

OCD A NEWS

Vol. XV, Number 1
October 1994

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

FROM THE OCDA PRESIDENT

Every week I eagerly read our minister's column in the church newsletter. I marvel at his recall of events, awareness of his surroundings, care for others, and sense of humor. How does a man who devotes seven days a week to our church find the time, motivation and subject material to write such interesting articles? Although writing is not always easy, I think that he can continue to communicate with us because he believes so strongly in his mission.

Our mission as choral conductors in the classroom or in front of our church or community choirs should be a direct response to our commitment to the development of a keener awareness of choral music and how this music will affect the lives of our singers. We have all seen the glowing face of one who has just experienced the thrill of singing in his or her first concert. We know that something significant has occurred for this human being.

Facing the beginning of a new year with your choirs is very challenging. It may even be a bit discouraging, especially when you contemplate the progress that the group made last year and how well they sang in the May concert. We should remember, however, that this new group of singers has the right to experience the excitement of that first performance, that meaningful moment in a special rehearsal, and the musical growth that occurs between September and May.

If you will pardon the personal reference, this marks the beginning of my thirty-second year of teaching. Can I afford to approach this year with less enthusiasm than earlier, knowing that

OCDA/ACDA CALENDAR OF EVENTS

Friday-Saturday, October 14-15, 1994
Fifth Annual ACDA Central Division Collegiate Honors Festival Choir, conducted by Earl Rivers, at the University of Indianapolis

Friday-Saturday, February 10-11, 1995
ACDA Central Division Music in Worship Workshop at the First Presbyterian Church, Fort Wayne, Indiana

Wednesday-Saturday, March 8-11, 1995
ACDA National Convention in Washington, DC

Saturday, April 29, 1995
A Children's Choir Festival at Capital University with Barbara Tagg as the guest clinician and Sandra Mathias as host

Saturday, May 13, 1995
A High School Choir Festival at Worthington Kilbourne High School with James Gallagher and Richard Mathey as clinicians, Larry Griffin and Lora Moore as hosts

Monday-Wednesday, July 17-19, 1995
OCDA Summer Conference at Bowling Green State University, Richard Mathey and Mark Munson as hosts

Thursday-Saturday, February 28-March 2, 1996
ACDA Central Division Convention in Cincinnati

Monday-Wednesday, July 8-10, 1996
OCDA Summer Conference at Wright State University, Hank Dahlman as host

some of my singers are auditioning for a male chorus for the very first time? They deserve my very best effort, and I must create the energy and enthusiasm that permits the group to flourish.

With this in mind, I hope that you will read William Dehning's article "Profane Commandments for the Sacred Process: Rehearsing," which we have reprinted from the August 1994 California ACDA newsletter. Bill has some wonderful ideas about our rehearsing. Read them carefully and take stock of your own approach. If you are falling

into natural traps, adjust your approach, rather than make excuses as to why his way would never work. When we are willing to try new ideas, we remain fresh and our teaching has energy. Music must be alive!

My hope is that each of you has a very successful year with your choirs. Go into each rehearsal as if it were your last chance to make a real difference.

James Gallagher

HERE AND THERE: A MISCELLANY

Congratulations to the OCDAers who had articles published in the May 1994 **Choral Journal**: Robert Jones' "The Eclectic Style of John Gardner" and Pamela S. Wurgler's "An Adjudicator Lists Ten Common Vocal Sins," that issue's "Rehearsal Break." Also to Mark Munson for his "Choral Room Discipline—Gotta Have It!," a feature in a recent issue of the ACDA **Student Times**. And to Jerry Ulrich for his article on "The Influence of Christopher Tye's Anthems," published in the September issue of **The Diapason**. Your editor also makes bold to draw your at-

tention to his authorship of the most recent addition to the ACDA monograph series, advertised prominently in recent issues of the **Choral Journal: American Singing Societies and Their Partsongs: Ten Prominent American Composers of the Genre (1860-1940) and the Seminal Singing Societies that Performed the Repertory**. There is a plan afoot to re-issue selected partsongs from this literature under the Earthsongs imprint, beginning next year, including several that were read at the summer conference in Athens.

Robert Shaw will make his annual pilgrimage to central Ohio on February 25 to conduct The Ohio State University Festival Chorus and Orchestra in a performance of Mendelssohn's **Elijah**.

◆
Notice several significant changes on the membership application form that appears on p. 6: annual dues for students are now \$15.00 and \$17.50 for those who have retired from active duty. The completed forms are to be sent to the new OCDA Treasurer, Mark Munson.

AN INVITATION TO MEMBERS OF OMEA AND AGO

This edition of the **OCDA News** is being sent to all choral conductors who are members of the Ohio Music Educators Association and to most members of the American Guild of Organists in Ohio with an invitation to join the world of OCDA.

The Ohio Choral Directors Association is an affiliate of the American Choral Directors Association, a national organization founded in 1959, its membership drawn from schools, colleges and universities, community and industrial organizations, churches, and professional groups. Membership in both the national and state groups is concur-

rent. ACDA is the largest professional organization of choral conductors in the world, with a membership of over 15,000 representing approximately one million singers. Its purpose is to encourage the finest in choral music and the promotion of its development in every way, including performance, composition, publication and research.

You can learn much about both OCDA and ACDA by reading this edition of our newsletter. As you can see, OCDA holds an annual summer conference as well as workshops throughout the year. ACDA divisional and national conventions occur in alternate years.

All allow opportunities to share and explore ideas, hear and make choral music, and examine first-hand the latest publications in the field.

The OCDA newsletter is published three times a year. ACDA's **Choral Journal**, issued ten times per year, contains articles on a variety of subjects, reviews of books, recordings and scores, as well as general information about choral music and musicians throughout the world.

We hope that you will consider joining us. For any information contact any of the individuals listed on the back cover, or an OCDA member of your acquaintance. They are listed in ZIP code order, starting on page 7. An application blank can be found on page 6.

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OCDA'S DESCENT ON ATHENS

The summer of 1994 brought the Ohio Choral Directors Association to the beautiful campus of Ohio University in Athens. Host Peter Jarjisian, OCDA President-Elect, presented a wonderful array of clinicians and events that created a feeling of great enthusiasm for the art of choral music in the Buckeye State. From Monday, July 18, through Wednesday, July 20, approximately 80 members of the organization, sang, conducted, rehearsed, conversed, browsed, and learned much about our profession.

Beginning with Sally Herman, we were challenged to be better prepared and work with greater enthusiasm in every rehearsal. As always, Sally had many practical teaching concepts to offer. Eph Ehly also offered a challenge as he encouraged each of us to be better musicians and stronger advocates of choral music. His wit and tremendous energy kept everyone's attention. William Osborne of Denison University presented a reading session of forgotten Victorian American partsongs. What a splendid chance to learn more

about our own musical heritage.

Kitt Reuter-Foss presented several sessions dealing with vocal health and how to avoid vocal abuse. A private voice teacher who is also on the roster of the Metropolitan Opera, Kitt enlivened the room with her numerous stories of students who come with years of bad habits formed while learning Madame X's "secret method." If you haven't seen Kitt at work, seek her out. Husband Scott Ross, editor of the Roger Dean Company, worked with Kitt and also presented several reading sessions. A presentation of choral music in Hungary since Kodály and Bartok by conductor Peter Erdei and numerous, brief reading sessions served to keep the schedule packed.

