

## From Your President

### *OCDA: The Professional Organization for YOU*

ALLOW ME TO BEGIN my first article with a sincere expression of gratitude, not only for the opportunity to serve as OCDA President, but for all the amazing ideas, services, professional growth, and experiences this organization has brought to my life. No other entity has proven more important to me as a choral director. It's my delight to serve, and I hope to expedite the continuance of the high level of services provided by OCDA, and to increase involvement of our colleagues.

In future columns, I look forward to sharing thoughts about our wonderful profession. I've been fortunate to benefit from the work of terrific mentors, and I continue to enjoy conducting fabulous singers. The day I stop growing in this profession will be the day I quit doing it. Until then, I'm excited about ideas and change, and will be happy to sit down "across the table" from you to chat, through the *OCDA News*.

For this moment, let's take a look at a few of the important areas in which OCDA serves you:

- Your Board comprises some of our state's most active and successful choral professionals. We meet three times annually. The organization is financially sound, growing in membership, and actively creating tremendous opportunities for our members.
- You'll read the expertise shared by these successful directors in this publication, and you'll find OCDA projects and activities highlighted on our website, [ohiocda.org](http://ohiocda.org).
- Ohio led the nation in development of a mentorship initiative, now being promoted through the National Office of ACDA. If you're an experienced director, volunteer to mentor future leaders of our profession. If you're a recent graduate beginning your career, you can access the assistance of an OCDA mentor.
- OCDA has successfully forged a beneficial partnership with OMEA. Advantages of this relationship include: OCDA-sponsored clinicians at OMEA conference; reading sessions at OMEA conference; and an increased choral presence in OMEA. Up next? The All-State Children's



*OCDA President Loren C. Veigel*

### *Contents*

From Your President . . . . .	1
<i>Loren C. Veigel</i>	
"The Nutcracker is a ballet... right?" . . . . .	3
<i>KellyAnn Nelson</i>	
The Transformative Power of World Choral Music . . . . .	4
<i>Sharon Davis Gratto</i>	
Distinguished Service Award . . . . .	10
<i>Amy Gelsone</i>	
International Conductors Exchange Program . . . . .	11
<i>Jeremy D. Jones</i>	
Treasurer's Report . . . . .	12
<i>Kent Vandock</i>	
Summer Conference Recap . . . . .	13
<i>Christopher Dent</i>	
Upcoming Events . . . . .	13
Leadership Roster . . . . .	14

### *Advertisers*

CMS Publications . . . . .	4
Marietta College . . . . .	9
Otterbein University . . . . .	6
Soundwaves . . . . .	11
Stanton's Sheet Music . . . . .	7
University of Dayton . . . . .	5
Xavier University . . . . .	2

Choir and regional Elementary Choir Festivals!

- You receive, of course, the *Choral Journal*, long respected as one of the finest professional magazines in the field of music. Certainly we all enjoy reading the scholarly articles in various areas of research. Several years ago, I collected *Choral Journal* articles of a totally practical nature to present as resources for my summer workshop for active choral directors. Categorized in the areas of vocal health and development, rehearsal techniques, conducting, etc., the collection was voluminous. Our publication serves as both significant scholarship and practical workbook.
- YOU are the center of all our

thoughts as we plan our annual summer conference, OCDA's crowning achievement. We bring nationally known headline clinicians to Ohio; we sponsor three honor choirs (Children, High School Women, and High School Men), multiple concerts, and reading sessions; and we offer great social and sharing opportunities in three action-packed days. We enjoy the wonderful facilities of Otterbein University in Westerville. Don't miss next summer's chance to work with composer and director **Andrea Ramsey**, and one of the nation's greatest conducting teachers, **Rodney Eichenberger!** OCDA Summer Conference: June 20–22, 2016, Otterbein University, Westerville, Ohio.

- OCDA members are ACDA members, making accessible the amazing biennial divisional and national conventions. Make every effort to attend these magnificent events, featuring the finest choral performances, unlimited professional resources, clinics, exhibits, showcases, and reading sessions. You'll grow as a professional and as a choral person in every way. Central Division Convention: February 24–27, 2016, Palmer House Hilton, Chicago, Illinois.

Think about your job. Think about the things that rejuvenate you professionally. Think about the ways you find new literature, new ideas, new techniques. Think about your desire to be the best choral di-



XAVIER UNIVERSITY MUSIC  
**CHORAL ACTIVITIES**  
[WWW.XAVIER.EDU/MUSIC](http://WWW.XAVIER.EDU/MUSIC)



**DEGREES OFFERED**  
 B.S. in Music Education  
 B.A. in Music Performance  
 NEW! B.A. in Sacred Music  
*COMING SOON!* B.S. in Music Therapy

**AUDITION DATES**  
 Fri. Feb 12, 2016  
 Sat. Feb 20, 2016  
 Sat. Mar 5, 2016  
 Scholarships and grants available to music majors and non-majors

**Dr. Richard Schnipke**  
 Director of Choral Activities  
 Conductor, Concert Choir and Men's Chorus  
[schnipker@xavier.edu](mailto:schnipker@xavier.edu)



