

OCDA NEWS

Volume XI, Number 1
October 1991

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

FROM THE OCDA PRESIDENT

Having been elected president of the Ohio Choral Directors Association, I am reminded of the responsibilities of my position. I have great hopes and expectations that during my term of office our organization will continue to grow and prosper and that standards of choral performance in the state will continue to improve.

It was a pleasure serving on the board of directors as president-elect during Wade Raridon's presidency. In Wade we have a person of high integrity, boundless enthusiasm for choral performance, and a friend of choral directors everywhere. Thank you, Wade, for your dedication and wisdom. I would also like to extend our gratitude to the officers and board of director members who also faithfully served OCDA during Wade's term.

As your president it is my job to oversee the choral activities in this state, to assist the officers in making policy, and to constantly strive to upgrade choral music in all corners of Ohio. Your input and suggestions will greatly assist the OCDA officers. We encourage you to share your thoughts and ideas.

Let me encourage you to get involved in the ACDA/OCDA range of activities by attending state, regional and national conventions, as well as the special workshops in your district. Since I have always been, and will continue to be a professional choral director, I have chosen to commit to my profession by staying involved in the activities of our organ-

OCDA/ACDA CALENDAR OF EVENTS

Thursday, January 30, 1992, 6:30-7:45 PM

An OCDA Reading Session at the OMEA Convention in Columbus
James Gallagher, host

Wednesday-Saturday, February 19-22, 1992

The ACDA Central Division Convention in Chicago

Thursday-Saturday, July 9-11, 1992

The OCDA Summer Conference at Kenyon College in Gambier;
Benjamin Locke, host

Wednesday-Sunday, March 3-7, 1993

The ACDA National Convention in San Antonio

ization. The wealth of knowledge and inspiration gained from active participation in OCDA/ACDA cannot be measured in terms of time and money.

With this first message I wish you all success, wisdom and choral growth during the 1991-92 program year. You hold the key to the development and progress of your choral program, be it in the public school, university/college, community or church.

If you need assistance, don't hesitate to contact me or the regional chair of your area.

Richard Mathey

HERE AND THERE: A MISCELLANY

Earl Rivers, Music Director and Conductor of the Vocal Arts Ensemble of Cincinnati announces the group's 1991-92 season: November

3 in the Cathedral Basilica in Covington, Kentucky—the Mozart **Requiem** in the new Beyer edition as well as Robert Moran's **Requiem: Chant du Cygne**; December 14 in the Athenaeum of Ohio on Mount Washington—a Christmas Holiday Concert with works by Kirke Mechem, Claudio Monteverdi, Stephen Paulus, Benjamin Britten and The King's Singers, plus traditional carols; February 9 in the Hall of Mirrors of the Omni Netherland Plaza Hotel—"Music and Lyrics of Love," including the Brahms **Liebeslieder Waltzes** and **Gypsy Songs**, Daniel Pinkham's **Wedding Cantata**, Henk Bading's **Trois Chansons Bretonnes**, and music of Gershwin; and June 20 in Corbett Auditorium on the University of Cincinnati campus with George Guest of St. John's College, Cambridge University as guest conductor—"There is Sweet Music," including

(continued on page 2, col. 3)

FROM THE EDITOR

At my suggestion the board at its September meeting adopted a proposal to publish the **News** three rather than four times a year. The traditional schedule of issues in October, January, March and May created not only an imbalance but led to pandemonium attempting to get the latter three issues out relatively soon one after another. In addition the Denison printing facility is swamped in January as we begin a new semester. The only way of achieving a more even flow across the program year would have been to substitute December for January, an improbability given the frantic schedules which all of us face during that holiday season. So we arbitrarily shifted the deadline for submissions to October 1. Deadlines for the winter issue will be January 15, April 15 for spring.

I trust that we can serve all your needs with this new schedule. I encourage you to submit articles and announcements. I had hoped that you would make greater use of the performance calendar, but I can't include events of which I am not aware and am embarrassed at the seeming concentration on dates at Denison which I print in part because I have the information.

I had thought of concocting an editorial column provoked by some comments made at the summer conference, but this issue is rather rich already, so let me merely suggest its essence in the hope that perhaps one of you might wish to develop it further.

I have often pondered how it is that we select our authority figures, our role models. Does it have to do with prominence, status, paper credentials, personality, or some combination of all these factors and more? Are we lured to conferences and conventions by the prospect that a famous person will deliver a quick fix for what ails us—a technique, a vocalise, a piece of literature that will solve a nagging problem? Are we then sometimes disap-

pointed to discover somebody dispensing a glib bag of tricks or marketing a commercial product? Of course, we gather to share ideas and return home rejuvenated and ready to labor in our own field with renewed commitment and zeal. However, might the seeds we sow not just as easily have come from an unexpected quarter, from a friend and colleague just down the road who is doing stellar and completely unremarked work?

