

OCDA NEWS

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

VOLUME XVI, NUMBER 1

OCTOBER 1995

FROM THE OCDA PRESIDENT

You have in your hands the first issue of the *OCDA News* guided by our new editor and choral colleague Ron Morgan. We're grateful to Ron for accepting this significant responsibility, and we look forward to enjoying the results of his efforts in this and future issues. We also welcome to the board President-elect Craig Johnson, Secretary Jill Priest, as well as Barbara Sterbank, Peg Ramsey Weber, Richard Wesp, Daniel Greene, Sandra Brown, Ann Usher, John Drotleff, and Carol Longsworth. I encourage you to contact these and other board members if we can help to serve you or your program in any way.

It was my pleasure to serve as your representative when ACDA leaders gathered in Lawton August 9-12. In addition to discussing ways to best serve our constituents, we devoted considerable time to the issue of arts advocacy. Sessions presented by outgoing MENC President Dorothy Straub,

crisis intervention expert John Benham, Assistant to the Secretary of Education Jennifer Davis, and others stimulated considerable discussion and led to the creation of a resolution which has been sent to political leaders at the state and national levels. I encourage you to look for the reports of our work in forthcoming issues of *CHORAL*

JOURNAL, and for news of an arts advocacy session at next summer's conference at Wright State University. Meanwhile, do all you can to support teachers and artists at all levels and in all disciplines. We truly are more alike than we are different!

—Peter Jarjisian

OCDA/ACDA CALENDAR OF EVENTS

Thursday, February 1, 1996

OCDA Choral Reading Session, 1996 OMEA State Conference, Dayton Convention Center, 6:30-7:20 P.M.

Wednesday-Saturday, February 28-March 2, 1996

ACDA Central Division Convention in Cincinnati

Sunday-Wednesday, July 7-10, 1996

OCDA Summer Conference at Wright State University, Hank Dahlman, host. Keynote clinician: Henry Leck, Founder and Director of the Indianapolis Children's Choir.

March 5-8, 1997

National ACDA Convention, San Diego, California

February 11-14, 1998

Central Division Convention, Detroit, Michigan

THE FIRST ART: A NATIONAL RADIO BROADCAST DEVOTED EXCLUSIVELY TO CHORAL MUSIC

Now in its fourth season, *THE FIRST ART* is the only nationally broadcast radio series exclusively featuring choral music. Its primary purpose is to increase public awareness of choral music through the weekly presentation of high quality one-hour programs. It is airing on 238 stations throughout the United States and in Puerto Rico.

Each broadcast season is made up of 39 new programs with 13 encore episodes. *THE FIRST ART* co-producers Gene Parrish and Peter Rutenberg, based in Los Angeles, choose the program materials from tapes and CDs provided by the country's finest choruses. Seventy-two *Chorus America* member ensembles have been featured on the series since its first broadcast in January 1993, including well-known ensembles such as Chanticleer, the Los Angeles Master Chorale, the Chicago Symphony Chorus, and the Handel & Haydn Society.

Committed to broadcasting a wide range of styles, the producers organize the episodes thematically including music from all historical periods—Renaissance, Baroque, Classical, Romantic, Contemporary—as well as jazz, gospel and spiritual selections, music of different cultures, and seasonal songs. While the producers attempt to assemble timeless episodes, some of the programs are designed to air around special days of the year such as Valentine's Day, Martin Luther King Day, and Veteran's Day, and feature music appropriate for those special occasions.

Through the marketing efforts of WCLV/Seaway Productions in Cleveland, Ohio, broadcasting of *THE FIRST ART* has increased from the charter 90 carriers to the current 238 outlets. In addition to being marketed in Ohio, *THE FIRST ART* has also featured perfor-

mances from several Ohio choral ensembles, including The Lancaster Chorale from Lancaster and the Vocal Arts Ensemble from Cincinnati. *THE FIRST ART* can be heard on these Ohio and regional stations. Call your local station for specific broadcast times or to encourage them to offer this fine program to its audiences.

