

OCD A NEWS

Vol. XII, Number 2
February 1993

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

FROM THE OCDA PRESIDENT

With the beginning of a new calendar year, we ought to remind ourselves that being in choral music means being active and involved. Attending festivals, clinics, conferences, meetings and preparing for performances are daily functions for all of us. Many of our public school teachers also opt to go to OMEA large-ensemble contests. I always enjoy reading in the *Triad* about those groups that have received superior ratings. Year in and out their directors produce outstanding choral ensembles, bringing honor and pride to their schools. Let me suggest yet another activity that I feel important.

Although this message will probably reach many of you too late to be of any use, I would like to encourage those who are so inclined to expand their horizons by submitting cassette tapes to ACDA by February 15 for the 1994 Central Division Convention in Chicago. Ohio has not been properly represented at these divisional conventions. We have wonderful choral ensembles in Ohio and need to acquaint others with our resources, whether from public or parochial schools, colleges and universities, or our communities. It takes some effort to prepare performance tapes, and there is no guarantee that your group(s) will be accepted for performance in Chicago. I have been on the "short end" of such decisions, but never have become discouraged. I go through the process, always hoping that one of my groups will be considered.

You will find an application blank on page seven. Take a few minutes to read the qualifications. If you are eligible and wish to pursue the matter, per-

mit me to offer some suggestions:

- Make sure that what you submit is in tune.
- Make sure that you have achieved proper blend and balance.
- Make sure that your performances have line, energy, dynamic contrasts, and appropriate tempi.
- Make sure that your proposed program is one of variety and quality.

I have found that I am not very good at self-criticism. I suggest that you have a trusted friend listen to what you are going to submit. The result of the whole process is that you will enjoy an opportunity for musical growth.

On another subject: Our 1993 summer conference will be held at Otterbein College in Westerville from Sunday evening through Wednesday morning, July 18-21. **Craig Johnson** will serve as host. **Charlene Archebeque** from San Jose State University will conduct the directors' chorus, lead a

reading session, and present thoughts on molding a choral ensemble into a unified whole. **B. Neil Davis** of Cleveland State University will rehearse a high school chorus and share with us ideas about how to create a superior choral ensemble. **Joseph Thrower** of Reynoldsburg High School will work with a high school women's chorus and talk about his warm-up procedures. **Andreas Poulimentos** of Bowling Green State University will give several sessions dealing with vocal technique through imagery. **The Bowling Green State University Collegiate Chorale** under my direction will present an evening concert on Tuesday. The Chorale will have completed a six-week tour of the United States on June 28. There will also be other reading sessions and much more.

I hope to see you all in Westerville in July and wish you much success in 1993.

Richard Mathey

OCDA/ACDA CALENDAR OF EVENTS

Saturday, February 7, 1993

Men's Chorus Day—Ohio at The Ohio State University, coordinated by James Gallagher and James Myers

Wednesday-Saturday, March 3-6, 1993

The ACDA National Convention in San Antonio

Friday-Saturday, April 23-24, 1993

Ohio State Boychoir Festival at Battelle Auditorium, Columbus, coordinated by Danual Forsberg

Sunday-Tuesday, July 18-20, 1993

The OCDA Summer Convention at Otterbein College, Craig Johnson, host

Thursday-Sunday, February 23-26, 1994

The ACDA Central Division Convention in Chicago

CHORAL PERFORMANCES ACROSS THE BUCKEYE STATE

FEBRUARY

7 The Vocal Arts Ensemble, conducted by Earl Rivers, singing Movie Music of Fred Astaire and Ginger Rogers as well as Rossini's **Petite Messe Solennelle** and new works by Cary John Franklin and William Hawley; Omni Netherland Plaza, Cincinnati, 3:00 PM.

10 The Cleveland Choral Artists, conducted by Paul McGahie, in "Valentines and Graffiti," featuring a cycle of that title by Earl George for soprano, chamber chorus, clarinet and piano; Amasa Stone Chapel, Case Western University, 8:00 PM.