**Dr. Tom Merrill**  
 Director, School of Arts & Innovation  
 Conductor, Edgecliff Vocal Ensemble  
[merrillt@xavier.edu](mailto:merrillt@xavier.edu)



**Ms. Robyn Lana**  
 Conductor, Women's Chorus  
[lanar@xavier.edu](mailto:lanar@xavier.edu)



rector possible. I suspect you'll find fulfillment of many of these needs in your OCDA membership. It's up

to YOU—use YOUR resources! Thanks again for the opportunity to serve OCDA. Have a won-

derful choral season, as you continue daily to change lives for the better! ♦

## “The Nutcracker is a ballet...right?”

*KellyAnn Nelson, Southwest Regional Chair*

AS CHORAL CONDUCTORS and artists-in-residence at our schools, non-profits, churches, and community organizations, we have the awesome responsibility and amazing opportunity to bring ART to human beings of every age, race, background, experience level, gender, and interest level. I capitalize ART because that word means so many different things to so many different people. As a choral music educator who believes strongly in the power of ART to bring people together, both at the beginning of their musical journey in the Cincinnati Boychoir and after high school and college with the 600-member Young Professionals Choral Collective, I have the privilege of watching people connect to their community, to new friends, to new experiences, and to new music through singing together.

I was recently asked to sit on a panel as a team of highly successful school music educators asked what skills they should bring to the lives of their students that would be helpful after they left their music classrooms. Although the discussion certainly touched on aspects of music education that can be frustrating (testing, scheduling, funding) and non-musical skills

that are taught through the lens of music (listening, leadership, puzzle-solving, teamwork), the focus of our time together centered around the idea that music and ART reach kids and should continue to reach people because ART makes humans happy and engaged and communicative and connected. Music—ART—is a gift that should travel with people in their daily lives because of its beauty, its power, its joy, and its ability to cross over boundaries.

The children and beginners whom we reach today through ART should become the code-breakers in their community. So many people shy away from the symphony, from a choral music concert, from a museum, or from an opera because they feel as though they don't have the skills, understanding, or secret knowledge to be a part of ART. But as conductors and artists, part of our goal must be to create a passion for storytelling in our singers. They should go into the world and “break the code” about ART for others by sharing their experiences, discussing music that inspired them, bringing joy and fun to ARTs events, and helping to eliminate a feeling of “us” and “them.”

As I walked into that school where I was about to sit on a panel to discuss ART, I overheard a few other non-ARTs teachers talking about an invitation to a local ballet event. One teacher (who could be described as “sportsy”) said, “Hmm, ballet. I've never been to a ballet. Wait, the Nutcracker is a ballet...right? I know what that is, but I don't think I'd like ballet.” No one else in his group was able to talk about ballet or the experience of being wrapped up with scenery, music, skill and ART. When I relayed this to the music educators, they smiled; and because all of us ART leaders are dreamers and do-ers, I could see their brains start to spin. Let's continue to spin and find new ways to reach singers, audience members, and people within our communities. We are fortunate to have the power of ART at our disposal, and OCDA is an important part of a rich community of amazing choral conductors. I look forward to sitting on the OCDA board as we all continue to find new and exciting ways to lead our organizations, inspire our singers, and connect to our world through ART. ♦





# The Transformative Power of World Choral Music

*Sharon Davis Gratto, Ethnic and Multicultural R&S Chair*

**NARRATIVE SCENARIO NUMBER 1:**

It was October 2002, Prince William County, Virginia, outside of Washington, D.C. The Washington, D.C., sniper shootings were taking place all around the metropolitan area. After killing 10 people and wounding 3 in a 3-week rampage, John Allen Muhammad and 17-year-old Lee Boyd Malvo were finally arrested on Thursday, October 24, just prior to the scheduled Prince William County Senior High School Choral Festival. I had

been invited to conduct the festival's mixed choir and was not certain until the last minute whether or not the event would take place. Residents in the area had been restricted to their homes for three weeks; schools were closed and evening honor choir rehearsals cancelled. I arrived in the County on Friday, October 25, the first day the community ventured out following the snipers' arrests. When I pulled into the parking lot of the motel where I was scheduled to

stay, I noticed immediately that it was located across the street from a Michael's crafts store, one of several businesses the snipers had targeted during their spree. In the motel lobby were many sharpshooters dressed in fatigues and carrying rifle cases. They were preparing to leave the area because their difficult task was finally finished.

The next day I drove from the motel to the school to meet the singers for the first time. As was



## SIGHT SINGING

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!

The Ohio Music Education Association choral sight-reading contest music for 2000 and later is available for purchase from

**CMS PUBLICATIONS**

3136 Englewood Dr.  
Silver Lake, OH, 44224

To order, please click here:

[www.cmspublications.com](http://www.cmspublications.com)



my usual practice and something for which I was often selected as a guest conductor, I had planned a varied program of diverse music in several languages. The program selections began with William Byrd, moved through works by Victor Paranjoti, Ysaye Barnwell, Flory Jagoda, and Glenn Burleigh, and concluded with “Ngikhumbuli,” a Swazi song from South Africa. The

choir before me turned out to be diverse as well. There were a number of immigrant students representing West Africa, Central America, and the Far East. I sensed immediately that the students were relieved that the arrests had been made and thrilled to be out of their homes. They were eager to sing and ready to work together to make up for the lost rehearsal time.

