

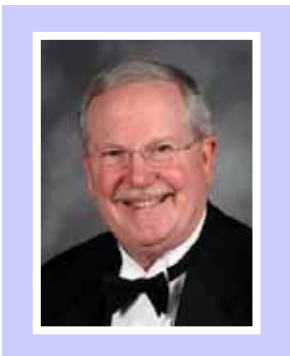


News

## FROM YOUR PRESIDENT

### Your OCDA Board at Work . . .

As I sat to write this article, I was struck by the activity and sheer energy evidenced by your OCDA Board members. Many of you do not know that we have 30 people that make up this leadership team who work tirelessly for our craft in the state of Ohio and beyond. In the next few paragraphs, I hope to outline much of this activity . . . an impressive list, indeed.



In the times we are all experiencing, where organizations are dealing with deficit spending and declining enrollments in membership, I'm proud to say that your board has reversed these trends for OCDA. Your elected Region Chairs make up a membership committee led by Dara Gillis. They have done marvelous work to increase membership (28 new members at the summer conference alone) and to develop strategies for membership retention. Additionally, in an effort to better forecast and account for financial trends, your board has changed the financial reporting/budgeting for OCDA from a fiscal year (July 1–end of June) to a calendar year.

The 2010 Summer Conference was also an improvement in the financial health of the organization. Co-conference Coordinators, Brian and Sara Potts served us admirably as we had 160 in attendance with Anton Armstrong and Jeff Redding as guest presenters and our own Maurice Casey, Ben Locke, Ann Usher, and Bob Ward rounding out the offerings. Our Repertoire & Standards (R&S) Chairs presented great literature in our reading sessions. Exhibits Chair, Tina Groom, had more exhibitors than ever, and the numbers of participants enrolling for graduate credit were also up. All of these efforts, along with the generous support of Musical Resources and Bob Rogers Travel, allowed the conference to serve our membership well while operating in the black. The board has also created a contingency fund where a minimum 10% of any project's profits go in order to insure the financial health of the association.

Have you visited our website at <http://ohiocda.org> lately? Webmaster James Vaughn is doing a fabulous job of building a site in which we all can be proud. There is a job board, events calendar, and a new community choir page as well as links to Choral Net and to the Choral Public Domain Library. James has also created Twitter and Facebook accounts for OCDA so get out there and "Like" OCDA on Facebook!

Your R&S Chairs not only work to find great literature for you to read at both the OCDA Summer Conference and the three reading

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sessions at the OMEA Conference (January 27–29, 2011), they also are updating R&S binders by area. These are always at the exhibit area at the OCDA conference for your perusal, and President-elect Bill Zurkey is leading an effort to have these titles on the website so you may examine these suggested literature choices at your leisure. Our collegiate members are being well served by Student Chapter representative Adam Sheldon, who is working to increase Facebook activity among chapters and to raise awareness on how students can solicit funding for conference attendance through their prospective institutions.

The R&S Chairs also create performance and educational opportunities for the membership. Multicultural Chair, David Tovey has worked with Ben Locke of Kenyon College to create an African Choral Music Day bringing in one of the utmost authorities in African choral performance. This was to occur in early October but, due to some health and travel issues, has been rescheduled for September 24, 2011 at Kenyon College. High School R&S Chair, Fred Locker is spearheading the first OCDA High School Summer Honors Choir to take place during our summer conference June 20-22, 2011. Conducting the group will be the Collegiate R&S Chair, Peter Jarjisian. They will perform on the same conference concert as the OCDA Children's Honor Chorus, organized by Sandy Mathias, Children's Choir R&S Chair. The All-Ohio Women's Chorus Day will occur at Kent State University on November 19, 2010 with Women's Chorus R&S Chair Kerry Glann and Community Choir R&S Chair Sheena Phillips conducting. I will be sharing the conducting duties of the All-Ohio Men's Chorus at the same event with OCDA member Scott MacPherson. The Annual OCDA Collegiate Choral Festival will take place in the Columbus area February 12, 2011. The OCDA Vocal Jazz Day will be coordinated with the Ohio Vocal Summit by Vocal Jazz R&S Chair Chris Venesile on April 1, 2011. Check the website for details on this and all other OCDA events.

Your Ohio Choral Directors Association is thriving. Our leadership team is second to none and is making a quality difference. Join the team by attending one of these many concerts, sending your singers to the honor choirs, and by bringing a friend into our organization. Then, you too can be an "honorary" OCDA Board member at work!

