

OCDAN EWS

Vol. XI, Number 3
May 1992

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

FROM THE OCDA PRESIDENT

The end of this academic is fast approaching and what seems like an endless series of concerts and other commitments will soon fade. Recordings and programs will remain as reminders of the past year's work while planning for next year's activities becomes a priority.

Financial problems continue to plague secondary and higher education. Money remains tight and we all must face some belt-tightening tactics. This year I discovered what many of you have already put into action: fund raising by singing. Records, cassettes or CDs can all become money-making projects. You need to do a professional job in preparing for this type of activity, making certain you have a quality product that looks and sounds good. Nina Gilbert, Director of Choral Activities at Wabash College in Crawfordsville, Indiana, has an article in the current **Choral Journal** that may aid you in undertaking the preparation of a CD.

This summer we all have an opportunity to experience new ideas and techniques that will be shared the second weekend in July at Kenyon College. Ben Locke has worked long and diligently in organizing this summer session for our members. There are headliners in all vocal and choral categories who are ready to share their insights into all aspects pertaining to choral singing. I look forward to this yearly event because I always leave such

experiences better prepared for my own choirs.

A closing thought: as I have said in earlier letters to you, choral music is what I do. It is my job. As such, I want the product I produce to be as good as I can make it. If you find there are aspects of your choral preparation or performance need-

ing improvement, take advantage of our conference this summer and seek some of the answers you have been trying to find. With this final note of the season goes my best to all for a restful and fulfilled summer. See you at Kenyon.

Richard Mathey

OCDA/ACDA CALENDAR OF EVENTS

Thursday-Saturday, July 8-11, 1992

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

Wednesday-Sunday, March 3-7, 1993

The ACDA National Convention in San Antonio



**A TASTEFUL
(AND RATHER MODEST)
NOTICE
ABOUT THE OCDA SUMMER
CONFERENCE
APPEARS ON
PAGE 2**

FINAL REMINDER: GET READY FOR THE OCDA AT KENYON IN JULY

The 1992 summer Convention will be held July 8-11 at Kenyon College in Gambier. It will offer a wide range of music, clinicians and topics for a very reasonable price.

As announced in the last issue of the **NEWS**, our headliners will be Dr. Douglas McEwen, Professor Emeritus at Arizona State University, and well-known conductor/clinician/editor Walter Ehret. Dr. McEwen plans to rehearse and perform works by Luboff, Pfautsch, Brahms, Mozart, Victoria, and others. He will also lead a special session called "Practical Uses of a Larger Work for the School Choir," utilizing the **Requiem in C minor** of Cherubini.

Thursday evening will feature a performance by the Franklin Heights Women's Ensemble, directed by Jim Myers. Topics to be addressed include techniques for teaching Renaissance polyphony (Lynda Hasseler), show choir literature (Kelly Scurich), holiday music (Bill Bausano), sight-reading and literature for middle school choirs (Tho-

mas Stokes), teaching techniques for multicultural music (Keith Hampton), and vocal technique (Andreas Poulimenos). There will also be a panel presentation and discussion about vocal health by Kimberly Wigglesworth and speech pathologist Michael Trudeau, both from OSU, and otolaryngologist Dr. David Kelly.

Registration materials will be mailed in early May. As a preview, these will be the costs for an OCDA member wishing room and board for the entire conference:

Registration Fee (before July 1)	\$40.00
Meals (Wed. dinner—Sat. lunch)	44.70
Housing (double occupancy)	31.80
Facilities Fee (for three days)	3.30
<hr/>	
TOTAL	\$119.80

A reminder: Please indicate on

your registration form if you have recordings that you would like to offer for sale at the conference. This will be an efficient way for members of OCDA to share literature and their artistry.

We look forward to seeing you in Gambier!

Benjamin Locke
1992 Convention Host

OCDA **News**, the Bulletin of the Ohio Choral Directors Association, William Osborne, editor, is published quarterly from the editorial office at Denison University, Granville, Ohio. It is distributed without charge to members of the Association as well as to selected members and officers of the American Choral Directors Association. It is mailed from the Post Office in Granville, Ohio 43023.