Gareth Morrell added some perspective in his opening remarks during which he wondered aloud about his acceptance amongst the American choral profession, since no system of training and certifying choral conductors exists in his native England. His background as an organist who learned his conducting skills as an apprentice and through on-the-job training is remarkably similar to that of the five gentlemen interviewed by Ronald R. Sider in the September issue of the **Choral Journal**. I sensed that Morrell was asking us to accept from him attitudes and approaches which stray just a bit from those fairly universal here in the colonies. Did we respond so enthusiastically just because they were delivered by the conductor of the Cleveland Orchestra Chorus and thus an authority figure, or because we were swept along by his articulate enthusiasm and good humor, animated by his challenges from the podium? Did he figuratively hold up a mirror in which we could see ourselves at work, provoking some subtle shift in our behavior which will make us more effective on our home turf this season? Each of us, from legendary figures like Robert Shaw to the anonymous elementary school teacher has a unique history and a special role to play. It seems to me that we find our success in that calling, not by attempting to mimic the mannerisms of the rich and famous but by developing our own singular skills to their absolute limits. Happy planting and harvesting in the year ahead!

William Osborne

HERE AND THERE (from page 1)

Dvorak's **Songs of Nature** plus music of Vaughan Williams, Elgar, Stanford and various Elizabethan composers.

Maurice Casey announces the 1991-92 season of the Cantari Singers of Columbus: October 26 at the First Congregational Church—the Joseph Jongen **Mass** and John Gardner's **Five Hymns in Popular Style**; December 15 at the Pontifical College Josephinum—Claudio Monteverdi's **Vespers of 1610**; February 1 at the Palace Theater—Haydn's **The Creation** with the Pro Musica Chamber Orchestra; April 25 and 26 in the Capitol Theatre in the Vern Riffe Center—Handel's **Messiah** using the Mozart orchestration.

Carol Longstreth, Music Director of the Oberlin Community Chamber Singers, invites OCDAers to a workshop on Friday, November 8 with Brazeal Dennard, noted expert on music by black composers and director of the noted Brazeal Dennard Chorale of Detroit. The all-day event is designed for selected high school students. Dennard will make a public talk at noon, present music

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by black composers with a small ensemble drawn from his Chorale, and give a full concert of music by black composers at 7:15 PM. The workshop and talk/demonstration will take place in Finney Chapel on the Oberlin College campus; the concert will be presented in the Palace Theater, Lorain. The event has been made possible by grants from the Nord Family Foundation, The Stocker Foundation, the Lorain Community Foundation and the Black Studies and Music Education programs at Oberlin College; it is an outreach project managed by the Oberlin Community Chamber Singers. With prior notice blocks of seats can be saved for conductors and their students who wish to attend the talk or concert. Contact Carol at PO Box 354, Oberlin 44074 or at 216/774-2226.

Brazøal Dennard has been called the Robert Shaw of black music. In great demand as a clinician and director, he has appeared at many ACDA conventions. His Chorale's stunning performance at the ACDA regional convention in Cleveland in 1989 received a standing ovation. Carol says that "OCCS is privileged to sponsor this project as a part of its education and outreach as a

choral organization. We hope many Ohio choral directors and students will participate and learn from this rare experience."

The **Saint Mary's College** Department of Music (Notre Dame, Indiana) will host its seventh annual High School Women's Choir Festival on November 21 and 22, 1991.

Each participating group will perform a 15-20 minute program and will receive written evaluations from two commentators. A third will work with the group for 10-15 minutes following its performance. Commentators this year will be Dr. JoAnn Brorson, Director of Choral Activities at North Dakota State University, Fargo; Carl Stam, Minister of Music and Worship at Chapel Hill Bible Church, North Carolina; and Dr. Elmer Thomas, Director of Choral Studies at the University of Cincinnati.

The choirs will perform for each other during the morning and afternoon sessions; lunch will be provided for all participants and the day will include a campus tour and a performance by the Saint Mary's College Women's Choir. Selected students may take private piano or voice lessons with Saint Mary's

College faculty members.

For further information contact Dr. Nancy L. Menk, Director of Choral Activities, at 219/284-4634.

