

From Your President

Silver Linings

AS I WRITE THIS ARTICLE, we have just had our first in-person OCDA board meeting in nineteen months and I couldn't have been more excited. Similarly, I remember last March when my classes finally went back to full from hybrid. My feet didn't touch the floor all day! While uncertainty may continue, we are starting to learn what we must do to thrive in what many are now calling an "endemic." From our fall board meeting, I can report that the leadership of Ohio Choral Directors Association is ready to serve Ohio by continuing some of the "silver linings" of the last two years and bringing back the in-person events that we love.

In reference to silver linings, I would be remiss if I didn't thank Brandon Moss for his service to Ohio. If anyone was prepared to lead an OCDA Conference, it was Brandon, but he never had the chance to preside over an in-person experience. However, what he did do was to lead us and keep us connected through this pandemic. Among his many accomplishments, he spearheaded the creation of a committee for diversity initiatives, suggested a BIPOC-themed virtual reading session, formed a professional development committee, and led two highly successful virtual conferences. Looking back at his record of service, I'm convinced that I cast the right vote when I voted for him for president four years ago when we were both on the same ballot.

As we look forward to the 2021–2022 season, there is news to share about many exciting events. Our Professional Development committee will continue their webinar series with two events in 2021. On November 9, 2021 at 7:00 pm, join us for "*To Repair: an early glimpse into the project*" with Tesfa Wondemagegnehu. Wondemagegnehu, a choral director and social justice advocate, has travelled the country to collect the narratives of Black Americans. His multi-movement choral composition *To Repair* will be the fruit of those conversations.

Then, join us as we explore "ungrading" in the choral classroom. *Ungrading: Why Rating Students Undermines Learning (and What to Do Instead)* by Alfie Kohn and Susan D. Blum explores the idea of removing the pressure of grading and replacing it with hands-on, experiential learning.



OCDA President
Doug O'Neal

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Lesley Maxwell Mann from Belmont University recently implemented the concept and will share her experience, tips, and suggestions on December 6 at 7:00 pm.

Coming to Chicago this February 16–19, 2022, is the Midwestern Region ACDA Conference, “Sing Together as One.” Performances will take place in Harris Theater. If you were able to attend the 2018 conference in Chicago, you know what a great performance space this is and what special moments can occur.

The OCDA Summer Conference will once again take place IN PERSON at Otterbein University this coming June 20–22, 2022. Not only does the conference offer local clinicians, expanded reading sessions, performances, honor choirs and opportunities for collaboration, but it will welcome Jason Max

Ferdinand and Elaine Hagenberg to Ohio. This is a conference you will not want to miss!

Interested in having your ensemble perform at the 2022 Summer Conference? If so, please see the performing ensemble application found in this newsletter. All submissions must be submitted by January 14, 2022, and they can be sent either on CD through the mail or as digital files via email or cloud link.

New to our website is a page where OCDA is now sharing milestone recognitions. Please consider submitting your own milestone or recognizing someone else. The page can be found at <http://ohiocda.org/newsparent/milestones/>.

One of our goals over the next two years is to increase the membership and participation of underrepresented and diverse popula-

tions. Through complimentary memberships available through the Sing Up Membership Drive and our Diversity Initiatives committee, we will work to bring individuals into our association who will help OCDA learn to serve and provide impactful professional development and experiences in choral music for underrepresented and diverse populations. Please let either Libby Hainrihar, Membership Chair, or me know if you have a choral musician in mind who could benefit from a free membership and could advise us in our endeavor.

