

From Your President

The Community of OCDA

I AM DEEPLY HONORED to begin my term as President of OCDA and I thank you for your trust and support. I approach this role with great enthusiasm and a deep sense of responsibility, and I'm eager to work alongside each of you in the upcoming year.

As you prepare to take the journey into a new season with your school, church, community, and professional choirs, I trust that you have spent the past few weeks/months reading through repertoire and planning performances and programs, all in anticipation of the year ahead.

Do you have the sense of being somewhat unprepared, like me? Do you still have a handful of pieces to select for a particular program, scores that need exploring, or rehearsals to plan? Does a stack of music from our summer conference sit unopened on your desk, waiting for your attention?

While these feelings may sometimes be overwhelming, they are a testament to your passion and dedication. The start of a new school year or season isn't just a beginning; it's an exciting time full of possibilities. It is a chance to embark on an exciting journey with your choirs, delve into uncharted musical territories, introduce and experiment with different genres, and build deeper relationships with returning singers or cultivate new relationships with incoming singers.

As you navigate these uncertain times, remember that growth often comes from challenges. Embrace these moments as opportunities to push your creative boundaries and refine your artistic skills. Your passion, artistry, and commitment to your choirs will help drive you forward and bring you much success.

Before we delve into plans for the 2023–2024 season, I want to thank Doug O'Neil, Kathleen Pellington, and the OCDA board for their tireless efforts in orchestrating a successful summer conference. I hope that each of you had the opportunity to attend and left with your toolboxes filled to the brim with valuable, informative, and fresh ideas.

As we look ahead, mark your calendars for the 2024 OCDA Summer Conference. The conference is June 24–26, 2024, on the campus of Capital University. The conference will feature headliners Dr. Julie Yu, Director of



OCDA President
Jeanne Wohlgamuth

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Choral Studies at the Wanda L. Bass School of Music, Oklahoma City University; and Dr. Derrick Fox, Associate Dean of Graduate Studies and Creative Endeavors and Professor of Choral Music at Michigan State University. I challenge you to invite at least one, maybe two colleagues to join OCDA and attend our summer conference. Stay tuned for more exciting announcements about additional clinicians who will join us.

One of the most gratifying moments in my career was when my singers were selected to perform at the OCDA Summer Conference. Would you like your ensemble to have a chance to experience this at the 2024 Summer Conference? If you answer yes, the deadline to submit your application and three audio samples is March 1, 2024. The application can be found through this link: [Summer Conference Performing Ensemble 2024](#).

Additionally, please plan to attend the ACDA Midwestern Regional Conference, themed “Reflect, Rejuvenate, Rejoice.” This event is February 7–10, 2024, in Omaha, Nebraska. The conference will be at the CHI Health Center Omaha, with accommodations available at the Hilton Omaha and the Omaha Marriott Downtown, the designated conference hotels.

I am thrilled to share that Ohio will be well represented. Amy and Andrew Blosser will present an interest session titled “You Are the Voice Teacher: Teaching Technique and Authenticity of Vocal Production in Choral Singers.” Addition-

Dear OCDA Colleagues,

I have some exciting and significant news to share. Quire Cleveland, a distinguished early music vocal ensemble based in Cleveland, was established in 2008 with the aim of showcasing the vast and timeless repertoire of choral music from the Medieval and Renaissance periods. Recently, the organization made the tough decision to dissolve its non-profit choral organization. In a strategic move, their board has decided to allocate their financial reserves toward advancing early a cappella vocal music across the state of Ohio.

In a very generous gesture, Quire Cleveland has gifted \$30,000 during the 2023 calendar year to support, over five years, OCDA-sponsored/hosted activities that provide opportunities to explore and showcase early a cappella vocal ensemble repertoire.

The funds are intended to support a cappella vocal ensemble initiatives, with a particular emphasis on early a cappella works predating 1700, as outlined below:

- 1) sponsoring or hosting educational workshops, master

classes, and/or festivals for high school choir members and undergraduate music majors;

- 2) providing professional development experiences for choral directors; and
- 3) fostering the establishment and inaugural performances of emerging Ohio-based professional a cappella vocal ensembles, particularly in geographical areas where this genre is not regularly performed.