Steve Glosser announces that The American Boychoir of Princeton, New Jersey will be making a Greater Cleveland appearance on May 8 and 9 at Mayfield High School (6116 Wilson Mills Road, Mayfield, easily accessible from I-271). A director/student workshop as well as an evening concert are being planned. If you or your choir members are interested in the inner workings of this acclaimed touring group, contact Steve at 216/442-2200, x249 for further details.

Bev Mayer sends greetings: "The move is almost complete. After those fifty-two years in the same thirteen rooms and two stairways it is DIFFERENT to be in a cosy six rooms on one floor. Please come and visit us. We're in a very musical corner of Ohio. I LOVE that part, but I miss good old Lake Erie and Sandusky Bay and all of my musician friends from Cleveland to Toledo. Hugs for each of you." (Bev and Jack Mayer/110 Hilltop Road, Oxford, OH 45056)

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A BACKWARD GLANCE AT THE AVANT-GARDE

Due to the sympathetic response to my session on accessible avant-garde choral music given at the OCDA conference in Kent, I have been invited to summarize the event for this issue of the *News*—a welcome assignment! I enjoy hearing and performing this type of music and would be glad to assist any member of OCDA in the selection (and, in some cases, the deciphering) of these or other avant-garde compositions.

Daniel Pinkham's *In the beginning of creation* (E. C. Schirmer) is written for SATB divisi chorus and electronic taped sounds and was clearly the most popular of the pieces presented. The choral parts are easy and its special effects are explained explicitly and thoroughly. The tape (available from the publisher for \$17.00) serves to illustrate certain of the words taken from Genesis ("void," "wind," "light," etc.) and is appropriate for use in concert or church. It is also very brief!

Aglepta (Walton) by Arne Mellnäs for 3-part treble choir is a "curse" of nonsensical Swedish words—a sort of musical "abracadabra"—the purpose of which is to leave an enemy speechless and confused. This piece has some fairly tricky pitches and rhythms but is structured so that it could be taught in very short segments by rote. This novelty number demands a definite commitment of rehearsal time but is an enjoyable experience for performers and listeners. The content of this piece will surely protect you from hearing any criticism!

Jere Hutcheson's *Lament for a Lost Child* (Walton) for SATB chorus has no text as such; it is based entirely on the sounds and gestures of children and is a dramatic remembrance of a child taken by death. Rhythms and pitches are simple, but be warned that one section of "glissando clusters" will take

some work. The piece also requires a high lyric soprano who can hold pitch against a conflicting "tonality." An exciting work guaranteed to move an audience!

Rondes (Walton) by Folke Rabe is a novelty piece for SATB chorus that is probably the most difficult to perform of the selections mentioned in this article, but it is also the most fun because of the unusual antics for the performers designated in the score. Notational symbols are explained very well. Rabe also asks for "pressed" singing sounds from the tenors, thus requiring a certain amount of vocal maturity and technical skill.

The cover for Brent Pierce's *Down a different road* (Walton) indicates that the work is for SATB chorus, but the composer has allowed for alternative voicings of SSAA or TTBB or simply high and low voices. These "tone poems" describe the sea, the country and the city by using such props as Coke bottles tuned to G, buckets of water, wind chimes and piano. The music is suitable for any age group large enough to sing in four parts.

Other pieces introduced but not rehearsed at the conference were *Epitaph for Moonlight* (Berandol) and *Miniwanka or The Moments of Water* (Universal), both by Murray Schafer. Although the composer designated both as being for youth choir, they are usable concert pieces at any level.

One of the goals of the session was to help conductors overcome their fear of avant-garde notation. One considerable problem is that most of these pieces cannot be played on the piano, so the conductor must rely on the *choir* as the instrument. This is not really a disadvantage, because getting away from the keyboard can allow for more creativity and excitement (remember Jerry Ulrich's session at

Youngstown a year ago?). It must also be emphasized that audiences are willing and sometimes thrilled to hear "modern" music if it has a dramatic or programmatic message. It also helps if the selection is short and is sandwiched between more traditional pieces. The works I have mentioned are "tried and true" and would be good vehicles for initiating audiences, choirs and conductors to the excitement of avant-garde music.

Benjamin Locke

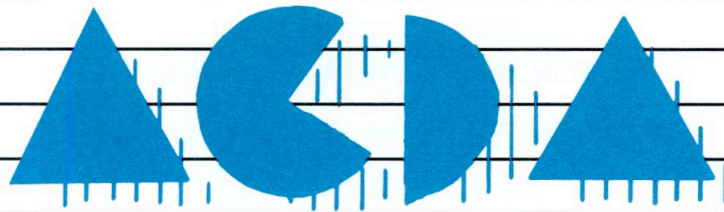
OCDA AT KENYON IN JULY 1992

Benjamin Locke, choral director at Kenyon College in Gambier, will serve as host of the 1992 OCDA Summer Conference.