19 &

20 The University of Cincinnati College-Conservatory of Music's combined choirs and Philharmonia Orchestra, conducted by Elmer Thomas, performing the Verdi **Requiem**; Corbett Auditorium, 8:00 PM.

24 Robert Shaw conducting the Ohio State University choirs and wind ensemble in Hindemith's **Apparebit Repentina Dies** and the Stravinsky **Symphony of Psalms**; Weigel Hall, 8:00 PM.

27 Robert Shaw again conducts the OSU choirs Symphony Orchestra in the Brahms **Requiem**; Mershon Auditorium, 8:00 PM.

28 The Heidelberg Concert Choir conducted by Jay Mann; Trinity United Church of Christ, Tiffin, 3:00 PM.

28 The Ashland University Choir, conducted by Jerry Ulrich, in a joint concert with the Lycoming College Choir; Ashland University Memorial Chapel, 8:00 PM.

MARCH

5 The Singers' Club of Cleveland, conducted by Thomas J. Shellhammer, in a program of works created for the group by Harvey Gaul, Beryl Rubinstein, James Rogers, Herbert Elwell and Homer Hatch; other pieces by Beethoven, Bach and Handel; and **The Mystic Trumpeter** of C. Curtis-Smith for baritone, chorus, trumpet and organ; Gartner Auditorium of the Cleveland Museum of Art; 8:00 PM.

7 The choirs of Armstrong Chapel, Westwood Presbyterian Church, Wyoming Presbyterian Church and St. Barnabus Episcopal Church with the Cincinnati Community Orchestra, conducted by Elmer Thomas, in a performance of the Brahms **Requiem**; Cathedral Basilica of Covington, Kentucky, 3:00 PM.

12 The Masterworks Chorale of the Summit Choral Society, conducted by Frank Jacobs, in a concert with the Dave Brubeck Quartet featuring two of Brubeck's own works for chorus, solo baritone, chamber orchestra and jazz quartet; E. J. Thomas Performing Arts Hall, Akron, 8:00 PM.

13 The Masterworks Chorale, conducted by Donna Tozer Wipfli, will present works by Britten, Mozart, Brahms, Ives, Vaughan Williams and Fauré; St. Mark's Episcopal Church, Toledo, 8:00 PM.

20 VocalBAROQUE, conducted by David DeVenney, singing **A German Requiem** of Heinrich Schütz; North Community Lutheran Church, Columbus, 8:00 PM.

31 The Cleveland Choral Artists, conducted by Paul McGahie, in a pro-

gram that will include Copland's **In the Beginning**, the Bach motet **Lobet den Herrn**, the **Biblical Songs** of Dvorak, and works by Iman Raminish, a Latvian-Canadian composer; Amas Stone Chapel, Case Western University, 8:00 PM.

APRIL

2 The Heidelberg Concert Choir and Chamber Singers, conducted by Jay Mann, with Alice Parker as guest conductor; Brenneeman Music Hall, Tiffin, 8:00 PM.

9 The Chancel Choir and Orchestra, conducted by Maurice Casey, will perform Telemann's **Saint Matthew Passion**; Worthington United Methodist Church, 7:30 PM.

17 The Junior Choral Society of Fulton, Henry and Williams counties, conducted by Duane Beck; Fayette Opera House, 8:00 PM.

18 The Bowling Green State University Collegiate Chorale, conducted by Richard Mathey; Kobacker Hall, Bowling Green, 3:00 PM.

18 The Heidelberg Chamber Singers, conducted by Jay Mann; Brenneeman Music Hall, Tiffin, 4:00 PM.

18 The Kinderchor Cadet and Concert Choirs, conducted by Amy Chivington; The Church of the Master, Westerville, 7:00 PM.

18 The West Shore Chorale, conducted by John Drotleff, singing the Duruflé **Requiem** and Mozart's **Vesperae Solennes de Confessore**; Rocky River United Methodist Church, 7:30 PM.