WRMU, Alliance
WGUC, Cincinnati, Sunday, 10:00 P.M.
WCLV, Cleveland, Wednesday, 10:00 P.M.
WOSU, Columbus, Sunday, 8:00 A.M.
WDPR, Dayton, Tuesday, 7:00 P.M.
WDPG, Greenville
WOSV, Mansfield, Sunday, 8:00 A.M.
WMCO, New Concord
WOSP, Portsmouth, Sunday, 8:00 A.M.
WQED, Pittsburgh PA, Sunday, 6:00 A.M.
WVPG, Parkersburg WV, Sunday, 10:00 P.M.
WVNP, Wheeling WV, Sunday, 10:00 P.M.

INPUT NEEDED FOR COMMUNITY CHORUS DIRECTORY

Carol Longworth, Repertoire and Standards Chair for Community Chorus, seeks your help in compiling an accurate listing of all community choirs in Ohio. Names of ensembles and directors, addresses of either or both, and descriptive sentences about any choir that includes primarily community members (as opposed to students, church members, etc.) are needed. Such a list is difficult to assemble, since these ensembles are often not connected with institutions, and since their directors often affiliate themselves with other professional categories. ACDA Central Division is also working on this directory, so your input can help state and divisional causes simultaneously. Please send information to Carol Longworth, 55 Glenhurst Drive, Oberlin, Ohio, 44074.

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CHORALIST: RESOURCES AND DIALOGUE ON THE INTERNET

If you attended the 1995 Summer OCDA Conference, you may have heard people talking about the Choralist. The Choralist is an electronic mailing list that you access via e-mail on your home computer. Starting two and a half years ago with only 20 people, the Choralist now has more than 1,000 subscribers in several different countries, although most of its members are from the United States.

What is an electronic mailing list? In the early days of the Internet, people with common interests found they could communicate easily with one another via e-mail. However, to send a message to 10 people, they had to address and send individual messages to all 10 people. From these early beginnings, the concept of a mailing list evolved. Rather than each person having the address of everyone in their group, an "administrator" or "moderator" at a central site programs a computer so a message sent to the central site is automatically delivered to everyone on "the list." By sending only one e-mail message, a person can communicate with hundreds of people with similar interests. That communication may include questions, discussions, announcements, or anything else of interest to those on the list. Literally thousands of these lists address every imaginable interest.

To receive the Choralist, you need a computer, a modem, communications software and a way to access e-mail. Any type of computer works, whether it be a Macintosh or MSDOS-based IBM (or one of its clones). The computer must have a modem. While most new computers come with an internal modem, you can buy and install an external modem for your existing computer. You should buy the fastest running modem you can af-

ford. Then, you need a connection to the outside electronic world.

If you are a university student or faculty member, you probably have free access to the Internet. A few public school systems also offer free Internet access. The Internet links individual networks all over the world to each other. (You don't have to understand the Internet to use it!) On college campuses, ask the computer services department how to open an account and send e-mail. It will cost nothing. Otherwise, you must access the Internet (or at least the e-mail part of Internet) through services like Freenet (which is free, but is available only in certain areas of Ohio) or through a commercial on-line service like Compuserve, America on Line, Prodigy, or Delphi. If your new computer has Windows 95, you will have Internet access through the new Microsoft on-line system.

Commercial on-line services send you the necessary communications software with easy installation instructions. Once the software is installed, start using e-mail by following the directions from your on-line service. On-line services have many functions, but to access the Choralist you only need to learn how to send e-mail.

How does one access the Choralist? Once you have e-mail access, learn how to send e-mail to the Internet on your on-line service. American On Line (AOL) users must access the Internet gateway and should not send e-mail to the Internet from their AOL mailbox. Compuserve users need to put the word "Internet:" (use the colon but not the quotes) before any e-mail addressed to the Internet. Each system is different, so make sure you understand how to send e-mail to the Internet before requesting the Choralist.

Then, address an e-mail message to: "listproc@lists.colorado.edu" (use no quotes). You **must** address e-mail exactly as written because it is interpreted by a computer, so don't leave any spaces, check all spelling, and be sure to place all periods [.] correctly. Leave the e-mail subject area blank by pressing the space bar once and pressing enter or tab, or by using a mouse to move to the body of the

e-mail message. If your software rejects a blank subject area, type "choralist" in the subject area. In the body or main message area of the e-mail, type the message: "subscribe choralist John Doe" (put your name in place of John Doe and don't use the quotes). Send the e-mail, and you will be put on the Choralist. If you receive a message saying something is wrong, repeat the steps outlined above.