SIGHTS SET ON BOWLING GREEN FOR '95

We are excited about the Summer Conference to be held at Bowling Green State University Monday through Wednesday, July 17-19, 1995. The planning committee (headed by Mark Munson and Richard Mathey) has been given enough qualified names to staff many summer conferences into the future. But we are happy to announce that Weston Noble, from Luther College in Decorah, Iowa, will serve as our headliner next summer. Weston wants to share what he does by conducting the directors' choir. If you have not seen him in rehearsal, you will

profit immensely from observing what has made him so successful.

Those who attend will be part of a madrigal dinner on Monday evening with James Brown, Director of Choral Music at Bowling Green High School, and his excellent madrigal singers. He is top-notch, and you will be able to discover a wealth of information about staging madrigal dinners.

Keith Hampton will again be with us to inspire us with his energy and to share his love of multicultural choral music. Those who attended the OCDA
(CONTINUED on page 13)

Two highlights of the event were the unveiling of lavish OCDA scrapbooks compiled by our historian, Madonna Goss, and browsing notebooks of recommended repertoire compiled by our R & S chairs. These will be valuable resources of OCDA members. Three retailers also presented outstanding exhibits of choral literature, recordings and hand-made batons.

The Association is very proud of its long tradition of fine summer conferences, and is indebted to Peter Jarjisian and Ohio University for another installment in this ongoing series.

James Gallagher

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PROFANE COMMANDMENTS FOR THE SACRED PROCESS: REHEARSING

Known as the "Twelve Commandments of St. Cecilia" as revealed to the Apostle William by several mentors and numerous years of experience;

Known also as "Dehning's Dozen" by clusters of conducting students who gather annually about the Apostle and listen with eyes clouded by bemusement, awe, or incomprehension, the which is rarely discernible:

I. Thou shalt know and love thy score with all thy soul and all thy mind. You "know" it by playing it, singing it, and staring at it for hours, thereby learning it from the inside out. Recordings teach it to you from the outside in and are not the shortcut they appear to be. They are the devil in attractive packages offering an easy deal that is difficult to refuse. There is no easy path to full comprehension of a score. (Sorry.) As to "love" — if you don't love it, why are you doing it?

II. Thou shalt know exactly what thou wantest to accomplish in each rehearsal. . . . how long it will take and how it can be done. It helps to communicate these objectives to the ensemble so they have the opportunity to come along with you.

III. Thou shalt give a reason for stopping. And speak to the point. Away with "Let's do that again," "One more time," and the like. You should know what you want to say before you stop. If you don't know, don't stop.

IV. Thou shalt talk only when necessary. Your title is "conductor." So conduct. If you think you want to talk about the "cloud-like buoyancy" of a rhythm, try singing it for them—or show it. You should speak the "language of the baton" so fluently that you could conduct a rehearsal with laryngitis (yes, I have done it). If you have tried both of the above without results, then you may try "cloud-like buoyancy."

V. Thou shalt make certain that the "second time around" is really different (applicable also to marriage and jobs). You have made a suggestion or a correction and they are doing it again. Did they take your suggestion or

did you think you heard it because you wanted to (optimist that you must be)?

VI. Thou shalt admit thine own mistakes. Do not use words to smoke screen them or blame the ensemble for them. We are not gods. but many of us find it easy to forget our own mortality. Remember also: conducting is essentially a parasitic profession. Ensembles can exist without conductors; the converse is not true.

VII. Thou shalt not create problems. Wait for them to happen. Get these behind thee: 1) Okay, let's start and see how far we get; 2) This piece (or page or line) is tough—I hope we can do it (they can if you can).

VIII. Thou shalt not waste time on minute details which are in inverse proportion to the total effect. Scene at a conducting workshop of college choral conductors working with a chorus and orchestra under the tutelage of a mentor: music plays, conductor conducts, things are generally okay, but altos sang an F instead of an F#, basses were late on an entrance, articulation of the winds was long instead of short, and the violins were virtually swimming in a difficult 32nd-note passage. Music stops. Mentor to suppliant: "Did you like it?" Suppliant (after some pause): "Yes, well, the chorus could have exploded the final 't' a bit more. . ." Even the gods wept.

IX. Thou shalt speak loudly, slowly, clearly. . . . and almost never while they are singing. This is usually futile and, to them, often maddening.

X. Thou shalt be schizophrenic. With gesture, inspire, with ears, correct. One function tends to cancel out the other, so beware. In fact, avoid doing anything in rehearsal (except praising them) which you cannot do in performance: singing, snapping, clapping, stomping, yelling "shh" and such. If it were not for this commandment, your job would be much easier than theirs.

XI. Thou shalt make music at least once in every rehearsal. You owe it to them. Let them know you are going to "go through it" and let mistakes happen. Their attention is greater and so is

yours. We all make music so that we may have a "glimpse of the tragic stars" (Thomas Wolfe). How do they have a chance if we stop every four bars for a slip in pitch, a misplaced consonant, an error they know they made, or yet another of our finely-spun metaphors?

XII. Thou shalt know when to quit. Sense the point of diminishing returns on an interval, a mood, a difficult section, a particular tone quality. Try it again at the next rehearsal. Or go stare at a big tree for a while. Better yet, let *them* go stare at a big tree for a while. Or drop it altogether. Admitting defeat is not wrong. "Plodding on in the face of certain doom" (Garrison Keillor) is wrong.

Thus ends the epistle.

It is not the intent of this scribe that these mundane laws should aspire to the immortality or import of the Beatitudes nor to that of another set of laws delivered to a grumpy leader on yet another Mount. Rather they are intended as reminders to me—and to others who would listen—that I am but a conduit for energy which is far greater than mine. No matter how great my craft or artistry becomes I will always merely serve. So will we all.

Finally, too, they are reminders that to me—and to others who would listen—that I am but a conduit for energy which is far greater than mine. No matter how great my craft or artistry becomes I will always merely serve. So will we all.


Finally, too, they are reminders that our corporate sacred process of rehearsing great musical ideas is accomplished through us by other people. (Stravinsky: "Something will always be left to the performer, bless him.") These people are at the same time intelligent, vain, kind, impatient, loving, petulant, gracious, and argued by time, yet beloved of the gods.

As are we.

William Dehning, University of Southern California. Reprinted with permission from **Cantate**

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MAIL TO: Mark Munson, OCDA Treasurer, Ohio Choral Directors Association, College of Music, Bowling Green State University, Bowling Green, Ohio 43403

OUR MEMBERSHIP STRETCHES FROM SHORE TO SHORE.

(Lake Erie to the Ohio River, that is!)

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Cleveland State University

Department of Music is pleased to announce the appointment of

Betsy Burleigh

as Choral Conductor, Assistant Professor of Music

Betsy Burleigh, an experienced conductor, has served as Director of Choral Activities at Tufts University and as the Music Director of The Master Singers. Guest conducting credits include the Dartmouth Handel Society and the Dedham Choral Society. Burleigh has conducted a wide range of the *a cappella* repertoire as well as major choral-orchestral works, including Bach's *B Minor Mass* and the *Requiems* of Fauré, Mozart and Brahms. She has taught at the MIT, the Longy School of Music, and both public and private high schools. Betsy Burleigh comes to CSU from Indiana University, where, while working on her doctorate, she taught choral conducting at the master's degree level. She has a M.M. from New England Conservatory, a B.M.E. from Indiana University, and has studied with Julius Herford, Helmuth Rilling, and Eric Ericson.