While we strive in this new normal, I hope you have many moments this season where your feet don’t touch the ground and you are able to shine with some of your silver linings from the past year and a half. Have a great year! ♦

Recommitting to Leadership

Steven Hankle, Southwest Region Chair

IN MARCH OF 2020, the world came to a screeching halt due to COVID-19. The Centers for Disease Control and Prevention strongly recommended discontinuing almost everything that involved people gathering together. Businesses were shut down, employees were laid off, and face-to-face learning in schools stopped. Two months later, the CDC published an article in the Morbidity and Mortality Weekly Report [\[umes/69/wr/mm6919e6.htm\]\(https://www.cdc.gov/mmwr/volumes/69/wr/mm6919e6.htm\)\) about a community choir in Skagit County Washington that had had a rehearsal of 61 choristers in March in which 87% contracted COVID-19 and two of those members died due to the virus. The world of choral singing was shaken by this revelation that singing together could be a super spreader event. It was no longer safe to sing indoors, which meant no more rehearsals, no more live concerts, and for many, no more community. It also](https://www.cdc.gov/mmwr/vol-</p>
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meant that choral music educators from primary to collegiate had to figure out a way to teach choral music, develop musicianship skills, and maintain some form of community.

Throughout the year, I noticed that the sense of community in my choirs was deteriorating. Like many of you, I had to teach choir online or in a hybrid model. Students were burnt out from online



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learning and began to disconnect from the choir. Obviously, the pandemic circumstances had much to do with the loss of community and the increasing disconnection from choir, but at the end of the school year, I also reflected on my practices as a leader and considered what I could have done to improve their experience. I decided to recommit to fostering community, and to strengthen my leadership for the rebuilding of my program.

To that end, I chose an activity for the summer months that included the student leaders in University Chorale: we read the book *The Way of the Shepherd: Seven Secrets to Managing Productive People* by Dr. Kevin Leman and William Pentak. The seven principles of leadership at the heart of

this book are easy to comprehend and easy to apply to your choir program. I would like to share four of them with you.

Know the Condition of Your Flock

Pay attention to the status of your people as well the status of the work. Choral educators regularly assess a student’s music progress in real time in rehearsal (informal) or quizzes (formal). There are many methods for choral educators to show proof of students’ progress in a school setting. However, it is essential for leaders to know and follow not just the status of each student’s work, but also the status of each student. Do you know anything about what’s going on outside of class for your students? How do

current events in the community affect your students? Are there other factors at home that could explain why your students succeed or struggle in your classroom or choir? These are questions you should ask yourself when following the status of your ensemble. Without the people, the conductor cannot create music. Make sure you follow your students’ musical progress, but more importantly, track each student’s status.

Get to know your flock one sheep at a time. When examining sheep, it’s essential to check the sheep’s body for cuts, bruises, infections, horse flies, ticks, and anything else that will hinder the sheep’s healthy well-being. Metaphorically speaking, you must do the same for your students.



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Taking time to talk with students will allow you to engage your people regularly. When engaging your choir, keep your eyes and ears open, ask questions, and follow through.

Help Your Sheep Identify with You

Build trust with your followers by modeling authenticity, integrity, and compassion. Your students will not openly sing with vulnerability, authenticity, and compassion if the teacher does not demonstrate these same qualities first. You may feel uncomfortable, but opening yourself to your students will give them the courage to do the same with you and with their classmates. Furthermore, maintaining a high level of integrity and consistency will strengthen the trust your students need to be their authentic selves with you.

Set high standards of performance. Even at a rebuilding stage, it is essential that choral educators set high standards for their ensembles. Set realistic goals and push your students to become more independent musicians and singers. Ideally, do not set the bar low for your students. It doesn't matter the school, location, or skills of your students. It is imperative for a leader to always set high expectations for learning.

Relentlessly communicate your values and sense of mission. In my choral rehearsals, each choir recites the ensemble's values before each class. Use your values and sense of mission to anchor your ensemble's foundation. Weave those values and that mission into

everything you do in your choir. Keep your ensemble's purpose at the forefront of your singers' minds so that they can always connect the present activity to the purposes of learning and creating music together, of taking care of one another, and of sharing their gifts with others.

Remember that great leadership isn't professional. It's personal. In the choral educator case, outstanding leadership is not solely about the music. It is about the people. A conductor can choose to lead only by creating music and having a presentable final product. Or a conductor can lead by nurturing the people in the ensemble and embracing the process, which will ultimately lead to a presentable final product. Taking these steps will help your students identify with you and trust you.

