

OHIO CHORAL DIRECTORS ASSOCIATION

WINTER ISSUE 1985 - 86



President's Letter Winter 1985-86

By the time you receive this program, over-commitments for the holiday season, and memories of sugar plums will have already danced in your wee little heads. I trust the season was a fulfilling one for you and your singers.

The next few months bring to the membership a convention in Indianapolis, a reading session at the OMEA conference put together by Bob Mix, our President-Elect (if you've never had the opportunity to participate in one of his sessions don't miss this one), and various festivals and competitions for those of you who so desire.

The OMEA conference in Columbus will feature Dale Warland, John Cooksey, John Reardon, Joan Walton, Lena McLin and many others to inspire you to greater heights along with a superior reading session. Performing groups will include Brunswick High School Choir, Ohio University Singers, KSU Men's Glee Club and many other fine groups.

Indianapolis will bring even more exciting clinicians and performing groups including Lloyd Pfautsch, John Nelson, Earl Rivers, Mel Ivey, and the Indianapolis Symphony and Chorus. Ohio will be well represented by clinicians and performers -- don't miss it.

This issue of the newsletter initiates a series of articles, comments and columns from your interest area chairman. I hope you'll take the opportunity to communicate with them, if they elicit a response. The only way we can improve our association for you, the membership, is for you to get involved. I hope your involvement includes encouraging your non-member friends to join OCDA-ACDA, attending conventions and workshops, and letting us know what we're doing well and what we need to do to improve.

Sincerely,
B. Neil Davis

Dates To Remember

FEBRUARY 13 - OCDA Reading Session - OMEA Conference, Columbus 9:40 - 10:40

APRIL 3 - 5 - Central Division ACDA Convention, Hyatt Hotel, Indianapolis, Indiana

AUGUST 14 - 16 - OCDA Summer Conference - Oberlin College in conjunction with National Association of Teachers of Singing. Herb Henke, Chairman

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Reading Sessions-A Must! Jan. 25 NOCMRS at Toledo University

OCDA member Ted Hieronymus sent a pink flier about the NOCMRS, which is a reading session for northern Ohio musicians at the Music Theatre Building on the Main Campus of Toledo U., Jan. 25. Beginning with coffee and donuts at 8:15, the day will close at 4 PM. Guest conductor will be John Ness Beck, OCDA member and composer. Sixty dollars worth of free music is promised plus a browsing table and free parking. Send your registration fee of \$7.00 to reserve your music packet to Ted at 5484 Winfield Drive, Mentor, Ohio 44060. There will be choral music for all combinations of voices, both secular and sacred.

OCDA Hosts OMEA Registrants Thursday Night at Columbus Conference

Vice President of OCDA Robert Mix, is in charge of the annual reading session on the opening night of the OMEA Conference in Columbus February 13 at 9:30. If you have not Met Music with Mix, this is a Magnificent Must of Much Marvelous Music! There will be an OCDA Board meeting following the reading session.

Community and Regional Choirs Fantasy or Feasibility by Sandra Frey Stegman

During 1981, I decided to undertake a personal challenge: the formation, administration, and direction of three regional choirs in the extreme Northwest Ohio region. What began as an experiment solidified into an on-going musical reality that involves 70 people from 17 different communities, 7 counties, and 3 states. The choirs, now under the directorship of a board of trustees known as CaPAA Inc. (Choral and Performing Arts Association), are dedicated to the furtherance of choral music. This is pursued by means of providing these choirs as musical outlets for the many musically talented and interested persons in this region, preparing and performing quality choral literature, and exposing audiences to fine choral works and presentations. This undertaking began as all such projects begin: with an idea, a lot of tedious effort, and much frustration coupled with perseverance, determination, and a ray of hope.

The first musical component to take shape was the children's program. This segment of the regional project began with what I called Singing Schools. The hour long training sessions met once a week for 10 weeks and emphasized good vocal production, ear training, and basic musicianship skills. The children were in grades two through eight, and even though the Singing Schools now reflect a more homogenous age grouping, I did not find this disparity in ages to be a severe handicap in the beginnings of the program. As the concept grew and expanded, a children's choir program developed. The performing segment of this program is now known as The Junior Choral Society. The Junior Choral Society has evolved into a select group of children in grades 5-9 that come from eight different school districts. Fifteen boys and fifteen girls comprise this year's group. They perform both locally as well as travel to other regions on occasion. Presentations range from traditional concert performances of sacred and secular literature to a staged miniature version of Humperdinck's opera, *Hansel and Gretel*. In conjunction with this performing organization, I continue to offer the Singing School sessions for any interested child, regardless of ability level or previous experience. I find both situations exciting and rewarding and am continually amazed by what children can do when highly motivated and challenged by good vocal technique and quality literature. The key to working with children is not to condescend - not to sell them short. I am a firm believer in Jerome Bruner's hypothesis that "any subject can be taught effectively in some intellectually honest form to any child at any stage of development."¹ Children are capable of dealing with vocal technique and solid musical literature. It is our responsibility as music educators to translate these concepts and this material into terms and experiences that are meaningful to them at their stage of development.

