

From Your President

In-Person Conferences Return!

RECENTLY, ON MY FIRST SNOW DAY of the '21–22 school year, I felt especially hopeful as I considered that our professional organizations are starting to revive their conferences and offerings *in person*. The OCDA-sponsored reading sessions at the OMEA Professional Development conference, the ACDA Regional Conference in Chicago featuring Ohio professionals and musicians, and our own forthcoming Summer Conference are all breathing new life into our career development.

We are very excited to return to the campus of Otterbein University on June 20–22, 2022 for our OCDA Summer Conference. Featuring Jason Max Ferdinand, Elaine Hagenberg, Lisa Wong, expanded music reading sessions, performances by choirs from around the state, and two honor choirs, this conference promises to stimulate and educate. The conference, titled “Together We Sing,” will focus on musical greatness and supporting the communities we represent. While we may have known it before this pandemic, the challenges we’ve faced over the last two years have highlighted just how important our role is in supporting our community and holding it together.

Our first clinician, **Jason Max Ferdinand**—professor, conductor, composer, and speaker—is the founding artistic director of *The Jason Max Ferdinand Singers: an ensemble of exceptional talents*, and is director of choral activities at Oakwood University where he conducts the Aeolians of Oakwood University. His book, *Teaching with Heart: Tools for Addressing Societal Challenges Through Music*, and his choral series under the Walton Music imprint, are published by GIA Publications. Jason maintains an active schedule as a guest conductor and lecturer at schools, universities, churches, choral festivals, and conferences, domestic and international.

Elaine Hagenberg’s music “soars with eloquence and ingenuity” (*ACDA Choral Journal*). Her award-winning compositions have frequently been featured at ACDA conferences and All State festivals, and they have been performed worldwide, from Carnegie Hall to Australia, and South America to Europe. In addition to composing full-time, Elaine actively engages in bringing her music to life as the guest artist and featured clinician for professional conferences and festivals both in the U.S. and abroad.



OCDA President
Doug O'Neal

Contents

From Your President	1
<i>Doug O'Neal</i>	
Reading the Minds of My Elementary Choir Students	4
<i>Cynthia Mira</i>	
Getting Voices Moving: Centering the Tenor-Bass Sound	5
<i>Bradley Naylor</i>	
High School Honor Choir Returns	10
<i>Josh Dufford</i>	
Promoting Small Independent Publishers in the U.K.	12
<i>Mario Buchanan</i>	
Upcoming Events	13
Leadership Roster	17

Advertisers

Bob Rogers Travel	11
Children's Honor Choir	16
JW Pepper	2
Otterbein University	3
OCDA Summer Conference	14
High School Honor Choir	15
University of Akron	7



NOBODY KNOWS YOUR PROGRAM LIKE YOU DO

You know your students' needs and put in the time and effort to make sure they get the best possible care and instruction. But you shouldn't have to do it alone. That's why Pepper is here to support you when you need us. We'll help you get started with repertoire suggestions, new music, and tips from our editors and other directors. You're the expert. We're here to help.

JW PEPPER | DELIVERING MUSIC SINCE 1876

JWPEPPER.COM | 1.800.345.6296

Copyright © 2017 J.W. Pepper & Son Inc.

Dr. Lisa Wong is concurrently Director of Choruses for the Cleveland Orchestra and Associate Professor of Music at the College of Wooster. At the College of Wooster, she co-chairs the Music Department, directs the Wooster Chorus, and teaches courses in conducting, choral literature, and music education. Lisa has worked with student musicians of all levels, ranging from pre-kindergarten through college. Before moving to Ohio, she was a music educator for sixteen years in New York, Pennsylvania, and Indiana. A strong advocate for music education, Lisa remains active as a clinician, guest conductor, and adjudicator. Her insights into current trends (and what should be trends) in choral music are outstanding and thought provoking.

While it was supposed to start with our Summer 2020 Conference, we are excited to offer two scholarships for the 2022 OCDA Summer Conference. Thanks to Ben Ayling (Past President, 2009–2011) and his annual Ayling Golf Outing, both an active and a student member will have the opportunity to have their conference registration fees covered! The application is due May 1, and all applicants will be notified of the recipients in time to still register for the conference at the early, lower rate. The form will be available in the conference area of the OCDA website, but here is a link as well: <https://forms.gle/2jXBJgGrqgQtBiRC8>

While we are incredibly excited about the conference, the work of

OCDA continues all year long. As part of our Diversity Initiatives, we are hoping to gain knowledge from choral musicians and specialists as to how OCDA can help facilitate and serve diverse communities. As an OCDA member, if you represent a program with a diverse population of musicians and are able to get involved, please contact me at ocdapresident@gmail.com. We value your insight and thoughts.

Speaking of specialists, please consider applying for OCDA Sponsorship of a session for the 2023 OMEA Professional Development Conference. The process involves submitting your proposal to OCDA leadership through this link to a Google form: <https://forms.gle/nj88Gq5pv8AWtEVE6>. The deadline for submission is April 30,

WE ARE building your future... one note at a time.

