



News

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

Winter 2009, Volume 29, Issue 2

FROM YOUR PRESIDENT

The 2009 OCDA Summer Conference: Insightful and Inspirational!

There is something about the OCDA Summer Conference that revives one's choral soul. After a long and hectic year conducting school, church, or community choirs, we need and deserve renewal! I would like to invite you to enjoy rejuvenation at the 2009 OCDA Summer Conference.

The OCDA conference enriches choral musicians in ways too numerous to list here. However, here are my top five reasons you should attend this summer's conference.



1. Outstanding clinicians. We are extremely fortunate to have **Weston Noble** rehearsing and conducting the Director's Chorus at this year's conference, so you will sing and learn under one of the world's finest, most experienced choral educators. **Sigrid Johnson**, Director of the Manitou Singers and a member of the voice faculty at St. Olaf College, will lead conducting master classes. **Vijay Singh**, a performer, composer, teacher, and conductor in both classical and jazz styles, will introduce you to practical jazz repertoire and techniques. **Lynne Gackle** will share her expertise with the development of young voices as she rehearses and conducts the OCDA Children's Honor Choir. These educators are at the top of their field, and they will be here for you!

2. Sharing ideas. Come to the lunch roundtable sessions and share ideas, concerns, and stories about your choral year with friends in the field. We learn from each other, and the OCDA Conference is the perfect place to do so!

3. Reading sessions for all levels and chorus types. My concert programs are filled with repertoire from past OCDA Summer Conferences. There is nothing like an OCDA choral reading session to get a snapshot of the sound of a piece. Additionally, OCDA Repertoire and Standards Chairs will bring their repertoire notebooks to the conference so that you can peruse them and gain further ideas.

4. Great performances. Come to the conference to hear varied, outstanding choirs of all levels. These performances provide additional opportunities to gain repertoire, as well as models for conducting and great singing. Meet the conductors and ask them how they do it! This year's performing ensembles will include: **The Summit County Children's Choir, directed by Arlene Jacobs; The Granville Middle School 8th Grade Choir, directed by Kristen Snyder; The Bexley High School Vocal Ensemble, directed by Amy Blosser; and the OCDA Children's Honor Choir, directed by Lynne Gackle.**

5. Networking. Meet other conductors from Ohio and across the Midwest. They will understand you like no one else in your school or church! They can also help you make connections if you are thinking of changing jobs, or if you are seeking out prospective candidates in positions you have open in your district, church, or community. We are a community of musicians who share a common passion – we will make friendly, helpful, and amusing colleagues.

This is just a start. The conference will also include exhibits, learned clinicians from our home state, social gatherings...it is impossible to list everything. Come to the OCDA Conference this June 22-24 at Otterbein College. The inspiration you receive at the conference will inspire your creative juices for another year in the choral field!

Gayle

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Be sure to checkout our revised website: www.ohiocda.org

In the Spring 2009 issue you can look forward to articles from your:

- President
- Vice-President
- President-Elect
- Secretary
- Community Choirs R & S Chair
- Multicultural R & S Chair
- Summer Conference Coordinator
- Retired Members Representative
- Student Chapter Representative



Dates to Remember

ACDA National Convention

March 4-7, 2009

**Oklahoma City, Oklahoma
ACDA's - 50th Anniversary
Celebration**

***Chorus America Annual
Conference***

June 10-13, 2009

Philadelphia

OCDA Summer Conferences

June 22-24, 2009

June 21-23, 2010

OMEA Professional Conference

January 28-30, 2010

Cincinnati

***ACDA Central Division
Convention***

February 24-7, 2010

Cincinnati

The Scholarship of Discovery

Grant Cook, NW Region Chair

In general, college and university professors are considered for tenure and promotion based on their contributions to the academy in the areas of teaching, scholarship and service. As practicing conductors, we understand the necessity of inspired teaching and a servant-leadership approach to the success of the choral program. However, what is the value of scholarly work to our profession? Why should we devote precious time to scholarly inquiry? What does it mean to be a scholar-conductor? In his pioneering work, *Scholarship Reconsidered*, Ernest Boyer identified and gave meaning to four forms of scholarship: discovery, integration, application, and teaching. According to Boyer, “research is at the heart of academic life, and we celebrate what we call the scholarship of discovery.” Moreover, Boyer suggests that colleges and universities need to “deepen their commitment to the scholarship of teaching” as it is “through the influence of great teachers that the flame of scholarship is kept alive from one generation to the next.” Inherent in Boyer’s paradigm is a research/teaching nexus, which has become the foundation for my own work. In sum, I believe in the educative value of research and its ability both to inform and transform one’s teaching.

