrate this intent? Once these questions have been considered, we can then make stylistic choices to enhance the composer's message.

When interpreting a new score, students can be encouraged to interpret textual meaning through a survey or questionnaire. I have often used Google forms to collect responses to such questions as:

- Where is the climax of the piece? How is this presented musically by the composer?

- Can you find and describe an example of text-painting in this work, where the composer has set the text to music that literally illustrates its meaning?
- What is the theme or message of this piece? What does the piece mean to you, personally?
- How can we show this meaning through our interpretation of the music?

The examination and sharing of the insights of our singers will provide an immeasurably useful tool for fostering the emotional connection between the singers and the music being sung. The answers to the above questions are sure to shape the conductor's musical interpretation of the piece, as well. Musical expressions such as tempo, phrase shape, articulation, and dynamics can all be influenced by



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textual interpretation. Our performances will reap the benefits of the involvement of our singers in the process of interpretation.

Connection to Fellow Ensemble Members

A vital part of our job as choral professionals involves the establishment of a connection between members of our ensembles. We can foster this relationship between singers through the establishment of a safe rehearsal environment, as well as through recognition of the individuals in the ensemble. The security and trust levels of each choir member are foundational to the connectivity of the group as a whole.

Several steps can be taken to encourage trust and familiarity between ensemble members. In a secure rehearsal environment, singers feel safe to take risks and make mistakes. Allow the ensemble to experiment with standing arrangements by stepping away from the choral risers. Ask singers to step to the macro beat, flowing freely around the room. As they sing, ask choir members to establish eye contact with fellow singers as they pass each other or as thematic material is passed from one section to another. When experimenting with new sounds or timbres, dim the lights and ask singers to circle with their section. Give singers time with these varying

placements to get to know other voices in the ensemble.

We as ensemble leaders must continuously search for fresh activities to allow members to know each other better. Group ice breakers and member retreats provide excellent team-building opportunities. Consider administering an assessment of personality or leadership styles. Choir members can then group together with others who share similar results. Scenarios can be given to these groups for discussion, then the fruits of these discussions can be shared with the ensemble as a whole. In addition to these activities, section leaders, choir officers, or committees can be formed so that the strengths of

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individual members can serve the choir as a whole.

Connection to Community

As we promote an emotional connection within the ensembles we direct, our audiences will welcome opportunities to experience that connection as well. Our ensembles have spent a considerable amount of time interpreting the meaning of the pieces they are singing and bringing that interpretation to life musically. A huge component of emotional connectivity includes the involvement of the communities in which we sing.

As artists, we must consider the

needs of the communities in which we perform. We can support these needs by collecting monetary donations, food, clothing, etc., from concert attendees and donating these items to local charities. Encourage choir members to reach out to local nursing homes, businesses, sporting events, and schools to offer performances. Reach out to local newspapers or social media platforms to advertise such performances for a cause. The more community members who know about such ventures, the more support will be garnered in the form of audience members, business sponsors, or other local organizations who may be in

need of support in the future.

In this time of social disconnection, we as choir directors can be reassured by the likelihood that the emotional connection established through group singing will have a positive impact on our communities. The benefits of these emotional connections can be further propagated via a focus on textual meaning in performance repertoire, human connection between fellow singers in an ensemble, and community involvement. Let's continue our artistic journeys with such aspirations in mind! Our corner of the world will surely be a better place as a result. ♦

Elementary Choir in the Public Schools— You Should Try It!

Cynthia Mira, School Children R&R Chair

I AM AN ELEMENTARY music teacher in a small school district in Northwest Ohio and I've been teaching for 33 years. When I was in grade school I was in an all-city choir that made me fall in love with choral music. The first year I started teaching in the public school I approached my principal to ask to start a choir. I was one of the lucky ones who was supported by my administrators, so it was approved—and I have had an elementary choir ever since that day. When I was asked to help recruit schools to be part of the OCDA Children's Choir Festival, I was surprised to find that many elemen-

tary music teachers have not been not as lucky as I was. In fact, I often heard that school districts are doing away with children's choirs and even middle school and high school choirs.

