

OCD A NEWS

Vol. XV, Number 2
February 1995

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

FROM THE OCDA PRESIDENT

Happy New Year! Welcome back to the longer, second part of the school/church year. The bad news is that time seems to pass too quickly to get everything accomplished, the good news that year-end concerts are just around the corner, followed by summer vacations. Have we had a good time this year?

As I visit with choral directors around the state, there seems to be a common feeling that there is too little time to the "the job" done. With this in mind, I want to offer a few comments that might assist you as you prepare for concerts, contests, festivals, Lent and Easter, and all of the other events in which your choirs participate.

1. Is the music you have selected worthy of your singers and your time? Was it selected because it was new on the shelf, an old favorite of yours, or because it has wonderful teaching possibilities? Many compositions would be fun for the singers and audience, but perhaps with a bit more effort, your choir could perform a piece that would have lasting musical and emotional impact on each member of your ensemble.

2. Do you know when you stand in front of your singers in rehearsal exactly what sound you expect to hear? If the answer is YES, and I surely hope so, do you know how to achieve that sound? What can you say accurately to your choir concerning vocal technique? Perhaps **Teaching Kids to Sing** by Kenneth H. Phillips would be of help.

3. How will you maintain interest in the music and momentum in the

rehearsal? Hopefully your repertoire is sequenced to progress in level of difficulty throughout the year. This will enable you to continue working on tone production, sight-singing, intonation, vowel unification, diction, and all the other aspects of fine choral singing.

When I visit rehearsals, it becomes immediately apparent in almost every instance that directors who have chosen carefully and prepared quality literature with their choirs have far greater musical success and far fewer discipline problems. In most cases our choirs tend to attract some of the most outstanding students. These students

are generally taking advanced academic coursework. If you do not challenge them with quality literature and teaching, these high achievers will produce very little quality singing.

OCDA has several hundred outstanding choral directors who already excel at everything I have been discussing. If you or your choral program need a boost, plan to visit one or more of these professionals in rehearsal, or invite one of their choirs to perform with you. Attend festivals and workshops, and definitely plan to attend the ACDA National Convention next month in Washington.

James Gallagher

OCDA/ACDA CALENDAR OF EVENTS

Friday-Saturday, February 10-11

ACDA Central Division Music in Worship Workshop at the First Presbyterian Church, Fort Wayne, Indiana

Wednesday-Saturday, March 8-11

ACDA National Convention in Washington, DC

Saturday, April 29

A Children's Choir Festival at Capital University with Barbara Tagg as 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

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

FROM OUR CHILDREN'S CHOIR CHAIR

Some of the most memorable concerts I have heard are those of children's choirs that have demonstrated their vocal flexibility and sing stylistically. We spend so much time developing a pleasing tone that sometimes we seem afraid to alter the timbre or change the sound we have worked so hard to produce.

As I listened to these groups I asked myself how I could achieve equal results without weakening everything I have worked toward. My first insight came at an ACDA interest session presented by the late Frauke Haasemann where she suggested ways to alter the tone to suit the style of the music being sung. Two that I have found successful are: 1) For a brighter sound—such as we might wish for Baroque and some English pieces: have the children show you their Bugs Bunny teeth! This lifts the lips, tends to improve articulation and brings the sound forward. 2) For the darker sound needed for Romantic music: have the children cover their teeth. This creates a larger cavity within the mouth and darkens the tone beautifully for pieces by composers like Mendelssohn. Be careful, however, that the tone does not become too hooty or covered.

