

From Your President

*We get by with a little help
from our friends!*

THE START OF THIS new academic year has found me a little further behind than I like to be. This is due to many factors, but mostly it is due to new responsibilities in my daily job and a new teaching schedule that leaves little time for thinking, planning, even breathing. In the first few weeks of school, I was quite frustrated and certainly stressed. I am not a person who likes to feel that I am late in completing tasks or that I am letting others down. I even felt a bit grief stricken a few times as I felt these new pressures begin to build. However, some recent encounters with family and colleagues have reminded me that these stressors, while certainly genuine, need not determine my daily attitude and that with a little team work, everything gets done. As I prepared to write this article, I was struck by the power of these daily human interactions and how sharing them might also help others who feel overwhelmed and underprepared.

The most important interactions are ones that I have with both my spouse and my colleagues who are also dear friends. As I've mentioned in previous articles, my spouse, while not a teacher or a musician, is certainly my biggest cheerleader. His constant reminder that what we do as musicians matters in the world is an irreplaceable source of invigoration. Even on the most trying days, if I can share with him a funny conversation or an "aha moment" had with a student, he will simply say "this is why you do what you do." His willingness to chip in with the household duties alleviates the stress of coming home after a very long day to yet another task. My colleagues share their own stories and frustrations which are always an excellent reminder that, although it is certainly not a luxury liner (often more like a leaky canoe), we are at least all in the same boat. The sense of team atmosphere we are able to create in our work environment also helps me remember that I can ask for a hand when I need one. Rather than continuing with the "woe is me" attitude, perhaps a little more "aren't I lucky" is in order! I am sure many of you have similar relationships from which you can draw strength.

Another powerful interaction that occurred recently was with the board of the Ohio Choral Directors Association. I feel it is important that each



OCDA President Dara Gillis

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OCDA member know what an amazing group of people they have serving them. These are dedicated musicians and educators who truly support fellow choral conductors. We met recently on a Saturday morning for our fall board meeting and spent two and a half hours discussing all things important to OCDA. Many folks on the board travel four to six hours to attend, and rather than complaining about the time required or the long drive to and from home, everyone comes ready with a hug and a smile for the others in the room. Ideas are shared

freely and opinions are expressed openly with the sole goal in mind of bettering the organization. I came away from our meeting with a renewed energy as I was reminded that many friends and colleagues share the same anxieties and stressors as I. However, each of us is fortunate to have this amazing organization from which we may gather resources, materials, and guidance. Helping hands are offered through our mentoring program, our lending library, and our constant willingness to share thoughts and processes with one another.

This is also a powerful reminder that many within our profession have not yet found OCDA/ACDA and they are not aware of all it has to offer. As fall continues, ACDA is once again offering the Sing Up! Membership Drive. Do you know a choral director who is not yet aware of what ACDA and OCDA can do for them? Consider being a friend and leading them to us. They will be thankful for your guidance and encouragement in doing so. Visit acda.org or ohiocda.org for further information. Have a great year! ♦



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Making Moments That Matter

Vocal Jazz—Frill or Heritage?

Chris Ilg, Vocal Jazz R&S Chair

Greetings to you from Highland High School in Medina County. I hope your year has begun with wonderful things!

At the last few reading sessions for vocal jazz selections at both OMEA and summer OCDA, it appeared that interest and/or familiarity in vocal jazz may not be all that high among our members. I am not aware of any data to elaborate on the extent of that disconnect or the cause. As Vocal Jazz has become a centerpiece of a strong choral program at Highland, I find myself wanting to encourage or inspire you to try incorporating the

literature into the programs at your schools. So, I feel I can simply offer testimony about my exposure to and embracing of the genre.

Picture it: February of 1991. I interviewed on a Thursday, was hired on a Friday and began work on Tuesday after the Monday holiday. There was no vocal jazz training in my background – either as a high school student or an educated college grad. Luckily, extensive work in church music ministry at least had me versed in sound equipment basics. There were 8 vocalists – 2 to a part, as well as a drummer, bass player, and gui-

tarist. Four microphones and a 4-channel amplifier/mixer was our equipment list.

