

# OHIO CHORAL DIRECTORS ASSOCIATION

WINTER ISSUE 1987 86-87



## President's Letter Winter 1987

The great Southwest invites you to San Antonio for the ACDA National Convention. Ohio groups are among those invited to perform on this prestigious occasion. Two Cincinnati groups are performing--Earl Rivers' Knox Presbyterian Church Choir and the Vocal Arts Ensemble. The city of San Antonio is a charm-

ing one where Mexico and Texas meet in a wonderful way. The River Walk area near the convention center is especially nice. I hope you'll be able to come.

Now that the Christmas season is finis, I am sure most of you are thinking beyond "Hallelujah!" to Lenten season, competition season and other spring favorite topics. During this past season, I happened to tune into one of the local television stations which was featuring area school choir performances. I was not at all pleased with what I heard! Now, I understand, that these programs are taped early in the season, but, believe me, the quality of performance level was not an advertisement for good choral singing. I almost became mesmerized by the mediocrity and sheer bad tone quality of some of the groups. My question is why? Why would you put less than your best foot forward and advertise your choral program so poorly? Why do we have such a lack of understanding among choral directors about how to produce good tone quality in a high school choir? Many groups knew the notes and some of the rhythm, but the performances were, for the most part, dull, out of tune, and lacking in style.

It is my belief that OCDA is around to help foster good choral programs. Where are we missing the boat? Are young people today incapable of understanding and producing good quality? Those of you who missed the fine fall conference at Mt. Union missed an opportunity to hear a young student sum it all up at the conclusion of a panel discussion and general discussion on the general health of choral programs. After hearing people discuss the lack of understanding of parents, principals, peers and poor student preparation plus many other excuses as to why the general decline of good choral singing continues, he said in essence--"It seems to me it all boils down to whether the person in the front of the room **cares** enough to prepare for rehearsal, and **cares** enough about kids, and **cares** enough about excellence to put forth the effort to achieve it." Let's face it, folks, some of us are too happy in our ignorance to get out of our provincialism and come to meetings and conferences in order to improve our image! I'd love to hear from some of you on this subject. Plan now for the OCDA summer conference at Miami University!

B. Neil Davis

## Dates to Remember

Feb. 12 - 8:00 - 9:30 p.m. — OMEA - Reading Session for High School, College, and Community Choirs, Omni Netherlands Continental Room.

March 11 - 14, 1987 — ACDA National Convention - San Antonio, Texas.

March 15, 1987 — Audition Tapes for Central Division 1988 Convention in Cleveland due in to Ernest Hisey, Cleveland State Univ., Euclid at East 24th St., Cleveland, OH 44116.

July 16 - 18 — Miami Univ. Oxford, Ohio — OCDA Summer Convention, Dr. William Bausano, chair.

*The Ohio News is published four times a year:*

*Fall, Winter, Spring, Summer*

*Deadline for copy for the Spring Issue will be:*

*March 16*

*Beverlie Mayer, Editor*

*Mildred McCrystal, Assistant Editor*

*1625 Columbus Ave., Sandusky, OH 44870*

## THE BIG THREE

There are three important OCDA events on the calendar for this spring and summer. These are events planned for your benefit, your education, and your improvement. Have you planned to be present?

If you attend all 3, you get an A.

If you get to 2 of the 3, you get a B.

If you manage only 1, you get a C.

If you haven't planned ahead enough to make the time available to get the shot in the arm for better teaching by attending, you deserve an F.

The first function is the OCDA Reading Session at OMEA, Thurs. night, Feb. 12, 1987, 8:00 p.m. in the Omni Netherlands Continental Room, OMEA Convention, Cincinnati, Ohio. Bob Mix and assistants have searched through 500 - 800 numbers of choral music to pick out material for YOU to read and keep.

The second function is the National Convention of ACDA at San Antonio March 11 - 14. Here is where you pick the brains of the great choral conductors of our country and others. You also can plan all of next year's concerts from the large choral variety you hear.