In 2002 I received an Aigler Faculty Research Grant from Heidelberg University, which allowed me to travel to Vienna, Austria to construct a biographical sketch of Ignaz Karl Dirzka (1779-1827), the little-known Austrian court singer and conductor who prepared the chorus for the first performance of Beethoven’s Ninth Symphony on May 7, 1824. Using municipal death and census records, testaments, estate documents, theater almanacs, parish death and marriage registers, court payroll records, and local newspapers—all mined from the city’s vast network of libraries and archives—I was able to piece together Dirzka’s family history and trace his professional career. This was indeed an exhilarating and transformative experience—one that reached far beyond the dusty archives of Vienna!

Practicing the scholarship of discovery that summer not only filled lacunae in the scholarly literature, but deepened my understanding of Beethoven, the musical culture of early nineteenth-century Vienna, choral-orchestral performance practice, and the like. Beyond this, I visited the homes of Schubert, Mozart, Haydn and Beethoven. I walked in their footsteps and by extension through musical history—a powerful experience, indeed. I also completed a one-week residency with the Chor und Orchester St. Augustin, culminating in performances of Mozart’s *Requiem and Missa brevis in C* (“Orgelsolomesse”). Studying and performing this music in Vienna was indeed one of the most rewarding and meaningful experiences I have had as a member of the professorate. I came away from the residency with a much better understanding of Mozart’s music, particularly with respect to various aspects of performance practice, including style, phrasing, tempo, dynamics, Austro-German pronunciation of liturgical Latin, choral-orchestral balance, liturgical function/context and acoustics.

Collectively, these experiences helped to expand my knowledge of musical history and performance, which in turn infused my teaching and conducting with a new energy and spirit. Consequently, I believe I emerged from the research experience with a greater capacity to keep the “flame of scholarship” alive and, most importantly, to awaken truth within my students. This, I believe, is the best we can hope to achieve.

So . . . be a “history detective,” enjoy the scholarship of discovery, and transform your teaching—research *can* be fun!

“Thank you for all the time invested in making this a perfect tour and memory for everyone.”

Laurel Kunes
Choral Director
Mentor High School
Mentor, OH

“Thanks, Laurel. Give us a call. We have some great ideas for this year’s trip.”



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Understanding Show Choir Competition: Notes for Families

by Katie Paulson, Show Choir R&S Chair

January, February and March are busy months for directors, students and parents who are involved with competitive show choirs. Every Saturday, we bundle up, get on a bus, and travel to a high school to perform a show we have worked on for months. Before we take our show on the road, I always share the following information with my students and their families. Please feel free to distribute this to your show choir families! Enjoy!

SHOW CHOIR- Apples and Oranges!

- It is important to keep this in mind: **EVERY SHOW CHOIR IS DIFFERENT**. Think of each school's show as a work of art in a museum. At every competition, three to five judges have the important job of evaluating 14 to 20 different show choirs. We HOPE that each competition features judges that are trained in the musical and theatrical subjects. Most judges have Bachelor's and Master's Degrees in Music Education or Music Performance. Other judges are distinguished choreographers, performers, and directors from all over the country.

OBJECTIVE vs. SUBJECTIVE

- It is important to know the definition of TWO WORDS when we talk about show choir competitions: **OBJECTIVE** and **SUBJECTIVE**

When something is **OBJECTIVE**, it is based on **FACTS** and not personal opinions and perspectives. (Ex: If you mix yellow paint with blue paint, you get GREEN paint)

When something is **SUBJECTIVE**, it is usually based on personal opinions and considerations. (Ex: My favorite color is GREEN!)