Following an evaluation of the 1991 conference at its September meeting the Board of Directors appointed a conference committee that will determine the schedule, the types of sessions, and the clinicians for 1992. Its members are Benjamin Locke as chair, Sandi Gesler, Lynda Hasseler, Richard Roberts and Wade Raridon.

If there are events you would like to see continued or discontinued or if there are topics, clinicians or organizational ideas you would like to see become part of the conference, send your suggestions and comments to any of the committee members (whose addresses and phone numbers are on the back panel of this publication).

We have a few initial ideas about next summer's program but want most of all to be responsive to our membership with an agenda that will be useful and attractive to all members of OCDA. That won't be possible unless you send us your thoughts. You may write to the committee c/o Benjamin Locke, Kenyon College, Gambier, OH 43022, or call him at 614/427/5200.



American Choral Directors Association

Central Division Convention

Chicago, Illinois
February 19 – 22, 1992



**CHORAL PERFORMANCES
ACROSS THE BUCKEYE STATE**

OCTOBER

- 13 Capital University Homecoming Concert with the Chapel Choir, conducted by Lynda Hasseler, and the Wind Symphony, conducted by Timothy Swinehart; Alumni Gymnasium, 1:30 PM
- 27 Miami University Collegiate Chorale and Chamber Singers, conducted by William Bausano; Pontifical College Josephinum, Columbus, 4:00 PM

NOVEMBER

- 8 "Madrigala: More Than Fa La La!" featuring the first midwest performance of Eric Valinsky's **Madrigals of Love, Death and the Weather**; Cleveland Choral Artists, Paul McGahie conducting; Corning Auditorium at the Willoughby School of Fine Arts, 8:00 PM
- 10 Capital University Women's Chorus and Brass Choir; Kerns Religious Life Center, 3:30 PM
- 10 The **Missa Brevis In C, K. 258** and **Vesperae Solennes, K. 339** of Mozart; The Concert Choir and Orchestra, William Osborne, conducting; Denison University, Swasey Chapel, Granville, 7:30 PM
- 27 An all-Mozart evening with The Denison Singers and a string ensemble, William Osborne conducting (**Te Deum, K. 141, Litaniae de Beata Virgine, K. 109, Alma Del creatoris, K. 277, canons, Internatos mulierum, K. 72** and the **Missa Brevis In D, K. 194**); Denison University, Burke Recital Hall, Granville, 7:30 PM

DECEMBER

- 6-8 Capital University Christmas Festival, featuring the Chapel Choir and Women's Chorus conducted by Lynda Hasseler; Friday and Saturday at the Gloria Dei Worship Center, 7:30 PM; Sunday at the Ohio Theatre, 3:30 PM
- 7 **Paul Bunyan** and holiday favorites, a concert by The Singers' Club of Cleveland, directed by Thomas J. Shellhammer, Gartner Auditorium of the Cleveland Museum of Art, 8:00 P.M.
- 22 Christmas Carol Medleys by Riese, Willberg and Haller; Chancel Choir and Orchestra, Maurice Casey conducting; Worthington United Methodist Church, 9:30 and 11:00 AM

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As your regional chairperson I would love to use your suggestions and ideas in planning an event for our region. What kinds of topics would you like to see addressed? Please send me your thoughts!

Jane Page
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**DEADLINES FOR
UPCOMING ISSUES:**

- January 15 for the Winter issue
- April 15 for the Spring issue
- October 1 (1992) for the Fall issue

Send material to:

OCDAN EWS Editor
William Osborne
61 Country Lane
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Remember: It's *your* newsletter!
Make it work for you by sending calendar items, announcements, and other notices.

CONFERENCE WRAPUP: JULY '91 AT KENT STATE

Kent State University was the place to be for Ohio choral directors from July 17 to 20. C. M. Shearer, OCDA Summer Conference host, welcomed us to Kent and introduced an exciting event. The three days offered sessions which enriched us and offered time for all to visit informally.