How do we get past these brick walls? Just ask! Then ask again and again and don't give up. Is it really that easy? The current emphasis on core curricular subjects and the claims of time restraints with the school day are some of the obstacles that leave us feeling hopeless. I say again, don't give up! Continue to educate our colleagues and administrators about the benefits of group singing. I am reminded of

these benefits each time I have a choir rehearsal and I watch the joy of singing on a child's face.

Chorus America's 2009 Choral Impact Study broke new ground when it documented for the first time the connection that parents and teachers report between choral singing and children's behavior in the classroom and at home. The study found that children who sing in choruses get significantly better grades than classmates who were never in a choir. Parents of choristers reported that participating in a chorus contributed to other qualities that help their children learn





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and develop—such as good memory, good practice and homework habits, and high levels of creativity.

Other studies have tracked the impact of choral music instruction on students' abilities in other subject areas, such as math and language arts. A 2010 study conducted by Barbara Helmrich of Notre Dame of Maryland University found that middle school students in Baltimore who received formal instruction on a musical instrument or formal choral instruction outperformed their peers in algebra—a subject that experts say provides a solid foundation for later learning by teaching abstract reasoning skills.

A research summary compiled by ABC Music and Me, a supplemental education program that uses music and movement to advance language and literacy skills, cites a wealth of studies that demonstrate students who have music instruction do better on reading comprehension tests, have better verbal memory, are more skilled at listening, and have a greater vocabulary than those without music instruction. The research suggests that children's early communication skills are the single best predictor of future cognitive skills and school performance. (Kelsey Menehan, April

15, 2013, *Chorus America*)

I have not been involved in formal scientific choral studies, but my experiences and observations directing a public school chorus for 33 years are worth sharing.

Through these experiences I have learned much about my students and how I can impact their experiences with group singing.

- Choir gives students who have problems fitting in with certain social groups a place to feel welcome. Everyone can be a part of our choir.
- You don't have to have a natural solo singing voice to make beautiful music in a choir: all voices matter because we sing as a team.
- Many of my choir students have never even seen another choir sing. Our group gives them their first experience in choral singing.
- Choir can help students who are anxious about being in the spotlight. Singing in a larger group can make it easier to perform in front of others without "sticking out."
- Students learn to collaborate with others, work together, and help each other. The stronger singers encourage the ones who are just learning. The older singers learn to be good role models.

- Many students assume leadership roles, as secretaries, attendance takers, treasurers, etc.—which can lead to a lifetime of leadership roles.
- Choir members have the opportunity to learn and sing quality music choral music that they may not experience in a regular music classroom. They also learn about harmony and part singing.
- Choir members have fun singing together, which may inspire them to seek choral opportunities as adults. Many students love being part of their choir and they brag about being a member of the elementary chorus.

Having a children's choir *is* worthwhile and also satisfying. I'm not going to say it is always easy—some years may be better years than others—but don't give up on trying to implement one at your elementary school. Become involved in OCDA programs, the Elementary Children's Choir Festival, and OCDA's honors chorus. Sing for your local senior center or a community tree lighting and get the students out into the community. Just try it and don't give up! The experiences you provide will inspire young choral singers to become lifelong choral singers. ♦

Upcoming Events

ACDA Central & North Central Division Conference

March 4–7, 2020, Milwaukee, WI

acdacentral.org

OCDA Summer Conference

June 22–24, 2020, Columbus, OH

ohiocda.org

Men's Choir Resources, in People and Print

Bradley Naylor, Men's Choirs R&R Chair

MY LOVE OF singing with others began when I was a child, during elementary school. I will always be grateful for early experiences which, looking back, steered me toward choral directing. I suspect that many of you have similar stories.