PERFORMANCE AREAS:

- Band
- Choir
- Composition
- Orchestra
- Piano

2021-22 Audition Dates

- Dec. 11
- Jan. 15
- Feb. 12
- Feb. 22
- March 26



Learn more at otterbein.edu/music

Contact Claire Brock • cbrock@otterbein.edu • 614.823.1504

Otterbein is an accredited member of the National Association of Schools of Music (NASM)



Only Otterbein.

2022, with notification of OCDA sponsorship by May 16. This will allow those who are not selected for OCDA sponsorship to still apply through the traditional OMEA format.

By the way, it is not too late to attend the ACDA Midwest Regional Conference in Chicago this

February 16–19, 2022. Performances will take place in Harris Theater with interest sessions held at the Fairmont Hotel. I am so excited to get to hear some great performances (including New York Voices on Friday evening and BGSU Men’s Chorus on Saturday) as well as learn from experts in our field.

I hope this winter you get some unexpected moments to relax, snow days to catch up, or just the time to breathe. I am looking forward to seeing so many of you again as we return to our in person professional development conferences! ♦

Reading the Minds of My Elementary Choir Students

Cynthia Mira, School Children’s Choirs R&R Chair

EACH YEAR AS I BEGIN 4th and 5th grade public school choir I think to myself, “this year will be our best year yet!” I am excited to implement new techniques as well as change the old habits of my students from previous years. I have picked challenging music, read books, and listened to well practiced choirs. This will be it, the year of change.

It is now January, and we are halfway through our year, with one “short” Covid concert under our belt and twenty children who missed the concert because of illness. We made our way through the concert, and the students seemed happy with the outcome. The audience was excited to finally see a performance after a year and a half. I didn’t feel like it was better or worse than concerts from past years.

I ask myself—when is the “change” that I was so excited about going to happen? The vision

from the beginning of the year where we break all the old habits and implement new techniques to sound like the Cincinnati Children’s Choir. Where do we go next? We don’t have a concert until May, and our festival will not happen this year. We cannot sing at a nursing home—what is the plan to put our little choir on the choir map?

I look at my students and wonder, what are they thinking? Are they satisfied with our choir and its goal? They are sitting on their carpet spots nibbling their before-choir snack and excitedly talking a mile a minute. It is at that moment I realize the plan is already underway. The vision is not about what I want, it is about them! They are having a great time being elementary choir members, and to them this experience means everything in the world. This group fits their need for being included in something bigger than themselves. They love to sing and that is what mat-

ters in this group. They are making connections with other kids their age that love singing too.

I ponder this as I watch them. I haven’t convinced myself that it could be that easy. We begin the rehearsal as we slide and move our voices upward into our head voices, we sing fun rounds, and we giggle a bit as we make up silly motions to our partner songs. I then break off and sing my own part while the choir does part one. “Who wants to join my part two group?” I say. You would think I asked, “who wants a million dollars?” Every hand shoots up as they compete to be in the teacher’s part. I start another teacher group and leave part two on their own. Soon we are singing in three parts—I am stunned. The light bulb goes off again—yes, it can be this easy!

My elementary choir each year consists of non-auditioned students. Some are very good at



singing and some are not. Each year the group is a brand-new set of students: some join to sing and some join to be a part of a group that sings. The group is always very social and talking is always an issue. I have come to the conclusion that my best choirs have always been the most talkative. You have to talk first to sing! Public school elementary choirs can be very challenging and also very satisfying, if you can take the cues from your students and “read their minds.”

Choir has to be a combination of activities, games, and movement as well as vocal technique and good musicianship. I have learned to choose good repertoire with unison singing and harmony that is created using partner songs, echoes, and rounds in the beginning of the year. Toward the spring

concert we can add pieces that have simple thirds and counter-melodies.

I have also learned that good planning will help the rehearsal make sense to you and the students. If you can rehearse the music and also provide brain breaks with musical games and activities, your students will tune into the practice best. Recently, I’ve noticed that many of the students will not look at the music. To help with this, I have started a technique where I will sing the music and have the students follow along. I will then randomly stop singing and ask what measure number we are on. Whoever can tell me wins a candy or small prize. Every person in the choir is looking intently at their music after this game has been played!

Our choir has performances but

also has social events for team bonding. We have a Happy Halloween rehearsal each year, a Christmas party, and at the end of the year a bowling/laser tag party at a nearby establishment. We have fundraisers, choir officers, and choir helpers. Many of my students stay interested in choir to be a part of these events. Other students enjoy taking a role of leadership as they help our choir succeed. I believe these events are important to helping the students work together as one team.

In conclusion, I like to remember that I am teaching the beginning musical choral experiences of young children. My goal is to give them memorable experiences—not just educational activities but also lifelong musical adventures that will follow them as they grow. ♦

Getting Voices Moving: Centering the Tenor-Bass Sound

Bradley Naylor, Men’s/TTBB R&R Chair

Why is the warm-up essential?