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FOR MORE INFORMATION PLEASE WRITE OR CALL:

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*Registration fee includes Saturday luncheon, snacks,
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music packets will be available to directors; choristers
must purchase their music for the workshop.*

REPERTOIRE FOR CHANUKAH

Every year around August and September, I am contacted by a number of my colleagues as they seek suggestions for a Chanukah piece to be included in the annual "Holiday Concert." This year I would like to give some suggestions so that many of you might benefit.

First, I am not an expert in Jewish choral music, but I will present repertoire suggestions for Chanukah. In addition, I can send you information about where you can search for Chanukah music and where you might locate experts in the field.

Second, I encourage you to create a set of Chanukah pieces for your concert rather than to choose a token selection. Perhaps you could research the holiday and could have a student tell the story of Chanukah prior to your selections. Consider the following:

Although not considered a major festival in Judaism, Chanukah commemorates both a military victory and a religious miracle. In 165 B.C. the Maccabees, a group of guerrilla fighters, successfully ended a three-year uprising against the ruling regime of Antiochus IV. Antiochus had tried to restrict religious practices, profaning the Temple of Jerusalem in the process. At the temple, a small jar of oil was found and used to kindle the Eternal Light. Thought to be sufficient for only one day, the oil miraculously burned for eight days, allowing the necessary travel time for replenishing the supply. Chanukah, also known as the Feast of Lights, honors this event with eight days of celebration.

Third, when considering Chanukah music, use the same criteria that you would for any other piece. I have seen many poor Chanukah pieces whose text is childish and music is inappropriate. Following is a brief, annotated bibliography of some SATB Chanukah pieces you may wish to examine:

Samuel Adler: **Rock of Ages**
(Transcontinental)

This is a traditional a cappella setting of the Chanukah hymn *Maoz Tsur*. Both Hebrew and English texts are supplied. Also published for three-part women's voices.

Steve Barnett: **Arise and Be Free**
(Transcontinental)

This suite for Chanukah consists of four independent pieces in Hebrew, a cappella: *Y'mei Chanukah* (991292), and *Mi Zeh Hidlik* (991295). Translations and pronunciation guide.

Julius Chajes: **Chanukah Song**
(Transcontinental 990211)

In both Hebrew and English, this easy setting of the traditional *Mi Yemalel* is effective and enjoyable. Keyboard accompaniment.

Blanche Chass: **Hanukah Lights**
(Mark Foster 679)

This is an easy homophonic setting in English of an original tune. Keyboard accompaniment.

Cohon (arr. Chass): **Hanerot Halalu**
(Mark Foster 677)

This piece employs the nonsense syllables "ya-ba bim bom" to set the mood, while the remainder of the text is in Hebrew. Translation and a pronunciation guide. Keyboard accompaniment or a cappella.

Baruch Cohon: **Pitakhta** (Mark Foster)

Written for choir, soloist (any voice), and keyboard; the text is in Hebrew and includes nonsense syllables in the choral parts.

Debbie Friedman: **Not by Might**
(Transcontinental 991201)

This Chanukah cantata was written in 1981 by Cantor Friedman. There are eleven movements, most written for solo voice and piano, with some duets, a round in five parts, and a final movement for chorus and piano. One could easily adopt any of their movements for men's, women's or mixed voices.

Herbert Fromm: **Hanukkah Madrigal**
(Transcontinental 991201)

Also known as the traditional *Mi Y'mallel* ("Who can retell?"), this madrigal is written for a capella SATB choir and soprano solo, using the traditional tune and text. The translation is good and the piece can be adapted so that both Hebrew and English are used.

Jill Gallina: **Light the Candles**
(Shawnee A-1739)

Gallina uses an original tune and her own text to tell some of the Chanukah story.

Gelbart, arr. Lazar: **I Have a Little Dreydel**
(HaZamir)

This rock 'n' roll version of the children's tune conveys the joyous aura of the Festival of Lights. The arranger states that the arrangement owes its inception to an idea expressed by Ira Epstein, drummer for the band, Tayku. The arrangement begins with a unison, childlike statement of the tune reminiscing about one's early years. It then breaks into an Elvis-like setting, complete with soloist, "doo-wah" sounds, and keyboard accompaniment.

Maurice Goldman: **O Mighty Hand**
(Transcontinental 991033)

Also known as *Dor Nifia*, this is an original tune by Goldman, with Hebrew text by Theodore Herzl and English text by Miriam Kressyn. It is primarily in unison or two parts with keyboard accompaniment.

Max Helfman: **Mi Yemalel**
(Transcontinental 991500)

This arrangement of the traditional tune is set for a cappella SATB choir with some divisi—a fine arrangement with an exciting rhythmic sense and interesting harmonic structure. The English translation by Judith Eisensten is good and singable.

Michael Isaacson: **Light the Legend**
(Transcontinental 991024)

Original music by the composer, Hebrew lyrics by Steven Rueben, English lyrics by Susan Nurenberg. The piano accompaniment is a bit challenging, but the driving rhythms in both the piano and the vocal parts are infectious and exciting. The vocal ranges are appropriate; the piece requires some divisi. Can be successful in either English or Hebrew; a pronunciation guide is provided.

Joshua Jacobson: **Aleih Neiri**
(Transcontinental 992015)

Employing an original melody by Chaim Pardi, Jacobson sets this piece for solo (any voice) and SATB choir a cappella. The choir acts as accompaniment using "lu-lu" and "ting-tang" as text. It joins in a homophonic setting of the Hebrew text at the completion of the first solo verse and then returns to its role as accompaniment; divisi in all voices.

Joshua Jacobson: **Chanukah Variations**
(HaZamir)

Jacobson takes a traditional children's tune and creates seven variations on it. Set for a cappella SATB voices with divisi. Translation, pronunciation guide, and description of the holiday.

J. Jacobson, arr. Binder: **Chanukah Candle Blessings and Maoz Tsur** (Transcontinental 992017)

The first piece is the traditional Ashkenazic melody for the lighting of the Chanukah candles, set for soloist (any voice) and SATB "oo" accompaniment. The second work is the traditional Chanukah hymn, *Rock of Ages*, set both in Hebrew and English. Optional keyboard accompaniment.

Joshua Jacobson, arr.: **Mi Zeh Y'maleil** (Transcontinental 992016)

For solo baritone, SATB divisi, tof (Arab clay drum), and tambourine, this Sephardic folk song is very rewarding. Using a single tune, Jacobson builds from a solo voice to eight-part writing.

R. J. LaFontaine: **Hannukah Song** (Lawson-Gould 51190)

An easy setting of a traditional Chanukah folk song.

L. Lewandowski: **HaNeiros Halawlu** (HaZamir)

Lewandowski was a 19th-century composer who served as choirmaster at the two great temples in Berlin. His liturgical music is performed in many of today's synagogues throughout this country. **HaNeiros Halawlu** ("We light the menorah") is the traditional hymn sung just after the lighting of the Chanukah candles.