By mid-January, 1982, the organizational groundwork had been laid that resulted in the first rehearsal of the adult chamber ensemble, Cantare. The first rehearsal participants were drawn together by a variety of means: direct contact from myself, newspaper announcements, church bulletin notices, and word of mouth. Not wanting to dissuade any likely prospects, I avoided use of the term and the selective tool, audition. I was committed to the use of quality choral literature and well rehearsed and prepared performance standards and assumed that this criteria would serve as its own selection process in the early stages of development. In most cases this concept worked quite well, letting individuals decide for themselves if this was the right kind of musical organization for them. As Cantare solidified and developed, I went to an audition process in an effort to maintain quality and balance within the group. Four years later, Cantare has developed into a twenty-two member chamber ensemble. These ten men and twelve women come from eleven communities in six counties in Northwest Ohio and Southern Michigan. Repertoire includes sacred and secular literature of diverse styles and time periods. A few recent works include

Handel's Chandos Anthem No. 6, *As Longs the Hart for Flowing Stream*, the Bach Motet, *Lobet Den Herrn, Alle Heiden*; and *Magnificat Anima Mea* by Schutz. Cantare performs locally as well as traveling to other regions to perform as its own entity and in conjunction with other choral organizations. I find working with this ensemble to be very challenging and fulfilling. Being able to explore this calibre of literature at the skill and interest level that the Cantare members possess adds yet another dimension to my musical week. It is a creative and aesthetic outlet for all of us.

A little later in 1982, the third regional choir began to formulate and take shape. Starfire is a young adult show choir whose fourteen members come from six communities in two states. This group began with a small number of people who were interested in musical entertainment. Other members were soon recruited through personal contacts made either by myself or the singers. No overt advertising was utilized, and previous knowledge of a potential member's abilities or a former music teacher's recommendation served in lieu of auditions. This practice is still maintained. Starfire primarily performs at social functions such as banquets and organizational parties both locally and throughout the region. Musical presentations include pop and show tunes, novelty numbers, and contemporary ballads, with props and choreography being incorporated. Just as is the case with the other two choirs, Starfire serves to fill a need to both audience members and the choral participants themselves. Not feeling that my musical strengths lay in this area, I have just recently relinquished the directorship of this ensemble into the very capable hands of Mardi Hritz from Addison, Michigan. Starfire still remains under the control of the organizing body, CaPAA, Inc.

In bringing this article to a close, I would like to make some general comments on a few of the organizational aspects involved in starting and developing regional choral organizations such as these. *First of all*, realize that the early stages of promotion and recruitment will take a lot of time in the way of planning, phone calling, list making, and brain storming. Initial exposure can be obtained through newspaper articles, church bulletin announcements, and mailings to music educators and church choir directors. Recruitment can be initiated through the same means as well as by direct contact with potentially interested members and word of mouth. *Secondly*, accept the fact that fund raising and working with a limited budget will probably be one of your on-going challenges. In the first few years, your most generous benefactor just might be yourself! *Thirdly*, try to enlist the help of interested members to assist with such necessities as promotion, advertising, typing, fundraising, music handling, etc., but don't be surprised when you end up doing a lot of it yourself. Some people are quick to volunteer without fully realizing the extent of, or the commitment to the task, and many items and details will simply need your input, supervision, and clearance. And *lastly*, be patient and persevere. Once the organization is a reality, give it at least three years to grow and develop before making a judgement as to its worth and its right to draw on your already limited time. You may be pleasantly surprised to find how gratifying and rewarding one of these regional or community choirs can become as you work closely with its members in the special medium of music making. I know that I have found my regional choirs to be challenging and satisfying both in a musical and personal sense, and find that all of my weekly musical responsibilities are enhanced by the contrast that these choirs provide. If this article has stimulated an interest and desire in undertaking such a musical endeavor, I highly encourage you to pursue it in the very near future. Why postpone what could prove to be a very special part of your musical life?

1) Jerome Bruner, *Process of Education*, (Cambridge: Harvard University Press 1960), p. 33.

Salt Fork Recap

Mary Frances McClintock

"The hills are alive with the Sound of Music" could have been the theme of the Fall Conference of OCDA that met at Salt Fork State Park Lodge on Friday, November 1 and Saturday, November 2.

The thrust of the conference was the community chorus. Bill Hamilton and Bill Bausano presented a unique idea for community choir performances, a madrigal dinner. Both directors have established traditions in their respective areas with holiday madrigal feasts. The pagentry of these occasions was brought to life by their words, pictures and programs which they shared.