I gave it my best shot – though my strength was more in the areas of European Baroque and Romantic – not American Jazz. We attended many workshops and trained together – students and teacher. After several years of sly compliments such as, “your school must have a strong, historical choral program,” the Added Attraction at Highland High School (and its director) evolved out of a Classical Choral group singing jazz into a Vocal Jazz group.

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March 22
April 19
April 26

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National Youth Choir - Anton Armstrong

Friday, April 17 - Monday, April 20 | *Performance on Sunday, April 19*
National Youth Choir - Lynne Gackle
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National Vocal Jazz Festival - Damien Sneed
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I came to understand the uniqueness of the tone color and the ever changing shaping of phrase. Stage presence and microphone use received increasing attention, and I found myself looking forward to the wonderful literature of our unique American heritage.

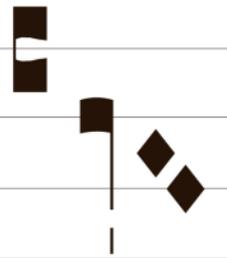
My wife was the private vocal teacher for many of the jazz students. She noticed how much the performing and interpretive skills of the jazz students tended to develop more quickly than those of the students in the AA mixed choir. Vocal Jazz required a differ-

ent tonal concept. This didn't conflict with the AA choir literature: instead, these students became more proficient at modifying their own tone production when called upon to do so. As soloists, Vocal Jazz students became more expressive in phrase shaping, and as choral members, they became increasingly comfortable with pulling and stretching phrases through tempo, dynamic, and textual changes in emphasis. Finally, these students began to add jazz to their preferred listening and became fans of Duke Ellington, Ella Fitzger-

ald, or Mel Torme as well as groups like Manhattan Transfer and Take 6. This genre had become a part of their lives, their musical palette, and their understanding of musical form and structure.

Don't be afraid to start. Listen to vocal jazz groups. Choose literature from the great artists – it's not bubble gum or frill – it's part of our uniquely American musical heritage. Watch your students grow. Develop new skills in your own teaching. If I can be of any help, let me know. I'd love to be part of your journey with your students! ♦

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Jared Joseph: First Mentee of the OCDA Mentorship Program



Robert Jones, Mentorship

As chair of the OCDA Mentorship Program, I am pleased to share an interview of Jared Joseph, choral director at Washington Court House High School. Jared was the first mentee to successfully complete this exciting program last May. What follows is a Q&A session that took place on May 22, 2014, at his school, to learn his impressions of the program.

Did you find the program plausible in this format?

Yes. I loved how my mentor came in mid-March and then spaced the remaining two visits two weeks apart. After his first observation, he gave me comments and suggestions. He noted how the choir responded to my teaching and suggested changes I should make in future rehearsals to remold specific behaviors and choral techniques.

Describe his actions at each of three rehearsals.

The first rehearsal he sat and observed, the second he moved around a bit – listening and observing me and the students. The third time he worked with the choir.

What were the students' reactions?

They loved having a guest present. The first time they were a bit intimidated. But after the students were informed who he was and what he would be doing, they were fine and even enjoyed having him.

Was the mentor helpful in the overall planning of these sessions?

He was quite flexible. He emailed far in advance of each rehearsal he attended.

What was the format of your discussion before and after the lessons?

Discussion was minimal before the lesson but substantial afterward. I

felt comfortable with his leadership throughout the rehearsal sequence. His observations were very supportive and the notes he took in class became the basis of our post-rehearsal discussions. Examples and modeling of style and vocal tone were shared at the piano during the post-rehearsal discussion.

Did you feel there was enough time for discussion after these lessons, producing a sense of closure?

Yes, it worked well that the classes he observed were at the end of the day. So we were free to use after-school time for our evaluations and planning.

What were the strengths of the plan?

As a first-year teacher, I realized there were so many things I did not know. I have a mentor at the school who is very helpful, but he is not a

music educator. While I enjoyed having his perspective, having a mentor specifically in vocal music was wonderful. He could draw on so many years of experience as a high school teacher and a college professor. He knew what I was going through and he was very welcoming and instructive. Our conversations would often begin like 'this is what you did well. Here, you may wish to try this because it might work better. My favorite tip dealt with classroom management.