The third affair is the Summer Convention at Miami Univ., Oxford, OH, July 16, 17, 18, 1987. Dr. Bausano is putting together a fascinating program of "you do, you hear, and you learn and enjoy".

OCDA members have responsibilities to themselves and their profession to attend as many OCDA/ACDA functions as possible. A great amount of time and money is spent in planning, promoting, and delivering valuable educational, spirit-lifting, exciting conferences. It is almost sinful to miss them. Educate your administration to the rewards they get from your attendance and use your precious permitted days off to attend OCDA Conventions.

NORTH COAST CENTRAL DIVISION CONVENTION

Bond Court Hotel • Cleveland, Ohio • March 17, 18, 19, 1988

Audition Tapes Due March 16, 1987

## STUDENT CHAPTERS NEWS

William Bausano, Miami U.  
Chairman, Student Chapters Committee

ACDA student chapters in Ohio engage in a variety of activities each semester. This column will describe some of the successful events that have recently occurred or are scheduled for the future at Bowling Green State University and Miami University.

This past year both chapters have hosted guest choirs and guest speakers. These events are valuable experiences for the students, and chapter organizers usually find that the choirs and speakers are very willing to participate.

To provide a choral rehearsal/performance experience for its members, the Miami University chapter, William Bausano, advisor, recently organized a performance of the Vivaldi *Gloria*. Individual choral movements of the work were rehearsed and conducted by various senior chapter members. Likewise, the solo movements were shared by other students. The performing chorus was a combination of the student chapter and members of the Oxford community. Together with several instrumental and vocal solo works of Vivaldi, a very enjoyable program was presented, while at the same time the student members of the Miami chapter were provided with an opportunity to become familiar with this work and to gain some conducting experience.

At Bowling Green State University an event is being planned to provide its members with another type of rehearsal situation. OCDA high school choral directors in the Bowling Green area are being invited to bring 2 students to the University to comprise a chorus for a short choral workshop. Under the leadership of Richard Mathey and Terry Eder, the ACDA student members will be provided with a very practical approach to rehearsal

### NEW!

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George Philipp Telemann; Joan Conlon, editor

SATB with strings and continuo

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#### **Song of Creation**

Wilbur Held

#### **The Cosmic Order, I**

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Complete score 11-2323 1.75; Choral score 11-2324 .90

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11-2326 .90

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11-2327 .90

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11-2328 4.00

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## CALENDAR

Feb. 6, 7, 8 p.m., Feb. 8, 2 p.m. — *Thee Three Penny Opera*  
Kurt Weill, directed by M. McConnell, Theatre, Art &

# The Contractor's Demand Profile

The Contractor's Demand Profile is a critical component of project management, detailing the requirements and expectations of the contractor throughout the project lifecycle. This profile encompasses various aspects, including scope, resources, and communication, ensuring that all parties involved are aligned and working towards the same goals. The profile is typically developed during the initial project planning phase and is updated as the project progresses. It serves as a reference point for all stakeholders, providing a clear understanding of the contractor's needs and the project's constraints. The profile is often presented in a structured format, such as a table or a list, and is used to guide decision-making and resource allocation. The Contractor's Demand Profile is a key tool for project success, enabling the contractor to manage risks and deliver high-quality results on time and within budget.

## *The Conductor's Hand Posture*

give the impression of a priest giving the benediction). In this ideal position, there is a distinct point from which the energy flows — and yet the softer position of the last two fingers keeps them from drawing attention away from the focal point of the strong part of the hand. It is a relaxed posture but yet one which enables the conductor to place beats firmly or softly

back quality of the palms-out position sends conflicting messages to the choir if the conductor happens to be asking for more sound. Subconsciously the singers view the palms-out hand position as meaning “give less” while the conductor is gesturing and perhaps verbalizing “give more.” Psychologists refer to this conflict of signals as a “double bind.”

On the other hand, using the palms-out gesture

# CHORAL EDUCATORS RESOURCE HANDBOOK

BY ALLEN YOUNG

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## CAL ROGERS ("DAPPER DAN") Conductor of "Nutcracker"

A transplanted Ohioan is making a second name for himself in Colorado. OCDA editor has received several copies of Gilbert John's story in the Colorado Springs Gazette Telegraph (none from Cal) parts of which are quoted here.