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**GEE WHIZ!
DID GALLAGHER WIN THE LOTTERY?**

It is always a pleasure to notice one of our own recognized by those from outside the choral fraternity/sorority. Thus, excerpts from an article which in appeared in **The Columbus Dispatch** on April 3:

"Ohio State University President Gordon Gee strolled into James Gallagher's symphonic choir class yesterday in Weigel Hall bearing gifts and wired for sound.

'Jim, you've won the lottery!' Gee said.

'Wait a minute, I'll write my resignation,' Gallagher said.

An associate professor in the School of Music, Gallagher didn't actually hit the jackpot, but he didn't walk away empty-handed, either.

Gallagher was one of eight recipients of the Alumni Award for Distinguished Teaching. Each gets \$1,500 cash and a \$1,200 pay raise.

Gee interrupted class to announce that Gallagher was a winner. The professor received a standing ovation from about 40 students in the class.

Gee presented Gallagher with a

shiny red apple. The president wore a microphone, and a camera crew preserved the moment on videotape.

The university has been giving out the award since 1959. In the past, faculty members received a letter telling them they had won. This year Gee decided to tell the winners personally—during classes.

'At a university this size, you always hear that the university cares more about research than teaching,' Gee said.

'It is important for the students to see that we do care about teaching and that we are putting our money where our mouth is.

When I come in and say we are giving a teacher an award for being one of the great teachers at this university, hopefully it is inspiring to the students,' he said."

Incidentally, the other recipients came from the fields of statistics, veterinary medicine, education, agricultural engineering, plant biology and German.

EDITOR'S NOTE

I am sorry to report that I suspect at least 135 of you did not receive the last issue of the **NEWS**. Only too late in the process did our Office Services people connect some damaged mailing labels with a substantial number of remaining extra copies, since those with labels attached had already been sent to the Granville post office (where, unfortunately, they must have lingered for some time, since, thanks to the vagaries of bulk mailing, I didn't receive mine for ten days). I requested another set of labels from the national office (which they sent me only after much

whining about how their computer system is goof-proof), only to realize that since my name appeared immediately after the smudged ones we had managed to reconstruct, there was no way of knowing who had been missed.

Therefore, if you did not receive it but would like a copy of the February issue, either call or write or, if you are coming to Gambier in July, ask me for your copy then. Sorry for the inconvenience.

Tentative deadlines for the three issues of Volume XII:

1 October 1992

15 January 1993

15 April 1993

William Osborne

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...a story idea?

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or give me a
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**CHORAL PERFORMANCES
ACROSS THE BUCKEYE STATE**

MAY

- 9 "Gershwin and Friends," with guest artist Ed Payn, associate professor of music at Ohio University; excerpts from **Porgy and Bess** as well as other works by Gershwin and his contemporaries will be sung by the Lancaster Chorale, conducted by Robert Trocchia; Stanbery School Auditorium, Lancaster, 8:00 PM
- 12 The Ohio State University Chorale, conducted by Maurice Casey, and the OSU Symphonic Choir, conducted by James Gallagher; Weigel Auditorium, 8:00 PM
- 27 Robert Ray's **Gospel Mass**, sung by the OSU Symphonic Choir and Chorale, guest conducted by Anton Armstrong of St. Olaf College; Worthington United Methodist Church, 7:30 PM
- 31 The Ohio State University Men's Glee Club, conducted by James Gallagher; Weigel Hall, 3:00 PM