He said, "how'd you think that lesson went." I said, "Overall, very well." I began listing very specific things and he interrupted, "No, no. I mean overall. You're using your voice too much! Not necessarily singing, but in terms of the focus of the students. You're going on before everyone is ready and *paying attention*." "In short, you need to develop THE LOOK." In the third lesson, he demonstrated this. It worked beautifully!

Any improvements you would suggest for the program?

In session two where I was teaching and he was observing, I wondered if co-teaching a portion with him or having him piggy back or amplify my instruction would be beneficial. If that suggestion was not practical, having an additional session at that point would've benefited the students and me, I believe.

Was your administration supportive of this option for you?

My principal was very supportive of this opportunity and that I was seeking it out. I informed him about OCDA and the fact that this mentor would be specific to vocal and choral music.

Any final thoughts?

I thoroughly enjoyed and profited from this experience! ♦

Dr. Robert Jones chairs the Mentorship Program under the auspices of OCDA.

With the introduction of Ohio Teacher Evaluation System (OTES), new educators can be overwhelmed by administrative expectations. Therefore it is imperative that the leadership of this Mentorship Program foster supportive and creative relationships between Mentor and Mentee. This may be accomplished by 1) listening to concerns, 2) allowing mistakes to be revealed in a non-threatening atmosphere, and 3) not overwhelming the mentee with too much information.

If you are new choral director in Ohio or if you would be comfortable recommending a young professional in your system for this program, please contact Dr. Jones (rjones1@udayton.edu).

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Sing a Hymn to Him

Eric Richardson, Church Music R&S Chair

There has been a great deal of debate between the polarities of Contemporary Christian songs and hymns, screens vs. hymnals, and praise services instead of those storied in tradition. The simple truth is they are both good, and perhaps necessary, for peoples of different walks with God via His music. After all, who are we to limit God's ability to function and bless anyone involving a certain type of music? If you've found God in modern worship songs, than praise God for that!

But I would like to expound on three areas, at least in the musical

worship of God, in which I feel hymns are better than Contemporary Christian Songs (CCS).

Lyrics. An examination of CCS show that they are intended for repetition, which feeds to the easy learning and popularization of the lyrics. But what do the words really mean? What are the "guts" of their emotional outpouring? CCS texts emphasize things *about* God, and are usually written in the third person. Perhaps the most popular praise song is "How Great is Our God." The first lines are *How great is our God. Sing with me, how great*

is our God, and all will see how great, how great is our God.

On the contrary, the lyrics of hymns are often poetic, and mostly composed in the second person. They are songs *to* God, and they describe the *attributes* of God. Notice the depth of this popular hymn: *O Lord, my God, when I in awesome wonder consider all the works thy hands hath made. I see the stars, I hear the rolling thunder, thy pow'r throughout the universe displayed.* I don't want to know *that* God is holy, but *how* God is holy, or what it means for God to be holy. This feeds my spiritual

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inner self and stimulates my musical juices. Hymns of distinction have a lasting value for us. Protein vs. sugar.

Although the emotions that CCS tap within us may be strong, they rarely have the capacity to continuously enrich. Perhaps this is why they are sung over and over, week after week, and presented visually as well as aurally. And while repetition breeds comfort, it also lays the groundwork for less thought and self-examination. Does God really want us to sit in front of the TV, or would He like us to interact with each other and His word?

Music. CCS are pretty basic. Their history is from the Folk Masses of the 60s. I played guitar and led such services for years, and am proud of my son and others who lead successful praise bands. They certainly have their place. Most of these songs, however, are in the key of G (or some capo version), in simple time, and follow an ABABCB form. By contrast, hymns often share one of many metric systems, may be in any number of keys or time signatures, and their history may exceed seven centuries. Just as there have been numerous studies that prove more learning is garnered from a book than a movie, a hymnal feeds our craniums much more than reading from a big screen. Increased comprehension, longer-term memory, and more viable music and reading skills are but a few of the evoking characteristics of our hymnals. One might readily compare this to the long-term benefits of sight-



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reading over rote. How many of us honed our sight-reading skills singing parts from the hymnal in church?