Make Your Pasture a Safe Place

The importance of making your pasture a safe place should be evident without explanation. Sheep need safety from predators and access to green pastures in order to gain weight and create the best wool. Conductors also need to create a safe environment for their singers in order for the ensembles to thrive. However, creating a safe environment requires more than just rehearsal efficiency. You need to keep your people well informed about what is going on in your classroom. Educators inform their students with verbal communication, assessment, and grading. When students know how they are progressing in the class, they can continue in the right direction or



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make adjustments when needed without any uncertainty about where they stand.

Infuse every position with importance. Every student in your class needs to know that they matter and that their contribution to the ensemble is valued. During the pandemic, choir classrooms were

reduced to Zoom rehearsals and classes, making it easy for students to feel disconnected and unimportant. Reconnect with your students by providing them with a sense of purpose and a sense of importance.

Cull chronic instigators from the flock. To keep your environment a safe place, you have to remove or redirect challenging behavior in your ensemble. Singing is very vulnerable and it can be difficult for people to feel safe when singing for or with others. It is the leader's job to regularly encourage and at times enforce the importance of supporting your fellow

chorister. Don't give problems time to fester. Once identified, address any issues as soon as possible, reasonably and efficiently. Do not allow a small problem with a student that is addressable through conversation to become the ensemble's problem later.

Lastly, reassure the sheep by staying visible. Sheep feel more assured and safe when their shepherd is visible. As conductors, we can choose to lead only from the podium and in so doing create a wall between us and our students. Or, we can step down off the podium to be with them by devel-

oping relationships that extend beyond music-making and that show them we are human. Be fully present in the learning and development of your students. Earn their respect first by being fair and consistent, by setting high expectations, and by showing that you care. Once that is established, your students' friendship and trust will freely flow, thus creating a safe place to grow!

The Heart of the Shepherd

Being a great leader will cost you time, energy, and involvement. It will cost you because leadership is

OCDA Webinar Series

To Repair: An early glimpse into the project

with Tesfa Wondemagegnehu

Tuesday, November 9, at 7:00 pm EST

Choral director and social justice advocate Tesfa Wondemagegnehu has travelled the country to collect the narratives of Black Americans. His multi-movement choral composition *To Repair* will be the fruit of these conversations. Join us as Tesfa shares his journey, those stories, and the overall impact on the choral music experience. Registration link:

https://docs.google.com/forms/d/e/1FAIpQLScEnnakq9Mcc2Q4nvIsOI_3t4NrxDY-ICLaDZ_rfOUj0UEWTQ/viewform?usp=sf_link



Ungrading

with Lesley Maxwell Mann

Monday, December 6, at 7:00 pm EST

Join us as we explore "ungrading" in the choral classroom. *Ungrading: Why Rating Students Undermines Learning (and What to Do Instead)* by Alfie Kohn and Susan D. Blum explores the idea of removing the pressure of grading and replacing it with hands-on, experiential learning. Lesley Maxwell Mann from Belmont University recently implemented the concept and will share her experience, tips, and suggestions. Registration link: <https://forms.gle/aBowUXkLRtrYtfbFA>

a lifestyle. The 2021–2022 school year is now upon us, and though things are still uncertain, many of us are back in the classroom teaching choir face to face. There is a choice we have to make every day as leaders. Who will pay for our leadership? When we lead with our whole hearts, we leaders pay for it. However, when we lead half-heart-

edly with mediocrity, our students pay for it.

“What makes a shepherd isn’t the staff or the rod; it’s the heart. What distinguishes a great leader from a mediocre one is that a great leader has a heart for his people.” (Leman & Pentak) Creating music with excellence is essential to what we do as conductors. However, let’s

remember what matters most: the people we lead and the way we shepherd them. Especially during these uncertain times, let’s recommit to leadership that puts our singers first and creates a space in which we can connect with the people we lead in order to build community and create beautiful music. ♦

ACDA “Sing Up” Membership Drive 2021

Libby Hainrihar, Membership Chair

GREETINGS, OCDA COLLEAGUES!