"When small, dapper Calvin Rogers takes his place at the podium for the four performances this weekend of the 'Nutcracker Ballet' with the Colorado Springs Symphony and Tulsa Ballet, you may think you are going to see a replay of the Broadway musical '42nd Street.'...You might speculate that Bee Vradenburg, the symphony's tireless general manager, has just said to him backstage, 'Mr. Rogers, you listen to me--and you listen hard. Fifty dancers, 50 musicians, 100 jobs, thousands of dollars, weeks of grind and sweat and blood depend on you. You've got to go out and give and give and give. Rogers, you're going out there a youngster but you're coming back a star!'..."

Rogers is the new boy in town, (he moved here with his wife Helen in 1984 from Ashland, Ohio) but he is no neophyte. Symphony goers will find he looks familiar, for he has been a member of the first violin section since he moved here. This is his first conducting appearance with the Colorado Springs Symphony but it is far from being his conducting debut...

Rogers, active in music all of his life, has bachelor's and master's degrees from the Oberlin Conservatory. He has been a concertmaster and featured violin soloist. He has been a conductor with such Ohio musical organizations as the Akron, Wooster, Mansfield and Ashland symphonies. He has

been a chorale conductor for award-winning choirs that toured internationally. He was a professor of music and dean at Ashland College before retiring and moving here...He attended the Domaine School of Conducting, run by Pierre Monteux, the legendary conductor of the San Francisco and London symphonies. In his five summers of residence, Rogers was one of the conductors in the show-case master classes. He has said his greatest thrill was sharing the podium with Monteux, conducting a Haydn symphony before Monteux conducted a Beethoven concerto...

He conducted 'Nutcracker' in Ashland with the Dayton ballet several years ago. And last year he conducted most of the dress rehearsal for 'Nutcracker' on a few minutes' notice when regular Maestro Charles Ansbacher was delayed by airline snafus...What are the problems in conducting ballet? 'You have a concept of the music that must be subjected to what the dancers need. You must be able to anticipate slight changes in tempo, in pace, being able to read the rhythm into their movements. If you have a sense of rhythm you can see exactly what the dancers want. It is a good wedding, though. If you've got a good company - and Tulsa is a good company - who can give a little lift to the music, and if the orchestra is flexible enough to give a little lift to the dancers, you can get a good ensemble.'...

How will he get the lift he wants? 'I may waltz on the podium and conduct through phrases. I find a special challenge in doing a waltz. They scare me to death.'...

Which aspect of his long musical career suits him now...how does he see himself? 'I'm very much at home on the podium and I'm very much at home in the orchestra. Between those two, I can't make any choices. I like to think of myself as just a musician.' "

\* \* \* \* \*

### PORTION OF GILBERT JOHN'S REVIEW "Nutcracker"

"A footnote on the Colorado Springs Symphony-Tulsa Ballet 'Nutcracker' performed on Thanksgiving weekend.

The company's dancing is seldom athletic or spectacular, but always lyric and smooth. The Grand Pas de Deux performed by Kimberly Smiley and Roman Jasinky reflected the youthful, joyous and appealing style of the company.

The orchestra, under the direction of visiting conductor Calvin Rogers, had pace, shape and

variety. The waltzes that had worried him in a pre-performance interview needn't have...if the hall hadn't been so crowded...some of us would have been waltzing in the aisles. Rogers was in control in the orchestra pit. The music was crisply staccato ... or smoothly legato ...when it needed to be. Rogers, who normally appears in the first violin section of the orchestra, tolerated a few lapses in intonation from some of his brothers and sisters in the section. He is a gentle and forgiving man and did not send the minions of the Mouse King to nibble at their fingerboards."

## Cincinnati Represents Ohio at ACDA Convention

The Cincinnati area will be featured at the national ACDA Convention in San Antonio, March 11 - 14, as the Knox Presbyterian Choir and The Vocal Arts Ensemble have performances scheduled.