Theology. Third person lyrics, as offered in CCS, can be worshipful and they can glorify God. But what, over time, are we training ourselves to believe about God, and about us, if our songs are to

each other about God, rather than with each other to God? I love the poetry that explores and marvels at God's work among us. Horatio Spafford lost his wife and children at sea, and penned this poem: *When peace like a river attendeth my way; when sorrows like sea billows roll, whatever my lot, thou hast taught me to say, it is well with my soul.* He came from an experi-



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* * * * *

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* * * * *

Mark Munson • Sandra Frey Stegman • Tim Cloeter

ence of angst; a place of reality. He knew God was with him, and he poured out these words for us to devour and give to God. Shouldn't we reflect what the lyrics actually mean, rather than just be able to glance over and assert them?

There have been new hymns added and subtracted to every new hymnal, including the 2006 edition of *Evangelical Lutheran Worship*. Having been on an Episcopal revision team under Dr. Alec Wyton in the 1980s, I can tell you there are hundreds of considerations for new additions. The best of the best usu-

ally come to congregations via smaller published books, such as the predecessor of the 2006 ELW, *With One Voice* (1995). There were 176 new songs suggested in WOV, and only a handful made the grade into the 2006 *Worship*. In every case, the theological message was the primary characteristic considered, followed by the music, and finally the lyrics.

In conclusion, worship should be provocative and enticing, not shallow and entertaining. We should not only affirm the lyrics we sing, but reflect the depth and

complexity of God. I realize this opinion is based upon generalities, and there are countless exceptions to all of the above statements. My thanks (and I owe several paraphrasings) to two colleagues, Kevin Nye and Scott Dorsey, for their articles on ChoralNet.

Again, it is more important to "Come to the Water" and drink, no matter what the style or accompaniment of the music, than to remain parched in the void of God's love. But as for me, I'd rather be refreshed with sparkling water than an energy drink. ♦


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Rhythm—“Who Could Ask for Anything More” Important?

Brandon Moss, South Central Region Chair

“As for singers, nobody denies that most of them are launched on their vocal careers not because they show any extraordinary musical talents, but because they happen to have good voices. On account of this advantage a singer is usually excused from any but the most primitive musical knowledge....”

So wrote Paul Hindemith in the Preface to his 1946 text, *Elementary Training for Musicians*. Ouch.

Yet, such an opinion probably does not come as much of a surprise to anyone. Indeed, in my ex-

perience, there seems to be no shortage of salty vocalists grouching that some instrumentalist has made them feel like inferior musicians. With regard to overall musicianship, sometimes I wonder if these accusations that all of us have felt at some point or another are not at least a little bit justified. Yes, there is an advantage to be found in laying your fingers down on a combination of keys or valves or at a certain place on the fingerboard and being able to play a desired pitch at will. But this benefit also

comes with a certain level of responsibility for musical independence, which band and orchestra teachers utilize on a daily basis when they are easily able to assign practice logs and recordable playing tests without having to stand over each student’s shoulder and ensure that he is set up for success. Instrumentalists learn to play as they learn to read, and so technique and theory develop hand-in-hand. Most vocalists, however, learn to sing by reproducing songs



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they hear, and so they are able to sing far more complex rhythms and melodies than they can initially read. Thus, I think there is often a temptation on the part of the choir director to gloss over the intricacies of written music—in particular, its rhythm.

I believe that we owe it to our singers to stress rhythm constantly. Meter, note values, rest values,

tempo...they are the building blocks of what we do. Choirs that move from note to note together stay in tune better. Rhythm dictates the text, which of course sets sung music apart from played music. And rhythm also drives the most fundamental thing we as singers have—our breath.

Yes, we should teach our singers about note values and meter signa-

tures and give them independent rhythm exercises where they “ta” and “ti” and do whatever system you like to use. But then we should also continue to focus on the greater concept throughout the rest of the rehearsal, applying the knowledge and demonstrating to singers how important rhythm is to the final product.

Here are some ways to incorporate rhythm-learning tools into the rehearsal.

Use examples of rhythmic figures and meters from your repertoire in your daily rhythm exercises. If you have a piece of music in 6/8, give them exercises in 6/8. Do not just follow a rhythm textbook in sequence. That is not the reality of the world we live in. If no exercises exist that look like what you need to focus on, write your own.

Have your singers write their own rhythm exercises. Give them parameters, such as “Write 8 measures in 3/4.” Not only does this teach them about note values and meter, but it gives you the opportunity to discuss such things as cadences and how the organization of notes within a measure helps you to read them more easily.