Transcontinental Music Publications is one of the best sources in the country for Jewish music. Their address: Transcontinental Music Publications, 338 Fifth Avenue, New York, NY 10021-7046.

HaZamir Music Publications appears to be an at-home company. The copies of their music that I reviewed were received at an ACDA reading session run by Joshua Jacobson and Matthew Lazar—both authorities in Jewish choral music. I am unsure if HaZamir editions are being distributed through local music stores. You might want to contact the publishers directly. Their address is: HaZamir Music Publications, 35 Garland Road, Newton, MA 02115.

In conclusion, please remember this is not a complete listing of Chanukah music available. Information can also be found in Michael Broz's article "Chanukah: The Reason and the Repertoire," in the *Choral Journal* (November 1991): pp. 50-55.

Iris Levine, California College and University R & S Chair
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BOWLING GREEN IN '95

(from page 3)

conference at Kenyon a few summers ago will remember his fabulous presentations.

We also want to intersperse live performances of various types of choirs throughout the conference. Many of you have outstanding choral groups that might enjoy appearing before your fellow choral conductors. Well-trained groups certainly retain their "good sound" several months after the school year has finished. If you would like to present one of your groups in Bowling Green, we encourage you to submit a tape to my attention at BGSU for our consideration.

A more complete agenda will be published in the winter issue of the **OCDANews**. We hope to see many of you in Bowling Green next summer.

Richard Mathey

FROM OUR JAZZ AND SHOW CHOIR CHAIR

I have always had a great interest in all areas of vocal music and was flattered when Jim Gallagher asked me to serve as Chair of the Jazz and Show Choir area of OCDA. I hope to be able to share with you some of my experiences that I feel have led to many successes with my own show choir.

Our primary concerns as choral directors must be to teach good vocal technique, teach students to read and teach good musicianship. This should be the basic premise on which any good choral organization is built. We must remember that a show choir is a choir that moves, not a glitzy dance troupe that happens to sing.

Once the students have mastered the use of the vocal instrument, it is our responsibility to provide them with good literature. This always takes a little

more effort, since the majority of things being published for show groups are not always of the highest quality. Perhaps keeping a file of good possibilities or programs highlighting numbers that would work for your group would be a good idea. It never hurts going to a colleague and asking to borrow a piece that has worked for him or her. After all, "we're all in this together," and many times I find myself purchasing a piece and rewriting or rearranging the parts to fit my group. There is no rule in the "show choir bible" that says we can't have the group sing in unison during a rigorous dance section rather than in the eight parts written in the score. As is the case with all of our choirs, a variety of literature spanning several eras is a great learning experience for the students. Doing a little research on an

era or a musical theater number can be a real joy and a motivator for you and your students.

Finding a choreographer who understands your philosophy of "show choir" can be a challenge, but not an impossibility. Once again, it is your responsibility to make him or her aware of your needs and what your student's limitations may be.

It is my personal feeling that spending hundred of dollars on outfits is not a necessity for producing a successful group. I personally try to find something that every student in the group looks well in and feels comfortable wearing. Simply purchasing an outfit so as to be able to win a contest does not seem like a valid reason, nor is it a necessary ingredient for success.

You as a director must decide what
CONTINUED ON NEXT PAGE

JAZZ/SHOWCHOIRS

(from previous page)

is important for your group. In my opinion music was never intended to be a competitive event, especially when we get into such subjective areas of opinion (e.g., clothing, choreography, staging, etc.). Competitions can be a very rewarding and motivational experience. The significance you as a director place on the competition will either help build or destroy the group. No adjudicator will ever know the circumstances surrounding your ensemble (i.e., how often you rehearse, how hard you had to work to get the students involved, economic circumstances and so on).

Show and jazz choirs can be a recruiting tool for your choral department. It's all what you make of it and how you handle it. Have a good time. Give the students a meaningful experience.

Let me also suggest some quality SATB arrangements that have good instrumental accompaniment packages and represent a variety of opening or closing numbers, novelty and up-tempo pieces, and ballads:

- Hot, Hot, Hot**, arr. Billingsley (Leonard/Jenson 432-08304)
- Hernando's Hideaway**, arr. Shaw (CPP Belwin T385/HC1)
- 42nd Street**, arr. Brymer (Leonard 08637306)
- Sun and Moon**, arr. Huff (Leonard 08721743)
- Celebrate**, arr. Huff (Leonard 08731211)
- Zip-A-Dee-Doo-Dah**, arr. Huff (Leonard 08739921)
- Gimme Some Lovin'**, arr. Huff (Leonard 08730063)
- Happy Feet**, arr. Shaw (Jenson 441-06044)
- Dancin' in the Aisles**, arr. Emerson (Leonard 40325036)
- Proud Mary**, arr. Billingsley (CPP Belwin 5758PC1X)
- Let's Do It**, arr. Huff (Leonard 08730048)
- Do Re Mi**, arr. Huff (Leonard 08720442)
- With You**, arr. Mountford (Shawnee A-1456)

Frank Bianchi

FROM OUR OTHER R&S CHAIRS:

As you have read in President Gallagher's overview of the Athens conference, our Repertoire & Standards chairs assembled substantial browsing notebooks of recommended repertoire. For those of you who were not able to attend, we reproduce unannotated lists of that literature. For more information, contact the individual chairs, all of whom are listed in the directory on the back page.

BOYCHOIRS

- A Cohan Salute**, arr. by Besig (Shawnee) E/M
- Alfred Burt Carols for Children**, Burt/Ades (Shawnee) E
- All the pretty little horses**, arr. Wagner (Somerset) M
- Alleluia**, Mozart/Artman (Leonard) E
- Alleluia from Cantata 142**, Bach/Ehret (Marks) E/M
- Americana Folk Suite**, Zaninelli (Shawnee) M/D
- Angel's Carol**, Rutter (Hinshaw) M/D
- Ave Maria**, Lindley (Basil Ramsey) M
- Battle Hymn of the Republic**, arr. Wilhousky (C. Fischer) M/D
- Bist du bei mir**, Bach/Calvert (Thompson) E
- Candlelight Carol**, Rutter (Hinshaw) M/D
- Canon of Praise**, Pachelbel/Hopson (Hope) M/D
- Canons, Songs and Blessings**, Kemp (Choristers Guild) E/D
- Cape Breton Lullaby**, Leslie/Calvert (Thompson) D
- Carol of the Bells**, Leontovich (C. Fischer) M
- The Carol of the Rose**, Thompson (ECS) D
- Ceremony of Carols**, Britten (Boosey & Hawkes) D
- Daar kom die Alabama** Haskell (Shawnee) M
- Didn't my Lord deliver Daniel?**, arr. Emerson (Jenson) M
- Dodi li**, Chen/Rao (Boosey & Hawkes) M
- Duet from Cantata 15**, Bach/Rao (Boosey & Hawkes) M/D
- The Father's Love**, Lole (Hinshaw) D
- For the beauty of the earth**, Rutter (Hinshaw) E/M
- Gesu Bambino**, Yon (J. Fischer) M
- Give me your tired, your poor**, Berlin/Ringwald (Shawnee) E/M
- Gloria in excelsis Deo**, Vivaldi/Bennett (Jenson) E/M
- Gloria Patri**, Palestrina/Speva (Leonard) M
- Glory to God in the highest**, Pergolesi (Spratt) M/D
- The Green Hill Choir Books**, comp. Davis (ECS) M/D
- Have you seen but a white lily grow?**, arr. Leck (Plymouth)
- The Heavenly Aeroplane**, Rutter (Oxford) M/D
- Hush, somebody's callin' my name**, arr. Denard (Shawnee) M