AT THE END of a recent rehearsal of the Singing Men of Ohio—the collegiate tenor-bass choir I work with—I remarked to a co-leader, “you know, they just never got to their best sound today.” Wisely, my colleague noted in response, “you’re right; personally, I never felt quite warmed up.” In that moment I realized that I had encoun-

tered (but not sufficiently addressed) a common choral director’s dilemma: how much time should I spend on foundational vocal exercises with so much repertoire to learn? When the warm-up time is minimized or overlooked, even the most experienced choristers lament the loss of this time of vocal centering. When we do it justice, this preparatory

time can be the most valuable time we spend as group voice teachers, paying dividends into our choirs’ experience of the repertoire they are to encounter.

What are the aims of the warm-up?

The warm-up should (1) enliven the vocal instrument, (2) establish



healthy singing habits, and (3) prepare singers' ears and brains for the specific repertory they are to encounter in that rehearsal. Tenor and bass voices have much in common with soprano and alto voices, but also possess unique characteristics that necessitate unique approaches during warm-up, including issues of resonance and register. In the paragraphs below, I outline a scaffolded approach to warming up your tenor and bass voices, adapted from a workshop I did with the Baldwin-Wallace Men's Chorus last September. You'll likely want to pick and choose which exercises you do; doing all the exercises below would take 25–30 minutes. The progression follows the order I use for all choral warm-ups:

1. BODY
- ↓
2. BREATH
- ↓
3. VOICE
- ↓
4. EAR

Where do we get our insights about warm-ups?

All of us choral directors borrow warm-up ideas that we encounter along the way from voice teachers, colleague conductors, and published materials in print, audio, and video format. At the end of this article, I've listed some of the resources from which I've borrowed consistently; you may find them useful additions to your quiver of arrows. I acknowledge especially that many of the forward vowel location exercises, as well as the overall concept of a scaffolded

warmup, I adapted from a summer chamber choir clinic several years ago with Dr. Joe Miller (Cincinnati Conservatory of Music).

PART 1: THE BODY

For better and for worse, the body houses the singer's instrument, the voice. Just as an instrumentalist must care for their instrument's case and the instrument within, so too must singers maintain their instrument in its best condition, preparing it for optimal performance. These are some of the exercises I use to enliven the body from its resting state of life to its expressive state of singing. Prior to these upper-body mechanics, you may wish to include lower-half awareness exercises.

Spinal Roll

Exercise Goal: Resetting and awareness of vertical spine

Do this over a count of 10. Fold the body forward at the waist and slowly unfold it, "stacking each vertebra on the one below" until the spine is vertical. Be aware that not all may be able to or wish to do this, depending upon age and flexibility. Those singers may wish to do the exercise seated in a chair. You may wish to have singers breathe while they're in the "folded position," where it is easy to sense the expansion of the midsection in proper breathing.

Pat Down

Goal: Blood flow and awareness of extremities

Director Gesture: mime the "TSA" pat down with the singers.

Include all limbs, torso, and face.

Can transition to face-stretching/massaging.

Shoulder Roll

Goal: Distinguishing tension from relaxation in upper torso

Gesture: Mime the shoulder roll with the singers.

Rotate shoulders forward, up, back, and drop (then repeat). Can do shoulders individually, and/or allow singers to self-pace their shoulder rolling once you've modeled it.

Neck Roll

Goal: Stretching and eliminating tension from neck muscles

Gesture: Mirror the neck roll with the singers.

Begin by dropping chin toward sternum. Narrate the roll as left ear goes toward left shoulder, back down to front, right ear toward right shoulder. Note: take caution never to roll backward, as a dangerous cervical spine compression may occur.

Arm Circles

Goal: Awareness of choral spacing, establishing proper chest position for singing

Gesture: Walk to appropriate side of the room, mirror the arm circles with the singers.

Have singers turn 90 degrees to their left. You may wish to walk to that side of the hall, so you are more visible to those who are turned. Extend arms out to the sides, palms down. Begin with small forward circles, growing larger. Once you've reached maximum size, gradually contract back

to small circles. You may wish at this middle point of the exercise to shake out the arms, depending upon pacing and fatigue level. Begin now backwards circles, following the same sequence. Once you've returned to stillness, rotate palms to ceiling. Instruct singers to: "observe the openness this palm rotation creates across the front of the chest. Now, without allowing that openness to collapse, allow your arms to drop to your sides and turn to face the front."

PART 2: THE BREATH

The vehicle having been well organized, we're ready to put fuel into the motor. Sustaining long phrases and meaningfully delivering the poetry of our repertory rely on the breath energy established in the warm-up.

Low, Open, Silent vs. High, Tight, Loud

Goal: Distinguishing clavicular (chest) from diaphragmatic (belly) breathing

Gesture: Place one hand on side of neck (monitoring throat openness), the other above the belt buckle (monitoring low expansion).