As soon as you join the Choralist, send a message to request the Choralist in "digest form." Instead of getting 20 to 40 individual e-mail messages a day, the Choralist digest collects and sends 10 to 15 messages as one message. This will save considerable money if you pay for individual messages or if you read your messages on-line. To get the digest version of the Choralist, address an e-mail to the address as listed above and type "set choralist mail digest" in the body of the message (do not use quotes and do not type your name).

Choralist itself is free. Accessing Choralist via the Internet may or may not involve a fee. On college campuses, in public schools offering free Internet service, or for Freenet subscribers, there is no charge. Subscriptions to a commercial service cost about \$10 a month, which includes all features offered by the service, not just Choralist access.

The Choralist offers immediate connections to the collective experience of more than 1,000 choral directors (with numbers growing daily). In addition, the Choralist maintains a resource site for accessing large repertoire lists and other items from past Choralist articles. The instructions you receive from the Choralist will help you access these resources. Many Ohio choral directors, in addition to receiving the Choralist, communicate with one another using e-mail.

Did you ever try to reach a choral director by phone in the middle of the holiday season? If so, you will appreciate the efficiency of communication using e-mail, the Internet, and the Choralist.

If you have problems or need more information, please feel free to e-mail me at: 72430.1713@compuserve.com

—John Drotleff

ACDA AND ITS RETIREES

Retirement, that junction in our professional lives when we find ourselves released from the challenges of program planning, from the deadlines of concert performances and musicales, and from other community commitments. And for some of us, from preparation for contests; and, for yet others of us, from the scheduling of and conducting of tours—not to mention the administrivia we inherited beyond our teaching responsibilities.

Have you faced that watershed in your life? Have you projected plans which will fulfill you and yours after you cross that great divide? Are you sure you haven't overlooked things for which you could have planned earlier, things which would make your retirement years all that you had dreamed had you planned for them during your active professional years?

Retirement—other than those reasons beyond our personal control, the most frequently mentioned cause is "burn-out." The most pathetic example I recall is the director who said, in essence, "I don't give a damn if I ever work with or hear a choir again." That one appears to be a lost cause, someone we could not or would not be able to rescue.

When examining the demographics of ACDA, it is sobering to find that only some 4.5% of the Central Division—and coincidentally, that of National—consists of retirees. Some active members continue for a while after retirement, others drop their memberships almost immediately. Why? What could be done, if anything, in their behalf to assure their remaining a part of ACDA?

In his message in the *CHORAL JOURNAL* of March 1995, President John Haberlen commended the retirees who had contributed to the development of ACDA during their active professional years. In light of that long service, he pointed to them as sources of information

for convention planning, and also to those who might be interested in becoming a part of a data bank, willing to visit and to evaluate choral programs at various levels.

Another of his ideas—closer and dearer to my retired but still chorally restless musical soul—was the establishment of an Repertoire & Standards Committee for Retirees. It would be my thought that their function would be to supervise the aforementioned services to the Association. It would be my hope that, in addition to those functions, they would identify and be alert to the needs and wants of those in retirement, and to provide some answers or suggestions which would encourage them to retain post-retirement memberships.

I take the liberty of being autobiographical for a bit. As a retiree since 1980, I continued active service in the organization. I say "continued," since I established Central Division's newsletter *REsound* in 1985, and continued as its editor until 1990. *Circa* 1985—and in retirement—I established the position of national coordinator of state and division newsletters, a position which I held until 1990. I can cheer for—and blush self-consciously—President John's vote of confidence that retirees can/do continue to contribute to the advancement of ACDA. (End autobiography.)

It is likely we all joined our professional organization TO RECEIVE SOMETHING, to learn more of the skills and materials of our business, to learn of new developments that may have escaped us elsewhere, and to exchange professional ideas and be in fellowship with our colleagues. TO RECEIVE SOMETHING is our principal reason for investing in professional membership.

However, retirees, unless they continue their profession primarily as an avocation, have diminished need for new repertoire and recent technical innovations; and their cultural appetites for hearing what choirs are singing and how well they perform (shades of adjudication!) can be satisfied by attending concerts closer to home. These programs are available without the cost of a professional membership, convention registra-

tion fees, and costs for travel, housing, and meals while attending.