As I have begun to work with some contemporary gospel and "pop" pieces, I have worked to develop an appropriate vocal style. My first insight into contemporary gospel came as I listened to the Glen Ellyn Children's Chorus under its new director, Lisa Sirvatka, perform **Feel Good**. Many of the stylistic features occur at the ends of phrases. Sometimes it may be a drop-off in pitch or a long slide up to the pitch. I like to practice "slides" in my warm-ups by choosing a starting unison pitch and then holding my index fingers point-to-point to show that the entire choir should sing in unison. Each half of the choir follows one hand. I move my hands up and down in parallel and contrasting motion. The choir slides in the directions I indicate while singing "oo." We wander around for varying amounts of time, until I bring them back to a unison. Due to their

acquaintance with the style, children can imitate short slides quite well. All you have to do is monitor how much!

Diction is another aspect that will affect those pieces in a lighter style. Alas, all those wonderful consonant endings we have worked so hard to hear will sound awkward in this style. Often "t"s will just stop at the roof of the mouth. When in doubt, tape your choir and listen. We all know our reaction when opera singers record light music. Some adjust very nicely, while others just sound like opera singers singing "pop" music.

As I have begun to work with contemporary music, I have had the good fortune to work with a composer. I highly recommend this if possible, because that person will help you interpret their wishes as represented in the printed score. The first thought of "attacking" contemporary music came when I first heard the Capital University Women's Chorus perform Rocky Reuter's *Seagulls* from **Haiku**. I immediately heard children's voices performing this piece.

I then approached this music with the children. I let them help me discover the sounds we were going to make as we studied the score "legend" together. I found that some of the sounds actually relaxed the vocal mechanism. I also found that I was too strict with the shaping of the piece once the composer visited our rehearsal.

Children are *very* receptive to and excited about contemporary music. They enjoy exploring new sounds. Audiences also enjoy these pieces, perhaps because they are often a representation of something in sound, and offer a contrast of vocal timbre within a program.

I hope that this brief overview of ideas for stylistic singing with children's choirs will entice you to experiment. Join me in expanding young singers' musical talents and education.

Let me also suggest some specific repertory, urging you to look at the Boosey & Hawkes series by Doreen Rao and Mary Goetze, the Plymouth Music series by Henry Leck, the

Toronto Children's Chorus series, and the Juilliard Repertory Resource Library.

UNISON

Ah! Si mon moins voulait danser, arr. Ridout (G. V. Thompson G-132) M
Dance, Little Goatling, Walters (Boosey & Hawkes 6142) E
Maienwurmchen, Brahms (B & H OCTB6521) M
An Evening Falls, Binkerd (B & H OCTB5989) M
Smile, arr. Strommen (Bourne OCB6412) E
Winter Changes, Brunner (B & H) D
Farewell, Sprenkle (B & H OCTB6607) M

TWO-PART

Long, Long Ago, Floyd (B & H 5648) M
The Raggle Taggle Gypsies, arr. Hugh (B & H OCTB6747) E
Ca' The Yowes, arr. Goetze (B & H OCTB6258) M
The Little Horses, arr. White (B & H OCFB5588) M
Cantate Domino, arr. Greyson (Bourne 371158) M
Were I a Tiny Bird, Schumann (Mark Foster MF854) D
Christmas Dance of the Shepherds, Kodály (Universal UE1078NJ) D

THREE-PART

To the Ploughboy, Vaughan Williams (Oxford 54.264) E
Song for the Mira, arr. Calvert (G. V. Thompson G-326) M
The Serpent, Jeffers (earthsongs) M
Hodie, Leavitt (Hal Leonard 08602125) M
Mid the Oak Trees, Kodály (B & H OCTB5870) M
In that Great Gettin' Up Morning, Cain (B & H 1819) M
The Kalanta of the New Year, Dalgish (Plymouth HL-209)

FOUR-PART

S'vivo, arr. Bertoux (B & H 6193) E
Water Under Snow is Weary, Wessman (Walton WF-701)
Dancing Song, Kodály (Oxford 54.942) M
Niska Banja, arr. Page (B & H OCB6517) M
I Saw Three Ships, arr. Willcocks (Oxford *Carols for Choirs* 4) D

Sandra Mathias

A GREEK ODYSSEY

As founding conductor of The Denison Singers, Denison University's chamber chorus, I have enjoyed the opportunity of travelling with the group across half the States, venturing as far as Florida and California, but restricting ourselves mainly to swings through the Northeast and Midwest. More exotic jaunts have taken us twice to west-central Europe, Romania, Spain, Poland and what was then the Soviet Union, and Venezuela. Last spring, under the aegis of New Jersey-based Friendship Ambassadors, we spent a considerable part of May in Greece.