I hope your new season is off to a strong start. The 2021 ACDA “Sing Up” Membership Drive is now in full swing! Do you know someone who can benefit from a membership? ACDA offers a Refer a Colleague program [here](#).

University faculty members, please consider promoting membership to your student singers. The ACDA student membership cost is a great value at \$15! Check out the [resources specific to student members](#). Highlights include publishing opportunities, student competitions, and awards.

Listed below are just a few of the benefits and supports available as you plan for the year ahead. Please spread the word to others who can benefit from membership!

Why should I join or renew my membership to ACDA?

- Your national membership doubles as a membership in the Ohio Choral Directors Association



(OCDA). This is a great way to get to know other choral professionals in your state!

- Access to [ChoralNet](#), a professional networking site for choral professionals throughout the nation.
- National, regional, and state conferences for professional development and inspiration.
- Download the [ACDA app](#) for daily news!



- Weekly digest emails with invaluable resources offered by ACDA chapters and members from throughout the country.
- Access to job postings on the [ACDA Career Center](#).
- Access to the *Choral Journal*, *ChorTeach*, and the *International Journal of Research in Choral Singing*.

Additional benefits provided through OCDA

- The online webinar series offers accessible, inclusive professional development specific to the future of choral music-making. Register [here](#) for the next OCDA online webinar, presented by Tesfa Wondemagegnehu on November 9.
- Planning is already underway for the 2022 OCDA Summer Conference, June 20–22! Stay tuned for more information.

- Access to the OCDA Mentoring Program to be paired with a seasoned professional for assistance with your program or skill development.
- Access to the OCDA Newsletter and News Archive, conference reading session repertoire lists, and more!

Visit [ACDA Membership Central](#) today to join or renew your membership! ♦

Supporting Our Youngest Choral Ensembles

Alyson Bates, Elementary Festival Chair

I IMAGINE that all of us are trying to settle into our “new normal” while still dreaming about what the future holds for our ensembles. The OCDA board is eager to support your present activities and dream with you. The board recognizes that the hiatus of ensembles due to the pandemic has changed how we make music today, and that many of our choirs are looking very different from how they looked two years ago. As we work to create worthwhile choral experiences for all ages, OCDA is excited to again start planning for our Elementary Choral Festival.

Our goals are ambitious, so the festival will look a bit different than it did pre-pandemic (doesn’t everything?). I hope that the changes will encourage the participation and support of more of our members and create a greater sense of community.

Isn’t It Elementary??

Not entirely, neither in grade level nor concept. The Elementary Choral Festival was originally conceived to give directors with beginning and developing treble choirs an opportunity to share music with

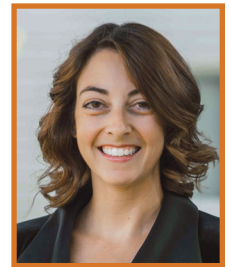
other similar ensembles. It was established as a younger version of large group contest with a similar goal of high-level musicianship, but with more focus on collaboration and community. We will maintain these characteristics as we move forward, but we know that many factors, including school restructuring and schedule adjustments over the past year, have shifted where these ensembles are “housed.” Not all are solely in the elementary grades. Therefore, we are aiming to include as many beginning and developing treble ensembles as possible.

Our main objectives are:

- To encourage participation of beginning and developing treble ensembles, to enrich these choral programs, and to foster joy in singing in every OCDA region;
- To create community in treble-voiced ensembles in grades three through six, with the possibility of including seventh grade. (This may require a name change from “Elementary Choral Festival” to “Treble Choral Festival” or something similar that overcomes the limits of school structures or

buildings); and

- To explore ways to best serve early developing choir directors in all situations and school environments.



The Nuts and Bolts of a Treble Choral Festival

Each choral festival would be a single day event based in the varying regions of the state. Participating choirs would individually perform a few prepared pieces for guest choral clinicians who would provide comments and feedback for improvement. A short workshop would allow for interaction between the ensemble and a clinician. The conclusion of the event would be a collaboration between all ensembles on a common piece, directed by one of the guest clinicians, creating greater community through singing.

Not Ready? Neither are we!