On Friday afternoon, two of my former music education students from Gettysburg College who were employed as music teachers in nearby Fairfax County, Virginia, surprised me by leaving their schools early to observe the rehearsal. One of the women had been a member of the World Music Choir that I directed and had sung the South African selection that was to close the program. When it came time to teach the movement for this selection, she joined me on stage to assist with the instruction. There was no technology equipment to show the group the authentic ‘informants’ performing the movement in the video model. As the students began to work with my former student, they suddenly became even more energized and learned the movement quickly and well.

By the time of Saturday afternoon’s performance, the singers were ready. Despite their interrupted advance music preparation, they had become a unified choir in a short amount of time. As we walked together on stage to perform, we quickly observed that the auditorium was filled to capacity, with standing room only. There was almost an electric feeling in the air as the excitement of the students connected with the excitement of the audience. After each selection, the applause was long and loud. When the final South African Swazi song concluded, the audience jumped to its feet and exploded in long applause and cheering, and members of the Honor Choir joined in as well. It was obvious to everyone that the concert experience had been successful;

UNIVERSITY of  
DAYTON

**DEPARTMENT OF MUSIC**  
GO.U Dayton.EDU/MUSIC  
937-229-3936



» **VOCAL FACULTY**

- Dr. Minnita Daniel-Cox, Soprano
- Dr. Ryu-Kyung Kim, Mezzo-Soprano
- Dr. David Sievers, Tenor
- Andrea Chenoweth Wells, Soprano
- Errik Hood, Baritone

» **CHORAL FACULTY**

- Dr. Donna Cox
- Dr. Sharon Davis Gratto
- Dr. Robert Jones

» **NASM-ACCREDITED DEGREE PROGRAMS**

**BACHELOR OF MUSIC**

- Music Composition
- Music Education
- Music Performance
- Music Therapy

**BACHELOR OF ARTS IN MUSIC**

- Music Studies Concentration
- Jazz Studies Concentration
- Ethnomusicology Concentration

» **CHORAL/VOCAL ENSEMBLES**

- University Chorale
- Choral Union
- Ebony Heritage Singers
- World Music Choir
- Opera Workshop
- Early Music Ensemble
- Hands in Harmony (signing ensemble)
- Student-directed a cappella groups

# Music at Otterbein

*Building your future...one note at a time*

Utilizing the cultural resources of a vibrant metropolitan area, the Department of Music and its varied ensembles produce musical excellence within a liberal arts context. Music majors and non-majors work with faculty in a creative and collaborative atmosphere. Otterbein provides a curriculum which meets the individual needs of the performer and prepares students for the career path of their choice.

### Upcoming Audition Dates

- Saturday, Jan. 23, 2016
- Saturday, Feb. 13, 2016
- Tuesday, Feb. 23, 2016
- Saturday, March 19, 2016

### Degrees Offered:

- **Bachelor of Arts**, Concentrations in General Studies, Theory and Composition, History and Literature and Jazz Studies
- **Bachelor of Arts in Music and Business**, Concentrations in Audio Production, Arts Administration and Music Management
- **Bachelor of Music Education**
- **Bachelor of Music in Performance**

For more information on the Department of Music at Otterbein, or to arrange an audition, contact **Claire Brock**, [cbrock@otterbein.edu](mailto:cbrock@otterbein.edu) or **614-823-1504**.



**OTTERBEIN**  
UNIVERSITY

[www.otterbein.edu/music](http://www.otterbein.edu/music)

*Otterbein is an accredited member of the National Association of Schools of Music (NASM)*

congratulations bubbled up and extended out into the parking lot as I walked to my car. The exhilarating experience of preparing and leading this choir was unlike any I had ever had, and it confirmed for me the transformative power of music and this particular world choral music program, for the singers, the conductor, and the community. John Allen Muhammad was later sentenced to death and executed; Lee Boyd Malvo is serving a sentence of life in prison without the possibility of parole.

### NARRATIVE SCENARIO NUMBER 2:

It was the fall of 2011 at the University of Dayton, where I teach and serve as Department Chair. The UD World Music Choir, which I founded and direct, and which

has sung for campus events including Saudi Arabia National Day, Culture Fest, and the International Festival, was invited to sing for the school's annual observance of Kristallnacht, Germany's Night of Broken Glass, marking the beginning of the Holocaust. The observance also remembered the Catholic 'religious' who helped protect Jewish people as they hid and tried to escape from Germany and surrounding countries. UD is a private Marianist Catholic institution; a Marianist Sister organized the event; the service took place in the Catholic University Chapel; a Rabbi and other representatives from the Dayton Jewish community participated in and attended the service. The World Music Choir sang the Paul Caldwell and

Sean Ivory arrangement with violin of "Ani Ma'Amin" ("I Believe"), the traditional Jewish song reported to have been sung by the Jews as they walked to the crematoria. The Kristallnacht event led to an invitation for the World Music Choir to sing for the Jewish Federation of Greater Dayton's annual Holocaust Remembrance Day service at the conservative Beth Abraham synagogue near the University's campus in April 2012.