We always hope that show choir judges have a mix of **OBJECTIVE** and **SUBJECTIVE** opinions when they evaluate show choirs. We want them to respect the shows that each group presents.

Show choirs present a wide range of different types of songs, styles, costumes, backdrops and props. Some show choirs have LARGE sets and present CLASSIC SHOWTUNES with props and old-fashioned costumes. Other show choirs have NO sets or props at all!

The world of show choir is SO DIVERSE! Therefore....

We hope they evaluate each show based on **HOW WELL A GROUP PRESENTS ITS PRODUCT!** Do the performers sing with good technique? Is the dancing appropriate to the show style? Do all voices blend? Do their facial expressions allow them to communicate with the audience?

Finally, before we get wrapped up in the awards and results, we must always remember that it is important to strive for **PERSONAL VICTORIES** in the Show Choir world. If you can exit the stage at the end of your show and feel that you did your personal best, then you have already won!



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ACDA ADVOCACY RESOLUTION

Whereas the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts; and

Whereas serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout the country;

Be is resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government to ensure the survival of arts programs for this and future generations.

The Ohio Choral Directors Association is affiliated with the American Choral Directors Association whose central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching.

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10% discount for the advance purchase of three consecutive ads.

Prices above are for copy ready materials submitted on or before the specified deadline.

Advance payment must accompany materials. Please make checks out to: Ohio Choral Directors Association.

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CALENDAR OF EVENTS: SPRING 2009

Saturday, March 15, 7:00 pm
 Westlake United Methodist Church
 (27650 Center Ridge Rd)
 Duruflé Requiem

Friday March 20, 7:30 pm
 Choir of St Thomas Church, NYC
 St Peter in Chains, Cincinnati

Sunday, March 22, 2:00 pm
 Memorial Hall
 (1225 Elm St, Over the Rhine)

Sunday, March 22, 7:30 pm
 Anderson Center
 (7850 Fove Mile Rd, Anderson)
 Vocal Arts Ensemble of Cincinnati with
 Chamber Orchestra

Thursday, April 16, 1:00 pm
 Werner RH
 CCM Chamber Choir

Friday, April 24, 8:00 pm
 CA
 CCM Chamber Choir, Chorale,
 Philharmonia Orchestra
 Mozart, Mass in C Minor K. 427

Sunday, April 26, 3:00 pm
 Epworth United Methodist Church,
 Toledo
 BGSU University Choral Society and the
 Toledo Symphony Orchestra: Elijah

Sunday, April 26, 7:00 pm
 Westlake United Methodist Church
 (27650 Center Ridge Rd)
 WUMC Handbell Ensembles

Friday, May 1, 8:00 pm
 Knox Presbyterian Church (Michigan &
 Observatory Ave, Hyde Park)
 Vocal Arts Ensemble of Cincinnati

Sunday, May 3, 3:00 pm
 St. Barnabas Episcopal (10345
 Montgomery Rd)
 Vocal Arts Ensemble of Cincinnati

Saturday, March 14, 2009, 8:00 pm
 Monroe Street United Methodist Church,
 Toledo
 Masterworks Chorale: In A Woman's
 Voice

Friday, May 15, 7:30 pm
 Westlake United Methodist Church
 (27650 Center Ridge Rd)
 OSU Men's Glee Club

Saturday, May 16, 2009, 8:00 pm
 Maumee Center for the Performing Arts,
 Maumee High School
 Masterworks Chorale: Collage II

Friday, May 16-Sunday, May 18, 8:00 pm
 Music Hall and Cathedral Basilica
 CCM May Festival

Wednesday, May 20, 8:00 pm
 CA
 CCM Chamber Choir & Chorale

Wednesday, May 27, 8:00 pm
 CA
 CCM University Choruses

Thursday, May 28, 1:00 pm
 RH
 CCM Chamber Singers

ATTENTION – ACDA LIFE MEMBERS!

Congratulations and thank you for your commitment to the American Choral Directors Association. However, did you know that, unlike those who renew annually, NONE of your membership money flows back to the state organization? Perhaps you might consider making a tax-deductible contribution to the OHIO Choral Directors Association, especially if your life membership is already paid up. Just a thought.



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