Earl G. Rivers, Jr., will conduct the 55 voice Knox choir Saturday, 9:15 a.m. in the concert hall. David Mulbery will be the accompanist. The program will include "We Wait for Thy Loving Kindness, O Lord", an antiphon written for the wedding of Queen Elizabeth by McKie; *Magnificat for King's College*, by Herbert Howells, *Festival Te Deum* by Benjamin Britton, *Beatu Vir* by Monteverde, *Mary's Lullaby* by John Rutter, and *O, Be Joyful in the Lord* by William Martin. The Knox annually presents a fine series of musical events for the area. This choir is one of the top church choirs of Ohio.

The Vocal Arts Ensemble with Dr. Elmer Thomas, conductor and music director, is a professional ensemble of singers from the Cincinnati and northern Kentucky areas. Their subscription series presents five concerts a year with about 20 performances. They sing with the Cincinnati Symphony Orchestra in the May Festival each year and do regional touring. Their program includes *Ave Maria* for Men's Chorus by Palestrina, *Ave Maria* for Mixed Chorus by Josquin, *Frogs* by Norman Dinerstein, *Let Us Break Bread Together* arranged by Elmer Thomas, and Bach's Fugue in g minor, also arranged by Dr. Thomas.

Karen Wolff will present a demonstration lecture. Dr. Wolff is noted for her knowledge of children's and young people's voices and materials. All three clinicians are on the Cincinnati College-Conservatory Staff and have contributed much to Ohio Choral Directors.

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## WE NEED YOU!

### For Central Division Convention

The North Coast Central Division Convention will be held March 16 - 19, 1988, but the planning and initial work has already begun. It takes a central committee with many assistants to put on a convention of any kind. It takes that many more when the convention involves four states; Indiana, Illinois, Michigan, and Ohio. This is a Big People and Big Expense thing. Get involved! It's rewarding work!

Names and addresses of the Local Planning Committee are listed in the Jan., '87 issue of RESOUND. They will also be listed in the next issue of OCDA News. If you have a special interest in some phase of the convention, now is the time to let the top planners know--otherwise you might be drafted for something you don't want to do. Write or call Erney Hisey or Neil Davis who are co-chairing most of the main planning. Address for both: CSU Dept. of Music, 1983 E. 24th St., Cleveland, OH 44115.

## Fred Waring's U.S. Chorus Announces Scholarships

Last summer many young singers of high school and college age were fortunate enough to get partial help to the first U.S. Chorus. Over Christmas holidays the tape of their final concert was seen on several PBS stations. A very exciting announcement has just been received from the Penn State and Waring headquarters.

ONE HUNDRED -- yes, 100 -- top quality singers will be selected from around the country to attend the Fred Waring's U.S. CHORUS workshop this summer on FULL SCHOLARSHIP. The ten day session from July 17 to July 26 will result in a professionally produced television show that will be broadcast on public television stations.

The U.S. CHORUS will consist of the best young singers auditions can produce from all over the country. It will fulfill a dream Fred Waring had, and it is a continuation of the heritage laid down by 39 years of Fred Waring Music Workshops. Supervising the program is Mrs. Fred Waring as Artistic Director and Peter Kiefer, former Managing Director of the Waring Workshop for 15 years and Coordinator of Fred Waring's America at Penn State University, which will sponsor the program.

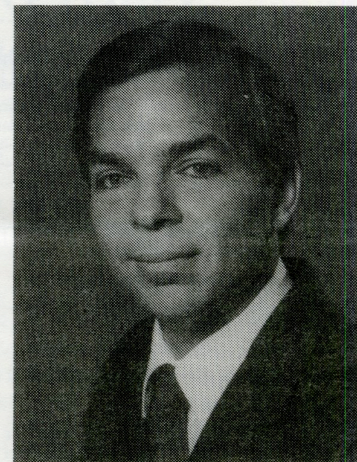
How does one get to participate? Send a completed application form, audio cassette, photographs, and if possible, a video cassette to the U.S. CHORUS Musical Director no later than April 15, 1987. Selections will be announced May 1, 1987.