Local arrangements were made by Nikos Efthimaidis, President of the Panhellenic Union of Choral Directors, Singers and Choirs (a label which I hope sounds a bit more mellifluous in Greek). At each stop we were hosted by members of this organization, always enthused, gregarious and overwhelmingly friendly, although in many of the provincial towns English was often sorely lacking, and the linguists in our group intervened with their fluent French and Spanish. The considerable drawback of this logistical scheme was its fragmentary nature, since each host ensemble was responsible for us only from the moment of our arrival until we were safely deposited at the next stop. We finally were able to chuckle at the amazing unpredictability which we faced, especially the rather dazzling series of alterations to our itinerary. It was difficult at times to envision that these modern Greeks are distant offspring of Aristotle, Socrates, Pericles, and all the others, seemingly linked at the moment only by a language that shares grammatical rules with classical Greek.

One such comic opera event: We had sung at Aspra Spitia, on an arm of the Gulf of Corinth, and were to appear the following day at Argos Orestika, in Macedonia near the northern border with Albania. I could never determine whether such projections were the result of wishful thinking or the utter lack of common sense, but our itinerary

called for arrival in time for at least a late lunch. A mere glance at a map might have suggested otherwise. It took us most of the morning merely to struggle through and out of the rugged terrain in the lee of snow-capped Mount Parnassus. We then made good time on what passes for a superhighway in Greece (much of it a bounteous two lanes with random toll booths that were sometimes unoccupied) through the fertile central plains. However, we soon entered mountainous topography again and, after being treated to spell-binding views of snow-shrouded Mount Olympus and its supporting brethren we finally arrived at about 6:00 pm, with time only for sandwiches in the lobby of our hotel before heading off for a pre-concert rehearsal.

I should mention that the Greeks follow a typically Mediterranean schedule. Everything closes for lunch at 2:00 pm, and then the shops open again about 6:00 pm, meaning that our concerts were generally scheduled for 9:00 pm. That announced hour has for the Greeks, however, little significance. The events generally started as much as 30 or 40 minutes "late," but to nobody's consternation, since there often was literally not a soul in the theater at the supposed starting time. In those instances when the local choir was to present a welcoming group for us, and therefore attempted to get the festivities underway "early" (i. e., about 9:20 pm), the large audiences were generally still assembling and paid them scant heed. In fact, the "go" signal was usually the ceremonial arrival of the mayor and local priest or bishop, who often appeared with a considerable entourage and were escorted to their seats in the front row with much scraping and bowing. The singing was generally accompanied by a lot of speech-making, and we always left the stage (usually that of multi-purpose auditoriums serving as local cultural centers but designed primarily as movie theaters) laden with flowers, books, recordings, gift boxes of wine and other symbols of the unbounded

hospitality we enjoyed. Then, usually about 11:30 pm, it was off to festive dinners that lasted as late as 3:00 am. The tables were usually graced with various salads, hunks of feta cheese and wonderfully chewy bread, spicy spreads and dips, hot appetizers of various sorts, all as preface to the fragrant grilled meats or seafood with fried potatoes that were the main course. All of this was accompanied by lovely local wines, Dutch beers and American soft drinks and was sometimes followed by large platters of sliced fruits. All of this was accompanied by lively conversation, singing, toasts (one of our linguistically adept tenors quickly mastered the art of delivering to thunderous applause toasts in Greek written out for him in phonetic symbols by our escort) and, unfortunately, much smoking in largely unventilated rooms,