The strategic decision speaks volumes about Quire Cleveland’s belief in our organization and the work we do. Together with the board, I want to offer my heartfelt thanks to Quire Cleveland for their generosity. While I am saddened by their decision to dissolve their non-profit, I look forward to embracing and advancing their vision for the continued growth and support of early a cappella music throughout Ohio.

*Best,
Jeanne Wohlgamuth, President
Ohio Choral Directors Association*

ally, Bowling Green State University’s Ensemble Volaré, under the direction of Emily Pence Brown, will be featured performers. Please join me in extending congratulations to both for this remarkable achievement.

I extend my heartfelt appreciation to everyone who has concluded their tenure, whether as an elected board member or as an R&R Chair. Your tireless efforts and commitment to OCDA are truly valued. Your contributions will have a last-



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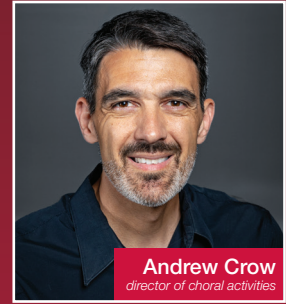
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Andrew Crow
director of choral activities



Kerry Glann
associate director of choral activities

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

bsu.edu/music

ing and positive impact on our organization.

Congratulations to our newly elected board members, whose dedication and commitment to serving OCDA and its members inspire us all. Welcome to Dara Gillis, stepping into the role of President-Elect; Laurel Labbe, taking on the responsibilities of Secretary; Brian Bailey, assuming the position of NE Region Chair; Alyssa Schott, embracing the role of SC Region Chair; and Tracy Carpenter, bringing her expertise as the SW Region Chair. Your presence on the board promises to be an exciting journey as we work together to elevate the choral arts throughout Ohio.

I am excited to introduce our new R&R Chairs. Heather Cooper

will be overseeing School Children, Jennifer Rozsa will be leading the Community Children's Choir, Jessica Zelenak is in charge of Junior High/Middle School, and Dr. Brandon Moss will take on High School. Dr. Harris Ipock will be guiding the College and University category, Dr. Stephen Caracciolo will be managing Music in Worship, David Croglio is heading Men's/TTBB, Ann Johnson will be responsible for Showchoir and Hunter John will be leading Contemporary A Cappella. Additionally, Devon Steve is overseeing World Music and Cultures: Intermediate/Advanced, and Sarah Santilli is in charge of World Music and Cultures: Developing Voices. Don't miss their thoughtful repertoire selections at the OCDA-sponsored

reading sessions during the OMEA professional conference.

Lastly, I want to acknowledge and express gratitude for the leadership of Dr. Bradley Naylor, our Mentorship Chair, and Dr. Brandon Moss, who chairs the Standing Committee for Professional Development. Your dedication and guidance will undoubtedly shape the growth of OCDA and its members.

For those already part of the OCDA community, I hope you have discovered a wealth of benefits in being a part of a vibrant community of choral directors dedicated to the art of choral music. Please reach out to a colleague and share the benefits of being a member of OCDA. In addition to our Summer Conference,

OCDA provides access to a wealth of resources. These include ChoralNet, ACDA *Choral Journal*, ChorTeach, and OCDA News. These publications feature outstanding articles by gifted and seasoned directors in our profession.

OCDA takes pride in our commitment to supporting new and early-career directors through a

mentorship program. We also offer opportunities for your singers to participate in special performance activities, such as our Treble Choral Festivals, Treble Honor Choir, and High School Mixed Honor Choir.

In closing, thank you again for entrusting me with the role of President of OCDA. As we move

through this year, remember that OCDA is a thriving community because of the active participation of our members. Your enthusiasm, commitment, and love for choral music are the driving forces behind our success. Continue to be involved and engaged. Together, we will further fortify OCDA into a robust and dynamic organization! ♦

From the Heart & Soul: Gospel Music Repertoire and Resources



Devon Steve, World Music & Cultures: Intermediate/Advanced Chair

SINCE THOMAS DORSEY played those first chords in the 1930s, Black gospel music has been a central part of not only the Black community, but of the overall American cultural music experience. With its influences on descendent music, such as blues, soul, R&B, rock, and pop, we can arguably see traces of

gospel music in every modern genre. It's therefore difficult not to include gospel music in a regular rotation of repertoire. So, what happens when you've exhausted some of the choral gospel standards like "Praise His Holy Name," "True Light," or "I Sing Because I'm Happy"? This article will provide

guidance and suggestions on how to explore repertoire beyond "gateway gospel."