Ben Ayling, OCDA President



OCDA News, the official publication of the Ohio Choral Directors Association, is published three times annually, from Dayton, Ohio, and is distributed without charge to members of the Association as well as to selected members and officers of the American Choral Directors Association.

OCDA reserves the right to edit any application for appearance and to edit all materials proposed for distribution on the basis of content and length.

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Winter Issue	January 15
Spring Issue	April 15

#### Advertising Rates

Full Page 7.5" x 9.25"	\$135.00
1/2 Page 7.5" x 4.625"	\$80.00
1/4 Page 3.75" x 4.625"	\$45.00

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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## All-Ohio Women's Chorus Day Set for November 19

*by Kerry Glann, Women's Chorus R & S Chair*

I am pleased to announce the first All-Ohio Women's Chorus Day will be held at Kent State University on Friday, November 19, 2010. This event, supported by OCDA and the Young Singers Foundation, invites high school choral directors to bring quartets of their best female singers to Kent State for a full day of music-making, culminating in a festival evening concert. We will run concurrently with and share the evening concert with the All-Ohio Men's Chorus Day which has been running for several years.

Joining me on the podium will be Sheena Phillips, conductor of the Otterbein Women's Chorale, co-director of the Columbus Women's Chorus, and OCDA R & S Chair for Community Choirs. Repertoire will include:

Zion's Walls – arr. Copland/Koponen

Dancing with Gourds – Gujarati (Indian) folk song, arr. Sheena Phillips

Here's to Song – Allister MacGillivray/arr. Adams

I Have Had Singing – Ron Jeffers

A \$20 per person registration fee covers the cost of music, a part-dominant learning CD, and dinner on the day of the event. For more details and for a registration form, please contact me at [kglann@kent.edu](mailto:kglann@kent.edu) or check the OCDA website ([www.ohiocda.org](http://www.ohiocda.org)).

# SIGHT SINGING

## OMEA Contest Sight-Singing Music

Now you can purchase the actual OMEA sight-singing contest pieces for 2000 and later, composed by Dr. C. M. Shearer. These quality compositions are perfect for intensive skill-building practice. The music conforms to OMEA guidelines for age group and skill levels. What's more, these pieces are truly musical and can even be used for concert performances.

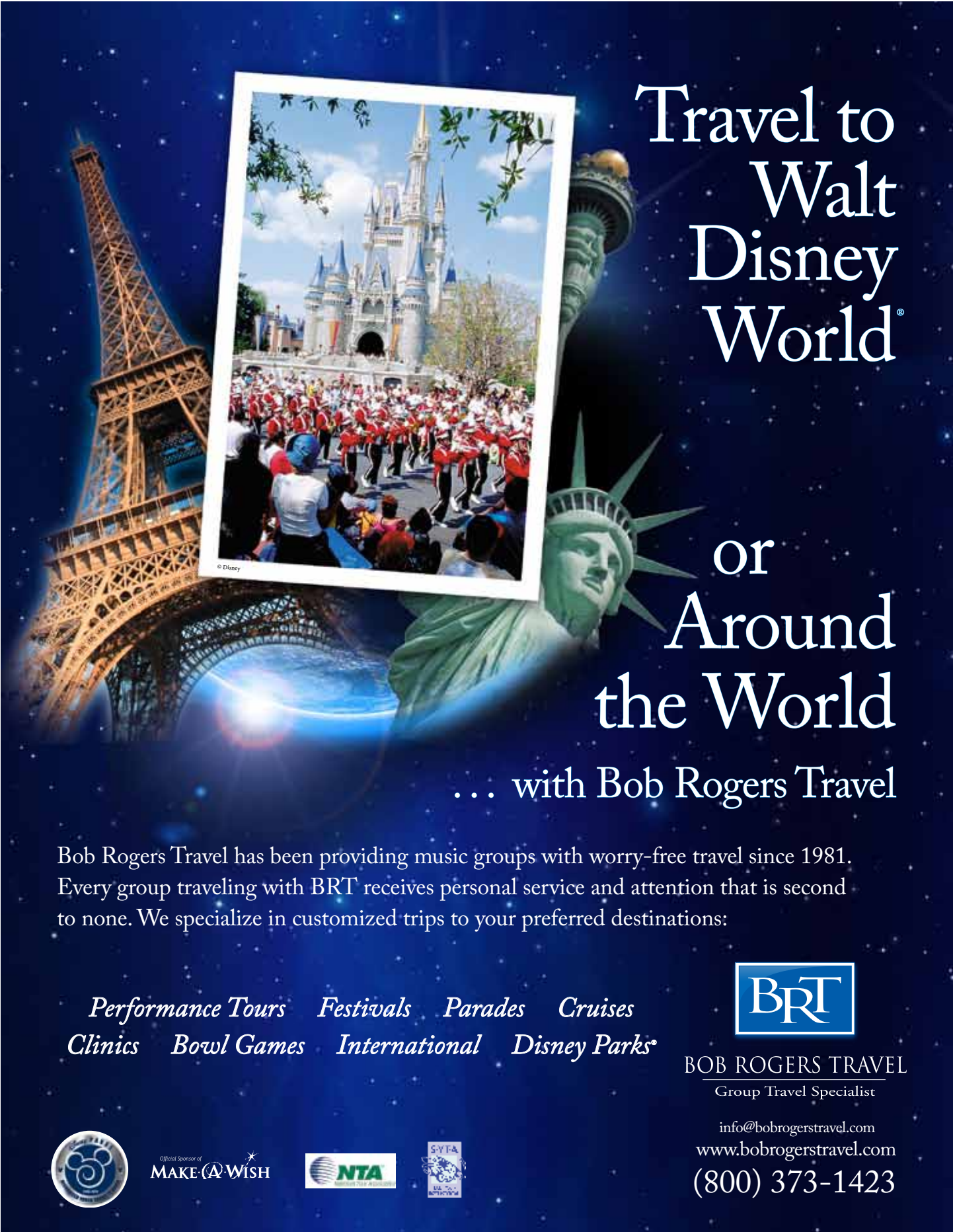
Texts are age, meter and verbiage appropriate and include all measure numbers and expression markings. Everything is here for a complete musical learning experience. Take your students to a first-division rating with the finest practice compositions available!