The organization and development of the Cambridge Singers and The Firelands Chorus, Inc. was discussed by Mary Fran McClintock and Beverlie Mayer respectively. Both organizations have been in existence for over twenty years.

As the Cambridge Singers provided entertainment to the conference participants on the upper level of the lodge, other lodge guests lined the steps and halls to listen to the music. A Gemutlichkeit of good food, spirits and sharing followed.

Saturday morning, John Matheny presented a unique idea of vocal warmups which concentrated on breath control and tone placement. Once warmed up, participants sang through a solid selection of music provided by Jim Strouse from Stanton's.

Charles Snyder and Garry Cornell then discussed the commissioning of new works from the perspective of a director and composer respectively. Garry provided the group with several of his works commissioned by various choirs. Conference participants had the honor of premiering one of his compositions.

Sandra Frey Stegman and Chuck Snyder then shared with the conference their experiences at organization and operation of community choirs at various age levels.

During luncheon, the Coshocton Community Choir entertained conference participants and lodge guests who again lined the stairs. Thus concluded Fall Conference, 1985.



Erney Hisey et al



Robert Moore

Vera Smith

B. Neil Davis

John Leman

Bill Bausano



Bob Moore

Bob Smith

Wade Raridon

Margaret Mann

Sandra Stegman



John Matheny

Mary Fran McClintock

Mehrling on Music Education

At my session at OCDA Summer Convention I was dismayed to learn that many of us are having insurmountable frustration in rationalizing music in our schools to administrators and parents. Some have had to resort to tampering with computers in order to solve the problem of student schedule conflicts with music classes; others have felt helpless against the negative attitude towards the value of music in our schools.

In 1975 because of a massive job layoff, the music teachers in our schools banded together to write an official document rationalizing the existence of music. After school hours in an unheated building we put together an essay for the school board. I hope this excerpt will be of some use to other teachers.

The main purpose of a Music Education Program should be to develop aesthetic sensitivity to music. This sensitivity is the foundation for the appreciation, understanding, and performance of music, and is essential if music is to be a meaningful part of an individual's life. It is therefore incumbent upon teachers and administrators to make music an integral part of the curriculum.

The reasons for including music in the curriculum are many and varied. They tend to be interrelated and overlapping. Their relative importance will vary accordingly to the philosophical views of the individual and the community. A few of the major reasons for including music in the curriculum may be summarized as follows:

1. To help each student to develop his aesthetic potential to the utmost
2. To transmit our cultural heritage to succeeding generations
3. To give the student a source of enjoyment he can use throughout his life, and to enhance the quality of life
4. To provide an outlet for creativity and self-expression
5. To help the student to understand better the nature of man and his relationship with his environment
6. To provide an opportunity for success for some students who have difficulty with other aspects of the school curriculum, and to make the school a more pleasant place
7. To increase the satisfaction the student is able to derive from music and to enable him to deal with sophisticated and complex music
8. To help the student become acquainted with other cultures
9. To cultivate one of the major symbolic systems that make man uniquely human
10. To help the student to realize that not every aspect of life is quantifiable and that it is important to be able to cope with the subjective
11. To contribute to a balanced program of career education

What should be the outcomes of the quality music program? Although the specific objective may differ from one school to another, we believe that the musically educated person:

1. Is able to make music alone and with others
2. Is able to improvise and create music
3. Is able to use the vocabulary and notation of music
4. Is able to respond to music aesthetically, intellectually, and emotionally
5. Is acquainted with a wide variety of music, including diverse musical styles and genres
6. Is familiar with the role music has played and continues to play in the life of man
7. Is able to make aesthetic judgments based on critical listening and analysis
8. Has developed a commitment to music
9. Supports and encourages others to support the musical life of the community
10. Is able to continue his musical learning independently

A comprehensive music program, should establish for every student a solid and permanent relationship with music. Such a program "is aimed at making all students aware of the many-faceted nature of the subject and helping each of them to build a relationship with music that gives satisfaction and personal growth during the school years and throughout life."

Although we lost our jobs the rationalization is permanently etched in my mind. May it help others.

Constance Mehrling

Opera at B-W

Lisi Oliver will be the guest director of Baldwin Wallace's opera presentation on Feb. 7 and 8 at 8 p.m. in the Arts and Drama Building, Berea. Stuart Raleigh is the musical director. The productions will be "Soeur Angelica" and "Gianni Schicchi" one-act operas by Giacomo Puccini.

Invitational Choral Festival

Baldwin Wallace Conservatory will host an Invitational Choral Festival on Sunday, March 2 at 4 P.M.. Information may be obtained from Stuart Raleigh, Baldwin Wallace Conservatory, Berea.