It may help to define proper diaphragmatic breathing by demonstrating what it's not: a "startled breath" which is fast, high, and noisy. It's especially the high and noisy parts that we want to avoid, as they indicate inefficiency and obstruction, respectively. Have singers inhale and exhale on counts of four, as they monitor the openness of the pharynx (throat) and the expansion of the belly as the diaphragm lowers. Remind them

about still shoulders and silent (unobstructed) breathing.

Sustained [ts]

Goal: Engaging the abdominal musculature on measured exhalation

Gesture: Conduct four beats and then cue choir's [ts]. Move your sustaining hand as long as they sustain their [s].

Between iterations of this exercise, have singers expel the rest of their unused air. This way, they can practice re-taking a complete breath rather than relying on tidal volume.

[ts] as a Flick, Dab, Press, and Float

Goal: Achieving different articulations (staccato, tenuto, legato, float)

Gesture: Conduct a four-beat pattern for this two-bar exercise. Singers will [ts] on beats 1, 2, 3, 4, and the downbeat of the second bar.

This exercise draws on Laban Movement Theory and is useful for building a shared vocabulary between your gestures of staccato, tenuto, legato, and float, and the energy singers feel as they sing them. Use everyday motions to relate them: flicking a crumb, pressing a button, ironing a shirt, painting a watercolor. Have singers do these everyday motions as they perform the exercise.

||: [t], [f], [k], rest :||

Goal: Building awareness of subdivision, maintenance of tempo without rushing

Gesture: Conduct a four-quarter-note beat pattern for this one-bar exercise. Singers will [t], [f], and [k] on beats 1, 2, and 3, resting on beat four. As you conduct with your right



EVERYTHING WE DO,
WE DO TOGETHER.



Sing
like a Zip

Join The University of Akron Choirs!
Be a part of the music!

Concert Choir – Symphonic sized ensemble that has sung with The Cleveland Orchestra and Akron Symphony, and has been featured at professional conferences.

Chamber Choir – Smaller, auditioned premier ensemble with opportunities to tour both nationally and internationally.

For more information, email
Dr. Marie Bucoy-Calavan
mbucoycalavan@uakron.edu

hand, hold up on your left hand the number of fingers indicating the type of subdivision they are to perform: 1 = quarter notes, 2 = eighth notes, 3 = triplet eighth notes, 4 = 16th notes.

This exercise is excellent for preparing choirs to sing polymetric music or music that involves shifts

of performed subdivisions, especially between duple and triple subdivisions. Verbal encouragements not to rush are often required! Tempo should be slow and consistent ($\text{♩}=48-52$).

PART 3: THE VOICE

Before the vehicle can drive on the road of song, it must first be maintained and prepared (THE BODY) and fed the proper fuel (THE BREATH). Now we're ready for the open road, first at idle speed and then stepping on the gas!

Pitched lip trill pattern

Goal: Connecting an actively moving breath to phonation

Gesture: Conduct a circular gesture in a quarter note pattern to encourage breath activity.

This is an 8-beat exercise. $B\flat$ major is a good beginning key; $\text{♩}=60$ is an appropriate tempo. The pattern is *do mi re fa mi sol fa re do*. The rhythm is [♩♩♩♩♩♩♩♩ | ♩ ♯♯]. In the rests the pianist should prepare a repetition of the exercise, up a half step. Encourage singers to mirror your circular conducting to "move the breath" as they sing.

Little Hammer, Little Nail

Goal: Establishing forward resonance and brilliance of tone

Gesture; mime the gesture of holding a tiny nail in one hand and a tiny hammer in the other; tapping the nail with each "bing."

This is an 8-beat exercise. C major is a good beginning key; $\text{♩}=132$ is an appropriate tempo. The pattern, on an overly bright "bing," is *sol sol sol sol fa mi re do*. The rhythm is

[♩♩♩♩♩♩♩♩ | ♩ ♯♯]. Be unapologetic about the brightness and nasal buzziness of the sound. This is not a sound for performance, but a means to the end of finding bright resonance in the mask.

Witches → *bel canto*

Goal: Adding pharyngeal resonance to bright vowels

Gesture: Paint on an imaginary canvas long legato strokes with the backs of your hands, from right to left and then left to right, as though hitting slow-motion backhands on the tennis court.

This is an 8-beat exercise the goal of which is adding depth and roundness around the bright vowels previously established. C major is a good beginning key; $\text{♩}=120$ is an appropriate tempo. The pattern, on [ni-ε ni-ε ni-ε ni-ε ni], is *sol mi fa re mi do re ti do*. The rhythm is [♩♩♩♩♩♩♩♩ | ♩ ♯♯]. Begin very forward, bright, pinched, and nasal. Singers should paint each legato phrase with the back of their hand. With each ascending iteration of the exercise, gradually add resonant space so that the phrase takes on a lovely *bel canto* line rather than the witchy tone with which the exercise began.

Range Extension

Goal: Awareness of low support in middle-high register / range extension

Gesture: With each ascending P5 leap, perform a "plié" (turn toes out and bend knees).