Gospel Music is for everyone.

While the origins of the genre originate with the Black community, it is not limited to those within that community. In fact, gospel music invites everyone to the table, so to speak. However, the way in which we approach it with our singers must be sensitive. This sensitivity reflects the same care we have with our traditional classical repertoire. As conductors, we are expected to engage in significant score study—the harmonic language, the text source, historical or cultural context—and this must remain true for gospel music. Oftentimes, we make the mistake of programming a piece because we just need a fun concert closer. We don't always take the time to really learn this

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music in the same way we approach Western choral music. This pattern becomes a disservice to our singers, audiences, and the tradition itself. But as a point of encouragement, I always remind conductors that if you can teach Bach, you can teach gospel.

Become acquainted with the genre.

The best way to learn more about gospel music is to listen, listen, listen. In your listening, both an active and passive approach will prove successful. In an active approach, you might listen to the specifics in melodic lines, the vocal harmonies, the complex chords in the instrumentals, the drum patterns, etc. Contrarily, with passive

listening, you have the opportunity to pick up on larger patterns or features that are consistent throughout the genre. Whether active or passive, add gospel music to your regular music playlist. This will help you to create some background knowledge before you embark on more detailed study and repertoire selection. There are some great gospel artists with extensive discographies, such as Kirk Franklin, Hezekiah Walker, Israel Houghton, Karen Gibson & The Kingdom Choir, Trey McLaughlin, Fred Hammond, Maverick City Gospel Choir, and so many more. Spend time learning about who is leading the modern gospel music movement, and use them as a basis for your repertoire discovery.

Go beyond Gateway Gospel. “Gateway Gospel” or “Choral Gospel” is often what we hear and see performed in more academic or community-based choral settings. This music is fantastic and I continue to program it myself. The purpose of this distinct style is to standardize qualities in the genre to provide more access points (or a gateway) to the genre. I often find myself using these types of works with beginning ensembles, ensembles new to the genre, or honor choirs—where rehearsal and preparation time is limited and out of my own scope. However, the times that I’ve taken the opportunity to incorporate modern gospel with my intermediate or advanced groups, the pay-off has been



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extraordinary. If we want to push our singers to have deeper and richer cultural experiences through music, we have to be willing to push ourselves outside of the box.

I'm ready to program! But what are my first steps?

Before jumping right into a song, there are some considerations to make. As we do with all of our ensembles when we program, we examine the factors and possibilities (or potential barriers) that we may run into. I encourage you to take this short list of considerations and filter it through your own needs as a conductor, for your choir, and for your community.

Consideration #1: Text. Is the text overtly religious? Some gospel music is deeply connected to religion and incorporates Christian doctrine. This is to be expected, considering its original purpose. In churches or parochial schools, this may be a non-issue. But in other settings, you may want to lean more towards inspirational texts that center around encouragement, unity, overcoming struggles, or the joys of life.

Consideration #2: Voicing. Modern gospel music is often written as Soprano, Alto, Tenor. When I've directed gospel music and there are bass voices in the ensemble, I've added a bass part if the tenor harmony was too high. This new bass part is usually an octave below the main melodic material, but sometimes new material all together. It's something to certainly be aware of. In addition to the divisi, the tessitura can sit fairly high, especially in

upbeat gospel songs with modulations. So be aware of what you're asking your singers to do in the context of one song and in relation to other songs in your program.

Consideration #3: Instrumentation. Many times, this music may feature an array of instruments that is comparable to a small musical theater pit orchestra—piano, synth/keyboard/organ, drum set, auxiliary percussion, electric bass, and more. You will need to decide what makes sense for you. I suggest instrumentation groupings as tiered systems: piano only; piano with drum set; piano with tambourine or cajon instead of drum set; add an electric bass, synth/keyboards. There are many combinations you can choose, but be sure you have a solid rhythm section.