Public school music education is apparently still in a rudimentary state in Greece, and music in the Orthodox churches is delivered by a handful of men who employ what I construed as a modern residual form of ancient Byzantine chant in unison, sung full throttle with a harsh, penetrating, nasal character that would surely do serious damage to a conventional western vocalist's throat. But choruses abound in the country in the form of private singing societies. I never did get a straight answer as to how many ensembles belong to the Panhellenic Union of etc., etc., etc., but in Larisa, the principal town of Thessaly, a city of 150,000, the all-male group that hosted us was one of three in town, its companions a female ensemble, a mixed choir and three children's choirs. Each is organized with non-singing officers, prominent citizens whose principal function is to raise money and maintain a high profile for the group in the community. The conductors I met were mainly amateurs whose music-making was purely avocational. For example, the conductor in Larisa, who evoked perhaps the most sophisticated

continued on next page

ODYSSEY—from previous page singing I encountered, was a lawyer who had received some musical training in Athens and had also attended two seminars given by Neville Marriner in England. His ensemble sang with considerable care and precision, but he was dumbfounded to learn that we had mastered our repertory beginning only in January, since his singers are almost completely musical illiterate (they hold folders, but apparently these contain only the words) and add only three pieces a year to their repertory. [We took a mostly American repertoire, beginning with Leonard Bernstein's **Warm-Up** and continuing with Copland's **Lark**, the William Schuman **Carols of Death**, a partsong by Mrs. Beach, an anthem by Billings, a group of spiritual arrangements, three of the Copland **Old American Songs**, and a couple of classic pop song arrangements. In addition we marked Lassus' death in 1594 with his **Magnificat Quarti Toni** and demonstrated our awareness of standard European literature with Mendelsson's opus 48 partsongs, devoted to a celebration of spring. The group's student conductor, Daniel Meyer, now a graduate student at the University of Cincinnati, wrote settings of two poems by a Greek national poet, Constantine Cavafy, which always elicited rapturous applause, and we also mastered a Greek folksong as an encore, which always generated spirited rhythmic clapping from our listeners, who had absolutely no trouble responding precisely to what translates as 7/8 meter. I might add that Greek offered us no little challenge, but, given capable coaching by a Denison student from Athens, what was merely Greek to us was apparently and fortunately just as Greek to them.]

For me as an observer, the quintessential evening occurred in Lefkada, on an island facing the Ionian sea of the west side of the peninsula. We were part of an annual celebration of reunion of the island with Greece in 1864. We had given our own solo concert on one evening, and then became part of an event that united four choirs from the far reaches of the country with the local chorus and The Denison Singers. The

performance was scheduled to start at the unusual hour of 8:30 pm, so I, guileless to the end, suggested that it might be prudent for The Singers to be ready to go about 10:00 pm, since we were fifth in the lineup. However, the first of four speeches by local dignitaries finally got underway at 9:20 and the first choir gained the stage a half hour later. All sang folkloric material of some sort (the norm for all the groups I heard), their accomplishment ranging from those who sang with considerable sophistication to others who offered not a hint of subtlety. We finally reached the platform about 11:30 pm and were followed by the host group, whose amateur conductor achieved quite a bit of elegance, but beat time with unremitting and needlessly ferocious energy to the point that I had no idea how his choristers managed to stay together. We had not been made aware earlier that all the participants were then invited to a taverna for yet another festive meal. This one was even more riotous than usual, since it involved several hundred people. The copious food and drink provoked a singing contest, with each of the groups attempting to best the others. Exhaustion finally led to a mass exodus about 3:00 am.