If that decreased need suggests that we who have served and contributed during active membership would like an R & S committee to turn its attention to our now unique position, wants and needs, thereby encouraging us to continue our memberships and bring to them whatever insights post-retirement bodes, I plead guilty in my own behalf, and others of similar philosophy. Since such a committee has been suggested, let us—you fellow-retirees, you who are approaching retirement, and you active members who will stand to benefit from its establishment—let's support and work toward it for our mutual benefits.

QUESTION: To whom should our positive votes of support go? Having worked with the upper level of ACDA over the years, I've learned respect for the multiplicity of services which the Association strives to provide its membership.

President John first mentioned such an interest committee; therefore I will risk adding to the load of new President Lynn Whitten as the logical successor for unfinished business, and urge that you direct our enthusiasm for such a group to him. He, in turn, can route our interest to those whose responsibility it would be to pass judgement on the idea and turn an R&S committee for retirees into a functional reality.

I ask you, and *you*, and *YOU*—retirees, near-retirees, and active members—to help me, to help us, to help yourselves, to help ACDA expand its services to benefit us all.

—John R. Van Nice, Retiree

DEADLINES FOR SUBMISSION OF MATERIALS FOR OCDA NEWS

January 15 for February Issue
April 15 for May Issue

Publicize your programs while
highlighting the collective
impact of choral music
in Ohio.

CHORAL PERFORMANCES ACROSS THE BUCKEYE STATE

October 7

High School Barbershop Workshop and Concert, Guest clinician, Bill Rashleigh, SPEBSQSA education specialist. Brush High School, 4875 Glenlyn Road, Lyndhurst, 44124. Barbara K. Sterbank, facilitator, 216/691-2088.

October 13

Workshop for Beginning and Intermediate Show Choirs with continuing education credit available. Brush High School, 4875 Glenlyn Road, Lyndhurst, 44124. Registration deadline: October 7. Barbara K. Sterbank, facilitator, 216/691-2088.

October 19

Fall Festival of Choirs, Grove City High School, Peg Weber, conductor, 7:30 P.M.

October 20 & 21

Society of Composers, Inc. Region V Conference, Ohio University School of Music (performances all day). Friday Concert (Templeton-Blackburn Alumni Memorial Auditorium, 8:00 P.M.): Anthony Iannacone's *A Whitman Madrigal*; Doug Davis', *My Mind is Sky*; Christopher Frye's *Angelus*. Saturday Concert (School of Music Recital Hall, 8:00 P.M.): Mark Kilstofte's *A Prayer*; Brian T. Field's *Prayers and Benedictions*; Elaine Lebenbom's *Lullaby for a Newborn Baby - Too Soon Gone*.

October 22

Purcell Tercentenary Concert. BelCanto Singers, Stephen Caracciolo, conductor. St. Joseph Cathedral, Columbus, 7:30 P.M. (admission).

Wright State Invitational ChoralFest 95. Wright State Madrigal Singers, Hank Dahlman, conductor, with the choirs of Bellefontaine HS, Allen Hadley, conductor, and Sydney HS, Frank Fahrer, conductor. 5:00 P.M.

October 28

Fall Festival of Show Choirs, Central Auditorium, Findlay High School, 7:00 P.M.

Broadway Musical Benefit Concert, Brush High School Choirs, Lyndhurst, Barbara K. Sterbank, conductor.

October 29

PRESBYTERIAN FEST, a Reformation celebration including Rutter's *Te Deum*. Choirs of Broad Street, Central College, Covenant, and Overbrook Presbyterian Churches, at Broad Street Presbyterian Church, Columbus, 7:00 P.M.

MUSIC FOR A CATHEDRAL, The Vocal Arts Ensemble of Cincinnati, Earl Rivers, conductor, with the Walnut Hills HS Senior Choir, Ben Basone, conductor, and the CCM Brass Choir, Timothy Northcut, conductor. *Honoring Karamu: A Celebration of African American Achievement in the Arts*. Libby Larsen premier, *Seven Ghosts*, Cathedral Basilica, Covington KY, 3:00 P.M.

October 31

The Ohio State University Chorale, conducted by Dr. Hilary Apfelstadt, Weigel Hall, Columbus, 8:00 P.M.