10 Places to Start (Repertoire Options for "Non-Gospel" Choirs)

The following examples are some of the popular songs I've heard performed by choirs in numerous settings—school, community, church, and even in show choirs. Many of these recommendations have been re-recorded or covered by other artists or choirs. Find a version you like as your listening and learning model.

- Alpha and Omega – Sounds of New Breed
- Any Day Now – Ricky Dillard
- Everybody Clap Your Hands – Joshua's Troop
- Expect Your Miracle – The Clark Sisters
- I Need You to Survive – Hezekiah Walker

- Oh, Happy Day – Edwin Hawkins
- Revelation 19 – Stephen Hurd
- Smile – Kirk Franklin
- Total Praise – Richard Smallwood
- We Sing Praises – as recorded by Shekinah Choir

To Sheet Music or Not to Sheet Music? That is the question.

In reality, that's not the question. Frankly, there is no question, just a statement: you should teach gospel music by rote. This may be a new experience for you as a conductor, but your singers may very well thrive in this teaching style. Younger singers are more accustomed to learning music aurally and by rote, so this could be used to your advantage to build on those skills. While I may have the sheet music for myself, my pianist, or band members, my singers only receive lyric sheets. If we want to embrace cultural music, we also must embrace the process of teaching this music as well. Remember: Just because it is not written down, does not mean you can't work on musicality and artistry. Continue to push your singers to sing clearly with phrasing, dynamics, articulation—all the same aspects we rehearse when we are teaching music from the traditional Western choral canon.

How do we perform?

What does a gospel choir look like? Not the demographics of the ensemble, but what does a performance look like for singers? I always use a video reference with



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my singers before we perform. Movement has to feel organic for your singers. If they aren't a naturally moving group, start to ingrain that concept in other areas of the rehearsal—especially in your daily set of vocal exercises. If the song includes clapping, it is imperative that your singers practice clapping on beats 2 and 4. And if you're so willing, maybe add a bit of "choralography." My choirs would always come up with fun little dance moves in rehearsal; if they were performance appropriate, I encouraged it because it was organic for them. In connection, facial expressions must reflect the mood of the song. It just won't work if the singers look unfocused or unenergized. Lastly, it's important not only to engage the audience, but to teach the audience how to experience the music. It's often an invitation to stand and clap along to the song. But you could go so far as to teach the audience the vamp or chorus of a song and they can sing along. Gospel music is not a transactional music form. It invites everyone—not just the singers but the listeners as well—to be a part

of the musical experience. The Kingdom Choir's performance of "Lovely Day" at the BBC Proms on YouTube exemplifies everything one would expect in a great gospel performance.

Collaboration is the key to your success.

Connecting with your community is the tool that may have the strongest influence on your success. It's an opportunity to bring in culture bearers to co-teach with you—whether those are your students, your families, school's faculty and staff, or other stakeholders in your community. Network with conductors who program or have programmed the gospel music you're looking to incorporate in your repertoire. Bring in guest artists, guest choirs, attend workshops, or coordinate a special concert. One of my most rewarding experiences as a conductor was taking the Roosevelt High School Gospel Choir (Des Moines, Iowa) on tour throughout the Midwest. On tour, we would share choral exchanges with high school choirs and end each one by teaching a

combined gospel standard. Our students were able to share their passion, and the other schools were able to have a new musical experience. These connections are powerful and there are so many people who are here to support you.

Final Thoughts and Advice

Vamps make great choral warm-up exercises. You might have done this with a pop song, or even by teaching a tag in the barbershop style. The vamp of a gospel song (whether upbeat or ballad tempo) creates an excellent opportunity for a warm-up that your singers will love.

Don't just program the upbeat gospel song at the end of a concert. They do make excellent closers, but find ways to program this style in other places in your concert. A ballad-tempo, dramatic gospel song may very well be the crowning jewel of your next concert.

Remember to keep asking questions. Our learning never stops. Keep asking questions about gospel music and you will continue to be a well rounded instructor and musician. ♦

Barbershop in High School?!