- I lift up my eyes to the hills**, Bouman (Boosey & Hawkes) M/D
- I'm goin' up a yonder**, Hawkins/Sirva (High Pinnacle) M/D
- It's a glorious day**, Angebrannt (Shawnee) E
- Jesus Child**, Rutter (Oxford) E/M
- Jesus Christ, the Apple Tree**, Poston (Banks) M/D
- Jubilate Deo**, Praetorius (Boosey & Hawkes) E/M
- Laudate Dominum**, Mozart/Rao (Boosey & Hawkes) M
- Lift thine eyes**, Mendelssohn (G. Schirmer) M/D
- Little People**, Schoenberg/Lojeski (Leonard) E
- The Lord bless you and keep you**, Rutter (Hinshaw) M
- O Music**, Mason/Rao (Boosey & Hawkes) E
- Oliver Cromwell**, arr. Britten (Boosey & Hawkes) E
- On this Christmas night**, Beall (Hope) E/M
- Panis Angelicus**, Franck/Hopson (Hope) M
- The Place of the Blest**, Thompson (ECS) D
- River in Judea**, Marcus/Leavi (Shawnee) E/M
- Rounds and Ballads**, Blair (Thomas) E/D
- Schritten, O Jesu**, Bach/Talmadge (ECS) D
- Sing a Song of Sixpence**, Diack (Paterson's) M/D
- Sing Merrily, Sing for Joy!**, Estes (Heritage) E
- Sing to the Lord a joyful song**, Hopson (Flammer) E
- Somewhere in My Memory**, Bricusse/Williams (Warner Brothers) E/M
- Sound the Trumpet**, Purcell/Erb (Lawson-Gould) D
- South African Suite**, arr. Leck (Plymouth) M
- Star of Bethlehem**, Bricusse/Williams (Warner Brothers) E/M
- Still, Still, Still**, arr. Luboff (Walton) M
- Take me out to the ball game**, Norworth/Althouse (Alfred) E/M
- Tantum ergo**, Fauré (ECS) M/D
- This is My Country**, Raye/Jacobs (Shawnee) M
- Walking in the Air**, Blake (Faber) M
- Water Under Snow is Weary**, Wessman (Walton) M/D
- We need a little Christmas**, Herman (E. H. Morris) E/M
- Were you there on that Christmas night?**, Sleeth (Hope) E
- Where'er you walk**, Handel/Rao (Boosey & Hawkes) E/M
- Wir eilen mit schwachen**, Bach/Talmadge (ECS) D

**JUNIOR HIGH/MIDDLE SCHOOL
UNISON AND TWO-PART**

- Alleluia, Sing Wit Joy**, Perry (Shawnee EA-71) ME
- Ching a-Ring Chaw**, arr. Copland (Boosey & Hawkes B6609) VE
- Bashana Haba-a**, Hirsch (Posthorn C1019) M

OCDA NEWS

Danny Boy, arr. Strommen (Boosey & Hawkes B6165) M

Ding Dong! Merrily on High, arr. Snyder (CPP Belwin SV8721) E

The Erie Canal, arr. De Cormier (Lawon-Gould 52073) MD

Glory Land, arr. Lojeski (Leonard 08600200) E

Hush, somebody's callin' my name, arr. Denard (Shawnee EA-144) ME

I know where I'm goin', Moore (Beckenhorst BP111) MD

It's Christmas, Besig (Alfred 7391) E

Little Birch Tree, Goetze (Boosey & Hawkes B6130) E

O Salutaris, Délibes (CPP Belwin 2559) ME

Psalm 100, Bartle (Hinshaw HCM-1170) D

Second Time Around, comp. Shedd (Plymouth PCS-577) E/MD

Songs of the World Collection 1, Herrington/Glick (Pavane P1044-1047) MD

Solstice, Thompson (ECS 4289)

Song for a Russian Child, Klouse (Leonard 08720439)

Three American Folksongs, arr. Herrington (Pavane P1015-1017) ME

Twelve Gates into the City, Hopson (Jenson) ME

Wind on the Hill, Ebel-Sabo (Boosey & Hawkes B6519) E

SAB

Amazing Grace, arr. Spevacek (Kimmel K-309) ME

American Celebration, arr. Lojeski (Leonard 08720287) ME

Blow Thy Horn, Hunter, Owen (CPP Belwin SV8638) MD

Climbin' Up the Mountain, arr. Ehret (Carl Fischer CM8270) ME

Cold Wind Blows on the Valley, Klouse (Leonard 08721843) MD

Come Join in Singing, Arcadelt (CPP Belwin SV9166) E

Come Sing a Joyful Song, Liebergen (Shawnee D-437) ME

Come Sing This Round with Me, Greyson (Bourne B202564-355) MD

Deaf Woman's Courtship, Richardson (Plymouth PCS-415) ME

Dig a Hole, Pierce (Plymouth BP-401) ME

Down by the Riverside, arr. Printze (Heritage 15/1023) ME

Dreamer, Eilers (Jenson 40204010) E

Gloria, Haydn/Liebergen (Alfred 7885) MD

Himmel und Erde, arr. Rodby (Antera 1C108215) MD

Hitch Your Dream to the Morning Star, Butler (Leonard 08017501) ME

I Got a Robe, arr. Ehret (Boosey & Hawkes OC3B6568) MD

I Know Where I'm Goin', Moore (Beckenhorst BP111) ME

I'm Gonna Walk on Home, arr. DeWell (Coronet 391-41444) ME

The Joy of Dancing, Certon (Elkan-Vogel 362-03261) MD

Praise the Lord!, Althouse (Bock B-G0504) MD

Rosebud in June, Davis (CPP Belwin SV8925), MD

Scat Bourée, Bach/Avarre (Coronet 392-41538) MD

Something Told the Wild Geese, Porterfield (Heritage 15/1025) MD

Streets of London, Lewis (Essex Music S10M15) MD

The Sound of the Sea, Wilson (Kimmel 1217-319) ME

The Sound of Pipe and Drum, Certon (CPP Belwin SV8935) MD

Stephen Foster Medley, arr. Larsen (Somerset SP 776) ME

Study Hall Blues, Lawrence (CPP Belwin SV9305) E

The Turtle Dove, Spevacek (Jenson 437-20070) ME

White Wings, Quiet (Studio PR SV8113) ME

SATB

Add a Riff, Berkowitz (Coronet 392-41140) D

Blow the Candles Out, Smith (G. Schirmer 11365) ME

The British Grenadiers, Strommen (Boosey & Hawkes OC4B6378) E

Children's Letters to God, Shearer (Southern SC115)

Every Valley, Beck (Beckenhorst BP1040) MD

Follow Rain and Rivers, Gielas (Shawnee A-1552) ME

Grant Us Peace, Scott (CPP Belwin SV9014)

Homeward Bound, Althouse (Alfred 7845) MD

I'm Gonna Sing, Isele (Somerset SP807)