This is a 6-beat exercise. D major is an appropriate beginning key. The pitch pattern is *do sol fa mi re do*;

its rhythm is [♩ ♩♩♩♩♩♩♩]. Coach the singers not to "reach" for the ascending P5, but to sing "down" to it. As the tree grows taller, the roots must grow deeper into the ground.

Register Awareness

Goal: Awareness of head (falsetto) and normal (chest) registers, and their different resonances

Gesture: For the upper octave, place the blade of the hand at the tip of the nose and sing "above the hand." For the lower octave, place one hand on top of the other on the sternum.

This is an 8-beat, two-part exercise, the repetition of a pattern one octave lower. The pattern is [wi u wi u wi u wi u wi] on *sol mi fa re mi do re ti do*. The rhythm is [♩♩♩♩♩♩♩♩ | ♩ ♯♯]. Begin on C in F major, one octave above middle C. Sing the exercise in head voice (falsetto) once, then repeat an octave lower in chest register. Repeat down a half-step.

Register Connection

Goal: Connection of head (falsetto) and normal (chest) register

Gesture: Hand placement same as for above exercise.

This is an octave scale from *sol* down to *sol*. The pattern and rhythm are the same as above, but extended down over an octave's range: *sol mi fa re mi do re ti do la ti sol la fa sol*. Begin on D in G major, a ninth above middle C. Repeat down a half-step. At the beginning, ask for falsetto register exclusively. As you descend, pause at moments to acknowledge that

singers (usually beginning with tenors) will begin transitioning during the octave scale from falsetto to chest register. Have them move their hands when they do. Have them notice that not all hands/voices make the transition at the same time. Continue until the beginning pitch is B \flat , a whole step below middle C. Acknowledge that at this point, all singers can sing the exercise entirely in chest register.

PART 4: THE EAR

Now that our vehicle has had its tune up, its tank filled with fuel, and is out on the road, it's time to merge with awareness into the traffic pattern!

Italianate Latin Vowels

Goal: Tuning the five Italianate Latin vowels

Gestures: Hand signs for the five vowels are:

- [mi] = vertical blade of hand ascending
- [mε] = Curwen “la” sign ascending
- [ma] = Curwen “la” sign descending
- [mɔ] = Finger making circle around mouth
- [mu] = Pulling a spaghetti strand from between lips

This is an 8-beat exercise. The pattern, on [mi mε ma mɔ mu], is *sol sol sol sol fa mi re do*. The rhythm is [♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩]. Repeat either by predictable ascent/descent or by “randomly” choosing a new *sol*.

Balance and Tuning

Goal: Achieving a balanced and tuned ensemble sound

Gesture: Hand signs for chorus are same as above; conductor should conduct a 4-beat measure and then hold the chord on [mu].

This is an 8-beat chordal exercise; each chord receives one beat except the last, which is held. The conductor should gesturally vary dynamic, pacing, and articulation. The goals are responsiveness to gesture and balancing the sound. The root of the chord should be most prominent (note that it's doubled); the fifth should be high and bright (not always easy for baritone); and the third should be as an ornament, sung into the overtone already present in the room. On the vowel sequence [mi mε ma mɔ mu], the chorus should sing the following sequence, starting in B \flat major (you can certainly vary these chords by moving T2 and B2, if you like):

- Tenor 1: D D E \flat C D
- Tenor 2: B \flat B \flat B \flat B \flat B \flat
- Baritone: F F G E \flat F
- Bass: B \flat B \flat B \flat B \flat B \flat

Further exercises should point your ensemble members' ears toward the melodic, harmonic, and rhythmic details of the repertory. I like to end the final exercise in the key of the first piece to be rehearsed, improving the flow into the rehearsal.

Resources

This warm-up routine is available

for download/copy at the following url: <https://docs.google.com/spreadsheets/d/1JEUCleVWcaOFm6YkC8hIaSgm-6kG7NmB-N1HJuJGysQ/edit?usp=sharing>

A video illustrating this sequence of warmups is available at the following url: <https://youtu.be/WkyACTTIVrk>

[Book] Nesheim, P., and Noble, W. *Building Beautiful Voices*. Dayton: Lorenz Corporation, 1995. (JW Pepper # 1965763)

I love this collection of vocal warm-ups for choir, which scaffolds voice building much in the same sequence as I advise: body–breath–voice–brain. The spiral binding is a plus, as is the accompanist material for every exercise that enables your keyboard collaborator to support your choir.

[DVD] Adams, C. *Daily Workout for a Beautiful Voice*. Santa Barbara Music Publishing. (JW Pepper # 3303251)

This video is one of the best not just for daily vocal training but also for body involvement the vocal experience. These exercises are effective for all voice parts.

[DVD] Blackstone, J. *Working with Male Voices*. Santa Barbara Music Publishing. (JW Pepper # 10045504)

This seminal DVD of footage with the University of Michigan Men's Glee Club addresses a wide range of vocal issues and traces the ensemble's sonic development from first rehearsal to performance. ♦

High School Honor Choir Returns

Josh Dufford, High School Honor Choir Coordinator

THIS SUMMER, the Ohio Choral Directors Association is excited to welcome the return of our annual High School Honor Choir event. In previous years, the event has taken shape as two separate honor choirs—a TTBB ensemble and an SSAA ensemble. After a two-year hiatus due to COVID and the absence of an in-person conference, OCDA is changing the honor choir model to feature one auditioned SATB honor choir.