The Ohio University Choral Union, Schubert's *Mass in G*, Ramirez' *Misa Criolla*, Vaughan Williams' *Five Mystical Songs*, 8:00 P.M.

November 1

Fall Choral Concert, Shaker Heights High School, Ronald Morgan, conductor, 7:30 P.M.

November 2

Fall Choral Concert, Heminger Auditorium, Findlay High School, 7:30 P.M.

November 4

Opus Zero, Otterbein College's musical

theatre ensemble, Stephen Monroe, director; 7:00 and 9:00 P.M., Battelle Fine Arts Center, Otterbein.

November 6

OCC Choir Festival, James Gallagher, guest conductor of 20 central Ohio high school choirs. Ohio State University, Weigel Hall, 7:30 P.M.

November 8

Ohio University Singers & Symphony Orchestra, Bach *Magnificat* and other works. First United Methodist Church, Athens, 8:00 P.M.

November 10

The Hiram College Choir, Ronald Morgan, conductor and The Hiram Men's Chorus, Tina Dreisbach, conductor, Hayden Auditorium, Hiram, 8:00 P.M.

November 11

Otterbein Chorale, Aya Ueda, conductor, performing works by Buxtehude, Handel and Britten. Battelle Fine Arts Center, Otterbein College, 8:00 P.M.

The Denison Singers, William Osborne, conductor, St. Joan of Arc Catholic Church, Powell, 7:30 P.M.

Wright State Choral Union, Hank Dahlman, conductor, with WSU Chamber Orchestra, Jackson Leung, conductor. Bach *Magnificat* and other Bach works, 8:00 P.M.

November 12

From Elizabeth I to Charles II, The Denison Singers, William Osborne, conductor. Music by Weelkes, Ward, Gibbons, Wilbye, Locke and Morley. Joined by a consort of viols and harpsichord, Ben Bechtel, director. Burke Recital Hall, Denison University, Granville, 3:00 P.M.

CHORAL PERFORMANCES ACROSS THE BUCKEYE STATE

The Chancel Choir of the First Baptist Church of Greater Cleveland, Robert Schneider, conductor. Daniel Pinkham's *Alleluia for the Waters*, Shaker Heights, 11:00 A.M.

Ohio University Men's and Women's Glee Clubs, Templeton-Blackburn Alumni Memorial Auditorium, Athens, 8:00 P.M.

November 14

The University Chorus and Women's Glee Club of Ohio State University, David Monseur and Dr. Hilary Apfelstadt, conductors, Weigel Hall, 8:00 P.M.

November 17

Wright State University Chorus, James Tipps, conductor, 8:00 P.M.

November 18

Alumni Reunion, The Men's Glee Club of Ohio State University, James Gallagher, conductor, Weigel Hall, 8:00 P.M., Columbus (admission).

Otterbein College Choir, Craig Johnson, conductor. Works by Bach, Mozart, Tye, Conte and seasonal favorites, Battelle Fine Arts Center, 8:00 P.M.

Fall Follies, a talent show at Brush High School, Lyndhurst, Barbara K. Sterbank, conductor, 7:30 P.M.

Wright State Gospel Chorus, Brenda Ellis, conductor, 7:00 P.M.

November 19

The Chorale and Symphonic Choir of Ohio State University, Dr. Hilary Apfelstadt and James Gallagher, conductors, Weigel Hall, 3:00 P.M.

Otterbein Kinderchor, Amy Chivington, conductor. Battelle Fine Arts Center, Otterbein College, 3:00 and 7:00 P.M.

Wright State Men's Chorale, James Tipps, conductor, and Wright State Women's Chorale, Hank Dahlman, conductor. Britten *Ceremony of Carols*, 3:00 P.M.

November 30

Bringing in the Season, Sinclair Choral Ensembles, Daniel B. Greene, conductor. Blair Hall Theater, Sinclair Community College, Dayton, 7:30 P.M.

December 1

A Celebration Concert, choral and instrumental ensembles of the Ohio State University School of Music, Mershon Auditorium (admission), 8:00 P.M.

December 2

Winter Show Choir Festival, Choirs from R. B. Chamberlain (Twinsburg), Solon, Mayfield, Mentor, Memorial Junior High School, and the Brush *SOUNDSATION*, Brush High School, Lyndhurst, 7:30 P.M.