For the April service, the World Music Choir performed "Ani Ma'Amin" again and led the assembled congregation in the singing of "Hatikvah," the national anthem of Israel, and the "Star Spangled Banner." For most of the students in the choir, this was their first experience in a Jewish synagogue. Because the



congregation was conservative, all the men in the choir had to wear yarmulkes to enter the synagogue. During the observance, many in the choir were moved to tears as they listened to Holocaust survivors' powerful stories and watched congregation members cry as the students sang "Ani M'Amin." The choir's role in the service was received so well that in addition to the annual Kristallnacht event in the fall, the ensemble now sings annually for the Jewish Federation's spring Holocaust observances. Following one Jewish Federation performance, an international student in the World Music Choir from Beijing reported that the service was the first time he had heard about the Holocaust because the subject was not part of

his school education in China. Other students shared their personal and often powerful reflections, including the following:

- "When you perform music that is meaningful to your audience, the performance is not about the performer anymore. The look of awe in [the people's] eyes truly makes you realize this. You can look out and see tears, love, and pain all at the same time. I learned that the power of music is still there even when I want to give up on it."
- "All of [my learning in school] about the Holocaust...did not prepare me for what I witnessed or heard at the synagogue. It is vastly different to read about an experience in a novel versus seeing and hearing an [elderly] man tell...his story in real life. To hear the pain, suffering, and

the still unanswered questions in his voice makes my heart hurt. I did not understand the extent of the suffering. I could not grasp the gory details and pain."

- "My grandmother was part of the ethnic German genocide after World War II and was in a labor camp for three years. Hearing of the experiences of the survivors reminded me of what my own grandmother went through."
- "Seeing the faces of the people in the synagogue when we sang the funeral march was hard. Seeing the people crying and the sad faces was heartbreaking, and I am surprised that I did not start crying on the stage.... When the men got up to sing the prayers, I began to cry...I could not understand the words, but the fact that the

# STANTON'S

## SHEET MUSIC



**1-800-42-MUSIC**

*"Sheet Music Specialists"*

## Your Partner in Music Education!

*At Stanton's we search for new music the way you do, looking for teaching opportunities, engaging texts, appealing melodies and harmonies, and pieces that will be enjoyed and appreciated by your singers and audiences alike.*

**Budget-stretching 10% Educator discount on most printed sheet music.**

Columbus, Ohio

Open Monday-Friday 9:00-5:00 & Saturday 9:00-4:00 - [stantons.com](http://stantons.com) - [greatservice@stantons.com](mailto:greatservice@stantons.com)

**Your Source for...** Classical Vocal - Broadway - Contest Literature - Show Choir - Sacred Choral - Choral Texts - Elementary - Sight Reading - Large Works Wedding - Christmas Music Theory - Concert Band - Jazz Ensemble - Marching Band - Orchestra - Ensembles - Methods - Marches - Overtures - Texts - Software - Solos & Ensembles

emotions were running so high was hard to handle.”

- “For me, the most moving moment was when the voice of the man singing the mourner’s Kad-dish broke because of the pain from the remembrance of lives lost. Hearing his pain almost brought me to tears because of how real it was.”
- “I was personally moved to tears during the service this evening. ‘Ani M’Amin’ was the first time I started to tear up, seeing people in the audience crying and... [appreciating our] being there and remembering all those who were lost during that awful time. It was truly heart wrenching. I was glad to be part of something so special and important. It made me realize how fortunate I am as a person to live in the society I live in now and how fragile freedom is.”

**NARRATIVE SCENARIO NUMBER 3:**

The year was 2000.... The day was February 12, Lincoln’s birthday. I was working with an All-District High School Women’s Honor Choir. The selections included Wallace Hornady’s arrangement of the popular Korean folk song, “Nodle Kangbyon” (Beside the Nodle River). As we were rehearsing in the choir room, I noticed a small Asian woman standing just inside one of the entrance doors. She was holding a broom, and she had a bright smile on her face and tears in her eyes. She was the Korean custodian, and hearing us sing this song from her country brought her both joy and longing for her home at the same time. When we asked her how we were doing with the song, she said, “It’s beautiful!”

Next door to the choir room,

the All-District Honor Orchestra was in rehearsal. During one of their breaks that coincided with ours, one of my singers brought three girls from the orchestra to see me. A brief conversation revealed that the girls were newly arrived immigrants from South Korea. They offered to help the choir with the pronunciation of “Nodle Kangbyon” and did so after our break. In addition, and despite the fact that they were string instrument players who did not sing very often, they agreed to go with me to a practice room during lunch to record the song and the text pronunciation. I still have the recording we made that day and have used it often with other choirs. At our concert, the women’s choir singers applauded enthusiastically when I introduced our new Korean “informants” to the audience and explained how they had helped us. Sometimes it is not necessary to look very far for assistance with world music, its language, history, and cultural context. Resources can be all around you, and the connections you make with those resources can yield unexpected positive experiences. In this instance a variety of immigrants were moved to hear the ensemble sing this folk song and felt included as they interacted with the choir in different ways. The singers, in turn, were transformed by the new connections they made with these people from the culture.