Do rhythmic dictation exercises with your singers. It is one thing to give them an existing rhythm and have them read it, but it is an entirely different level of learning to make them listen to it and produce the visual representation.

Make them perform physical gestures of subdivisions. This not only helps them to internalize the beat but also teaches them how to count tricky cutoffs, tied notes, and meter changes.

Have them count-sing. No matter what system you use, you should always try to switch things around a little, and count-singing is always a great way for singers to connect the melody to the rhythm without worrying about the text.

Rehearse with a metronome. Yes, it may seem annoying and it may take away from some of the emotive moments you hope to achieve with your ensemble. You do not need to do it all the time, but it certainly teaches singers to internalize the pulse and holds them accountable for tempo.

Teach them to activate rests. Too many singers take rests as an opportunity to unfocus. Whether it be a snap of the fingers or a “sh” or some other physical or verbal device, teach them that the rests are just as important as notes and need to be read in the same way.

Rehearse count-offs and breaths in rhythm. I have found that young or inexperienced singers often do not know when to breathe before singing. Isolate conducting or counting them off in rhythm so they know exactly where to breathe and enter. Have singers take turns counting themselves off. This can be especially helpful if you want to send them off in small groups or individually to practice.

Teach them how to conduct. Having singers learn conducting patterns for various meters is yet another way for them to internalize

the pulse and see the overall picture of the piece. It is also very useful for pieces in mixed meters.

Be diverse with your methods. Do not just use the same type of rhythm exercises every day. Your singers learn in so many different ways. Play rhythm games when you can. There are great Rhythm Bingo games out there. Use flashcards—make your own if you cannot find or afford them. Let them see that rhythm is in everything choral and not just what you do for three minutes on the projector at the beginning of rehearsal.

Rehearse songs at varying tempi. This especially helps with intonation, and, if you change tempi in the middle of rehearsing a song, it teaches your singers to watch their conductor.

I am sure there are numerous other methods that you know and use in your rehearsal to focus on rhythm. It is important to note that these ideas are not just for school choirs but can also be used in church and community choir rehearsals. The adults may grumble about it, but these methods always get results! And if you teach show choir or jazz choir, this focus on rhythm is even more important. Syncopation comes easily to our ears because of modern music, but it does not come easily for singers who are trying to read these complex rhythms. Make them learn it anyway! Teach them to accentuate

and embrace the syncopated rhythms. If you only approximate, they will never do it together as an ensemble.

Those of us who teach choral music certainly have a lot to accomplish each rehearsal in just a short amount of time. We must teach vocal technique and help singers develop the best and most healthful sounds they can make. We have to meet the performance needs of our programs, schools, churches, and communities by choosing and rehearsing repertoire that is enjoyable, attainable, appropriate, and challenging. We have to run organizations that fundraise, go on trips, maintain performance attire, and provide a wide berth of musical opportunities for our singers. And on top of everything else—at least for teachers—we must adhere to the policies of our schools and state, addressing standards and living in the ever-changing world of evaluation and assessment. But at the end of the day, we need to develop life-long musicians—skilled singers who understand the fundamentals of the art, who strive to perform their best, be they professionals or amateur hobbyists. These are the people who will continue to populate our church, community, and professional choirs and sustain the art—and its quality—that we all care so much about. ♦

Call for Nominations

Bill Zurkey, Vice-President/Past President

As an Ohio Choral Directors Association member, it is time for you to take a moment and make nominations for consideration toward several region chairs on the OCDA Board of Directors, **President-Elect**, and **Secretary**. We are also soliciting your nomination of a deserving colleague for the **Distinguished Service Award**. As Vice President, I am charged with chairing the Nominations Committee.

This spring we will elect Regional Chairpersons for **North-east, Southwest, and South Central Regions**. According to the by-laws, each Regional Chairperson shall attend meetings of the Board of Directors, promote activities in his/her region related to OCDA, act as a coordinator for OCDA activities in his/her region, act as a liaison between his/her membership and the organization, promote the continuing recruitment of members and act as an advisor to the Nominating Committee in selecting a successor to his/her position.