Write to Fred Waring's America, Penn State University, 220 Special Services Building, University Park, PA 16802 for forms and further information.

Other programs offered by Fred Waring's America are The Sound and Recording Workshop for music teachers and directors to be held July 6-8, 1987 and two Elderhostel Sessions for senior citizens July 12-17 and July 19-25, 1987.

Choral directors may borrow a half hour video cassette of the 1986 U.S. CHORUS TV show by writing the above address.

## St. Matthew's Passion on Knox Series



EARL G. RIVERS, JR.

The Knox Music Series will present a Good Friday performance of J.S. Bach's *St. Matthew Passion*. Under the direction of Earl G. Rivers, Jr., the performance will take place Friday, April 17 at 7:00 p.m. at Knox Presbyterian Church, Observatory Ave. at Michigan, Cincinnati.

Soloists for the *St. Matthew* are CCM faculty artist David Adams as the Evangelist, Tom Sherwood, bass arias, Richard Zeller, Jesus and CCM graduate student Oziel Garza-Ornelas as Pilate. Aria soloists are Shirley Raut, Lynne Miller, Ryan Stephenson, Kerry Walters and Jeannie Vail.

A light supper will be served at intermission. Child care will be provided.

## The Five Star Musical Vacation

The First World Symposium on Choral Music, a global singing event of great magnitude, has been scheduled for August 11-19, 1987 in the newly completed Austria Center in Vienna. It will feature choirs from all over the world along with seminars by such leading conductors as Eric Ericson (Sweden), Vladimir Minim (USSR), Elmer Isler (Canada), Rene Jacobs (Netherlands) and many more.

Highlighting the many musical events will be a performance of Benjamin Britten's *War Requiem* conducted by Geoffrey Tate with soloists Peter Schrier, Dietrich Fischer-Dieskau, and Ilona Tokody and selected international choral groups from the Symposium.

A tremendously exciting eight days of top choral presentations have been planned by the International Federation for Choral Music (IFCM) and will be open to conductors, choir singers, and music educators from all countries. Information about costs and registrations may be secured from Walter S. Collins, Secy.-Gen. IFCM, Univ. of Colorado CB301, Boulder, Colorado 80309-0301, U.S.A. or World Symposium of Choral Music, Postfach 173, 1015 Vienna, Austria. Special tours are being planned in conjunction with the symposium.

### WORLD PREMIERE BY CANTARI

*Four Madrigals of Micheal Angelo* by Stephen Paulus will be given its world premiere by CANTARI directed by Maurice Casey at the First Congregational Church, 444 E. Broad St. on Feb. 8 at 7:30. Paulus is the composer in residence for the Minnesota Orchestra.

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Beverlie B. Mayer  
OCDA News Editor  
1625 Columbus Ave.  
Sandusky, Ohio 44870



## THANKS AGAIN!

OCDA thanks Herbe Henke for a fine summer convention at Oberlin Aug. 14-16, 1986. Expenses were kept to a minimum by the generosity of Oberlin College providing rooms and concert hall facilities free of charge and absorbing postage and telephone costs in planning. Conference Income (\$3464.75) exceeded Expenses (\$3323.82) by \$140.93.

Gary Funk was the chairman of a great "get it off your chest" fall conference at Mt. Union College. It will long be remembered as the conference where everyone had some input on what could and should be done about music education and choral music. And Linda Mercer, State Consultant of Music, was there to listen and receive input and give reassurance.

A guaranteed way to put you "in the mood" is to open a conference with a fantastic banquet, an inspiring speaker like Malcolm Tait, a concert by Glen Oak High School choir and Mount Union College Concert Choir. Then the next day you have good reading sessions, outstanding exemplary teaching sessions by Bill Kendrick and his choir, Loren Veigel and Jackson High top choir, some good small and large group discussion, and throw in an inspired off-the cuff testimony for music teaching by Dick Mathey. What a conference!

Thanks again, Herb and Gary!

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