JUNE

- 12 Chorales by Conrad Beissel, Charles Theodore Pachelbel's **Magnificat**, Claudio Monteverdi's **Tirsi e Clori** and solo madrigals from the early Baroque period, sung by VocalBAROQUE, conducted by David DeVenney; Battelle Fine Arts Center, Otterbein College, Westerville, 8:00 PM
- 20 "There is Sweet Music" (Dvorak's **Songs of Nature**, Vaughan Williams' **Serenade to Music**, Dominick Argento's **I Hate and I Love**, **Psalm 117** by Alonzo Alexander [a Cincinnati], plus works by Elgar, Stanford and Elizabethan composers) sung by The Vocal Arts Ensemble of Cincinnati, guest conducted by George Guest of St. John's College Cambridge; Corbett Auditorium, University of Cincinnati, 8:00 PM
- 21 The Fauré **Requiem**, sung by the choirs of Knox Church, Christ Church, Community United Methodist Church, and the University of Cincinnati College-Conservatory of Music's Church Music Workshop, guest conducted by George Guest; Knox Church, Cincinnati, 3:00 PM
- 28 **A History of Evil** by Randall Davidson and Garrison Keillor, sung by The Chancel Choir with Orchestra, conducted by Maurice Casey; Worthington United Methodist Church, 7:30 PM

HERE AND THERE: A MISCELLANY

Steve Glosser announces that The American Boychoir of Princeton, New Jersey will appear at Mayfield High School on May 8. The 8:00 PM public concert will be preceded by a workshop. For information call Glosser at 216/442-2200, x249.

Maurice Casey, Associate Director of The Robert Shaw Choral Institute at the Ohio State University, announces a session on "Score Preparation for Orchestra Rehearsals" to be conducted by Thomas Dunn, the retired Artistic Director of the Handel and Haydn Society of Boston. It will take place in Weigel Hall on June 6 from 9:00 AM to 3:30 PM. The \$60 fee includes registration and scores.

The University of Cincinnati College-Conservatory of Music Department of Choral Studies has announced two summer workshops. The Church Music Workshop, to be held June 17-22, will feature George Guest of St. John's College Cambridge as clinician and guest conductor of the Fauré **Requiem**. The Choral Conducting Workshop, to be held July 10-15, will feature Dale

Warland as clinician and guest conductor. Warland will hold an open rehearsal with the Dale Warland Singers and present a public evening performance.

Ron Sprunger announces that the Ashland Theological Seminary will offer a Church Music Workshop the week of June 22-26. Topics to be addressed include 1) the planning and leading of worship; 2) music as a means of Christian nurture; 3) the development of musical understanding and literacy through effective teaching; and 4) a survey of materials. For information contact Sprunger at 419/289-5167.

The Singers' Club of Cleveland, **Thomas J. Shellhammer**, conductor, is sponsoring a choral composition contest in honor of the Club's upcoming centennial celebration. The contest is open to any Ohio resident. The winning work will be performed by the Club in March 1993; its composer will receive a \$1,500 prize. Entries must be post-marked no later than 1 July 1992. Judges for the contest will be Gilbert Brooks, James Gallagher, Karel

Paukert and Shellhammer. For more information or an entry form call 216/368-2360.

Thomas E. Havelka announces the Fourteenth Annual Coshocton Show Choir Invitational on 6 March 1993. The competition for high school show choirs is sponsored by ESSENCE, the Coshocton High show choir, and the Coshocton Music Boosters, Inc. Fifteen choirs will be selected to compete. For more information write Havelka at Coshocton High School, 1205 Cambridge Road, Coshocton 43812. The deadline for entries is 13 November 1992. Winners of this year's Invitational were the "Melodymen and Melodettes" from the Cuyahoga Falls High School, directed by Rebecca K. Wilkins (Grand Champions); "Great Expectations" from the R. B. Chamberlin High School of Twinsburg, directed by Nancy J. Slife (First Runner-ups); the "Encore Entertainment Company" of Medina High School, directed by Frank A. Bianchi (Second Runner-ups); and "Touch of Class" from Grove City High School, directed by Peggy Ramsey Weber (Third Runner-ups). Judges were Dr. Paul Criswell of Lander College in South Carolina; Dr. Stephen Ausmann of Youngstown State University; Dr. Peter Jarjisian of Ohio University; and Robert Jones of Muskingum College.

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conducted Benjamin Britten's **War Requiem** in 1963—one of the first American performances of the piece—with its sophisticated rhythmic and metric patterns, he began thinking in the same complex patterns as he did his own composing.