The address of record for each nominee must be in the region in which they are to serve. The **South Central Region** shall consist of Adams, Athens, Brown, Fairfield, Fayette, Franklin, Gallia, Highland, Hocking, Jackson, Lawrence, Madison, Meigs, Perry, Pickaway, Pike, Ross, Scioto, Union, and Vinton Counties; the **Southwest Region** of Butler, Champaign, Clark, Clermont, Clinton, Darke, Greene, Hamilton, Logan, Miami, Mont-

gomery, Preble, Shelby, and Warren Counties; and the **Northeast Region** of Ashtabula, Cuyahoga, Geauga, Lake, Lorain, Mahoning, Medina, Portage, Summit, Trumbull, and Wayne Counties.

The **President-Elect** shall assist the President as requested. S/he shall become familiar with all functions of the organization and duties of the presidency; shall be responsible for the OCDA session at the OMEA state convention; shall exercise responsibility for membership; shall be responsible for programs of development of the organization, and shall develop a program of regional membership solicitation.

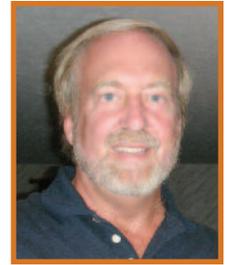
The **Secretary** shall work with the Executive Committee in keeping a complete and accurate record of all business meetings of the Association and all meetings of the Executive Committee and the Board of Directors. At the conclusion of his/her term, the secretary shall update the Policies and Procedures Manual to reflect Board actions taken during his/her term.

Please send to Vice-President Bill Zurkey (w.zurkey@csuohio.edu) your nominees for these positions by November 1, 2014. You may self-nominate. I will meet with the nominations committee and a ballot will be forthcoming for the membership vote in the spring.

The second point of this piece is to solicit nominees for the **OCDA Distinguished Service Award**.

Below are the criteria and past recipients.

Please send me your nomination, also by November 1, 2014, at w.zurkey@csuohio.edu.



Criteria for Nomination:

- The nominee must be a member in good standing of ACDA.
- Nominees should exemplify the following characteristics:
 - * a high standard of musicianship,
 - * a high standard of professionalism,
 - * a record of service to choral music in Ohio, and
 - * a record of active service in OCDA.
- Nominees may come from any specialty, discipline, or teaching level within ACDA membership.
- Previous recipients of the award are excluded from further nominations.

Nominations should include the following information:

- Name of nominee
- Nominee's address (address, city, and zip)
- Nominee's phone and e-mail address
- Nominee's areas of work: indicate Elementary, Middle/Junior High, Senior High, Two-year Colleges, College/University, Church, or Community
- Nominee's years of experience
- Statement in support of nominee
- Your name, phone number, and email

Past Recipients of the OCDA Distinguished Service Award

John Leman - 2001
 John Drotleff - 2002
 James Gallagher - 2004

Richard Wesp - 2005
 B. Neil Davis - 2006
 Richard Mathey - 2007
 Hilary Apfelstadt - 2008
 Maurice Casey - 2009

Craig Johnson - 2010
 Ernest Hisey - 2011
 Lucinda Hauck - 2012
 Gayle Walker - 2013 ♦

Treasurer's Report

Kent Vandock, Treasurer



2014 Newsletter Report - Year To Date
 1/1/2014 through 9/14/2014

Category	1/1/2014-9/14/2014	OVERALL TOTAL
INCOME		
Advertising	344.25	344.25
Children's Choir Income	33,887.00	33,887.00
Elementary Choir Festival Income	4,010.00	4,010.00
High School Honors Choir Income	8,867.50	8,867.50
Int Inc	4.77	4.77
Member Deposits	5,542.00	5,542.00
Summer Conference Income	28,738.26	28,738.26
TOTAL INCOME	81,393.78	81,393.78
EXPENSES		
ACDA Membership Dues Transfer	1,564.00	1,564.00
Awards	386.00	386.00
Bank Charge	53.99	53.99
Board Meetings	1,518.30	1,518.30
Children's Choir Expenses	27,488.89	27,488.89
Elections	193.05	193.05
Elementary Choir Festival Expenses	4,188.64	4,188.64
Fees	50.00	50.00
High School Honors Choir Expense	7,367.50	7,367.50
Membership	19.86	19.86
Newsletter	600.00	600.00
Office	175.29	175.29
OMEA	3,654.25	3,654.25
Sponsorships	500.00	500.00
State Officer Travel	333.37	333.37
Summer Conference Expenses	28,762.86	28,762.86
Travel	1,444.91	1,444.91
Website expenses	504.00	504.00
TOTAL EXPENSES	78,804.91	78,804.91
OVERALL TOTAL	2,588.87	2,588.87