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# All-Ohio Women's Chorus Day

Friday, November 19, 2010 · Kent State University

## All-Ohio Women's Chorus Day Schedule

8:30 am	Registration
9:00	Welcome & Warm-Up
9:30	Sectionals
10:20	Mass-Chorus Rehearsal
11:25	LUNCH On your own @ Student Center
12:15 pm	Sectionals
1:15	Mass-Chorus Rehearsal
2:20	Women/Men Combined Rehearsal
2:45	Mass-Chorus Rehearsal
BREAK	
Walk to Cartwright Hall Auditorium	
4:00	Rehearsal in Auditorium
5:00	Dinner in Cafeteria, Student Center 2nd floor
6:30	Final run on stage
7:30	Concert begins

### Clinicians



**Kerry Glann**

Conductor, KSU Women's Chorus  
OCDA Women's Chorus R&S Chair



**Sheena Phillips**

Conductor, Otterbein Women's Chorale  
Co-director, Columbus Women's Chorus

Join us for a Full Day of Music-Making featuring...

- Space for up to 40 balanced quartets of high school women (on a first-come, first-served basis by paid reservation)
- Cost per quartet is \$80 (includes music, learning CD, and dinner).
- Music and a learning CD provided for each singer prior to the event.
- Evening Gala Concert featuring:
  - KSU Women's Chorus**
  - KSU Men's Chorus**
  - All-Ohio Women's Chorus Day Chorus**
  - All-Ohio Men's Chorus Day Chorus**

### Guidelines:

- Each school may send up to three quartets until reservations are full.
- At least one adult chaperone from each school must be present all day.
- Each singer must be able to sing her music accurately upon arrival at KSU. Rehearsals will be devoted to creating an ensemble sound and musicality, not teaching notes and rhythms.
- Registration deadline is October 9.

**Questions? For more information, contact:**

**Kerry Glann**  
330-672-2485  
- or -  
kglann@kent.edu



This event made possible, in part, by grants from the Young Singers Foundation and the Ohio Choral Directors Association and with the support of Kent State University.

# All-Ohio Women's Chorus Day

Friday, November 19, 2010 · Kent State University

## Registration Form

*Each school is invited to send up to three (3) quartets to the event. Payment must accompany this registration form. Registrations will be accepted on a first-come, first-served basis, up to our capacity of 160 singers.*

School: \_\_\_\_\_

Mailing Address: \_\_\_\_\_  
 \_\_\_\_\_

Director: \_\_\_\_\_

Phone: \_\_\_\_\_ circle one: home office cell

E-mail: \_\_\_\_\_

At least one adult chaperone from your school must be present during the entire event. Chaperone name(s): \_\_\_\_\_  
 \_\_\_\_\_

**Cost:**

**\$80 per quartet**

(includes dinner, music & learning CD)

**Registration deadline:**

**October 9**

Questions? For more information, contact:

**Kerry Glann**  
**330-672-2485**  
 - or -  
**kglann@kent.edu**

REGISTRATION SUMMARY

# of Quartets registered:  
 \_\_\_\_\_ X \$80 = \$ \_\_\_\_\_

Chaperone dinner tickets:  
 \_\_\_\_\_ X \$10 = \$ \_\_\_\_\_

Total payment enclosed:  
 \$ \_\_\_\_\_

Make check payable to and mail to:

**KSU Women's Chorus**  
 c/o Kerry Glann  
 Hugh A. Glauser School  
 of Music  
 P.O. Box 5190  
 Kent, Ohio 44242-0001

Please print name and e-mail address for each singer. Also indicate if she could sing an alternate part in 3-part music (i.e. Sop 2 move to Sop 1; Alto 1 move to Sop 2)

<b>Quartet #1</b>	<b>3 parts</b>
S1: _____	
S2: _____	
A1: _____	
A2: _____	
<b>Quartet #2</b>	<b>3 parts</b>
S1: _____	
S2: _____	
A1: _____	
A2: _____	
<b>Quartet #3</b>	<b>3 parts</b>
S1: _____	
S2: _____	
A1: _____	
A2: _____	



This event made possible, in part, by grants from the Young Singers Foundation and the Ohio Choral Directors Association and with the support of Kent State University.

## ANOTHER GREAT CONFERENCE!

*Brian and Sara Potts, Summer Conference Coordinators*

Consider the OCDA 2010 Summer Conference a huge success! We had 160 participants this year, 28 of which were new members. Both of these numbers were up from the 2009 Summer Conference. We had superb clinicians (including some of our very own from Ohio), wonderful performances, a great concert venue within walking distance to campus, and a stellar all-conference party. Anton Armstrong, Jeff Redding, Ann Usher, and Ben Locke gave us all things to think about and put into practice, and Bob Ward wowed us with energetic rehearsals and an impressive Children's Honors Choir performance. It was a pleasure to meet all of the new members and to see all of the returning members once again. We hope that you enjoyed the conference and came away from it refreshed and excited about choral music. OCDA has a lot to offer and we are very proud of the high quality and wonderful opportunities our conference provides. Along with our Ohio participants, we also had choral directors from Georgia, North Carolina, Michigan and Pennsylvania with us this year. We would like to thank everyone for making the conference a success and invite you to join us again next summer. In fact, we'd also like to invite you to bring all of your friends and colleagues! We are looking forward to presentations from André Thomas and Judy Bowers from Florida State University, and Jerry McCoy, current ACDA president from North Texas University. We will once again be offering our new member incentives and referral discounts, so everyone wins! Please join us June 20–22, 2011 at Otterbein University (formerly Otterbein College) in Westerville, OH. We look forward to seeing you there!



# 2010 Summer Conference





2010 Summer Conference





**FREE!!**  
**ONE YEAR DUES TO**  
*THE OHIO CHORAL*  
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**FOR FIRST-TIME MEMBERS!**

Register today for membership in  
The American Choral Directors Association and for  
the Ohio Choral Directors Summer Conference at  
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ACDA 1 Year Membership	\$85
OCDA Summer Conference	\$145
OCDA 1 Year State Dues	-\$21
Total Cost	\$209

**A SAVINGS OF \$21!!**

Simply complete the ACDA Application and OCDA Summer  
Conference Registration forms found on the OCDA web site and  
mail both with check payable to OCDA to:

**Brian and Sara Potts**  
8409 Beech Ave.  
Cincinnati, OH 45236

(this offer must be accompanied by check only, no credit card payments please)

Current ACDA members who help a new member register for Summer  
Conference will receive \$10.00 off their conference registration fee!  
(Membership referrals must be notated on conference registration form for new members.)

## 2010 Distinguished Service Award Winner

The 2010 recipient of the OCDA Distinguished Service Award is Craig Johnson. Craig is Chair and Professor of Music in the Department of Music at Otterbein University, Westerville, Ohio, where he has been on the faculty since 1980. He is also Director of Music at North Community Lutheran Church in Columbus, and teaches graduate choral conducting at Trinity Lutheran Seminary. Prior to becoming Chairperson, he was Director of Choral Activities for 18 years. He holds degrees from Northwestern University and the College-Conservatory of Music, University of Cincinnati. Choirs under his direction have sung at conferences of the Ohio Music Education Association, the Ohio Choral Directors Association, the Central Division of the American Choral Directors Association, and the Organization of American Kodaly Educators National Conference. He co-authored *The Chorus in Opera: A Guide to the Repertory*, and is active as a clinician, adjudicator, consultant, and National Association of Schools of Music evaluator.