Irish Blessing, Curtright (Hinshaw HCM-1076) E

Jesus, Jesus, Rest Your Head, Chilcott (Hinshaw HCM-1297) MD

Kyrie, Leavitt (CPP Belwin SV 8904) ME

Play For Me a Simple Melody, Berlin (Leonard 08720793) ME

Praise Him, Allelu, Curtright (Hinshaw HCM-867)

Sail Away, Berge/Moffat (American **Swing low, sweet chariot**, arr. Young (Beckenhorst BP 1355) MD

Three 16th-Century Canons, ed. Talmage (Staff Music 1077) E

Tomorrow shall be my dancing day, Gardner (Oxford 40.107) D

Unexpected Song, Lojeski (Leonard 08721680) MD

What child is this?, Diemer (Sacred Music S-495) ME

HIGH SCHOOL

Ahrirang, arr. De Cormier (Lawson-Gould 51540) E

Ave Maria, Victoria (Carl Fischer CM6581) D

Ave Verum, Mozart (Plymouth 103) MD

Blow, blow, thou winter wind, Rutter (Oxford 52.024) MD

Bound for Jubilee, Eilers (Studio 224 V7903-2) E

Cindy, arr. Wilberg (Hinshaw HCM-1051) VD

The Clouds, Gray (Heritage H279) ME

Danse, Mon Moin, Danse!, arr. Healey (Warner/Chappell 0193801922) VD

Dixit Maria, Hassler (J. Fischer 9679-4) D

Exultate Justi in Domino, Viadana (Walton W2135) D

Haec Dies, Byrd (Oxford 43.078) VD

Hiney Mah Tov, arr. Levine (Mark Foster MF3025) MD

Keep Your Lamps!, arr. Thomas (Hinshaw HCM-577) MD

Mary Ann, arr. Hendrickson (Mark Foster MF3002) ME

Neighbors' Chorus, Offenbach (Broude Brothers BB130) VD

Niska Banja, arr. Page (Boosey & Hawkes OC4B6517) E

O Bone Jesu, Palestrina (Tetra/Continuo TC1102) ME

O occhi, manza mia, Lasso (ECS 1146) ME

Plaisir d'Amour, Martini/Strommen (Boosey & Hawkes OC4B6473) MD

Set me as a seal, Clausen (Mark Foster 2074A) D

Sing, sing a song for me, Vecchi/Greyson (Bourne 117066) ME

Sing Unto God, Fetter (Augsburg 11-1244) D

Ubi Caritas, Durufé (Presser 312-41253) D

Va, Pensiero, Verdi (Lawson-Gould 52493) D

Witness, arr. Halloran (Gentry JG2010)

TWO-YEAR COLLEGE

Angelus ad pastores ait, Hassler (Associated A-405) D

Air, Bach/Swingle (CPP Belwin 64334) ME

Ave Maria, Victoria (Presser 352-00079) ME

Away in a manger, arr. Wilberg (Hinshaw HCM-925) E

Cantate Domino, Croce (G. Schirmer 11419) ME

Cantate Domino, Pitoni (Bourne ES5) ME

Come to me, my love, Dello Joio (Leonard MC4609) D

Evensong, Haydn (G. Schirmer 51067) D

Exultate justi in Domino, Viadana (Walton 2153) D

The eyes of all wait upon thee, Berger (Augsburg 11-1264) D

Five Canzonets, Berger (Broude/Tetra AB111) ME

Flower of Beauty, Clements (Galaxy 1.5024) D

Four Pastorales, Effinger (G. Schirmer 11061) D

Il est bel et bon, Passereau (Hinshaw HCM-1197) D

Jubilate Deo, Gabrieli (G. Schirmer 2070) D

My Spirit Sang All Day, Finzi (Oxford OCTB5814) D

A bella fusa, Lasso (G. Schirmer 11338) E

O Lovely May!, Brahms (ECS 1727) D

Quando corpus morietur, Rossini (Gentry JG2041) D

Quem vidistis, pastores?, Victoria (G. Schirmer 11974) D

Set Me as a Seal, Clausen (Mark Foster MF 2047A) ME
Shenandoah, arr. Erb (G. Schirmer 51846) ME
Sing we and chant it, Morley (Walton 7014) E
Song of the Open Road, Dello Joio (C. Fischer 03826) D
Verbum caro factum est, Hassler (G. Schirmer 11989) D

MUSIC AND WORSHIP

ADVENT, CHRISTMAS & TRANSFIGURATION

Let all mortal flesh keep silent, arr. Paulson (AMSI 585) E
Lullaby, Mollicone (ECS 4242) ME
Gloria, Argento (Boosey & Hawkes OCTB5932) D
The White Dove, Brahms (CPP Belwin 64096) ME
Prayer for Transfiguration Day, Weaver (Hope FPC130) D

LENT, PALM SUNDAY AND EASTER

Lord, have mercy upon us, Mendelssohn (Flammer A6278) ME
Be still, my soul, Whitlock (Oxford University 42.105) ME
Cast thy burden upon the Lord, Bass (Broadman 4561-07) E
Drop, Drop, Slow Tears, Green (H. W. Gray CMR 3293) ME
What Wondrous Love, Scholz (Morning Star MSM-50-9017) D
None Other Lamb, Courtney (Beckenhorst BP1301) E
Alas! and did my savior bleed?, Strimple (H. W. Gray GCMR3400) E
The Way to Jerusalem, Friedell (H. W. Gray 2328) ME
Hilariter, arr. Scott (Augsburg 11-10191) ME
Wake with the Dawn, Wood (Sacred Music 5456) E

PENTECOST AND THANKSGIVING

Come down, O love divine, arr. Leavitt (Morningstar MSM 50-5401) ME
Thank the Lord, arr. Clausen (Mark Foster MF163)
Summer Ended, Wood (Walton 1036)

COMMUNION

We place upon your table, arr. Caracciolo (Flammer A6624) E
Ave Verum, Elgar (Boosey & Hawkes OCTB6332) E
O taste and see, DeLong (H. W. Gray GCMR03614) ME
Draw us in the spirit's tether, Friedell (H. W. Gray GCMR2472) ME

GENERAL

Come, let's rejoice, Amner (Oxford University 42.365) ME
The True Glory, Aston (Hinshaw RSCM502)
As the Rain, Beck (Beckenhorst BP1018-2) ME

Followers of the Lamb, arr. Dietterich (Hope AG7223) ME

Three Celtic Invocations, Gawthorp (Sacred Music Press S353)