I can't close without relating what was perhaps the bizarre event of this fascinating and rewarding journey, a fitting conclusion to this most Grecian of odysseys: We were under the impression that our final concert in Athens was to be presented in a large Jesuit church (which would have been an anomaly in this Orthodox country, and for us, since we had sung only in theaters in addition to two daytime school concerts). The driver of the car in which I was riding to this putative concert site spoke no English, so I watched in bewilderment as we were driven at high speed to Perama, a suburb of Pireas, and deposited at an outdoor park graced with a stage and massive sound system. The explanation: our concert was actually to have been held in the auditorium of the local music school, but this festival had intruded, so, since the program was already so long, could we provide about ten minutes of "entertainment"

about an hour in the future? What to do, but nod in the affirmative. I have no idea what we sounded like through the loudspeakers, but the response was overwhelming, and we received the most incongruous gifts of the trip: burglar alarms for travellers, made in Hong Kong and presented in lovely gift bags. We were then informed that our drivers were involved in the rest of the program and that we could either take a local bus back to Athens (the trip out had taken forty minutes and we were dressed formally) or find taxis downtown. We opted for the latter, but it took more than an hour to locate the four cabs that finally got us back to our hotel about 10:30 pm. We knew then that it was time for the flight home early the following morning.

William Osborne

CENTRAL DIVISION WILL GATHER IN QUEEN CITY

The committee planning next year's ACDA Central Division Convention is working to organize a program that truly has something for everyone. We are fortunate to have available excellent facilities, and Cincinnati itself offers much in terms of fine restaurants, shopping and theater, etc., for those who plan to bring their families along.

Among the convention highlights will be a performance by the Vocal Ensemble from Stockholm, Sweden and an interest session with their conductor, Mats Nilsson; a church music festival; an all-Ohio collegiate honors chorus; a conductors' workshop for new teachers involving high school singers; and, with a physical therapist, sessions on the physiological aspects of conducting. Interest session topics will include technology for the choral conductor; children's and youth chorus programs; repertoire for chorus and small instrumental ensembles suitable for church, community and school groups; and one on the adolescent voice. There will be reading sessions in all the R & S areas. These events will be enhanced by performances of the Central Division's finest choirs. Mark your calendars for February 29-March 2, 1996. See you there!

Hilary Apfelstadt

CHORAL PERFORMANCES ACROSS THE BUCKEYE STATE

February

- 9 The Ohio State University Symphonic Choir, Chorale and Symphony Orchestra, conducted by Marshall Haddock, performing Mahler's Second Symphony; Weigel Hall, 8:00 pm.
- 12 The Wright State University Chorus, conducted by James Tipps, will sing works by Mozart, Farrow, Woods and others; First Baptist Church, Dayton, 4:00 pm.
- 17&18 Elmer Thomas will conduct the University of Cincinnati College Conservatory of Music's Chamber Choir, Chorale, Children's Choir and Philharmonia Orchestra in Benjamin Britten's **War Requiem**; Corbett Auditorium, 8:00 pm.
- 18 The Otterbein Chorale (in cooperation with the Otterbein Opera Theatre), conducted by David DeVenney, will present a staged version of the Bernstein Mass; Church of the Messiah, Westerville, 8:00 pm.
- The Ohio State University Men's Glee Club, James Gallagher, director, and the Medina High School Men's Chorus, conducted by Frank Bianchi; Weigel Hall, 8:00 pm.
- 19 The Medina High School Concert Choir, Frank A. Bianchi, director, and the Ashland College Choir, Jerry Ulrich, director, will sing the Fauré **Requiem**; Ashland College, 7:00 pm. The event will be repeated on February 26 at 3:00 pm in the Cathedral of St. John, Cleveland.
- 22 The Ohio State University Symphonic Choir, conducted by James Gallagher; Weigel Hall, 8:00 pm.
- 26 The Vocal Arts Ensemble, conducted by Earl Rivers, will sing an all-American concert, including David Maslanka's **A Litany for Courage** and the **Seasons, Madrigals** by Emma Lou Diemr, George Shearing's **Music to Hear**, and Broadway tunes by Cole

Porter, Richard Rodgers and Stephen Sondheim; Omni Netherland Plaza Hotel, Cincinnati, 3:00 pm.