This year's honor choir will be led by Dr. Lisa Wong. Lisa is concurrently Director of Chorus for the Cleveland Orchestra and Associate Professor of Music at the College of Wooster. At the College of Wooster, she co-chairs the Music Department, directs the Wooster Chorus, and teaches courses in conducting, choral literature, and music education. As Director of Chorus for the Cleveland Orchestra, she oversees all choral performances

and prepares the Cleveland Orchestra Chorus and Blossom Festival Chorus for concerts throughout the season. Lisa has worked with student musicians of all levels, ranging from pre-kindergarten through college. Before moving to Ohio, she was active as a music educator for sixteen years in New York, Pennsylvania, and Indiana. A strong advocate for music education, she remains active as a clinician, guest conductor, and adjudicator.

Choral selections for this year's honor choir include works by Stacey Gibbs, Shawn Kirchner, Marques Garrett, Sarah Quartel, and Elaine Hagenberg (one of our Summer Conference headliners). This year's choir is sure to draw a wide pool of talented applicants, and we highly encourage choral directors from all parts of Ohio to submit auditions on behalf of their finest students.

In order to take sufficient pre-

cautions against COVID-19, we will require that masks be worn throughout the rehearsal and performance process. Students accepted into the Honors Choir will be provided a singer's mask to wear for the day. The cost of the mask is built into the cost of registration. Audition information for the High School Honor Choir can be found on the OCDA website (ohiocda.org) under the "Conference" tab. Online auditions open February 3 and audition submissions are due by March 15. Selected students will be notified of their acceptance by April 1 and required to register for the event by April 30.

Questions? Contact [OCDA HonorChoir@gmail.com](mailto:OCDAHonorChoir@gmail.com) and allow us to help. Scholarship information available upon request. We hope to see you this summer as we return to our OCDA Honor Choir tradition! ♦



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.

Tim Cloeter, Editor • timothycloeter@gmail.com • 262-527-8151

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.



To us, every moment matters.

You create the music, we'll do the rest.

since
1981

we've been working with directors to create incredible student travel experiences.



Bob Rogers Travel

over
5,000

custom trips planned to destinations in the U.S. and abroad, no two alike.

Making Moments That Matter

bobrogerstravel.com

since
1981

Call: (800) 373-1423

Promoting Small Independent Publishers in the U.K.

Mario Buchanan, Music in Worship R&R Chair

SARAH MACDONALD (Fellow and Director of Music at Selwyn College, Cambridge, and Director of the Girl Choristers at Ely Cathedral), recently published an article in *The American Organist* entitled “A Promulgation of Publishers” in which she highlighted the plethora of high-quality small publishers in England. Even though we may not recognize their names, these small publishers can be a source for wonderful new music for worship. For instance, Encore Music recently published a beautiful new hymn composed by Sarah called *Hope* (based on a sermon by Justin Welby, the Archbishop of Canterbury). Most of these publishers offer digital products for their international customers in addition to working with many small music distributors in the U.S. Cliff Hill Music in Brook Park, OH, and Lois Fyfe Music in Nashville, TN, work regularly with all of these publishers to get this music from England. Sarah has graciously allowed us to publish a large portion of her article in our *OCDA News*, so I will let her take it from here!

Firstly, it is important to remember that just because a publishing house isn't represented by a major distributor doesn't mean that they don't publish excellent music. (Conversely, just because a publisher *is* represented by a distributor it does not necessarily follow

that every piece they promote is of good quality.) Many small independent publishers don't have the resources to sell their wares aggressively, even in non-pandemic times. They may have only two or three members of staff, all of whom are specialist musicians, music engravers and typesetters, and often composers themselves. They don't employ someone to send daily marketing emails around the world, or to maintain a high-profile social media presence. Indeed, aggressive marketing campaigns are sometimes associated with inadequate editions (typos, missing accidentals, impractical page turns, low-quality production values), if a company's priority appears to be profit rather than quality of product.

Below is a suggested list of independent U.K. publishers, all of whom specialise in choral and organ music, promoting particularly the music of contemporary composers and church musicians. I've listed one additional interesting feature for each. Look them up and order some perusal copies, which will enable you to judge production value as well as musical quality. Normally it shouldn't take more than a week to 10 days for a set of copies to be shipped across the Atlantic, and many of the publishers can also provide sample PDFs by email (though in my experience, choir members prefer to sing from a real copy than a photo-

copy, even when the latter is legally purchased and produced from a publisher-provided PDF). There has been something of a “second renaissance” in choral music recently, with many contemporary composers turning their hands to writing for choirs. Those who are church musicians themselves also understand the need to write practical music that is effective liturgically and can be performed well by amateur singers on limited rehearsal time. This list is certainly not exhaustive, but it aims to give readers an idea of the options.