December 3

The Denison University Concert Choir and Welsh Hills Symphony Orchestra, William Osborne, conductor. Vaughan Williams *Fantasia on Christmas Carols* and *Hodie*. With the Youth Choir of the First Presbyterian Church of Granville, Joy Hire, conductor. Swasey Chapel, Granville, 7:30 P.M.

The Cecilian Singers of Columbus, James Myers, conductor. St. John's Evangelical Protestant Church, Columbus, 3:00 P.M.

The Mount Vernon Nazarene College Choral Union, Robert Tocheff, conductor. Handel's *MESSIAH*, Chapel Fine Arts Auditorium, 7:00 P.M.

Carols and Choruses of Christmas, The West Shore Chorale and Orchestra, John Drotleff, conductor, Rocky River United Methodist Church, 7:30 P.M.

December 6-10

Wright State University Madrigal Dinners, the WSU Madrigal Singers, Hank Dahlman, conductor, WSU Student Union, 7:00 P.M. Reservations: 513-873-5522.

December 9

A Winter's Tale, Oberlin Community Chamber Singers, Carol Longworth, conductor. First Church, U.C.C., Oberlin, 8:00 P.M.

December 10

Holiday Harmonies III. The Riverside Children's Choirs, Sevilla B. Morse and Marjorie Hildebrandt, conductors. Rocky River United Methodist Church, Rocky River, 3:00 P.M.

Advent Candlelight Carol Service, The Choirs of The First Baptist Church of Greater Cleveland, Robert Schneider, conductor. Shaker Heights, 4:30 P.M.

December 11

Hiram Community *MESSIAH* Sing, Hiram Christian Church, Hiram, 8:00 P.M.

December 13

Seasonal Concert, Findlay High School choirs and orchestra, Heminger Auditorium, 7:30 P.M.

Winter Choral Concert, Shaker Heights High School, Ronald Morgan, conductor, 7:30 P.M.

December 14

Winter Concert, Ashland Symphony Youth Chorus. Sandra Brown, conductor, Ashland University Chapel, 1:30 P.M.

December 14-17

Madrigal Yuletide Revels, Hiram College, Damaris Peters Pike, conductor, Kennedy Center, 7:30 P.M.

CHORAL PERFORMANCES ACROSS THE BUCKEYE STATE

December 16

Christmas Holiday Concert, The Vocal Arts Ensemble of Cincinnati, Earl Rivers, conductor. Athenaeum of Ohio, Mt. Washington, 8:00 P.M.

December 17

52nd Annual Holiday Concert, Dayton Boys' Choir, Daniel B. Greene, artistic director. Westminster Presbyterian Church, Dayton, 7:30 P.M.

Christmas Holiday Concert, The Vocal Arts Ensemble of Cincinnati, Earl Rivers, conductor. St. Barnabas Episcopal Church, Montgomery, 3:00 P.M.

December 19

Christmas Holiday Festival, Grove City High School Choirs, Peg Weber, conductor, Palace Theatre, Columbus, 7:30 P.M.

January 12

Ohio University Choirs with The Paul Winter Consort, Templeton-Blackburn Alumni Memorial Auditorium, Athens, 8:00 P.M. Tickets: 614-593-1780.

January 13

District III Mini-Conference, Lima Civic Center, 8:00 A.M. - 3:00 P.M.

January 14

District III Band/Choir Concert, Lima Civic Center, 3:00 P.M.

January 26 & 27

The Merry Widow, Ohio University Opera Theatre, Templeton-Blackburn Alumni Memorial Auditorium, 8:00 P.M.

January 27

Findlay Fest, Show Choir Competition, Central Auditorium, Findlay, 8:00 A.M. - 11:00 P.M.

February 1, 2, or 3

The Ashland Symphony Youth Chorus at OMEA convention, Sandra Brown, conductor.

February 6

The Ohio State University Chorale, Dr. Hilary Apfelstadt, conductor, Weigel Hall, 8:00 P.M.

April 20, 1996

Voices in the Groves, Show Choir Competition. Call Peg Weber, 614-276-1235, for details.