The Cathedral Chamber Singers, conducted by Charles Q. Sullivan, in a program of music both sacred and profane by Britten, Debussy, Mendelssohn and others; St. Joseph Cathedral, Columbus, 3:00 pm.

The All-Ohio Youth Choir with the Coshocton Community Choir and The Roscoe Brass, conducted by Charles R. Snyder; McKinley Auditorium, Coschocton High School, 3:00 pm.

The Bowling Green State University Collegiate Chorale, conducted by Richard Mathey; BGSU College of Music, 4:00 pm.

28 The Ohio State University Women's Glee Club, conducted by Hilary Apfelstadt; Weigel Hall, 8:00 pm.

March

3 The Wright State University Chorus and Vocal Jazz Ensemble, conducted by James Tipps and Mary Michenfelder, will perform Mozart's **Missa brevis in F** and other works; Creative Arts Center, 8:00 pm.

5 The Ohio State University Chorale, conducted by Hilary Apfelstadt, Weigel Hall, 2:30 pm.

The Cecilian Singers of Columbus, conducted by James Myers; St. John's Evangelical Protestant Church, Columbus, 3:00 pm

The Lorain County Community College Civic and Collegiate Chorales, with orchestra, conducted by Nancy Davis, will present the Stravinsky **Symphony of Psalms**, Rachmaninoff **Ave Maria**, and other examples of Russian sacred music; Stocker Center, 3:00 pm.

The Wright State University Chorale and Madrigal Singers, conducted by Hank Dahلمان, will sing works by Marenzio, Blow, Schumann, Rossini and others; Creative Arts Center, 3:00 pm.

The Beethoven **Mass in C** will be sung by the Ashtabula County Choral Music Society (Kathleen Milford, rehearsal conductor) and the Youngstown State University Dana Chorale, conducted by Wade Raridon; Mother of Sorrows Church, Ashtabula, 7:00 pm.

7 The Ohio State University Chorus, conducted by James Major; Weigel Hall, 8:00 pm.

8 The Otterbein Concert Choir, conducted by Craig Johnson, will present an evening of Italian music, featuring the Puccini **Gloria**; Battelle Fine Arts Center, Westerville, 8:00 pm.

14 The choirs of Medina High School, conducted by Frank A. Bianchi, will present their winter concert; 7:30 pm.

The choirs of Winton Woods High School, conducted by David Bell, in their Winter Concert; Winton Woods High School, Fairborn, 7:30 pm.

18 VocalBAROQUE, with chamber orchestra, conducted by David DeVenney, will sing the Mozart **Requiem**; Battelle Fine Arts Center, Westerville; 8:00 pm.

26 The Masterworks Chorale (Donna Tozer Wipfli, conductor), the Toledo Symphony Chorale (Stephen Hodge, conductor) and the Toledo Symphony Orchestra, conducted by Andrew Massey, performing Bach's **Passion According to St. Matthew**; Gesu Church, Toledo, 3:00 pm.

31 The Bowling Green State University Men's Chorus, conducted by Richard Mathey; BGSU College of Music 8:00 pm.

OCD A NEWS

April

2 The St. Joseph Cathedral Choir with chamber orchestra, conducted by Charles Q. Sullivan, will present **Mozart's Passion Music**, as well as works by Brahms, Gasparini, Graupner and Mattel; St. Joseph Cathedral, Columbus, 3:00 pm.

8 The Otterbein Early Music Ensemble, conducted by David DeVenney, will sing the Mozart **Vespers** and a Buxtehude cantata; Battelle Fine Arts Center, Westerville, 8:00 pm.

9 Parts II and III of Handel's **Messiah**, conducted by James Gallagher; Trinity United Methodist Church, Columbus, 4:00 pm.