Craig cites several important mentors who influenced his career. From his father, a choral musician, he learned about choral sound. “He could take a group of singers with diverse voices and shape them into a coherent unit.” Second, his undergraduate choral director at Northwestern University was Margaret Hillis, the esteemed conductor of the Chicago Symphony Orchestra. “She taught all her students how to approach the score as a professional, and to pay attention to details. Last, I was very fortunate to work with Elmer Thomas, Earl Rivers and John Leman while pursuing my doctorate at CCM. I believe I “grew up” musically during those years, especially in regard to my knowledge of the repertory.”

Johnson began his teaching career as a high school choral director in the Chicago area. His initial experiences in the profession made a lasting impression on his choral work. “I have never assumed that every singer in each of my choirs would have extensive vocal training...even though at Otterbein, that has mostly been the case. Because of that, I always approached the choral rehearsal partially as a voice lesson.”

As Director of Choral Activities at Otterbein, Craig led the Concert Choir on eighteen performance tours, the last being to Japan. “Otterbein has a rather large alumni base in Japan, and every night — no matter how remote the location — Otterbein alumni in the audience would stand when we sang our alma mater. Also on that tour, we happened to be in Hiroshima on Pearl Harbor Day, December 7. Following the concert, our hosts held a lovely reception in our honor, and as the evening progressed, we began to sing spontaneously together, including ‘Amazing Grace,’ which prompted a lot of emotion.”

As a member of OCDA and ACDA for over twenty-five years, Craig served as President of OCDA and on a variety of committees at the divisional level. He twice hosted the OCDA Summer Conference. “Again, I would like to express my gratitude for being presented with this honor, and I can honestly say that OCDA, and by extension, ACDA, changed my life as a choral musician. For that, I will always be thankful.”

# The Choral “Extended Warranty” Program

Andrew Grega

South-Central Region Chair

Vocal Music Director — Grandview Heights High/Middle Schools, Columbus

Well here we are again at the beginning of another academic year! Many of us have spent at least a portion of the summer and the beginning of our semesters in heavy planning mode. We may have attended workshops containing the best presentations and most inspiring choral performances. We have researched new and improved strategies for rehearsing our ensembles. We have selected more exciting and relevant warm-ups, sight-reading exercises and formative assessments. Most importantly, we have selected the highest quality and most awesome variety of inspiring literature for our choirs to study and perform! We have done and continue to do all that we can to make sure that our students get nothing but the very best from our programs. However, what planning has taken place for what comes after our students leave high school?

I'm sure many of us hope that at least some of our students will continue to sing in choirs after they walk out of our lives. We believe strongly enough in the many benefits of choral singing to provide enrichment for our students while they are with us. How do we encourage the continuation of choral involvement beyond high school? Is mentioning it occasionally really enough, and does it work? Of course the few students who decide to major in music will most likely end up in a choir. But what about those who do not major or minor in music? The bad news is that it often stops for many of them. The good news is that it does not have to! This needs to be addressed if we truly care about the future of both our singers and the choral art form.

For years I was disappointed with how many of my former students, who swore up and down that they loved choir, were letting singing opportunities pass them by. I began to suspect that one of the major factors involved was that they simply did not know how to find those opportunities, which a few of them confirmed. The other problem was the fear of auditioning, or the thought that they either felt unprepared or just did not know what to do for an audition. As it occurred to me that just mentioning and encouraging the continuation of choral singing was really not enough, I decided that it was time for some plans to help my students with these insecurities. I created lessons on both how to look for choir auditions as well as how to audition. Since embracing and addressing this realization, I have seen an upward trend in the number of students getting into choirs beyond our building doors. For those of you who agree that this is an important responsibility, here are a few practical ideas and techniques you could use to inspire and prepare students for a successful choral singing future.

First of all, make this a part of your teaching goals, and compose a mission statement. It will give you a clear focus, and allow you to publicly share what it is you want for your students. Publish these in your handbooks, concert programs and on your websites. The goals and mission statement that appear in my documents are provided here as an example.

**DEPARTMENT GOALS:** To provide the necessary skills and opportunities for the encouragement of lifelong learning and appreciation of choral and vocal music by:

- developing and enhancing musicianship and artistry through a variety of music literature.
- discovering and exploring the fundamentals of singing.
- developing proficiency and literacy in the reading and interpretation of music.
- emphasizing professional standards of rehearsal and performance practices.
- providing high quality performances for the community.