The 1991 interest sessions addressed a variety of topics. Wednesday evening Nancy Cooper reviewed children's choir techniques. Ruth Whitlock presented her **Choral Insights**, a comprehensive educational approach to enhance the choral experience. Vladimir Morosan shared insights into reading and interpreting Russian choral music. James Mismas directed our attention to the relationship of vocal pedagogy to the choral singer. Benjamin Locke helped relieve some of the choral director's fears of dealing with avant-garde choral music. Rodney Eichenberger demonstrated choral rehearsal techniques using physical and mental energy. Gareth Morrell also spoke about rehearsal techniques, concluding that a conductor's choice of methodology was a result of personal choice and life experiences. Certainly the interest sessions added to OCDA members' "life experiences."

Jay Mann and Bob Mix presented

reading sessions that were gems deserving special mention. Jay conducted as we sang some of the "golden oldies," and everyone loved it! Just at the point where many were ready to say "Not another session!!" Bob challenged and delighted us with a series of novelties and humorous works. Bravo to all the presenters!

The 1991 conference chorus was directed by Rodney Eichenberger. Even with only a few short rehearsals we enjoyed learning and preparing a brief concert of varied literature, including music by Mac Willberg, René Clausen, André Thomas and others.

A description of conference highlights would not be complete

without noticing other kinds of events. Lora Moore hosted an elementary choir directors' dinner meeting on Wednesday that was informative and delightful. Old and new OCDA officials attended a luncheon meeting. We offered our heartfelt thanks to Wade Raridon as he completed his term as OCDA president. Wade offered an enthusiastic, supportive welcome to Dick Mathey, the new OCDA president. Our *gemütlichkeits* included a gathering at the KSU Rathskeller sponsored by the conference exhibitors, and a wine and cheese reception hosted by the KSU College of Fine and Professional Arts and the Hugh A. Glauser School of Music.

Amy Chivington

SHOWCHOIR WORKSHOP QUESTIONNAIRE

Many have expressed a desire for a showchoir workshop. To aid me in creating such a workshop I ask that those who are interested photocopy and fill out the following questionnaire and send it to Kelly Scurich, OCDA Showchoir Chairperson/1255 Shields Road/Youngstown, OH 44511.

The best month for such a workshop: _____

Preferred topics:

<input type="checkbox"/> Choreography	<input type="checkbox"/> Organizing a showchoir
<input type="checkbox"/> Costuming	<input type="checkbox"/> Other: _____
<input type="checkbox"/> Equipment	

Type of music:

<input type="checkbox"/> Classical Improvisation	<input type="checkbox"/> Jazz Improvisation
<input type="checkbox"/> Show Tunes	<input type="checkbox"/> Other: _____

Possible clinicians: _____

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SAD AND SEEKING SUPPORT?

As you read this, many of you will have already completed several weeks of a new school year. Those summer months of "fun in the sun," relaxation, and leisure activities are far behind you now. I hope you have returned to your respective teaching positions, refreshed and energized—ready to help your choral ensembles to become the best that they can be.

I, too, returned to my job this year with a renewed level of energy and enthusiasm. However, only four weeks into the school year, I am finding myself somewhat drained and discouraged. It seems that, because of all the new requirements for graduation mandated by the State, many of my students can no longer fit choir into their daily schedules. Because of scheduling, my choir is already required to rehearse during two separate periods. With this new problem, we are now rehearsing at three separate times, with the addition of an after-school rehearsal for those students who were unable to schedule choir during the day. Because of this after-school rehearsal time, I have been able to add 20 extra members to my high school chorale. The students and I are willing to put in the extra time because we know that it is the only solution. However, our willingness to do this really bothers me. Is this really the solution to the problem?

In talking to many of my colleagues in the area, I have come to the realization that I am not alone in my situation. More and more performance courses as we have known them are becoming "extra-curricular" or nonexistent. The current state of education in Ohio (and in the nation) places little emphasis on arts education. The negative implications of criteria for excellence and proficiency in schools, school funding, competency-based education, post-

secondary enrollment, and open enrollment are having a very strong effect on the future of our field of education as we know it.

I strongly believe that we need to unite our forces against this trend. Do we want our performing groups to become "extra-curricular"? Can we allow this to happen without taking a stand to preserve music education as a basic part of the educational system?

If you have opinions on this problem, or are currently in a situation which you would like to share with the rest of our membership, please contact Richard Roberts, 747 Green Meadows Dr., Perrysburg, OH 43551. Your thoughts and suggestions on dealing with this matter will be thoroughly studied and considered in plans for future action.

Richard A. Roberts
Senior High Chair

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God is our refuge, by Wolfgang Amadeus Mozart, written out with the help of his father and presented to the British Museum in June 1765. The score is presently in the British Library. See announcements elsewhere in this issue for performances commemorating the 200th anniversary of Mozart's death.

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