The Broadstreet Choir, conducted by Joel Mathias, sings the **Requiems** of Fauré and Duruflé; Broad Street Presbyterian Church, Columbus, 4:00 pm.

The West Shore Chorale, conducted by John Drotleff, performing the Brahms **Requiem**; Rocky River United Methodist Church; 7:30 pm.

The Denison University Concert Choir and Licking County Symphony Orchestra, conducted by William Osborne, present **The Passion According to St. John** by Bach; Swasey Chapel, Granville, 7:30 pm.

14 The Chancel Choir and orchestra of the Worthington United Methodist Church, conducted by Maurice Casey, performing Bach's **Passion According to St. John**; 8:00 pm.

The Bowling Green State University A Cappella Choir and Women's Chorus, conducted by Mark Munson; BGSU College of Music, 8:00 pm.

15 The Bowling Green State University Collegiate Chorale, conducted by Richard Mathey; St. Paul Lutheran Church, Waterville, 7:00 pm.

16 The Wright State University/Community Chorus, conducted by Hank Dahlman, will present the Rutter **Requiem** and other works; Creative Arts Center, 3:00 pm.

19 The Denison Singers, conducted by William Osborne, in an evening

devoted to Rossini's **Petite messe solennelle**, preceded by a Liszt setting of the **Ave Maria**, and Puccini's one-movement **Requiem**; Burke Recital Hall, Granville, 8:00 pm.

23 The Ashland Symphony Youth Chorus, conducted by Sandra Brown; Ashland University Memorial Chapel, 1:30 pm.

The Men's Glee Clubs of The Ohio State University, James Gallagher, director, and Bowling Green State University, Richard Mathey, director; Mershon Auditorium, Columbus, 4:00 pm.

28 The University of Cincinnati CCM's Chamber Choir, Chorale and Concert Orchestra, conducted by Christopher Zimmerman, will present a concert including Stravinsky's **Oedipus Rex** and Debussy's **La damoiselle eluë**; Corbett Auditorium, 8:00 pm.

30 The Coshocton Community Choir and Coshocton Children's Choir in a Spring Concert conducted by Charles R. Snyder; McKinley Auditorium, Coshocton High School, 3:00 and 7:30 pm.

May

5&7 The Cantari Singers of Columbus, conducted by Maurice Casey, will present a "Spiritual Journey"; May 5 in Mess Hall at Capital University, 7:00 pm, and May 7 at the Pontifical College Josephinum, Worthington at 8:00 pm.

6 The Masterworks Chorale, Donnz Tozer Wipfli, conductor, presents

"A World of Song"; Epworth United Methodist Church, Toledo, 8:00 pm.

7 The Harcourt Parish Chapel Choir, with a chamber orchestra, conducted by Stanley Osborn, presenting the Johann Pachelbel **Magnificat**; Harcourt Parish, Gambier, 10:30 am.

The Vocal Arts Ensemble, conducted by Earl Rivers, will celebrate its 15th Anniversary with a new work by William Hawley, a piece by Cincinnati Norman Dinerstein, the **Liebeslieder Waltzes** of Brahms, and music from Japan, Korea, New Zealand, Cuba and Argentina; Emery Theater Auditorium, Cincinnati, 3:00 pm.

The Oberlin Community Chamber Singers, conducted by Carol H. Longworth, with guest conductors Patrice Madura and Gregg Punswick, will present "Romantic Revelries: Madrigals to Modern Jazz"; Oberlin High School, 8:00 pm.

11 A "Senior Recognition Concert" presented by the choirs of Winton Woods High School, conducted by David Bell; Winton Woods High School, Fairborn, 7:30 pm.

13 The Otterbein Choirs and Westerville Civic Symphony Orchestra, conducted by Craig Johnson, performing Walton's **Belshazzar's Feast** and music by Beethoven and Ott; Cowan Hall, Westerville, 8:00 pm.

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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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