In the land of “normal past,” we would have all things set to have festivals this winter. However, none of us live in that land, and we are all continuing to shift our programs and gain solid footing. So,



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we're taking time to lay the groundwork and we're hoping to help you to do the same.

Our festivals will resume in late winter or early spring of 2023. We are taking this school year to find out how we can best help you, and to create a young treble festival reboot that will be spectacular!

How Can We Help You?

I am truly excited to plan for these festival events; however there is so much that comes before that. As you read this on your plan time, during lunch or after the rest of your household is asleep, you have dozens of hurdles you are trying to overcome for your next teaching day. You may be mourning an en-

semble that was cut due to pandemic scheduling, fighting to keep the ensemble you have, working to start over from scratch with a new group of singers, cultivating continued choral success with a well established program or somewhere in between. Regardless, you have singers who cannot wait to make music! You have students who will ache for choir time in their later years but you are the lucky one to give them their first taste. You get to show them not only what being in an ensemble looks and feels like, but also the lessons beyond the music. The joy, the community, the soul food, the empathy, the cultural expansion... all of it. You're the beginning!

Wherever you are in your treble directing journey, we are planning these festivals for you. More importantly, we would love to plan *with you*.

Please take a moment to fill out this brief survey to let us get to know you and how we can best support you: <https://forms.gle/Jh1Ld9L7swEt27AS8>.

If you have questions, are seeking support, or want to get involved in our festival planning, please do not hesitate to reach out (alyson@capricciocolumbus.org). We are here for you and are excited to create opportunities for you and your singers. ♦

The Return of Your Choir to Worship

Mario Buchanan, Music in Worship R&R Chair

"MY VOICE IS SO OUT OF SHAPE!"

—*Motto of 2021*

How many of your choir members have said this to you? With the year we have experienced and continue to have, it feels as if we all are starting over again. Questions keep spinning: How will I get the choir back? Will everyone come back? Will there even *be* a choir? Here are some thoughts as you go through this season.

Be up front with your singers

Even with most churches having a return of the choir in worship, it will be strange. Mitigation techniques are crucial, but they can be

awkward to discuss. What will the choir think? I found myself asking this very question leading up to the start of the season. However, I had to remind myself that you can't please everyone. The most important aspect to a return of church choirs is keeping everyone safe. Safe singing = a lifetime of singing. Be up front with your singers about mitigation techniques and what the church requires of them, not only how you are keeping everyone safe but why. Explain, not dictate.

We're all out of shape

Choirs are teams and when something goes wrong a team grows

closer together.

If a singer comes to you and talks about how their voice is out of shape, remind them that everyone's voice is in the same boat. Being in isolation for months makes all of us forget about our collective out-of-shapeness. Embrace it and move forward.

Be patient

I know I want a return to regular choir rehearsals quickly, but life gets in the way. There will be obstacles. Many. Many. Obstacles. Embrace them. Learn from them. Be mindful that whatever musical



errors may arise, those choir members are looking to you to help them, not belittle them. I would venture to guess that everyone in a church choir wants to improve and learn. Take hold of that and be happy in their musical journey.

Happy accidents

I think the word “mistake” gets

overused in only negative forms. A choir director will say there was a mistake but give no guidance afterward. Instead of using the word “mistake,” I have started to use “happy accidents.” A happy accident is exciting! That means there is more room for learning. While we want to minimize the “happy accidents” in a worship service,

learning in rehearsals is super fun. Be a cheerleader for your choir’s learning process.

“Little by little we human beings are confronted with situations that give us more and more clues that we are not perfect.”

—Mr. Rogers

Blessings in your ministry! ♦

What Are You Wearing? Concert Attire for the Contemporary Choral Ensemble

Lisa Wong, World Musics and Cultures: Advanced Voices R&R Chair

ANYONE RESPONSIBLE for selecting concert attire for a choral ensemble has faced a common dilemma: finding something that looks good on everyone, is easy to clean and is affordable, has components that are easy to replace and/or maintain, and has an overall look that conveys the image of the ensemble. We have seen everything from formal gowns and tuxedos, choir robes, sparkly tops and flowy pants, all black with a “pop” of color (perhaps a scarf or pocket square), or a semi-uniform concert black where each singer provides an individualized black outfit given certain parameters.