Banks Music Publications, Yorkshire; established 1972. Also has a print-to-order service for many out-of-print choral titles. <https://www.banksmusicpublications.co.uk>

Chichester Music Press, Hampshire; established 2003. Also has a “print personalised manuscript paper” feature for those who still write by hand. <http://chichestermusicpress.co.uk>

Encore Publications, Kent; established 1992. Publishes many works heard at major royal and national occasions, including James Vivian's new arrangement of “Eternal Father, strong to save,” sung at the funeral of HRH the Duke of Edinburgh. <https://www.encorepublications.com>



Kevin Mayhew, Suffolk; established 1976. Vast catalogue of hymns, choral, organ music, as well as devotional and theological books.
<https://www.kevinmayhew.com>

Multitude of Voyces, Wiltshire; established 2017. Not-for-profit Community Interest Company which publishes the ground-breaking and acclaimed anthologies of liturgical choral music by women composers.
<https://www.multitudeofvoyces.co.uk>

RSCM Press, Wiltshire; established 1927. Extensive liturgical re-

sources including hymns, anthems, and service music, with composers represented from the Renaissance to the present day.

<https://www.rscm.org.uk/our-resources/music-publishing/>

There are also the larger publishing houses such as Boosey & Hawkes, Chester, Faber, Novello, OUP, Peters, and Stainer & Bell which publish much of the received canon of liturgical music, as well as the music of their own living “house composers.” Most of these do have agreements with major international distributors, so their music is

easier to source outside the U.K. In addition, there are also many very fine composers who choose to self-publish.

I hope this has piqued your curiosity, and that you find some wonderful music that might have been overlooked by the big distributors. (And as an added bonus for me, maybe you might even like to look at my new hymn!)

Sarah MacDonald

Copyright 2021 by the American Guild of Organists. Reproduced by permission of *The American Organist Magazine*. ♦

Upcoming Events

ACDA Midwestern Region Conference
February 16–19, 2022, Chicago, IL
midwesternacda.org

OCDA Summer Conference
June 20–22, 2022
ohiocda.org



TOGETHER WE SING

2022 SUMMER CONFERENCE

June 20 - 22, 2022

Otterbein University

Westerville, Ohio

Featuring:

Jason Max Ferdinand, Clinician

Elaine Hagenberg, Clinician

Lisa Wong, Clinician & HS Honors Choir Conductor

Jeanne Wohlgamuth, Elementary Honors Choir Conductor

Expanded Reading Sessions

Performances from incredible Ohio Choirs

Networking & Socializing

Opportunities to observe conductors work with honors choirs

Graduate Credit and Professional Development Opportunities

AND ALL IN PERSON!!!

Questions? Contact Kathleen Pellington,

Conference Chair

ocdaconference@gmail.com

Registration materials online

beginning in February!

WWW.OHIOOCDA.ORG



The Ohio Choral Directors Association
presents the 2022

HIGH SCHOOL HONOR CHOIR

June 20th, 2022 / Otterbein University

This year's honor choir features:

- An auditioned SATB ensemble
- Music by Stacey Gibbs, Shawn Kirchner, Marques Garrett, Elaine Hagenberg, and Sarah Quartel
- Choral clinician Dr. Lisa Wong of the University of Wooster and the Cleveland Orchestra Chorus



Dr. Lisa Wong is concurrently Director of Choruses for the Cleveland Orchestra and Associate Professor of Music at the College of Wooster. At The College of Wooster, she co-chairs the Music Department, directs the Wooster Chorus, and teaches courses in conducting, choral literature, and music education.

Visit ohiocda.org, choose "Conference", and search under "High School Honor Choir" for audition and registration information. Audition submissions due by **March 15th, 2022**. Email ocdahonorchoir@gmail.com with any questions!

Honor Choir Audition Form



2022 OCDA

CHILDREN'S HONOR CHOIR

JUNE 20-22, 2022

Give your 4th-8th grade students an opportunity that will shape their love of choral singing for a lifetime.

Jeanne Wohlgamuth, Artistic Director of the Columbus Children's Choir, will join us in residence at the Ohio Choral Directors Association Professional Conference.

Singers will love this unique opportunity to stay on Otterbein University campus as they sing with other passionate singers from around the state. This established program offers the music excellence of Ms. Wohlgamuth's teaching paired with the fun of over 100 kids singing together.



Nominate your 4th-8th grade treble singers today!

Singer registration fee of \$225 includes:

- 6 hours of music preparation in 2 satellite rehearsals
- 12 hours of rehearsal and performance at Otterbein University
- On-site collegiate Music Education chaperones
- Room and board in air-conditioned dorm (2 nights, 5 meals)
- Complimentary t-shirt, award certificate, and pin

Limited financial aid is available for those in need.