Behold, the Tabernacle of God, Harris (Hinshaw RSCM505) ME

Come, O Come in Pious Lays, Hurd (Novello 29 0526 02) D

Gather Us In, Marshall (Sacred Music Press S422) E

Breathe on me, Breath of God, Rorem (Boosey & Hawkes OCTB6543) D

In the Beginning was the Word, Sjolund (Fred Bock BG2031) ME

FEMALE CHORUS

Alleluia, Diemer (Carl Fischer CM7289) M
Altos' Lament, Bowlus (Shawnee B458) M
Ave Maria, Poulenc (Ricordi 132906) D
Blow Away the Morning, arr. Leavitt (CPP Belwin SV8912) E
Boogie Woogie Bugle, Raye and Hughie/Meits (MCA UC657) M
Cantate Domino, Hassler (G. Schirmer 50307070) M
Cantate Domino, Pitoni (Bourne 018718) M
Cherry Riddle Song, arr. Herrington (Pavane P1016) E
Choose Something, Thompson (ECS 2588) D
Da pacem Domine, Franck (Boosey & Hawkes OCTB6187) E
Duet for Two Cats, Rossini (Music 70 M70-140) M
Eternal Life, Dugan (John Church 322-40019) D
Festival Response, Stocker (Somerset SP17) MD
Fire, Goetz (Boosey & Hawkes OCTB6482) M
Four Sacred Songs, Bright (Shawnee B-190) M
Four Songs for Treble Voices, Brahms (Shawnee B-243) D
Go and Tell John, Pfautsch (Hope CY3345) MD
He is good, Passereau (Bourne 053858) MD
How Excellent Thy Name, Hanson (Carl Fischer CM6706) MD
How merrily we live, Este ECS 1062) M
Johnny has gone, arr. Churchill (Plymouth PCS-237) M
Laudi alla Vergine Maria, Verdi (Peters 10981) D
Let the church roll on, arr. Hairston (Bourne S-1009) M
Messe Basse, Fauré (Presser 312-40596) M
Missa Brevis in D, Britten (Boosey & Hawkes LCB 54) D
The Nightingale, Weelkes (ECS 1008) M
The Nightingale, Butler (Heritage H6012) M
O dear, what can the matter be?, arr. Kubik (G. Schirmer 9995) MD
Old Joe Clark, arr. Goetze (Boosey & Hawkes OCTB6125) E
One of Those Songs, arr. Kerr (MCA UC702) E
Peter Gray, Nelhybel (CPP Belwin FCC02602) M
Pueri Hebraeorum, Thompson (ECS 492) D
She's Like a Swallow, arr. Strommen (Alfred 7879) M

The Snow, Elgar (Mills 64036) M

This Old Man, arr. Chilcott (Hinshaw HMC-1011) M

Three Spanish Ballades, Butler (Warner Brothers 483-30397) M

Tribute to Louis, arr. Kerr (Leonard 08564482) M

Veni Domine, Mendelssohn (Tetra/Continuo TC 166) M

Wir eilen mit schwachen, Bach (ECS 2506) D
Wisdom, Newbury (Somerset SP692) M

MALE VOICES

Ave Maria, Biebl (Hinshaw HCM-1253) M
Back in Dad and Mother's Day, Godfrey and Betzner/Perry (Bourne 85) M
Black is the color of my true love's hair, arr. Churchill (Shawnee C-51) ME
Captain Fate, Schickele (Elkan-Vogel 362-03296) E
Christmas Night, Lovelace (CPP Belwin FEC09927) ME
Coenam cum discipulis, Gumpelzhaimer (G. Schirmer 9961) M
Drop, Drop, Slow Tears, Beveridge (ECS 2174) M
Hard Times Come Again No More, Foster/Moore (CPP Belwin SV8938) E
High Barbary, arr. Hall (G. Schirmer 7577) M
I shall not be moved, arr. Parker (Lawson-Gould 51279) M
Keep in the middle of the road, arr. Bartholomew (G. Schirmer 7391) M
La Virgen lava pañales, arr. Shaw-Parker (G. Schirmer 10198) ME
The Long Day Closes, Sullivan (G. Schirmer 7276) M
The Pasture, Thompson (ECS 2181-2) E
Rest, Schubert/Bantock (Stainer and Bell W23) M
Rio que pasas llorando, arr. de Paur (Lawson-Gould 544) D
Say, dear, will you not have me?, Morley (G. Schirmer 10746) MD
Steal Away, arr. Dennard (Shawnee C-279) E
Tarantella, Thompson (ECS 560) D
Veni sancte spiritus, Janacek (Universal UE 16780NJ) MD
Vive l'Amour, arr. Shaw-Parker (Lawson-Gould 51026)
When I Was in Love with You, Heussenstamm (Greenwood ESE1901-4) M
Whistle, Maggie, Whistle, arr. Stocker (G. Schirmer 12414) E
Within Our Hearts We Cherish, Friderici (CPP Belwin 2332) ME8701) ME
Sing Praises Unto Your Creator, Ehret (Plymouth SC-51)
Sometimes I feel like a motherless child, arr. Lojeski (Leonard 08720931) ME

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CHORAL PERFORMANCES ACROSS THE BUCKEYE STATE

October

1 & 8 The Cantari Singers of Columbus, conducted by Maurice Casey, presented "Magnificent Motets and More," including Missa Brevis settings by Bryan Kelley and Knut Nystedt, motets by Michael Haydn and Daniel Gawthrop, and *Magnificat* settings by Puccini, Stanford and Pärt; on the 1st at the Pontifical College Josephinum in Worthington at 7:00 pm and on the 8th in Mees Hall, Capital University at 8:00 pm.

7 The Oberlin College Choir and Tappan Singers, conducted by Edward Maclary, performed the Beethoven **Choral Fantasy**, opus 80; Finney Chapel, Oberlin, 8:00 pm.

19 The Winton Woods High School Fall Concert, conducted by David Bell; Winton Woods High School, Fairfield, 7:30 pm.

23 The Vocal Arts Ensemble, conducted by Earl Rivers, presented "Music for a Cathedral," including Arvo Pärt's **Te Deum**, portions of coronation anthems by Purcell and Imant Raminsh, and Bernstein's **Mass**; Cathedral Basilica, Covington, Kentucky, 3:00 pm.

The Denison Singers and the Faculty Jazz Quartet, conducted by William Osborne, in a program of pop and jazz favorites; Burke Recital Hall, Granville, 3:00 pm.

"Chant Plus," with the choir of St. Joseph Cathedral, conducted by Charles Q. Sullivan; St. Joseph Cathedral, Columbus, 8:00 pm.

27-29 The Ohio State University Men's Glee Club, conducted by James Gallagher, participated in performances of Rodgers and Hammerstein's **South Pacific**; Mershon Auditorium, 8:00 pm.

28 The Bowling Green State University Collegiate Chorale, conducted by Richard Mathey, the BGSU A Cappella Choir, conducted by Mark Munson, and the BGSU Philharmonia Orchestra, conducted by Emily Freeman Brown, performed Mendelssohn's **Elijah**; College of Music, 4:00 pm.

30 Members of the Columbus Symphony Children's Chorus with the Bel Canto Singers in the first performance of Rocky Reuter's **Genesis I**; Trinity Lutheran Church, Columbus, 7:00 pm.

November

5 The Ashland Symphony Concert Youth Chorus, conducted by Sandra Brown, in a program that will include William Mathias' **Salvator Mundi**; McDowell Auditorium, Ashland, 8:00 pm.

6 The Oberlin College Choir and Tappan Singers, conducted by Edward Maclary, performing the Bach motet **Jesu, meine Freude**, Brahms' **Neues Liebeslieder Walzer** and the Stravinsky **Mass**; Finney Chapel, Oberlin, 8:00 pm.

10 The Ohio University Singers, Choral Union and Symphony Orchestra, conducted by Peter Jarjisian and Kimo Furumoto, in a program of works by Bach, Britten, Borodin and Vaughan Williams; Templeton-Blackburn Memorial Auditorium, Athens, 8:00 pm.

13 The Wright State University/Community Chorus, conducted by Hank Dahlman, presenting the Vivaldi **Gloria** and other works; Concert Hall of the Creative Arts Center, 3:00 pm.