Like most of you, I receive catalogues filled with formal concert attire at the beginning of each academic year. I have grown increasingly disheartened by the limited options available and am frustrated that this industry has not moved the needle in an attempt to offer

options that go beyond the binary gender. It continues to be commonplace for ensembles to offer only two options for formal concert dress, and for both options to be characteristically gendered.

Gender is a social construct that falls within a spectrum; in addition to male and female, the spectrum includes those who are transgender, those who are gender fluid, those who identify as neither male nor female, and an infinite range of possibilities in between. Each singer in your ensemble falls somewhere within this spectrum, whether you choose to believe it or not. Offering only two options for concert dress may alienate or devalue some of your singers; some may even choose to stop singing as a result.

I see the question of concert dress come up again and again on social media posts. Directors are in search of something to replace tra-

ditional concert dress and they

turn to our community on social media for guidance. I pour over the responses, hoping that a wonderfully creative director has come up with a solution. Instead, I find too many hurtful polemical comments from those who refuse to acknowledge any gender beyond male and female. I like to think that each one of us was attracted to teaching, conducting, and working with ensembles not only because we love music, but also because we love working with people. Music is an extraordinary vehicle that allows us to bring people together to create something far greater than any one of us could create individually. Why, then, are some so willing to dismiss others in our community who are trying to expand their circles to be increasingly inclusive?

I don’t have a solution yet for the ideal concert attire. The dresses



and tuxedos for my collegiate singers remain on the rack and, for now, our singers will provide their own concert black attire. This solution works to some extent but is not quite uniform in its formality. I dream of pairing with a creative

costume designer who could build five or six options for our singers. Wouldn't this be wonderful? Options that could be designed for various body types, are affordable, are easy to clean and maintain, and that suit our modern sensibilities.

We seek to build community in our choirs through rehearsal atmosphere, performance, literature selection, and countless other aspects. Let's be certain that concert attire reinforces our commitment to one another as well. ♦

OCDA Legacies

Amy Gelsone, Historian

TWO OF OCDA'S finest leaders passed away within months of each other this year. Both served as presidents of OCDA, and their guidance helped our organization thrive.



Ernest L. Hisey, 83, of Westlake and Middle Bass Island, Ohio, passed away Saturday, May 8, 2021. He was born October 27, 1937, in Canton, Ohio, to Lloyd and Ida (Kempka) Hisey.

Ernest was raised in Paris, Ohio, attended Louisville High School and later Westminster Choir College in Princeton, New Jersey. He received his Bachelor of Music Education degree from Capitol Uni-

versity in Columbus and then his Master of Arts degree from Case Western Reserve University.

Ernest used his musical talent and education to teach and lead others, of all ages, around the world. His career included serving as Choral Director at Avon Lake High School for 16 years, instituting the Civic Musicum at Lorain County Community College and directing it for six years, teaching within the Cleveland State University Vocal/Choral Department for 16 years, serving as Head of the Music Department at Bay Presbyterian Church for 25 years, and founding The Cleveland Choral Ensemble, The Cleveland Chamber Singers, and the CleveWest Music Consort.

Ernest conducted numerous premier performances of composers such as John Rutter, Daniel Pinkham, Václav Nelhýbel, and Frederick Koch. He was also the recipient of the 2011 Ohio Choral Directors Association Distinguished Service Award. Within ACDA, he served as OCDA President, as the Central State Division

President, as a member of the National Board of Directors, and as a representative of the U.S. at an International Conference in Israel.

Ernest also had numerous hour-long broadcasts on local stations as well as Radio Bavaria and Israeli TV. He conducted concert tours in Romania, Poland, Israel, Canada, and Germany. He was even honored to lecture at five universities while in Germany and he brought his four young children with him when he toured, sharing with them the cultural experiences.