Summer Conference Report

Brandon Moss, Conference Committee Chair

OCDA's 2014 Summer Conference was held this year June 16–18, on the campus of Otterbein University in Westerville. This year's headlining clinicians were **René Clausen**, world-renowned composer and Professor of Music at Concordia College in Moorhead, Minnesota, and **Lori Hetzel**, Associate Director of Choral Activities at the University of Kentucky. Clausen gave sessions on both the technical and inspirational aspects of the choral experience, while Hetzel provided in-depth information for working with women's choirs. Additionally, Ohio's own **Marla Butke**, Associate Professor of Music at Ashland University, and **Sharon Davis Gratto**, Professor of Music at the University of Dayton, presented excellent sessions on Dalcroze Eurhythmics (Butke) and the performance of world music (Gratto).

The conference boasted many great performances as well, includ-

ing the Bexley High School Vocal Ensemble, directed by **Amy Johnston Blosser**; the Masterworks Chorale of the Summit Choral Society, directed by **Frank Jacobs**; the Kent State University Chorale, directed by **Scott MacPherson**; and the Dempsey Middle School Dempsey Singers, directed by **Tracy Cinereski**. This was the second year for the OCDA High School Men's and Women's Honors Chorus, directed by **Jim Gallagher** and **R.D. Mathey**. This one-day event saw over 100 high school singers join together from 18 high schools across the state and perform several outstanding selections. Watch for information about next year's High School Honors Chorus; hopefully it will keep getting even bigger and better!

The annual Children's Honor Choir is always a huge part of Summer Conference, with around 150 singers, grades 4–8, coming to par-

ticipate in this rigorous three-day event. This year's Children's Honor Choir was directed by **Sandra Mathias**, who also presented a session to the adults at the conference on commissioning works.

Other conference highlights for the 163 ACDA members in attendance included jam-packed reading sessions, highlighting the tireless work of our Repertoire & Standards chairs who hand-pick the best music to share with you; terrific social events at Max & Erma's (our annual *Gemütlichkeit*) and Brio; a crowded exhibit hall with several vendors from across the state; and the presentation of this year's Distinguished Service Award to **Gayle Walker**, who chaired this conference for many years, served as OCDA President, and now serves as the President-Elect for the Central Division. ♦



OCDA News, the official publication of the Ohio Choral Directors Association, is published three times annually and is distributed without charge to members of the Association as well as to selected members and officers of the American Choral Directors Association. Distribution is by PDF file that is e-mailed and posted at ohiocda.org. OCDA reserves the right to determine inclusion of materials submitted and to edit all materials proposed for distribution.

Copy and Ad Submission Deadlines: September 15 for the Fall Issue, January 15 for the Winter Issue, and April 15 for the Spring Issue.

Advertising Rates: a full-page ad is \$135 per issue, a half-page ad is \$80 per issue, and a quarter-page ad is \$45 per issue. A 15% discount is offered on the purchase of three consecutive ads; other discounts are available. Please contact the editor for exact ad sizes and other specifications.

Tim Cloeter, Editor • cloetet@bgsu.edu • 419-372-8288 office • 262-527-8151 cell

Upcoming Events

November 2014

BGSU Men's Chorus, conducted by Tim Cloeter

November 16, 4:00PM

Fairlawn Lutheran Church, Akron, OH

www.flcs-oh.org/parisharts

December 2014

BGSU Men's Chorus with Measure for Measure

December 5, 8:00PM

St. Francis of Assisi Church, Ann Arbor, MI

www.measure-for-measure.org

Masterworks Chorale, conducted by Tim Cloeter

December 6, 8:00PM, and December 7, 4:00PM

Epworth United Methodist Church, Toledo, OH

masterworkstoledo.com

February 2015

OMEA Professional Development Conference

February 5-7

Cleveland Convention Center

omea-ohio.org

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