Tracy Carpenter, Southwest Region Chair

WHY SHOULD YOU START a barbershop group at your high school? Aren't we already too busy? Well, there are lots of reasons to do this. First, your tenors and basses love to sing together, and this fun music

is written to let them do just that, and feel good doing it. Secondly, learning to read barbershop music and tune those chords will hone your singers' musical skills in ways you never thought possible. Of

course, if you need more or stronger tenors and basses in your choir, a thriving and successful barbershop group will be just the ticket! Finally, I'll



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tell you how I started my group, in order to give you some ideas. This whole article is based on how I started the barbershop group Daddy-o & the Cats at Milford High School.

We all know that TBs love to sing together, but you may be wondering if your TBs will be willing to sing barbershop music. I say yes! After you teach them the first tag and how to tune their first four-part barbershop chord, they will be hooked for life. Then, tell them they get to be funny between and during the songs, and you won't be able to get them to stop planning and practicing for their next performance. Let's face it, barbershoppers are just high school boys at heart, so the corny, non-vulgar humor employed by most barber-

shop groups is right in line with what high school TBs find entertaining. The big payoff is when their peers think they're funny, and swoon at every note they sing. Trust me, that's real motivation, and it will happen!

When teenage TBs are that inspired, they will do whatever it takes to reach their goals. This includes improving their vocal technique and becoming better at reading music. I require my singers to sing almost every song on solfège before they get to sing the words. We've been doing this long enough and with such success that they tend to start on the process before I even remind them to do their solfège. If they learn how to sing using chromatic solfège they will learn lots of music theory in the

process, as well as learning their music quickly and accurately. Knowing the function of every note, including those crazy accidentals, and improving vocal technique will allow tuning problems to essentially disappear.

When your TB singers start leaving your room singing the songs and laughing at the jokes, the other hidden singers in the building will start wanting to find out what's going on in your room. Invite them to a rehearsal, and they will want to join, too! It's like magic. Barbershop is timeless!

I've heard barbershop singing on and off throughout my musical life, but I was surprised when one of my high school singers came to me and asked if he could start a group. He had motivation that sur-

prised me: his grandfather had been an avid barbershopper himself! My student greatly admired his grandpa and wanted to show him that he could do it, too. I told him that if he could find the singers, they could rehearse in my room. When I heard them rehearsing for the first time, I realized that they didn't have the expertise to be successful, so I offered my help. I taught them the notes, and further educated myself on the style so I could teach them. After they performed the first time, Grandpa was impressed, and my TBs were hooked! As the years progressed, I had two more brothers from that family in the group, as well as lots of other TBs. This year, I have 17 very excited young men show up in my room outside of class time twice a week to sing. The energy in the room is palpable, as is their pure joy in singing. The upper-classmen understand the impor-

tance of training the freshmen to follow in their footsteps in order to continue the legacy. It is so heartwarming to see these teenagers mentoring each other through the difficult process of learning to sing this music.

I thought I'd write about the negatives that can come from starting a barbershop program in your high school, but the only negative I can think of is spreading myself too thin. The kids I have in this group want to have as much singing time as I can accommodate, and sometimes it is exhausting for me. Truly my program has gained so much from having this barbershop group. I have plenty of TBs in all my choirs. My SAs try to compete with the TBs now, which only raises the bar for everyone. When we took a choir trip to Nashville a couple of years ago, my barbershoppers made it a point to take a side trip to the Barbershop Harmony Society

Headquarters, located on the main drag in Nashville. They got to see lots of barbershop memorabilia, and even sang for the staff that was there that day—super fun for my guys!

These days, there is plenty of barbershop music readily available. If you are inclined to start a group, find some music and dive in! Music vendors carry lots of arrangements of more modern songs, but be sure you find some traditional barbershop, too. Songs like "Coney Island Baby/We All Fall" are great places to start. Visit the Barbershop Harmony Society's website (www.barbershop.org) for free music and tags, learning tracks, and lots more. Feel free to contact me if you want to hear more about how to make it work—I'm happy to share. Also, ask around. I have been surprised time and again at how many barbershoppers are right in my backyard! ♦

Community: Starting It Young

Alyson Bates, Treble Choral Festival Chair

WE ALL THRIVE in community. Many of us are introverts but chose this profession for the sense of belonging and joy music-making gives when done together. Our singers are looking for the same. While we each have a culture within our choirs, we also have a larger community consisting of everyone who has ever been a part of a choir. I didn't have this ensemble experience until I was in high school.