Ernie also sold real estate beginning in the 1960s, through Dutcher Realty (now Howard Hanna) where he retired in 2017. He is well known on Middle Bass Island where his family has a home. Ernie sold many properties on the island, and he built industrialized homes. He founded the Middle Bass Island Fine Arts Festival and the Middle Bass Island Men's Club, which have been the driving force for many changes on the island.





Former Youngstown State University voice instructor and choral director **C. Wade “Doc” Raridon**, 88, passed away peacefully in his sleep on June 5, 2021.

Wade was born December 6, 1932, in Sioux City, Iowa, and was the eldest of five children. He lived in Carroll, Iowa, as a youth and was a member of the Boy Scouts. Wade began his college education at Iowa State University in Ames, Iowa, majoring in electrical engineering, but soon transferred to the University of Iowa in Iowa City when his interest turned instead to music.

He was a member of Sigma Phi Epsilon fraternity and received both his Bachelor (1956) and Master of Arts (1957) degrees from the university’s school of music under the tutelage of Professor Herold Stark. It was there that Wade met and fell in love with fellow voice student Rosemary Jenkins, when they first performed together at a local Rotary dinner. They married in September of 1954 and blissfully shared their great love of music and each other for over 66 years. Wade’s first teaching assignment

was at Luther College in Decorah, Iowa, followed by Morningside College in Sioux City. In 1963, he accepted a position at Youngstown State University (then known as Youngstown College) teaching voice, music theory, and diction at the college’s Dana School of Music. At this time Wade also became the director of the chancel choir at Christ Church United Presbyterian in Youngstown, a position he held for 25 years.

Upon receiving a two-year sabbatical in 1969, Wade once again went to study with Professor Stark at the University of Iowa and successfully earned a Doctor of Musical Arts degree in 1972. A digital copy of his doctoral dissertation, *A Comprehensive Performance Project in Solo Vocal Literature with an Essay on Soprano-Tenor Chamber Duets of Agostino Steffani and a*

Prepared Performance Edition of Steffani’s Chamber Duet “E Così Mi Compatite,” can be viewed at <http://ir.uiowa.edu>. Wade and Rosemary debuted this duet during a faculty recital upon returning to Youngstown. Wade resumed his teaching position at YSU and soon became known affectionately by his students as “Doc.”

He became the founding director of the Dana Madrigal Singers and the Dana Chorale, he initiated and organized the now traditional holiday “Carols and Cocoa” event, and he was instrumental in producing the festive Madrigal Dinners presented by the students each Christmas. Both groups had the privilege of touring and performing in various European cities under his direction, the madrigal group in 1969 and the Chorale in 1982 and 1999. Dedicating over

MEMBER MILESTONES

This recurring column provides an opportunity to recognize member milestones, including degrees earned, appointments and relocations, years of service, retirements, and passings. Submissions from all OCDA members are welcomed. Visit <http://ohiocda.org/newsparrent/milestones/milestoneform> to submit milestones for publication.

Appointments

Richard Schnipke received tenure and was promoted to Associate Professor at Bowling Green State University.

Stephen Trumbull was appointed as Director of Vintage Voice, the community chorus of Granville, OH

Retirement

Robert Duris retired from Toledo Public Schools after a career of 34 years in education. Within Toledo Public Schools he served as assistant vocal director/accompanist at Bowsher, Rogers, Libbey, Waite, Scott, Start, and Woodward High Schools.

forty years to teaching young people, Wade was active in the Ohio Music Education Association, the Ohio Choral Directors Association, the National Association of Teachers of Singing, and the American Choral Directors Association.

In 1984 Wade was the recipient of Youngstown State's Distinguished Professor Award. He and his groups gained recognition through their performances at the OMEA Chamber Choir Festivals, several OMEA conferences, and state and regional conferences for the ACDA. He served as both treasurer and president of the OCDA, receiving the organization's

Distinguished Service Award in 2015. Wade also adjudicated countless solo and choir competitions in twelve states throughout his career.