THESE THREE SCENARIOS may bring to mind several questions and lead to reflection on these and other personal transformative experiences

with world choral music. How do these experiences occur? What can help ensure the transformative power of the music and the performances? Take time to consider

- making a commitment to the cause and mission of world music to educate singers and communities globally and to promote cultural sensitivity and understanding;
- being willing to study, understand, and teach diverse repertoire;
- using choral ensembles as vehicles for world choral music, balanced with more traditional repertoire;
- making time to work with new material that may require more preparation, rather than using performance time pressure as an excuse;
- creating balanced programs that not only entertain but also educate and edify singers and audiences;
- fearlessly taking risks in each situation;
- seeking assistance from many different sources, including one’s own choir members;
- remembering that serendipity may become opportunity;
- being an advocate for world choral music; and
- being prepared in each situation for the possible emotional impact the music may have on you, your singers, and your audiences.

By keeping these points in mind, every choral director may be better able to create transformative music experiences for ensemble singers, audiences, and community members through comprehensive learning about choral music and people of the world. ♦





# Marietta College

The Edward E. MacTaggart Department of Music

## BACHELOR OF MUSIC

Music Education  
Vocal Performance

## BACHELOR OF ARTS

Music

## CERTIFICATE

Vocal Pedagogy

## ENSEMBLES

Concert Choir  
Chorale  
Women's Choir  
FloodStage (Vocal Jazz)  
Opera Workshop

## CHORAL FACULTY

Dr. Daniel G. Monek  
*Director of Choral Activities*  
*Conductor, Concert Choir & FloodStage*

Pamela McClain  
*Conductor, Women's Choir*

Dr. H.G. Young  
*Conductor, Chorale*



A MUSICIAN, AN EDUCATOR, A LEADER  
*Became*



## Distinguished Service Award

*Amy Gelsone, Historian*

EACH YEAR the OCDA board selects an outstanding choral educator for the Distinguished Service Award. This year's recipient is much more than outstanding; Dr. Wade Raridon has influenced Ohio choral music for more than five decades. Raised in Carroll, Iowa, Dr. Raridon earned his B.A. degree in music at the University of Iowa in 1956 and completed his master's the following year.

Dr. Raridon taught in the Dana School of Music at Youngstown State University for 41 years. During his tenure, Dr. Raridon founded the Dana Chorale as well as the Dana Madrigal Singers. In addition to building a choral program of excellence, he taught music theory, choral literature, diction, and vocal performance. As a result of his educational leadership, Dr. Raridon received the YSU Distinguished

Award for excellence in teaching. In addition to his university credits, Dr. Raridon has mentored numerous high school choral directors.

According to his letter of nomination, Dr. Raridon was "always willing to share his passion for quality choral music. 'Doc' collaborated with area high school directors to create and conduct the annual Chamber Choir Festival, a day-long event involving over 300 high school choristers and culminating in a performance. Over the many years that he led the festival, he influenced thousands of high school students through his relentless, positive, and enthusiastic message about the art of choral music." Dr. Raridon also created events at Youngstown State for high school choirs, like the Madrigal Fest, which provided high school choirs an opportunity to share madrigal

singing with their peers as well as with collegiate choirs.

An active member of both ACDA and OCDA, Dr. Raridon held the offices of President and Treasurer. In presenting the Distinguished Service Award, William Zurkey shared a memory of Dr. Raridon's skills in saving the OCDA a considerable sum during his term as treasurer. Our award recipient also served as a vocal adjudicator for choral events in twelve states. A lyric tenor, Dr. Raridon has performed many recitals, often collaborating with his wife, Rosemary, a former member of the Dana voice faculty.

Following his retirement from YSU in 2004, Dr. Raridon continued to serve as an influential musician through the founding of the Wade Raridon Singers, a chamber choir composed of many former students, dedicated to the performance of quality choral repertoire. Dr. Raridon continues to promote the best of choral literature, and lives out his belief that this literature has a significant impact on individuals as well as society.

Musicians, students, and community members reflect 50 years of dedication and Dr. Wade Raridon's "persistent passion for excellence in the choral art."

Congratulations, Dr. Raridon, on your selection for this prestigious honor! ♦





## International Conductors Exchange Program: Building Bridges Across the Globe

*Jeremy D. Jones, Youth/Student R&S Chair*

AN EXCITING BUZZ continues to build across OCDA and the Central Division surrounding the ACDA International Conductors Exchange Program (ICEP). Creating and fostering meaningful relationships with choral organizations around the world continues to be an important mission of ACDA. Its role in our continued development of choral music education has been overwhelmingly positive, and I'm excited to see the program's growth. The three core objectives of ICEP are:

- to create connections between potential leaders of the U.S. choral community with counterparts across the globe;
- to forge stronger relationships between the American Choral Directors Association and choral associations across the world; and
- to raise the visibility and leadership role of the American Choral Directors Association in the global choral community.

The inaugural ICEP collaboration was launched in 2010 with an exchange with Cuba, coinciding with the 2012 divisional conferences. Since this initial and highly successful exchange, ACDA has continued to sustain and build upon these collaborative engagements in an effort to provide enriching educational and artistic experiences to many of our fellow colleagues, singers, and students. Subsequent exchanges with our international counterparts include China (2014) and Sweden (2015). Fourteen 2015 ICEP Conducting Fellows from ACDA traveled this fall to Sweden to embark on a variety of musical adventures. Congratulations to Bexley High School choral conductor Amy Blosser for representing Ohio in the exchange with Sweden this year!