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Choral Literature for the Choral Professional

COMPREHENSIVE CHORAL MUSIC EDUCATION: A REVIEW OF A NEW CHORAL TEXT BY JOHN B. HYLTON

In this recently-published pedagogical text, John B. Hylton of the University of Missouri at St. Louis explores the musical and educational skills related to comprehensive choral music education. Hylton's attractive, clearly-delineated publication totaling ten chapters and six appendices, maintains a clear, consistent format throughout. (The reader is referred to the bibliography for complete reference information.)

Each chapter, addressing generic topics of a choral methods class, concludes with a brief summary and several study questions. Diagrams and musical examples are neatly inserted and clearly relate to the text. The chapter-closing bibliographies, a strength of this publication, are current and informative.

The author's introduction targets the prospective secondary-level choral music teacher and provides a review of basic concepts of comprehensive choral music education for the in-service choral teacher. The author's premise suggests that this education occurs largely "through the provision of aesthetic experiences, the refinement of critical thinking skills, and the development of a fuller understanding of self." Comprehensive choral music education "seeks to facilitate student development in the areas of music reading, languages, and the historical stylistic context of music." The choral music educator "must structure the choral curriculum so students develop a logical sequence of musical understanding as they study choral literature." Hylton concludes that choral music educators should also be effective administrators, capable of organizing the choral program and working skillfully with students, parents, and administrators.

The discussion in several chapters of this text compares favorably with other recognized pedagogical texts (see bibliography below) in detail and clarity. Chapter 2, **Rehearsal Planning and**

Technique, offers a plethora of information on the subject, especially the relationship of long and short-term rehearsing. Another excellent section is Chapter 4, **Performance**, with its emphasis on program building throughout the school year. **Style in Choral Singing**, Chapter 6, outlines the five main eras of choral music by form, style, and performance practice. (For more information in this area, R. Garretson's recent text Choral Music: History, Style and Performance Practice, should be consulted.) Information on the African-American spiritual appears here as well. Chapters 7-8 suggest administrative strategies for developing the choral program, including the administration of clinics, contests, festivals, and tours. The remaining chapters should enlighten young choral educators with a history of choral music in the United States (Chapter 9) and an overview of the choral profession (Chapter 10), including suggestions on securing the first position and research in choral music education.

Several appendices address topics pertinent to future music educators. Subjects such as multi-cultural choral literature, sample choral policies (syllabi) (including objectives, attendance policies, and concert schedules), and the MENC Code of Ethics are mentioned.

In the classroom, John B. Hylton's Comprehensive Choral Music Education would be a current, informative tool. It should be a helpful resource of the choral music educator's library as well.

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Dayton, 45469-0290

OCDA OUTREACH

Please give the ACDA/OCDA application form found in this newsletter to a colleague who might benefit from choral education, inspiration and community.

OHIO HONORS CHORALE SEEKS STAFF AND SINGERS

Let us introduce ourselves! We are the Ohio Honors Chorale, Incorporated, Ohio choral directors who support the annual formation of a select choral ensemble of high school singers for a summer European concert tour. We are non-profit, operated through a board of directors, funded strictly by those involved in the organization itself, and dedicated only to providing a fine musical and cultural experience for young Ohio singers.

The Ohio Honors Chorale (OHC) was formed in 1977 by John Williams, then choral director at Wittenberg University and president of OCDA. John was supported by a group of highly successful high school directors, to whom he turned over the OHC operations. The summer of 1995 marked the OHC's sixteenth European concert tour, and was an outstanding experience for those of us who traveled with the students. A unique aspect of the program is the incorporation of home stays in many European sites. In some locations, OHC has visited over seven times, becoming a "hands across the sea" source of American-European goodwill.

Many of the directors who originally sustained the OHC have retired, and we face an important juncture. Loren Veigel, choral director at Massillon-Washington High School, is the musical director, and Paula Morgan works as administrative coordinator. Other board members (also directors) do various tasks associated with auditions and the tour itself. We always need more Ohio directors to help us find singers and to work as touring staff members. Again, we are not a commercial venture and do not receive remuneration for recruitment. We simply share the travelling duties on a rotating basis, and recruit singers because we believe in the benefits gained by the participation of our students.

Are you interested in joining us? Our only requirement is that you belong to OCDA and are willing to work in a

cooperative endeavor for the benefit of young singers.

Would our program appeal to some young singers you know? Auditions have been scheduled for the following locations and times. Call Peg Weber for details.