16 The Ohio State University Chorus and Women's Glee Club, conducted by James Major and Hilary Apfelstadt; Weigel Hall, 8:00 pm.

17 The Wright State Chorale and Madrigal Singers, conducted by Hank Dahlman, in a program of works by Byrd, Palestrina, Mozart, Brahms, Mathias and others; Epiphany Lutheran Church, Centerville, 7:30 pm.

18 The Wright State University Chorus, conducted by James Tipps, in a program of works by Hassler, Gretchaninov, Willan, Fink, Wilberg and others; Concert Hall of the Creative Arts Center, 8:00 pm.

19 The Bowling Green State University Women's and Men's Choruses, conducted by Mark Munson and Richard Mathey; College of Music, 8:00 pm.

The Otterbein College Concert Choir, conducted by Craig Johnson, in a program of works by Mechem, Pachelbel, Pärt and Schütz, plus seasonal music, prior to a California tour; Battelle Fine Arts Center, Westerville, 8:00 pm.

"In Praise of Music," a program that will include Vaughan Williams' Five Mystical Songs and Serenade to Music, with the Cathedral Chamber Singers and a string quartet, conducted by Charles Q. Sullivan; St. Joseph Cathedral, Columbus, 3:00 pm.

The University of Cincinnati Chamber Choir and the UC Philharmonia Chamber Orchestra, conducted by Earl Rivers, will participate in a program that includes the Haydn **Harmoniemesse**; Christian Ministry Center, Cincinnati, 3:00 pm.

The Ohio State University Men's Glee, conducted by James Gallagher, will be joined by the University of Michigan Men's Glee Club; Mershon Auditorium, 3:00 pm.

The Otterbein Kinderchor, conducted by Amy Chivington; Battelle Fine Arts Center, Westerville, 3:00 and 7:00 pm.

The Wright State Invitational Choir-Fest, featuring the WSU Chorale and Madrigal Singers plus the choirs of Beaver Creek, Miamisburg and Xenia High Schools; Concert Hall of the WSU Creative Arts Center, 3:00 pm.

22 The Ohio State University Symphonic Choir and Chorale, conducted by James Gallagher and Hilary Apfelstadt; Weigel Hall, 8:00 pm.

December

1 The Bowling Green State University Collegiate Chorale, conducted by Richard Mathey, and the BGSU A Cappella Choir, conducted by Mark Munson, present a Christmas Concert; College of Music, 8:00 pm.

OCDAN EWS

The Collegians Chorale and Goliards Chamber Ensemble, conducted by Robert Tocheff and Virginia Carreron, in a joint Christmas concert; Mount Vernon Nazarene College Chapel Auditorium, 8:00 pm.

- 3 & 4 A "Feast of Carols," presented by the various University of Cincinnati choruses with organ and orchestra, conducted by Earl Rivers, John Leman and Anne Marie Koukios; Corbett Auditorium, 7:00 pm on the 3rd, 4:00 pm and 7:00 pm on the 4th.

The Lorain County Community College Civic and Collegiate Chorales, conducted by Nancy Davis, in "A Holiday Concert" that will include excerpts from Handel's *Messiah* and the Bach *Magnificat*; Stocker Center, 8:00 pm on the 3rd, 3:00 pm on the 4th.

- 4 The Ashtabula County Choral Music Society, conducted by Carlos Hudson, will sing Handel's *Messiah*; First Presbyterian Church, Ashtabula, 4:00 pm.

The Choral Union, conducted by Robert Tocheff, singing Handel's *Messiah*; Mount Vernon Nazarene College Chapel Auditorium, 7:00 pm.

The Concert Choir and Men's Chorus of Medina High School, conducted by Frank Bianchi; St. Joseph Catholic Church, Strongsville, 7:00 pm.

The Denison University Concert Choir and Licking County Symphony Orchestra, conducted by William Osborne, in a seasonal program consisting of Harry Rowe Shelley's *Santa Claus Overture*, John Rutter's *When Icicles Hang* and Josef Rheinberger's *The Star of Bethlehem*; Swasey Chapel, Granville, 7:30 pm.

The Oberlin Women's Chorus and Tappan Singers, conducted by Patrice Madura and Edward Maclary, in a program that will include Italian madrigals; Finney Chapel, Oberlin, 8:00 pm.

- 5 The Columbus Youth Choir Choristers and Carolers, the Columbus Symphony Children's Chorus and the Otterbein Kinderchor in a Holiday Concert; Broad Street Presbyterian Church, Columbus, 7:00 pm.

- 6-10 Wright State University Madrigal Diners, featuring the WSU Madrigal Singers, conducted by Hank Dahlgman; WSU Student Union, 7:00 pm.

- 10 The Cantari Singers of Columbus, conducted by Maurice Casey, in a Holiday Concert; Worthington United Methodist Church, 7:30 pm.

The Oberlin Community Chamber Singers, conducted by Carol Longsworth, will sing Charpentier's *Midnight Mass for Christmas*, as well as French Christmas carols; First United Methodist Church, Oberlin, 8:00 pm.

- 11 The Broadstreet Choir with Baroque orchestra, conducted by Joel Mathias, sings Handel's *Messiah*; Broad Street Presbyterian Church, Columbus, 4:00 pm.

The Oberlin Musical Union, conducted by Edward Maclary, performing Orff's *Carmina Burana*; Finney Chapel, Oberlin, 8:00.

- 17 & 18 The Vocal Arts Ensemble, conducted by Earl Rivers, in a "Christmas Holiday Concert" that will include Conrad Susa's *Carols and Lullabies*, the *Jesu Carols* of Stephen Paulus, works from the Renaissance, and traditional carols newly arranged for voices, harp, guitar and percussion; at the Athenaeum of Ohio at 8:00 pm on the 17th, and the St. Paul United Methodist Church in Madeira at 3:00 pm on the 18th.

- 18 A staged performance of Menotti's *Amahl and the Night Visitors*, conducted by Maurice Casey; Worthington United Methodist Church, 9:30 and 11:00 am.

The Ashland Symphony Youth Choruses, conducted by Sandra Brown, in a Christmas Concert; Ashland University Chapel, 2:00 pm.

"Behold, A Mighty Prophet!," a program that will include the Bach Cantata 140, with the Cathedral Choir and chamber orchestra, conducted by Charles Q. Sullivan; St. Joseph Cathedral, Columbus, 3:00 pm.

"Music of Advent and Christmas," conducted by James Gallagher; Trinity United Methodist Church, Columbus, 4:00 pm.

- 18 & 19 The Choirs of Medina High School, conducted by Frank Bianchi, present a Christmas Concert; Medina High School, 3:00 pm on the 18th, 7:30 pm on the 19th.

- 19 The Winton Woods High School Winter Concert, conducted by David Bell; Winton Woods High School, Fairfield, 7:30 pm.

January

- 15 VocalBAROQUE, conducted by David DeVenney, will sing the Scheidt *Magnificat* and the fifth part of Bach's *Christmas Oratorio*; North Community Lutheran Church, Columbus, 2:00 pm.

- 21 Otterbein's Opus One, conducted by Craig Johnson, in an evening of vocal jazz; Battelle Fine Arts Center, Westerville, 8:00 pm.

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