Building upon the strength and success of these previous exchanges, ACDA has partnered with South Korea for a conductor ex-

change in 2016. ACDA will host fourteen choral conductors from South Korea to coincide with each divisional ACDA conference. I would also like to recognize and congratulate Zebulon Highben, Director of Choral Activities at Muskingum University, who was recently selected to participate in this upcoming exchange with South Korea.

OCDA will have the opportunity to host one of the two Central Division international conductors from South Korea following the conference in Chicago, February 24–27, 2016. I encourage you to meet and learn from our esteemed colleagues from Korea at the conference, and if you are interested in hosting one of these international guests at your institution following the conference, please let me know. I will be glad to help you work out the details of a residency. Furthermore, as ICEP Central Division



**RECORD YOUR NEXT CONCERT!**

For information contact:  
**419-800-0196**  
 Tom@Soundwaves.org

We're Social! Like us on Facebook

Visit our **online music catalog** for **Music Educators!**

**MEtunes**  
 TUNES FOR MUSIC EDUCATORS

Thousands of recordings - All teaching levels  
 CDs, DVDs, and audio downloads

[www.soundwaves.org](http://www.soundwaves.org)



Representative, I encourage you to contact me if you would like to learn more about the program and how to become an ICEP Conducting Fellow for future exchanges.

As ACDA continues to build

bridges across the globe through ICEP, we are able to cultivate growth in our own development as educators and musicians, as well as growth in our students, as we learn from others in the exchange of

music, ideas, and world cultures. I invite you to join the dialogue and take the opportunity for intercultural collaboration with the International Conductors Exchange Program! ♦

## Treasurer's Report

*Kent Vandock, Treasurer*



### 2015 Newsletter Report - Year To Date

1/1/2015 through 9/7/2015

Category	1/1/2015-9/7/2015
<b>INCOME</b>	
Advertising	217.00
Children's Choir Income	25,166.66
Elementary Choir Festival Income	4,710.00
High School Honors Choir Income	13,770.00
Int Inc	5.98
Member Deposits	4,847.00
Summer Conference Income	25,914.75
<b>TOTAL INCOME</b>	<b>74,631.39</b>
<b>EXPENSES</b>	
ACDA Membership Dues Transfer	1,340.00
Awards	589.70
Bank Charge	45.01
Board Meetings	909.90
Children's Choir Expenses	23,611.54
Elections	235.40
Elementary Choir Festival Expenses	4,539.65
Fees	50.00
High School Honors Choir Expense	9,912.99
Membership	40.00
Newsletter	600.00
Office	115.08
OMEA	480.00
Sponsorships	1,000.00
Summer Conference Expenses	20,639.22
Travel	1,040.80
Website expenses	588.00
<b>TOTAL EXPENSES</b>	<b>65,737.29</b>
<b>OVERALL TOTAL</b>	<b>8,894.10</b>

## Summer Conference Recap

*Christopher Dent, Summer Conference Coordinator*



GREETINGS! It is my honor to serve for the next two years as Summer Conference Coordinator. I know many of you, but would like to introduce myself to those of you I've not had the opportunity to meet. I hold a B.M. from Capital University and an M.M. in choral conducting from The Ohio State University. I am currently Director of Music at Indianola Presbyterian Church in Columbus and also serve as chorus master for Opera Project Columbus. I've served on the faculties of The Ohio State University Marion campus and Ohio Wesleyan University.

OCDA's 2015 Summer Conference was held this year June 22–24, on the campus of Otterbein University in Westerville. This year's headlining clinician was Simon Carrington, co-founder of The King's Singers and former Professor of Music at Yale University. Carrington presented sessions on a variety of topics including intelligent warmups, singing and teaching Renaissance music, and his tenure with The King's Singers. This year's conference featured three clinicians from Ohio: Kristina Caswell Mac-

Mullen, Associate Professor of Music at The Ohio State University; Howard Helvey, composer, organist/choirmaster at historic Calvary Episcopal Church, and director of the Cincinnati Fusion Ensemble; and Amy Johnston Blosser, Choral Director at Bexley High School. Sessions by the Ohio clinicians included artful movement and dynamic formation in performance (MacMullen), a brief survey on the compositional process (Helvey), and the creation of a successful choral program through appropriate literature selection (Blosser).

The conference boasted many great performances as well, including the Firestone High School Symphonic Choir, directed by Chad Pittman; the Masterworks Chorale, directed by Tim Cloeter; the Cincinnati Children's Choir, directed by Robyn Lana; the Muskingum University Chamber Singers, directed by Zebulon Highben; and the Cincinnati Boychoir, directed by Christopher Eanes. This year's OCDA High School Honors Choir was directed by Lynda Hasseler and Frank Bianchi. This one-day event saw over 100

high school singers join together from high schools across the state and perform several outstanding selections. The annual Children's Honor Choir is always a huge part of Summer Conference, with singers in grades 4–8 coming to participate in this rigorous three-day event. This year's Children's Honor Choir was directed by Christine Jordanoff.