18 The Denison Singers with strings from the Columbus Symphony, conducted by William Osborne, performing John Blow's **O sing**

OCDAN EWS

unto the Lord, the Beethoven **El-egischer Gesang**, opus 118, Mendelssohn's **Wer nur den I-leben Gott**, Ned Rorem's **Two Psalms and a Proverb**, and the Mozart **Missa brevis in G, K. 140**; Burke Recital Hall, Granville, 7:30 PM.

25 The Chapel Choir and Gay Street United Methodist Church Choir of Mount Vernon, conducted by Stanley Osborn, singing the Rutter **Re-quirem**; Harcourt Parish, Gambier, 8:00 PM.

25 The Concert Choir and Orchestra, conducted by William Osborne, in a program celebrating the conclusion of the group's first 100 years: the Haydn "**Lord Nelson**" **Mass**; Eaton Fanning's **Song of the Vi-kings** and **The Miller's Wooing** (first sung by the group in 1895); and excerpts from Handel's **Mes-**

slah; Swasey Chapel, Denison University, Granville, 7:30 PM.

30 The combined choirs of the Uni-versity of Cincinnati College-Con-servatory of Music and the UC Concert Orchestra will present the Poulenc **Gloria**, conducted by John Leman, and Orff's **Carmina Burana**, conducted by Kimo Furo-moto; Corbett Auditorium, 3:00 PM.

30 The Ashland University Chamber Singers and Jazz Ensemble, con-ducted by Jerry Ulrich, in a Jazz Dinner-Concert; Ashland Universi-ty Convocation Center, 6:30 PM (repeated the following evening).

MAY

1 The Cantari Singers of Columbus, conducted by Maurice Casey, in a program that includes Argento's

Peter Quince at the Klavier, Grieg psalm settings, Elgar's **From the Bavarian Highlands** and **My, My, Mother Goose** of Hennagin; Mees Hall, Capital University, 8:00 PM.

2 Heidelberg Singing Collegians, conducted by Pamela Wurgler; Ritz Theatre, Tiffin, 4:00 PM.

2 The Ashland University Spring Choral Concert, conducted by Jerry Ulrich; Ashland University Me-morial Chapel, 8:00 PM.

8 The Singers' Club of Cleveland, Thomas Shellhammer, conductor, and Margaret Hillis, guest conduc-tor; the concert will include **To Seek a Newer World**, a commis-sioned work by Clevelander Klaus George Roy, and Stravinsky's **Ædipus Rex**; Severance Hall, 8:00 PM.

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**HERE AND THERE:
A MISCELLANY**

Alice Parker has been commissioned to write a new work for the Heidelberg College Concert Choir and will be in residence at Heidelberg as a clinician for four days preceding its April 2 performance. The piece is to be based on the poetry of Nancy Woods, a Native American, and was sparked by conductor Jay Mann's desire "to have a piece that spoke to relationships . . . not only between each other but to the physical and spiritual universe."

Parker will conduct the Heidelberg Concert Choir in a first performance of her newest work at a concert that will also include her arrangements of spirituals and folk songs. These will be sung by the Heidelberg Chamber Singers, conducted by Jay Mann, and the Heidelberg College-Community Chorus, conducted by Grant Cook.

The Robert Shaw Choral Institute at The Ohio State University will offer three more Saturday Seminars this season. Mr. Shaw will conduct open

rehearsals of the Stravinsky Symphony of Psalms on February 20. He will then study the Mendelssohn Elijah on April 17, and Thomas Dunn will present works by Haydn appropriate for performance by community and church choirs on May 8. Contact Maurice Casey for more information.

Sandra Mathias would like to alert OCDAers to a pair of Capital University summer courses. Peter Erdei, Director of the Kodály Institute of Kecskemét, Hungary, and former conductor of the Budapest Radio and TV Chorus will teach a conducting seminar July 5-9 based on the Monteverdi Lamento d'Arianna, Brahms' opus 104, Kocsar's Six Choruses on the Poems of Carl Sandburg, and the Laudes Organ of Kodály. Our own Herb Henke will lead a July 12-16 session on Dalcroze—Techniques of Learning and Teaching.