Lima Area - November 1, 1995

Cincinnati/Massillon Areas

November 18

Central Ohio Area- December 2

We would love to hear from you and answer your questions about the Ohio Honors Chorale.

—Peg Ramsey Weber,
OHC President
614-276-1235

MADONNA GOSS BIDS FAREWELL AS OCDA HISTORIAN

To All Members of OCDA,

It has been my distinct pleasure to work in various capacities for OCDA the past 25 years and to have worked with such dedicated presidents and board members.

However, no organization can achieve results without the help of all its members. Each and every one of you is to be congratulated for supporting our OCDA and choral music in Ohio. You and past members have brought the joy of music to thousands and thousands of students (not to mention all the audiences), and have touched their lives in profound ways.

You are making an important contribution by attending OCDA summer conferences and by showing your interest in continuing self-improvement. You all attend for a variety of reasons—to seek different techniques, to reaffirm what you already know, to choose new materials or refresh your memory of past works, or to interact with your colleagues. Thanks to all of you for continuing this legacy that began in the 1960s. Keep up the good work and OCDA will flourish.

—Madonna Goss
Retiring Historian

A FRESH LOOK FOR OCDA ARCHIVES

The OCDA Archives have recently been revamped to make it easier for members to locate information and learn of our beginnings. At present there are five books, three of which have pocket style envelopes that make it simple to remove, examine, and return materials to the file. These books have been on display at the past two summer conferences and will continue to be available for your perusal.

Two *Archives Books* begin with history and pictures of our presidents and conferences. Look for your picture! One book --*ACDA/OCDA Programs*--begins with March 1961. Two books accommodate newsletters beginning in October, 1968. Learn more about our OCDA history by browsing through these interesting materials!

—Madonna Goss
Past Historian

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ALL-OHIO COLLEGIATE HONOR CHOIR

Dr. Charlene Archibeque, Guest Conductor
(of San Jose State University, California)

Feature performance on the concluding concert of the
ACDA Central Division Convention
March 2, 1996

Ohio college/university choral conductors are asked
to recommend singers for ensemble participation

Registration Materials were mailed in mid-September

For additional information contact:
Craig Johnson, Collegiate Honor Choir Chairperson
Department of Music; Otterbein College
Westerville, Ohio 43081

614/823-1558

**Application for Membership in the Ohio Choral Directors Association
and the American Choral Directors Association**

PLEASE ACCEPT MY APPLICATION FOR MEMBERSHIP AS INDICATED BELOW

New Active \$45 Life \$1,000 Institutional \$75
 Renewal Student \$20 Retired \$25 Industry \$100

MAKE CHECK OR MONEY ORDER PAYABLE TO: OHIO CHORAL DIRECTORS ASSOCIATION

SEND PUBLICATIONS TO:

Mr./Ms./Mrs./Miss _____

Street _____

City _____ State _____ ZIP+4 _____

Phone (_____) _____

ALTERNATE ADDRESS, IF APPLICABLE:

Mr./Ms./Mrs./Miss _____

Street _____

City _____ State _____ ZIP+4 _____

Phone (_____) _____

PLEASE CHECK AREAS OF ACTIVITY:

<input type="checkbox"/> Elementary School	<input type="checkbox"/> College/University
<input type="checkbox"/> Junior High/Middle School	<input type="checkbox"/> Community Choir
<input type="checkbox"/> Senior High School	<input type="checkbox"/> Church Choir
<input type="checkbox"/> ACDA Student Chapter	<input type="checkbox"/> Professional Choir
<input type="checkbox"/> Junior/Community College	<input type="checkbox"/> Supervisor/Administrator

PLEASE CHECK KINDS OF CHOIRS DIRECTED

<input type="checkbox"/> Children	<input type="checkbox"/> Men	<input type="checkbox"/> Jazz/Showchoir
<input type="checkbox"/> Boy	<input type="checkbox"/> Women	<input type="checkbox"/> Ethnic/Minority
<input type="checkbox"/> Girl	<input type="checkbox"/> SATB/Mixed	

Place of Employment _____

Title/Position _____

As an OCDA/ACDA member, I will comply with the copyright laws of the United States of America. Compliance with these laws is also a condition of participation by clinicians and performing ensembles appearing at any OCDA/ACDA sponsored event or convention.

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