Other conference highlights for the 153 ACDA members in attendance included jam-packed reading sessions (with a new session featuring "choral gems"), 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 Wade Raridon, retired professor at Youngstown State University and a past president of OCDA.

I look forward to seeing you at the 2016 conference, June 20–22, 2016 at Otterbein University. ♦

## Upcoming Events

*January 2016*

**OMEA Professional Development Conference**

January 28–30, 2016, Cincinnati, OH

[omea-ohio.org](http://omea-ohio.org)

*February 2016*

**ACDA Central Division Convention**

February 24–27, 2016, Chicago, IL

[acda.org/page.asp?page=divisions](http://acda.org/page.asp?page=divisions)

*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](http://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](mailto:cloetet@bgsu.edu) • 419-372-8288 office • 262-527-8151 cell

## Leadership Roster

### *President*

#### **Loren Veigel**

2851 Sherwood Ave NW  
Massillon, OH 44646  
[lveig@sssnet.com](mailto:lveig@sssnet.com)  
H: 330-837-8371  
C: 330-685-2558  
Voices of Canton, Inc.  
Witte Travel

### *V.P. (Past President)*

#### **Dara Gillis**

5205 Cascade Dr  
Powell, OH 43065  
[dbgillis1@yahoo.com](mailto:dbgillis1@yahoo.com)  
O: 740-833-1010 x4355  
C: 614-327-1073  
Delaware Hayes H.S.

### *President Elect*

#### **Richard Schnipke**

413 Strafer St.  
Cincinnati, OH 45226  
[schnipker@xavier.edu](mailto:schnipker@xavier.edu)  
O: 513-745-2832  
C: 614-325-9661  
Xavier University

### *Secretary*

#### **Brandon Moss**

1759 Canvasback Lane  
Columbus, OH 43215  
[brandonlmoss@gmail.com](mailto:brandonlmoss@gmail.com)  
C: 614-499-8089

O: 614-801-6554  
Central Crossing HS

### *Treasurer*

#### **Kent W. Vandock**

8192 County Road D  
Delta, OH 43515  
[kndvandock@windstream.net](mailto:kndvandock@windstream.net)  
H: 419-822-5716  
O: 419-445-5579  
C: 419-270-5396  
Archbold Local Schools

### *NW Region Chair*

#### **Sandra Frey Stegman**

918 Bexley Drive  
Perrysburg, OH 43551  
[sstegma@bgsu.edu](mailto:sstegma@bgsu.edu)  
H: 419-873-0478  
O: 419-372-0281  
C: 419-779-5779  
Bowling Green State University

### *SW Region Chair*

#### **KellyAnn Nelson**

650 Walnut St.  
Cincinnati, OH 45202  
[kellyann.nelson@cincinnatiboychoir.org](mailto:kellyann.nelson@cincinnatiboychoir.org)  
C: 616-405-5742  
Cincinnati Boychoir  
Young Professionals Choral Collective

### *SC Region Chair*

#### **Zebulon Highben**

173 Thompson Avenue

New Concord, OH 43762  
[zhighben@muskingum.edu](mailto:zhighben@muskingum.edu)  
O: 740-826-8103  
Muskingum University

### *NE Region Chair*

#### **Tyler Skidmore**

1045 N. Jefferson St. Unit C  
Medina, OH 44256  
[skidmort@medinabees.org](mailto:skidmort@medinabees.org)  
[tyler\\_skidmore@yahoo.com](mailto:tyler_skidmore@yahoo.com)  
C: 330-590-0075  
Medina High School

### *EC Region Chair*

#### **Jon Peterson**

2960 Midvale Rd. NW  
Canton, OH 44718  
[jpeterson@malone.edu](mailto:jpeterson@malone.edu)  
C: 419.296.6131  
O:330.471.8476  
Malone University  
All-Ohio State Fair Youth Choir

### *Information Technology Coordinator*

#### **Eric West**

417 Jefferson Avenue  
Defiance, OH 43512  
[ewest@defcity.org](mailto:ewest@defcity.org)  
O: 419-784-2777  
C: 419-439-1763  
Defiance High School



*Conference Committee Chair*

**Christopher R. Dent**  
4503 Edgerton Drive  
Grove City, OH 43123  
[dent.50@osu.edu](mailto:dent.50@osu.edu)  
C: 614-208-6778  
Indianola Presbyterian Church

*Elementary Festival*

**Suzanne Walters**  
6385 Sylvian St. NW  
North Canton, OH 44720  
[suzannewalters24@yahoo.com](mailto:suzannewalters24@yahoo.com)  
H: 330-497-8996  
C: 330-309-5076  
Strausser Elementary School  
Zion Lutheran Church of North Canton  
Cleveland Orchestra Children's Chorus

*Children's Honor Choir*

**Jennifer Call**  
39 S. Main St. Ste. 242  
Oberlin, OH 44074  
[jcall@ochoristers.org](mailto:jcall@ochoristers.org)  
H: 440-774-1633  
O: 440-774-4079  
C: 440-454-2813  
Oberlin Choristers