Deadline for submission of material to be included in the May issue: April 15.

**KELLY SCURICH ON
REHEARSING THE
SHOWCHOIR**

Working with showchoirs is a two-fold operation. The director is not only concerned with the vocal aspects of the music, but also with movement. In rehearsal I approach each of these as separate entities, putting the music and dance together only in the final stages of rehearsal.

Like many of you, my rehearsal time is very limited. Therefore, it is necessary to make the most out of every session. As vocal directors we should emphasize the importance of singing; movement should be a second consideration. Unfortunately, too many showchoirs reverse the priority of these two elements. With such limited time, addressing the issue of both vocal and movement technique can be very difficult. Here are a few suggestions on vocal technique.

First, all showchoir members should be involved in a conventional ensemble, like a concert choir. This additional ensemble should emphasize proper vocal technique, reinforcement of musicianship, and the ability to understand and perform various musical styles.

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Some directors are fortunate to be able to work with their showchoir personnel privately. You may be surprised to learn what can be accomplished in a ten-minute period. In that short time the director can emphasize students' strengths and weaknesses. By requiring the students to participate both in an extra ensemble and lessons the director can reduce the time spent on technique in the showchoir rehearsal.

Students should be required to sing unaccompanied, either live or by using a tape recorder. A cappella singing enables the director to expose problem areas. Students may find this difficult at first, but the more accustomed they become to the process the easier it will be. Directors will find that their students will gain more confidence in their singing, and the intonation of the entire ensemble will improve.

Every rehearsal should begin with a

vocal warm-up. If time is of the essence, use a particular section of the piece you are rehearsing. Modify it to address particular vocal problems the group may be having.

When rehearsing the music itself, a variety of techniques should be used, based on the difficulty of the piece. Once notes and rhythms are learned, the choir should be ready to employ dynamics, style and other nuances. When the students feel comfortable with these, add instruments, perhaps

one at a time, depending on the difficulty of the piece. Often, by now, the piece will have been memorized. Only when that has been done accurately and both director and singers are confident should movement be added. Adding movement prematurely can cause considerable stress to both director and singers.

The philosophy of this director is that, above all, your showchoir is a singing group that dances, and not a dancing group that sings.

A PROJECT TO UPDATE THE FEMALE CHORUS REPERTORY FROM OUR OWN LUCINDA HOUCK

As your Female Chorus representative, I have not been very active or visible. But last summer I came across the idea that we need a list of good, solid SSA/SSAA music that could be classified as fun to sing. The female voice lends itself to "hearts and flowers" music. We certainly do want to change this completely, but the junior high/middle school and high school program for the SA chorus often has little variety. I have also experienced the same heavy, sugary repertory at the college level. You know what I mean. Everything sounds the same: legato phrasing, slow tempos and saccharine lyrics.

I would like to create a list of pieces that can be classified as both exciting and legitimate, selections that

can be appropriate in the formal concert and contest setting that are packed with excitement, pieces that are just plain fun ("the kind the guys always get"). I know that I would appreciate a reference list of such selections.

I would begin with Morley's *Fire*, *Fire My heart*, Kubik's *Oh Dear*, *What Can the Matter Be*, and Butler's *Come at Dawn*. What would you add? Please share your ideas with me so that I can give the list to our membership. I would appreciate having this information by March 10. Copies of the music would be preferable, but titles with the composer/arranger, publisher and catalog number are acceptable. Send everything to Lucinda Houck: 193 Fairfax Road, Marion, OH 43302-6411.