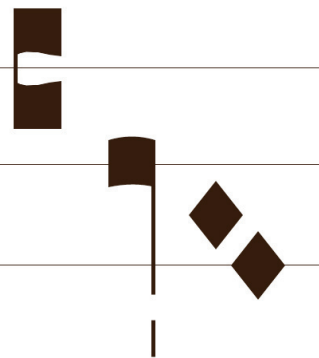
However, there are many singers across the state that are lucky enough to have an ensemble experience starting in elementary and middle school. How fortunate are they? Let's amplify their experience of belonging and expand their community!

Enter **OCDA Treble Choral Festivals**. The new name for these events (they were formerly known as "Elementary Choral Festivals")

more clearly aligns with the mission of the events: to provide for beginning treble singers a clinician experience and a collaboration with other beginning treble singers, without restricting participation by grade. The age at which school districts first offer choir experiences varies widely across our state, and depends on school structure, re-



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sources, the importance of the arts in the district, and other factors. Our goal with the Treble Choral Festival is to give the opportunity for community to singers at the beginning level. They don't need to wait until high school to participate in a festival or honor choir. They can experience the joy of ensemble music with fellow school choristers in an OCDA Treble Choral Festival.

Singing Meets Opportunity

The Elementary Choral Festival was originally conceived to give those directors with beginning- and developing-level treble choirs an opportunity to share music with similar ensembles. It was established as a younger version of large group contest but with more focus on collaboration and community. We continue to strive for these characteristics, now with a new name.

These festival opportunities focus on the inclusion of as many beginning and developing treble ensembles as possible. Our main objectives are:

- To encourage participation of beginning and developing treble ensembles, to provide enrichment of these choral programs,

and to foster joy in singing in every OCDA region;

- To create community in treble-voiced ensembles in grades as young as third and as old as seventh grade (unchanged voices);
- To explore ways to best serve early developing choir directors in all situations and school environments.

What Treble Festival Looks Like

Each choral festival is a single-day event serving a region of the state. Participating choirs individually perform a few prepared pieces for guest choral clinicians who provide comments and feedback for improvement. These can be songs that have already been or will be performed in another concert, or pieces selected specifically for this event. Then, a short workshop setting allows for interaction between the ensemble and a clinician. The conclusion of the event is a collaboration between all ensembles on a common piece, directed by one of the guest clinicians, creating greater community through singing.

I'm a beginning treble director.

I'm in! You may be ready to jump in with your choir or you may have

questions. [Fill out this form](#) and we will reach out with the information and support you need to help you make this happen for your choir.

But I don't teach beginning treble choir...

Me neither! But I am betting you value events for young singers to keep singing and fostering their music joy. We all can do something to encourage our youngest choral singers. Do you have a feeder program or know a beginning choir that could participate? Invite them. Do you have a space that could be used for a festival location? [Click here](#). Are you interested in being a clinician for a festival event? [Contact us here](#).

Your Community Is Here

As you read this on your plan time, during lunch, or after the rest of your household is asleep, you may have dozens of hurdles you are trying to overcome for your next teaching day. You may be fighting to keep an ensemble in your school day, figuring out a new group of singers, or refreshing your rehearsal plans for greater engagement. You may be celebrating all your returning singers, or enjoying administrative support that you've

never had before. You may feel as if you are on a teaching island as the single choir director in your building, or you may feel incredibly supported by an invigorated arts department. Wherever you may be on your teaching journey, know that OCDA is *your* community. We are here to support you so you

can support your singers.

For those of you who are beginning treble directors, thank you for giving your singers their first taste of choral music. You are the model that creates a supportive community environment, cultivates accepting relationships, and stamps the joy in choral music making.

You are the beginning of their belonging in a choral community.