The experience of men's choir doesn't happen until later in life when the anatomy of the instruments opens that door. Many of you may have begun to learn the timbres and traditions of men's choirs in junior high school, high school, or college. I, on the other hand, despite possessing an instrument appropriate for men's choral music, came rather late to the game and even then somewhat obliquely: I sang in a collegiate a cappella group of tenors and basses and didn't work consistently with a tenor-bass choir until I had finished my graduate training. I've had to play catch-up. I'd like to share with you some of the resources—personal, print, and community—that have helped me as a men's choir director, and which may support your work as well.

One of Ohio's rich choral resources is its people. Nowhere is this truer than in our community of directors of men's choirs. These directors provide mentorship and wisdom on topics from repertoire to recruiting, from timbres to touring. I count myself fortunate to be able to call on Frank Bianchi (Baldwin Wallace), Jim Gallagher (Ohio State, retired), Rich Schnipke (Bowling Green), Bob Ward (Ohio

State), Peter Jarjisian (Ohio University, emeritus), and many others when I have questions about our art form. OCDA is eager to serve as your liaison to potential mentors in this community; when you want to gain or offer some wisdom regarding choral music, men's or otherwise, I hope you'll reach out to our OCDA Board Membership Chair, Brad Pierson. <http://ohiocda.org/interests/mentorship/>

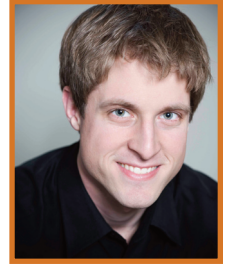
Our state boasts many fine men's choirs, which you should interact with as often as you can! Of particular note are the Ohio State Men's Glee Club, who performed at the 2020 OMEA Professional Development Conference; the Bowling Green State University Men's Chorus, who performed at that conference in 2019; and the Miami University Men's Glee Club, who performed at our National ACDA Conference in Kansas City in 2019. For those of you in Northeast Ohio, the Baldwin Wallace Men's Chorus offers to members of the community the opportunity to sing in a high-quality men's choir.

OCDA is an organizational resource that provides many opportunities for your growth as the director of a men's choir, through conference headliners, presentations, and reading sessions. One of the 2019 OCDA Conference headlining clinicians was Jerry Blackstone, former director of the University of Michigan Men's Glee Club. Conference attendees benefited from his presenta-

tions and wisdom. At our summer conference and at OMEA's Professional Development Conference, OCDA Repertoire & Resources chairs present reading sessions to help directors select quality repertoire. Registration for the Summer 2020 Conference opens in February; make plans to attend the conference from June 22–24!

Publications covering aspects of men's choral music can be a good way to broaden your library and "tool belt" as a leader of a men's choir. Jerry Blackstone's 1998 DVD *Working with Male Voices* contains valuable insights about getting the very best sound out of tenor and bass singers. One new print resource is particularly worthy of your attention: GIA has recently released *Conducting Men's Choirs*, edited by Donald L. Trott (University of Mississippi), which outlines in three sections the history of men's choral singing, best practices for men's choirs, and repertoire for men's choirs. It includes contributions by Jerry Blackstone, Jim Gallagher, Michael Hanawalt, and dozens more. It's a book that belongs on any men's choir director's shelf!

As you prepare for spring concerts, I send you my best wishes for success, along with the encouragement to seek out these resources for your growth as well as that of your ensembles! ♦



*Ohio Choral Directors Association
announces the 2020*

OCDA HIGH SCHOOL SUMMER HONOR CHOIR

June 22, 2020

Featured Clinicians



Men's Chorus

Dr. Richard Schnipke
Assistant Professor of Choral Activities
Bowling Green State University

Women's Chorus

Dr. Sandra Mathias
Artistic Director Emerita,
Columbus Children's Choir
Professor Emerita, Capital University



Teacher Recommendation Deadline: **March 15**

Student Registration Deadline: **April 30**

Visit www.ohiocda.org for online application information
For more information, contact Josh Dufford & Meredith Smith at OCDAHonorChoir@gmail.com



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