After retiring from YSU in 2004, Wade continued to teach private voice lessons at his home. In 2005, he formed The Wade Raridon Singers, a choral group consisting of some of his and Rosemary's former voice students. Although he was forced to step away from directing "The Singers" in 2016 due to declining health, the group continued to perform in the Youngstown area. Always interested in sports, Wade was a great fan of the Green Bay Packers, St.

Louis Cardinals, and the Cleveland Cavaliers. He served as an umpire for the Mill Creek Little League baseball organization for several years and umpired and coached Pony League baseball as well.

Wade will always be remembered for his sharp wit, his great sense of humor and love of puns, his unwavering dedication to his hundreds of students, and his loving devotion to Rosemary and their family. But most of all, he will be remembered for the supreme joy he found in beautiful music, whether listening, teaching, or performing. It was the cornerstone of his life. ♦

Upcoming Events

OCDA Webinar Series

To Repair: An early glimpse into the project

with Tesfa Wondemagegnehu

November 9, 2021, 7:00 pm EST

ohiocda.org

OCDA Webinar Series

Ungrading

with Lesley Maxwell Mann

December 6, 2021, 7:00 pm EST

ohiocda.org

ACDA Midwestern Region Conference

February 16–19, 2022, Chicago, IL

midwesternacda.org

OCDA Summer Conference

June 20–22, 2022

ohiocda.org

OCDA News, the official publication of the Ohio Choral Directors Association, is published three times annually and is distributed without charge to members of the Association as well as to selected members and officers of the American Choral Directors Association. Distribution is by PDF file that is posted at ohiocda.org. OCDA reserves the right to determine inclusion of materials submitted and to edit all materials proposed for distribution.

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: please contact the Exhibits Chair, Holly Lewis, at HollyLewisPem@gmail.com, for current rates, exact ad sizes, and other specifications. Discounts are available for ads that run in multiple issues.

Treasurer's Report

Kent Vandock, Treasurer



2021 Newsletter Report - Year to Date

1/1/2021 through 9/7/2021

Category	1/1/2021- 9/7/2021
INCOME	
Advertising	431.24
Elementary Choir Festival Income	-50.00
Int Inc	7.81
Member Deposits	2,373.00
Summer Conference Income	5,840.00
TOTAL INCOME	8,602.05
EXPENSES	
Awards	128.21
Elections	166.65
Insurance	449.00
Newsletter	600.00
Office	250.49
Professional Development Committee	300.00
Summer Conference Expenses	3,145.82
Taxes	180.00
Website expenses	708.00
TOTAL EXPENSES	5,928.17
OVERALL TOTAL	2,673.88



Summer Conference Performing Ensemble Application

Application deadline: January 14, 2022

Name of Performing Ensemble: _____

School/College/Community: _____ Number in group: _____

Director Name: _____ Ensemble Voicing: _____

Home Phone: _____ Cell Phone: _____ Work Phone: _____

Director Mailing address: _____

State: _____ Zip: _____ Preferred e-mail: _____

Director ACDA Member Number: _____

Audition materials may be submitted either via CD or digital files saved only as .mp3. Below is a checklist for audition materials:

- Name of performing ensemble on CD case, not on actual CD (for those submitting CDs)
- There should be 3 contrasting compositions, preferably from live performances
- Information identifying selections by track should be printed on actual CD or via email
- Recordings should not be re-mastered or digitally enhanced in any way
- **Postmark/e-mail deadline for submissions is January 14, 2022**

I certify that the audition recording submitted to the OCDA Summer Conference selection committee has not been re-mastered or digitally enhanced in any way. I understand that OCDA assumes no responsibility for financial obligations related to conference performance.

Signature of Director: _____ Date: _____

Signature of Administrator (i.e, principal, artistic director, etc.):

_____ Date : _____

Mail or e-mail forms to: Doug O'Neal, OCDA President

277 S. 17th St.
Columbus, OH 43205
ocdapresident@gmail.com

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Ottawa Hills Jr./Sr. High School

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Youth Choirs

Area Coordinator: Laurel Labbe

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COMMUNITY CHILDREN'S CHOIRS

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and Christopher Larsen

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Area Coordinator: Mario Buchanan

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