**MISSION STATEMENT:** Students who have been in the GHHS Vocal Music Department should be able to make a smooth transition into a collegiate, community or other adult choir with the experience necessary to be a competent and educated member. They should be able to take part in and/or listen to choral performances with understanding, appreciation for and enjoyment of the art form.

With your goals and mission statement firmly planted, teach your ensembles in a manner that both prepares them for the next performance and builds a foundation for their singing future. Take every opportunity in regular rehearsals to mention that what is being taught will indeed transfer to future ensembles. Identify the common techniques and skills that all conductors expect of their singers. Include some ear training exercises as part of your warm-ups. While teaching expressive and correct singing technique, teach them also to be musically *literate*. Prepare your students to sight read well, and if possible, give them opportunities to do so in small group or maybe even solo situations. It has been both humorous and fulfilling when on more than one occasion, a former student of mine has returned to tell me that the solfege and “sight-torture” they used to love to hate suddenly became their best friend and a qualifying factor during an audition!

In order to inspire future choral involvement, take the time to actually explain and identify the choral opportunities available to them after high school. These are details that seem obvious to us (as is most of this article probably), but it is not quite so obvious to them. Explain that most colleges and universities have active choruses available for elective credit, that many locales have community or symphonic choirs, and that most church choir directors would commit sin for the privilege of having even a moderately experienced new singer join their choir, usually without an audition! If you have the means and administrative permission, take a trip to the nearest university or community choir and observe a rehearsal or performance. If this is not possible, show a few high quality post-high school choral performances on DVD or video. You will also find no shortage of choral performances on YouTube! (Some of my students search YouTube for every piece we sing, and actually find many of them.) Make it a point to announce when a recent graduate gets into a choir, and create an alumni page on your website listing those students and the ensembles they are involved in!

Once they know what opportunities are potentially available, you can begin to teach them how to search for auditions. At least one day each year, take a break from your normal rehearsal routine to take the students through an online search of several college and university websites. If you have access to a computer, computer projector and the Internet, give an online presentation on how to navigate through different college websites in order to find ensemble audition information. Perform this choral scavenger hunt for several institutions, since each is going to be organized a little differently. Eventually the similarities will begin to reveal themselves, and the students should be able to find the music information on any college or university website. Please do not forget about those who may not go to college. Include community and church choir opportunities as part of your presentation. After the guided searches,

you could even assign a mini project so that they can practice searching on their own. During these lessons, it is important to emphasize to students that they are ultimately responsible for seeking out these opportunities in the adult world! They may be spoiled by the fact that you probably went out and shook the bushes to recruit most of them into choir! For example, explain that students wanting to sing in college will need the initiative to find and visit the campus music building and sign up for auditions during or before the first week of classes. Make sure they understand that a personal doorstep invitation with clear directions to the nearest choir rehearsal is unlikely.

*A side note/suggestion for the collegiate and community choral directors: make sure that there is an online resource containing clear and detailed procedures and requirements for your auditions. In our class web searches, we found some audition pages to be very well detailed, but several were not. Some only provided phone or e-mail contact information. When requesting more information, replies were inconsistent. More detailed online information is both more convenient and more inviting for potential new members. Visit the chorus page of the Columbus Symphony's website ([columbusymphony.com](http://columbusymphony.com)) for an excellent example of specific audition information.*

Finally, give another workshop on how to audition for ensembles. Most collegiate choral auditions consist of at least range screening, sight singing, ear training and/or interval recall exercises. Many collegiate level auditions do not require a prepared song, but some do. Established city or community choirs such as the Columbus Symphony Orchestra Chorus, for example, usually do require a prepared song. Select a few audition appropriate pieces that could be performed either with or without accompaniment, and teach them to the entire group. If you can get a few confident volunteers to be guinea pigs for the good of the order, stage a few mock auditions in front of the choir and provide constructive criticism. Discuss common audition situations and scenarios, like how to quickly inform the accompanist of tempo preferences and other details, and how to mark the score for them. Another practical way to accomplish this would be to make your own musical theatre auditions a positive learning experience instead of a sink or swim situation that could create audition anxiety. Teach them how to audition before they go through with it, and coach them through the actual audition if they struggle. (Yes it may be a formal audition for your big show, but it's also high school. If they start to unravel, get up from the judge's table and help them!) Finally, they need to understand the reality that auditioning carries the risk of rejection. They need to know how to appropriately handle being turned away or not getting into their ensemble of choice. Provide stories and examples of people who shook off that rejection, tried again, and were successful after more practice and preparation!