Moe's wife, Ann Stephenson-Moe, is choirmaster and organist at the Church of the Redeemer in Sarasota, Florida. 'One of the things I enjoy doing is providing music for Ann's parish,' Moe says. The son of a Lutheran pastor, Moe first started composing with 'a very strong sense' of wanting to compose church music. When he retires to Florida he plans to work on some larger pieces and to assume more responsibility for leading the Key Chorale, a semi-professional ensemble that he and his wife founded.

Moe often recites an e. e. cummings' stanza to his choirs as a way of interpreting to them 'the significance and meaning of what we are doing.' He says, 'the poem expresses, as much as anything, who I am at the core.' In 1978 he set it to music, a piece which the choir will perform on tour in January.

i thank You God for most this amazing day; for the leaping greenly spirits of trees and a blue true dream of sky; and for everything which is natural which is infinite which is yes.

Moe wants his students to realize that technique and precision are merely the means which 'enable us to speak the "yes,"' he says. Through his remarks, pre-concert talks, and conducting, says Bill Barrett '94, a choir member, Moe unites his ensembles. 'By the time of the performance,' says Barrett, 'we've come to a common understanding of the piece.' With the 60-member choir Moe creates a family atmosphere, taking time early in the semester to know students individually as well as to ensure that they get to know each other, says Barrett.

These bonds were tested during a rehearsal recently when some students objected to the violent images of a musical text. Realizing there was a problem, Moe stopped the rehearsal and asked choir members for their opinions. 'It was a tense moment,' says Barrett, 'but a time when we knew that everyone counted.' Rather than risk jeopardizing the family, Moe dropped the work from the program.

Moe's enthusiasm for and love of music is apparent in everything he

*Moe's enthusiasm is
apparent in everything
he does, says Barrett:
"He gives us his vision
of the music."*

does, says Barrett. 'He gives us his vision of the music.' Meadows still remembers the warm-up exercises, termed mode 1 and mode 2, that she learned while a member of his choir eight years ago. She also remembers his greeting choir members as they came off stage after a performance and his 'legendary' pre-concert pep talks.

About three or four years ago, when he knew his retirement was imminent, Moe says, he began thinking about and programming all the special, great works 'that I wanted to be sure to do one more time.' These included the Verdi, Brahms, and Mozart Requiems [as well as other works by Mozart and Brahms, the Beethoven **Choral Fantasy**,

opus 80 and **Mass in C, opus 86**, the Stravinsky **Mass** and **Symphony of Psalms**, the Kodály **Missa Brevis** and Moe's own **Te Deum Laudamus**]. Next semester, on the 10th anniversary of its last performance at Oberlin [May 3], Moe will lead MU and Oberlin Orchestra in the last work on his list, Britten's **War Requiem**. 'What a marvelous gift,' Moe says, 'to look back and to be able to say that what I've done with my life is absolutely and exactly what I wanted to do.'"

Moe's final tour with the OCC included concerts in Cleveland, Buffalo, Schenectady, New York City and Washington DC. Its focus was a performance at Alice Tully Hall as part of the Mozart Bicentennial Celebration at Lincoln Center. The first half of the evening included the **Missa Brevis in D major, K. 194**, interspersed with the **Venite populi, K. 260** the **Misericordias Domini, K. 222**, a church sonata and several symphony movements, all intended to replicate the music that might have been heard at a festive mass in the Salzburg Cathedral during the 1770s. The second half of the concert included works by Schütz, Ingegneri, Bruckner, Moe (**Which Is Yes**), Persichetti (**Song of Peace**) and Halsey Stevens (**Magnificat**).

Daniel Moe did his undergraduate work at Concordia College in Moorhead, Minnesota and then received his MA from the University of Washington and the PhD from the University of Iowa. He was awarded an honorary doctorate in music by Gustavus Adolphus College in 1976. He has also received the 1974 Canticum Novum from Wittenberg University, a citation from the Bruckner Society of America, the McGowen Memorial Award for "outstanding contributions to choral music," and a fellowship from the Danforth Foundation.

All members of OCDA surely wish him well as he undertakes a new phase in his notable career.

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