In the words of Coretta Scott King, “The greatness of a community is most accurately measured by the compassionate actions of its members.” We look forward to supporting Ohio’s young singers along side each of you. ♦

2023 OCDA Distinguished Service Award

Brandon L. Moss, High School Choirs R&R Chair

ON JUNE 27, 2023, at the OCDA Summer Conference Business Luncheon, Dr. Peter Jarjisian was honored with the Distinguished Service Award. Dr. Jarjisian was the Director of Choral Activities at Ohio University from 1984 until 2015 and served OCDA in several capacities, including President from 1995 to 1997. Now living near Chicago, Dr. Jarjisian continues to



serve our profession by directing the Chancel Choir at Grace United Methodist Church in Naperville, IL, and by serving as a friend, mentor, and guide to countless former students and colleagues. Though he no longer resides in Ohio, Dr. Jarjisian still returns to attend most OCDA conferences and continues to seek out professional development opportunities in our field, viewing them “as an important part of his ongoing growth as a musician and as the embodiment of his commitment to mentoring, guiding, and modeling for others,” according to his nominator, Dara Gillis.

In her nomination of him, Gillis continued: “Upon his retirement from OU, Peter programmed for his final concert J.S. Bach’s *Mass in B Minor*. He invited alumni of the choral ensembles to participate in the performance. Students traveled

from all over the United States to sing the work with their beloved teacher and friend. Before the conclusion of the final dress rehearsal, Peter invited the campus’s male pop a cappella group, Section 8, to sing an arrangement of Ray Lamontagne’s “You Are the Best Thing” for the choruses assembled on stage. Peter introduced the piece by saying that this is the message he wished to leave with his students; they are the best thing that ever happened to him. As Section 8 sang, Peter made eye contact with almost every one of the 100+ singers standing before him. While a challenging thing to convey in words, it was one of the most moving performances many of us had ever witnessed and is the perfect example of Peter’s connection to people through music.” ♦



DISTINGUISHED SERVICE AWARD

Ohio choral professionals may be nominated for the **Distinguished Service Award**. Nominations are due by December 1. For more information, please visit ohiocda.org/newsparent/serviceaward.

Treasurer's Report

Kent Vandock, Treasurer



2023 Newsletter Report - Year to Date

1/1/2023 through 9/22/2023

Category	1/1/2023- 9/22/2023
INCOME	
Advertising	136.72
High School Honor Choir Income	7,480.00
Int Inc	7.34
Member Deposits	3,968.00
Summer Conference Income	17,774.00
Treble Choral Festival Income	686.34
Treble Honor Choir Income	7,165.00
TOTAL INCOME	37,217.40
EXPENSES	
Donation	-1.78
ACDA Membership Dues Transfer	461.00
Awards	553.75
Board Meetings	1,348.46
Elections	165.55
Fees	50.00
High School Honor Choir Expense	5,036.26
Insurance	1,190.85
Newsletter	600.00
Office	338.38
OMEA	200.00
Sponsorships	486.34
Summer Conference Expenses	18,979.84
Taxes	225.00
Travel	787.56
Treble Choral Festival Expense	686.34
Treble Honor Choir Expense	4,927.69
Website expenses	532.30
TOTAL EXPENSES	36,567.54
OVERALL TOTAL	649.86

2023 Summer Conference Wrap-Up

Kathleen Pellington, Summer Conference Coordinator

THE 2023 OCDA SUMMER CONFERENCE was a wonderful experience for all. With 100 members in attendance, it was a fantastic first conference at Capital University. Clinicians Dr. Joe Miller, Jessica Napoles, and Stacey Gibbs presented several sessions to help attendees tune their choral directing toolboxes. Select conference attendees also had the

opportunity to participate in a conducting workshop led by Dr. Miller, and Stacey Gibbs directed a reading session of his compositions. The High School and Treble Honor Choirs excelled under the direction of Dr. Richard Schnipke and Robyn Lana—with this being the first post-Covid Treble Honor Choir. The all-conference party at Brio,

sponsored by Bob Rogers Travel, was a great time to socialize and network. The conference was a summer highlight. We look forward to welcoming you to the 2024 Conference on June 24–26 at Capital University! Please stay tuned for registration details and information. ♦



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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.