SLATE OF PRESENTERS FOR OCDA MEETING AT OTTERBEIN, JULY 18-21

- Charlene Archebeque**—conductor of the Director's Chorus
- B. Neil Davis**—high school mixed chorus
- Joseph Thrower**—high school women's chorus
- Amy Chivington**—children's chorus
- Craig Johnson**—opera choruses
- Andreas Poulmenos**—vocal technique
- Richard Mathey**—the BGSU Collegiate Chorale in concert

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REMEMBERING THE SUMMER OF '92: BEN LOCKE ON KENYON CONFERENCE

Just as soon as I thought that the dust had settled on the 1992 summer conference, what should show up but a few unpaid bills from the Kenyon College Copy Center! That reminded me that I had yet one more obligation: to offer thanks to those who, behind the scenes, helped make the conference such a success. I speak here not only of our very fine guest clinicians, but of the OCDA members who volunteered their time selflessly in support of choral music in Ohio.

First of all, my thanks to Bill Bauzano, Lynda Hasseler, Jim Myers, Kim Wigglesworth and Kelly Scurich, OCDA members who either of their own accord or in response to my desperate entreaties decided to present sessions of interest. Secondly, I thank Bill Osborne and panelists Sandi Gesler, Carol Longworth, Dick Mathey, Lora

Moore, Wade Raridon and Rick Roberts for ably leading the discussion about the "choral assembly line." Thirdly, I thank Jay Mann and Herb Henke for being so responsive and responsible in handling the financial side of the conference. Fourthly, I express my gratitude to Sandi Gesler and Charles Brown, who respectively recommended inviting Thomas Stokes and Keith Hampton as guest clinicians. Lastly, I thank past-president Wade Raridon for his sage organizational advice and Dick Mathey, who was responsible for engaging the services of Walter Ehret, Andreas Poulimenos and Doug McEwen. In short, the success of last summer's conference was the result of a team effort that we should all take pride in.

We all appreciated having exhibits by Stace Stegman of Musical Resources

and Judy Henry of Stanton's. I hope that you place many substantial orders with them following the conference.

Finally, I want to thank those people who were willing to run errands at a moment's notice, drive to Columbus, or sit for long hours to register the membership: Carolyn Allar, Amy Barker, Chris Barth, Michelle Beggiani, Ann Black, Mary Kay Costello, Sarah Fredriksen, Mary Hopper, Amber and Kay Locke, Bill Locke, Bryon Thomas, and Jim and Cintra Whitehead. These folks often did my thinking for me and helped avert several disasters. A special thank-you goes to Jenny Ross, Kenyon's Summer Conference Coordinator, who very patiently guided me through the nuts and bolts of my job as conference host.

I am looking forward to the 1993 Summer Conference. I will attend with a new and profound understanding of the efforts OCDA members expend in support of each other and the choral art. I hope to see you there!

CAROL MYERS ON THE OCDA'S WORK: AN APPRECIATION

At one time I felt that OCDA did not speak to me, a general music teacher in an elementary school who also directs non-select school choirs. I joined merely as a sort of adjunct member with my husband, who is a high school choral director. This, however, is not the OCDA I know today. Consider the beautifully planned elementary music workshop this past fall at Otterbein College. The movement ideas, literature suggestions and rehearsal techniques presented were wonderfully helpful and geared directly toward the students I teach.

The summer conferences are also very informative. Where else can one spend two-and-a-half days singing and dealing specifically with vocal and choral concerns with fellow professionals under the direction of guest choral conductors and clinicians? Last summer's experience with Douglas McEwen was

not only fun, but gave me new ideas for working with my students—yes, my elementary students! Let's face it: good singing technique is the same for singers of any age, and an organized approach to teaching a piece of music is important, regardless of its level of difficulty.

At these conferences I have come to understand the interdependence of all music educators. Each level depends on the others, building firm musical foundations, encouraging continued participation, and ensuring continued learning. The teachers in OCDA are acutely aware of this, and it shows in the respect we have for one another and the many teaching situations we represent. It is a revelation to speak with elementary, middle and high school teachers, as well as college-level music educators and choral conductors. We share the same concerns, have many of the same problems, and all love the same things: our students and our music.