Singer nominations will be accepted
online through March 15, 2022

<https://www.ohiocda.org/conferenceparent/childrenschoir/>



Promoting excellence in choral music throughout Ohio.

ocdachc@gmail.com

www.ohiocda.org

Leadership Roster

President

Doug O'Neal
rdohio@gmail.com
Olentangy Liberty High School

Vice (Past) President

Brandon L. Moss
brandonlmoss@gmail.com
Central Crossing High School
First Unitarian Universalist Church of
Columbus

President Elect

Jeanne Wohlgamuth
wohlgamuth1957@gmail.com
Columbus Children's Choir

Secretary

Beth E. Vaughn
bethvaughn@me.com
Bowling Green High School

Treasurer

Kent W. Vandock
kwvandock@gmail.com
Perrysburg City Schools

EC Region Chair

Katie Silcott
katherine_silcott@olsd.us
Olentangy Shanahan Middle School

NE Region Chair

Scott MacPherson
smacpher@kent.edu
Kent State University

NW Region Chair

SeaHwa Jung
jung@findlay.edu
University of Findlay

SC Region Chair

Kelsey Burkett
kelsey.burkett@gmail.com

SW Region Chair

Steven Hankle
shankle1@udayton.edu
University of Dayton

Standing Committee for Diversity Initiatives Chair

Dione Bennett
dione.bennett@gmail.com
Ohio Christian University

Standing Committee for Professional Development Chair

Emily Pence Brown
brownep@bgsu.edu
Bowling Green State University

Conference Chair

Kathleen Pellington
kathleen.pellington@nordonia
schools.org
Nordonia Middle School

Exhibits Chair

Holly Lewis
HollyLewisPem@gmail.com
Worthington Kilbourne High School
Capital University

Membership Chair

Libby Hainrihar
libby_hainrihar@yahoo.com
Ohio State University

IT Coordinator

Eric West
ewest@defianceschools.net
Defiance High School

Newsletter Editor

Tim Cloeter
timothycloeter@gmail.com
Masterworks Chorale of Toledo

Mentorship Chair

Jon C. Peterson
jpeterson@hudsonucc.org

Historian

Amy Gelsone
ajgelsone@yahoo.com
Retired

Retired Representative

Hilary Apfelstadt
hilaryapfelstadt1@gmail.com
University of Toronto

Student Chapter Representative

Charles Nykiel
cnykiel@bgsu.edu

Elementary Festival Chair

Alyson Bates
alyson@capricciocolumbus.org
Capriccio Youth Choir

Children's Honor Choir Chair

Michael Grimm
mcgrimm.music@gmail.com
Southwest Ohio HOBY

High School Honor Choir Co-Chairs

Meredith Smith
msmith@lhschools.org
Licking Heights High School

Josh Dufford
dufford.joshua@gmail.com
Ottawa Hills Jr./Sr. High School

Repertoire & Resources Chairs

Youth Choirs

Area Coordinator: Dara Gillis

SCHOOL CHILDREN'S CHOIRS

Cynthia Mira
Cynthia.Mira@bellevueschools.org
Bellevue City Schools

COMMUNITY CHILDREN'S CHOIRS

Tatiana Kats
tkats@cmaacademy.org
Columbus Music and Art Academy

JR. HIGH/MIDDLE SCHOOL CHOIRS

Laurel Labbe
llabbe@woodridge.k12.oh.us
Woodridge Local School District

HIGH SCHOOL CHOIRS

Dara Gillis
dbgillis1@yahoo.com
Delaware City Schools

Collegiate Choirs

Area Coordinators: Laura Kitchel
and Christopher Larsen

COLLEGE/UNIVERSITY CHOIRS

Christopher Larsen
c-larsen@onu.edu
Ohio Northern University

STUDENT ACTIVITIES

Laura Kitchel
lkitchel@capital.edu
Capital University

Lifelong Choirs

Area Coordinator: Mario Buchanan

COMMUNITY CHOIRS

Hae-Jong Lee
hlee01@ysu.edu
Youngstown State University

MUSIC IN WORSHIP

Mario Buchanan
mario.buchanan@christchurch
hudson.org
Christ Church Episcopal

Repertoire Specific

Area Coordinator: Bradley Naylor

CONTEMPORARY COMMERCIAL:
CONTEMPORARY A CAPPELLA

Ryan Hutcherson
rydhutch@gmail.com
Wilmington City Schools

CONTEMPORARY COMMERCIAL:
SHOW CHOIR

Tyler Skidmore
tyler.skidmore2@gmail.com
Medina High School

MEN'S/TTBB CHOIRS

Bradley Naylor
naylorb@ohio.edu
Ohio University

VOCAL JAZZ

Sam Alhadid
salhadid@kent.edu
Cuyahoga Falls High School

WOMEN'S/SSAA CHOIRS

Jordan Saul
saul.52@osu.edu
Ohio State University

WORLD MUSICS AND CULTURES:
DEVELOPING VOICES

Kelly Winner
winner.kelly@gmail.com
Dempsey Middle School

WORLD MUSICS AND CULTURES:
INTERMEDIATE/
ADVANCED VOICES

Lisa Wong
lwong@wooster.edu
College of Wooster