Upcoming Events

ACDA Midwestern Regional Conference

February 7–10, 2024, Omaha, NE

midwesternacda.org

OCDA Summer Conference

June 24–26, 2024, Capital University, Columbus, OH

ohiocda.org/conferenceparent/SummerConference

Leadership Roster

President

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

Vice (Past) President

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

President Elect

Dara Gillis
dbgillis1@yahoo.com
Delaware City Schools

Secretary

Laurel Labbe
llabbe@roadrunner.com
Woodridge Local School District

Treasurer

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

EC Region Chair

Steve Popa
McKinley High School
sjhmp@yahoo.com

NE Region Chair

Brian Bailey
b.k.bailey@csuohio.edu
Cleveland State University

NW Region Chair

Tracey Nycz
tnycz@bcssd.com
Oak Harbor High School

SC Region Chair

Alyssa Schott
Alyssa.m.schott@gmail.com
Hilliard Bradley High School

SW Region Chair

Tracy Carpenter
tntcarp@clermontfestivalchorale.org
Milford Schools, Clermont Chorale

Standing Committee for Diversity Initiatives Chair

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

Standing Committee for Professional Development Chair

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

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
Grizzell Middle School
Capital University

IT Coordinator

Eric West
mr.eric.west@gmail.com
Defiance High School

Newsletter Editor

Tim Cloeter
timothycloeter@gmail.com
Masterworks Chorale

Mentorship Chair

Bradley Naylor
naylorb@ohio.edu
Ohio University

Historian

Open

Retired Representative

Open

Student Chapter Representative

Kate Scites
kscites22@bw.edu
Baldwin Wallace

Treble Choral Festival Chair

Alyson Bates
alyson@capricciocolumbus.org
Capriccio Youth Choir

Treble Honor Choir Chair

Katie Silcott
katherine_silcott@olsd.us
Olentangy Shanahan Middle School

High School Honor Choir Co-Chairs

Meredith Smith
msmith@lhschools.org
Licking Heights High School

Josh Dufford
dufford.joshua@gmail.com
Hilliard Davidson High School

Repertoire & Resources Chairs

Youth Choirs

Area Coordinator: Brandon L. Moss

SCHOOL CHILDREN'S CHOIRS

Heather Cooper
hcooper@summitchoralsociety.org
Summit Choral Society,
Christ Presbyterian Church

COMMUNITY CHILDREN'S CHOIRS

Jennifer Rozsa
jennifer.rozsa@gmail.com
Solon City Schools,
Cleveland Orchestra

JR. HIGH/MIDDLE SCHOOL CHOIRS

Jessica Zelenack
jzelenack@granvilleschools.org
Granville Schools

HIGH SCHOOL CHOIRS

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

Collegiate Choirs

Area Coordinator: Harris Ipock

COLLEGE/UNIVERSITY CHOIRS

Harris Ipock
harrisipock@denison.edu
Denison University

STUDENT ACTIVITIES

Open

Lifelong Choirs

Area Coordinator:
Stephen Caracciolo

COMMUNITY CHOIRS

Sheena Phillips
sheenaphillips@gmail.com
Magpie Consort, Columbus Women's
Chorus

MUSIC IN WORSHIP

Stephen Caracciolo
LancasterChoraleOhio@gmail.com
Columbus Symphony Orchestra,
Lancaster Chorale,
Upper Arlington Lutheran Church

Repertoire Specific

Area Coordinator: Ann Johnson

CONTEMPORARY COMMERCIAL:
CONTEMPORARY A CAPPELLA

John Hunter
hjohn1620@gmail.com
Waverly City Schools

CONTEMPORARY COMMERCIAL:
SHOW CHOIR

Ann Johnson
singerann82@gmail.com
Grove City High School

MEN'S/TTBB CHOIRS

David Croglia
dcroglia@ignatius.edu
Saint Ignatius High School

VOCAL JAZZ

Sam Al-Hadid
salhadid@kent.edu
Cuyahoga Falls High School
Kent State University

WOMEN'S/SSAA CHOIRS

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

WORLD MUSICS AND CULTURES:
DEVELOPING VOICES

Sarah Santilli
santilli.sarah@gmail.com
Jones Middle School, Upper Arlington

WORLD MUSICS AND CULTURES:
INTERMEDIATE/
ADVANCED VOICES

Devon Steve
dsteve@us.edu
University School,
Cleveland Orchestra