I hope you will find these ideas helpful if you are someone who hopes that choral singing will continue to enrich the lives of your students beyond high school. Maybe you will or already have developed some even better ideas. If so, share those with me and your other colleagues! Sometimes even with the best preparation, former students will still need and request individual help. I consider it important to remain willing to support them even after they graduate. Any former student knows that they may still request my help when it comes to either preparing for or seeking an audition opportunity. I tell them it is part of their "extended warranty."

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2010 Newsletter Net Worth Report - As of 8/22/2010	
(Includes unrealized gains)	
As of 8/22/2010	
Account	8/22/2010 Balance
<b>ASSETS</b>	
<b>Cash and Bank Accounts</b>	
7 Day CD	5,000.95
Checking	3,850.16
Savings	18,069.35
<b>TOTAL Cash and Bank Accounts</b>	<b>26,920.46</b>
<b>TOTAL ASSETS</b>	<b>26,920.46</b>
<b>LIABILITIES</b>	
	<b>0.00</b>
<b>OVERALL TOTAL</b>	<b>26,920.46</b>

2010 OCDA Newsletter Report - YTD:2			
1/1/2009 through 8/22/2010			
Category Description	1/1/2009- 12/31/2009	1/1/2010- 8/22/2010	Amount Difference
<b>INCOME</b>			
Advertising	1,350.25	80.00	-1,270.25
Children's Choir Income	24,843.50	22,134.10	-2,709.40
Int Inc	56.82	13.14	-43.68
Member Deposits	9,604.00	7,235.00	-2,369.00
Summer Conference Income	22,882.70	24,186.85	1,304.15
<b>TOTAL INCOME</b>	<b>58,737.27</b>	<b>53,649.09</b>	<b>-5,088.18</b>
<b>EXPENSES</b>			
ACDA Membership Dues Transfer	3,599.00	3,497.00	102.00
Awards	361.04	228.00	133.04
Bank Charge	50.99	73.63	-22.64
Board Meetings	721.20	261.75	459.45
Children's Choir Expenses	24,906.73	20,811.63	4,095.10
Elections	319.31	264.55	54.76
Newsletter	3,367.97	2,064.76	1,303.21
Office	95.14	154.65	-59.51
OMEA	5,156.89	4,069.74	1,087.15
R & S Area	128.93	26.46	102.47
Sponsorships	850.00	600.00	250.00
Summer Conference Expenses	24,746.57	23,134.27	1,612.30
Taxes	275.00	0.00	275.00
Travel	2,696.75	712.80	1,983.95
Website expenses	0.00	279.80	-279.80
<b>TOTAL EXPENSES</b>	<b>67,275.52</b>	<b>56,179.04</b>	<b>11,096.48</b>
<b>OVERALL TOTAL</b>	<b>-8,538.25</b>	<b>-2,529.95</b>	<b>6,008.30</b>

## Special Events

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### **Sunday, October 24<sup>th</sup>** .....

Columbus Children's Choir — Fall Concert  
Capital University — Mees Hall, 3:30 p.m.  
Special guests — Thiossane West African Dance Institute

### **Sunday, November 7<sup>th</sup>** .....

University Chorale and Choral Union Concert  
University of Dayton — Boll Theatre, Kennedy Union, 3 p.m.  
Dr. Robert Jones, Conductor

### **Friday, November 19<sup>th</sup>** .....

All-Ohio Women's Chorus Day  
Kent State University — Cartwright Hall, 7:30 p.m.

### **Saturday, November 20<sup>th</sup> –8 p.m. | Sunday, November 21<sup>st</sup>–3 p.m.** .....

Handel's "Messiah"  
Ohio Theatre  
Columbus Symphony Orchestra & Chamber Chorus  
Ronald Jenkins, conductor  
Heidi Grant Murphy, soprano  
Jay Carter, counter tenor  
C. Andrew Blosser, tenor  
Andrew Foster-Williams, bass

### **Friday, December 3<sup>rd</sup>–8 p.m. | Dec. 4<sup>th</sup>–3 and 8 p.m. | Dec. 5<sup>th</sup>–3 p.m.** .....

Holiday "Pops"  
Ohio Theatre  
Columbus Symphony Chorus & Orchestra and Columbus Children's Choir (Sandra Mathias, director)  
Ronald Jenkins, director

### **Saturday, December 4<sup>th</sup>** .....

Cleveland Orchestra Youth Chorus & Baldwin-Wallace Men's Chorus — Holiday Concerts  
Baldwin-Wallace Conservatory of Music — Gamble Auditorium, 4 p.m. and 8 p.m.  
Frank Bianchi, conductor  
Tickets available at the door