Good choral literature is a passion with OCDA members. At conferences you find that all the music performed in

concerts is carefully annotated so that you can order it easily if you wish. Music retailers tend to leave the "fluff" literature at home when exhibiting for OCDA. You have ample time to browse through the music industry's best offerings. The amount of free literature you take home from any OCDA reading session is truly astounding and a tremendous help in selecting music of classroom or choir at any level.

I have found my association with OCDA to be supportive of and pertinent to my elementary level teaching. OCDA is an important facet of my lifelong learning as a musician.

OCDA News, the Bulletin of the Ohio Choral Directors Association, William Osborne, editor, is published three times a year 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. The OCDA News is printed on paper made from 25% recycled fiber.

AMERICAN CHORAL DIRECTORS ASSOCIATION
Application for Choral Performance, Central Division Convention
CHICAGO, ILLINOIS — FEBRUARY 23-26, 1994

Name of ensemble _____ Voicing: SSA ____ TTB ____ SATB ____ Other _____
 Type and/or level _____ Size _____
 Name of institution _____ Telephone (____) _____
 Mailing address _____ City _____ State _____ Zip _____
 Director _____ Home telephone (____) _____
 Home address _____ City _____ State _____ Zip _____

ELIGIBILITY: Conductors must be current, paid-up members of ACDA. Conductors must have been employed in the same position for the previous **two** years. No choral ensemble shall appear on successive divisional conventions.
 It is understood that ACDA will not assume any financial responsibility for travel, food, and lodging for the performance groups. This application implies that the above-mentioned group is prepared to travel to and perform at the convention if accepted.

Signature of director _____
 Signature and title of administrator _____

TAPE SPECIFICATIONS

- A. Each application for concert or vocal jazz choir performance should be prepared on superior quality stereo cassette tape.
- B. The recording should be 10-15 minutes long and should include three selections: one each from 1992-93, 1991-92, and 1990-91.
- C. Numerous takes of individual pieces and multiple splices within each piece are discouraged.
- D. Show choir and madrigal ensemble applications must include both a cassette tape and a video cassette (1/2" VHS).
- E. All applicants must submit one program (or photocopy) for **each** of the years represented on the tape.
- F. Recorded selections submitted on tape:

Selection #1, from 1992-93: Title _____ Composer _____
 Selection #2, from 1991-92: Title _____ Composer _____
 Selection #3, from 1990-91: Title _____ Composer _____

PROPOSED PROGRAM FOR PERFORMANCE: The total time for your program may not exceed 25 minutes. The use of photocopied or duplicated music is prohibited at ACDA conventions.

Title _____ Composer _____ Perf. time _____
 Title _____ Composer _____ Perf. time _____
 Title _____ Composer _____ Perf. time _____
 Title _____ Composer _____ Perf. time _____

MAILING INSTRUCTIONS: Mail this completed form together with your audition tape and programs to Terry Lehman, 1509 Pleasant Drive, Kokomo, IN 46902, **to be received no later than February 15, 1993.** Include with your tape return postage and an addressed or labeled container if you wish to have your materials returned.

SCHEDULE OF DATES

February 15, 1993 — Audition tapes, application forms and programs in the hands of Division President Terry Lehman
 February 27, 1993 — Tapes to State Presidents for judging April 10, 1993 — Invitations extended to choirs
 April 3, 1993 — Division committee final audition of tapes April 24, 1993 — Deadline for choirs to accept invitation

ACDA STATE AUDITION COMMITTEE'S RECOMMENDATION

The tape accompanying this application has been selected by the State Audition Committee and is hereby forwarded to the 1994 ACDA Central Division Audition Committee.

Date _____ State President's signature _____

FINAL RECOMMENDATION BY THE ACDA CENTRAL DIVISION AUDITION COMMITTEE

Invite: ____ Yes ____ No ____ Hold for waiting list Type of session _____
 Date _____ Division President's signature _____

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