Goals for Church Music by Ron Morgan Chairman of Church Music Committee

Choral music plays an important role in the worship life of churches of most denominations. Musical standards and expectations in these settings are highly diverse. In some situations, volunteer organists and choir directors freely give of their time to bring music to their parishes. In others, the music ministry is under the leadership of career professionals. Some churches have a separate organist and choir director; others employ one musician to fill both roles, further widening the range of required competencies to meet the demands of the position. While some churches have all - volunteer choirs, others have paid singers to supplement volunteer forces. Many church choirs struggle to retain the personnel to do justice to our rich heritage of sacred music, while others have the needed singers to tackle formidable choral literature. The quality of choral performances in these situations is as varied as the situations themselves. But in all these settings, the goal should be the same: to provide high-quality, well-performed music that adds dignity and beauty to the worship of the church. To reach this goal, church musicians must be equipped with a diverse array of musical and organizational abilities.

While standards in public school music are somewhat unified by state requirements for curricula and teacher certification, there are no such criteria in church music. OCDA can be a positive agent in unifying and elevating the standards and status of choral music in the church. It can be an institution of continuing education for church musicians at all levels of proficiency.

Church choral musicians need the support, the professional growth opportunities, and the camaraderie that OCDA membership provides. Music in the church needs a professional organization that works in its behalf to improve the integrity of its choral music ministry. OCDA needs the strengths and diversity that church musicians can bring to our organization and needs to know how it might best serve its membership in this area.

As church musicians, how might OCDA serve you best? How might you best serve OCDA? Your interest area chairpersons are appointed to speak and act on your behalf. It is their responsibility to insure that, within the wide spectrum of our memberships' interests, your specific needs as church musicians are being addressed. By voicing your concerns to and through them, you will help make your organization more responsive to your needs as a choral musician and can play a role in raising the quality of church music to higher planes of excellence.

Editor's Note: Martin Luther wrote: "I am not ashamed to confess publicly that next to theology there is no art which is the equal of music, for she alone, after theology, can do what otherwise only theology can accomplish, namely, quiet and cheer up the soul of man."

Betty Woods of Oklahoma writes, "Church programs are the continuing music education of adults. We must not polarize music and musicians, but work together to enhance one another."

SONG OF CREATION

by Wilbur Held

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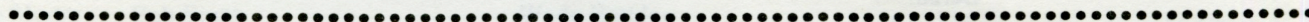
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Maurice and Alice Join Forces

Alice Parker, noted arranger, composer, and conductor was commissioned to do a new work for Cantari presented on their February concert with Maurice Casey conducting.

The charming choral piece for SATB A Cappella is a setting of seven sonnets written by Edna St. Vincent Millay. It is appropriately entitled *The Millay Madrigals*. Casey says, "This is an excellent contribution to the secular SATB repertoire...a beautiful eighteen minute gem."



Cleveland Orchestra Chorus

The Cleveland Orchestra Winter Chorus is rehearsing 3 times a week in preparation for their tour with the Cleveland Orchestra to London, Oxford, and Brussels. They will be performing the Beethoven *Ninth* and the Brahms *Requiem* along with some modern works. Robert Paige is the conductor. Among the singers are Neil Davis and Herb Henke, who will leave February 1 for two full weeks of touring and singing in Europe.

Concert News

- Jan. 26 - 7:30 p.m. Weigel Hall - OSU, Columbus Cantari Singers, director Maurice Casey; Britten's "Hymn to St. Cecilia", a newly commissioned work by Alice Parker, and music for women's voices by Mendelssohn and Brahms. Rosemary Platt will be the featured pianist.
- March 9 - 3:00 p.m. Trinity UCC Church, Tiffin, Heidelberg Concert Choir Home Concert before their western choir tour. Director, Dr. Jay Mann: "Lamentations" by Ginestera.
- March 9 - 8:00 - 7th Day Adventist Church, Dayton - Dayton Bach Society, Haydn: "Lord Nelson" Mass
- March 16 - 7:30 Rocky River United Methodist Church, 19414 Detroit Road, Rocky River. John Drotleff, conductor. Haydn: "Missa Solemnis", Lundvik: "Nocturnes", Beck: "Canticle of Praise".

Beverlie B. Mayer
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Division Church Music Breakfast

Dr. Earl Rivers is chairman of a very interesting session for everyone concerned about the future of church music. It will take the form of a breakfast from 7:30 to 8:45 a.m. in the Canyon Room of the Hyatt Hotel on Friday morning, April 4. A panel of the four state Chairmen of Church Music, Eva Wedel, Illinois; Ron Morgan, Ohio; Dr. Jerry Smith, Michigan; and David Coolidge, Indiana will lead a spirited discussion which is aimed at involving all who attend. If you are interested contact Dr. Eugene Miller, Anderson College, Anderson, Indiana 4601 with your comments, questions, and registration. Cost of breakfast will be \$6.25.



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