### **Saturday, December 4<sup>th</sup>** .....

Ebony Heritage Singers  
University of Dayton Kennedy Union Ballroom, 7 p.m.  
Dr. Donna Cox, conductor

### **Sunday, December 5<sup>th</sup>** .....

Choral Union, World Music Choir, & Hands in Harmony Signing Choir  
University of Dayton Kennedy Union Building Boll Theatre, 6 p.m.  
Dr. Robert Jones, Dr. Sharon Gratto & Heidi Reynolds, Conductors

### **Wednesday, December 8<sup>th</sup>** .....

Christmas on Campus Concert  
University of Dayton Chapel, 7p.m.  
Various ensembles and conductors

# Messiah Musings

The 250<sup>th</sup> anniversary (2009) of Handel's death brought a considerable number of performances of his works. Messiah, however, needs no anniversary to stimulate performances. After a 22-year hiatus, the Columbus Symphony Orchestra (Ohio) will give performances of this great masterpiece in November.

In preparing this work one has to give consideration to a number of performance questions. Handel was wise to adapt, continuing with revisions after Messiah's Dublin premiere in 1742 through the yearly performances in London. Performers today have options.

## 1) Chorus size

The Dublin premiere used thirty-one singers in a hall jammed with 700 listeners. The 1784 'Commemoration of Handel' in Westminster Abbey had approximately 500 performers and subsequent performances brought the performing numbers into the thousands. Though exciting for so many to have this opportunity, it seriously alters the nature/clarity of the work. An important factor in determining the size of the chorus is for the singers to have enough sound/numbers to 'fill the hall' but flexible/small enough to cleanly execute the treacherous runs.

## 2) Orchestra's size/nature

Most choral conductors are working with orchestras playing modern instruments rather than period instruments. Decisions must be made about style, vibrato and instrumental count. Handel's instrumentation is for strings, two oboes, bassoon, two trumpets, tympani, harpsichord/portative organ. In selecting the number of cellos it is important to remember that the same bass line is played by the bassoon, doubled at the octave by the basses, and duplicated in the keyboard(s).

## 3) Instrumentation

Mozart expanded Handel's instrumentation to include two flutes, two clarinets, another bassoon, two horns, and three trombones, eliminating the organ. In the 20th-century Sir Thomas Beecham conducted performances with an orchestration by Sir Eugene Goossens that expanded Mozart's setting further by adding a 3<sup>rd</sup> flute/piccolo, two additional oboes, contrabassoon, two more horns, tuba, percussion, and harp. A 1979 recording by the London Philharmonic states that "there was no attempt to be authentic or 'purist.'" Reaction to these overblown performances came as early as 1894 when attempts were made to perform Messiah closer to the

manner that Handel intended. Many elements came together in the second half of the 20th century to bring about this 'clearing of the air', such as better scholarship, baroque orchestras and choruses specializing in this music, the Watkins Shaw scholarly edition, and others.

## 4) Soloists

Handel wrote/rewrote arias to fit the capabilities of soloists for a particular occasion, or to take advantage of the skill of a particular singer. Handel was known to use two sopranos or a soprano and a boy treble. He wrote the alto role for either an alto(woman) or a countertenor. Ideally, I think a performance of Messiah would employ an alto and a countertenor, if one's budget permitted. The tenor and bass solo parts also present their challenges.

## 5) Finally, one must make decisions about:

- rhythm (the casual rhythmic notation of the 18<sup>th</sup> century) as Handel did not use double dots/rests.
- use/minimal use of vibrato by the instruments/singers
- 'decaying' of notes, specifically long notes and shorter phrasing
- performance of recitatives: pace, accompaniment sustained or not; organ or and final chords after or on the beat as in 18<sup>th</sup>-century opera style.
- ornamentation by soloists, chorus and orchestra.
- Messiah is in three parts, 53 separate numbers, averaging a little over 2 1/2 minutes each; how to keep the work's movement flowing forward throughout.
- and finally what cuts if any should be made.

### A complete Messiah — can you Handel it?

We invite you to come to Columbus Symphony's performances November 20 or 21 and see how one group of performers answers some of the above questions.

Heidi Grant Murphy, soprano  
 Jacob Stuckert, boy treble  
 Jay Carter, counter-tenor  
 C. Andrew Blosser, tenor  
 Andrew Foster-Williams, bass  
 CSO Chamber Chorus and Orchestra  
 Ronald J. Jenkins, *conductor*  
 The Columbus Symphony Chorus and  
 Chamber Chorus





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