*High School Honor Choir  
Co-Chairs*

**Ann Johnson**  
9297 Cliff Springs Trail  
Columbus, OH 43240  
[singerann82@gmail.com](mailto:singerann82@gmail.com)  
O: 614-417-5100 x2529  
C: 614-218-2965  
Whitehall Yearling High School

**John McClain**  
1056 Marsala Avenue  
Columbus, OH 43228  
[jmclain@capital.edu](mailto:jmclain@capital.edu)  
C: 740-216-0471  
West Jefferson HS/MS  
Prince of Peace Lutheran Church

*Exhibits Chair*

**Keith Tankersley**  
7124 Nevis Dr.  
Columbus, OH 43235  
[keithatankersley@gmail.com](mailto:keithatankersley@gmail.com)  
C: 740-417-0112  
Delaware City Schools

*Newsletter Editor*

**Tim Cloeter**  
1082 Fairview Ave., Apt. N3  
Bowling Green, OH 43402  
[cloetet@bgsu.edu](mailto:cloetet@bgsu.edu)  
O: 419-372-8288  
C: 262-527-8151  
Bowling Green State University

*Historian*

**Amy Gelsone**  
1334 Winghamen Road  
Maumee, OH 43537  
[ajgelsone@yahoo.com](mailto:ajgelsone@yahoo.com)  
C: 419-276-0744  
Anthony Wayne HS

*Membership Chair*

**Doug O'Neal**  
277 S. 17th St.  
Columbus, OH  
[rdohio@gmail.com](mailto:rdohio@gmail.com)  
H: 614-271-3684  
O: 740-657-4276  
Olentangy Liberty HS

*Student Chapter Rep*

**Daniel Curtis Cox**  
314 E. John St.  
Maumee, OH 43537  
[dancox@bgsu.edu](mailto:dancox@bgsu.edu)  
C: 419-708-5354  
Bowling Green State University

*Mentorship*

**Robert Jones**  
816 Otterbein Ave.  
Dayton, OH 45406  
[rojonesiii@att.net](mailto:rojonesiii@att.net)  
[rjones1@udayton.edu](mailto:rjones1@udayton.edu)  
H: 937-275-9488  
O: 937-229-3909  
C: 937-684-7493  
University of Dayton

*Retired*

**Jerry Parsons**  
6590 Steitz Rd.  
Powell, OH 43065  
[jparso@gmail.com](mailto:jparso@gmail.com)  
H: 740-881-4193  
Retired

*Repertoire & Standards Chairs*

**CHILDREN'S CHOIR &  
COMMUNITY YOUTH**

**Jeremy David**  
249 Bowden Lane  
Springdale, OH 45246  
[jeremydavid@foresthills.edu](mailto:jeremydavid@foresthills.edu)  
C: 609-284-8826  
Maddux Elementary

**YOUTH/STUDENT**

**Jeremy D. Jones**  
112 Lantern Ridge Road  
Oxford, OH 45056  
[jonesj5@miamioh.edu](mailto:jonesj5@miamioh.edu)  
O: 513-529-6009  
C: 615-584-1792  
H: 513-280-5001  
Miami University

**JUNIOR HIGH/MIDDLE SCHOOL**

**Libby Hainrihar**  
1105 Rambling Brook Way  
Delaware, OH 43015  
[libby\\_hainrihar@yahoo.com](mailto:libby_hainrihar@yahoo.com)  
O: 937-578-6200 x6355  
C: 740-972-6522  
Marysville High School

**HIGH SCHOOL**

**Kristen Snyder**  
2061 Jones Rd  
Granville, OH 43023  
[snyderkc@gmail.com](mailto:snyderkc@gmail.com)  
C: 614-806-5747  
O: 740-587-8105 x5020  
Granville High School

**COLLEGE/UNIVERSITY**

**Daniel Monek**  
215 5th St.  
Marietta, OH 45750  
[monekd@marietta.edu](mailto:monekd@marietta.edu)  
C: 740-525-7097  
O: 740-376-4689  
Marietta College

**SHOWCHOIR**

**Emily Garlock**  
6027 Triple Crown Drive  
Medina, OH 44256  
[especialjazz@gmail.com](mailto:especialjazz@gmail.com)  
[garlocke@bbhcsd.org](mailto:garlocke@bbhcsd.org)  
C: 418-512-3750  
O: 440-740-4879  
Brecksville-Broadview Hts HS

VOCAL JAZZ

**Chris Ilg**

2767 Matthew Lane  
Medina, OH 44256  
[chrispilg@gmail.com](mailto:chrispilg@gmail.com)  
C: 330-241-2005  
Highland High School

WOMEN'S CHORUS

**Kristina MacMullen**

315 Weigel Hall  
1866 College Rd.  
Columbus, OH 43202  
[macmullen.1@osu.edu](mailto:macmullen.1@osu.edu)  
C: 517-902-7524  
O: 614-292-9926  
The Ohio State University

MEN'S CHORUS

**Jason Falkofsky**

10410 Plymouth Ave.  
Garfield Hts., OH 44125

[jfalkofsky@att.net](mailto:jfalkofsky@att.net)  
[jfalkofsky@ignatius.edu](mailto:jfalkofsky@ignatius.edu)  
C: 216-548-4898  
O: 216-651-2199  
Saint Ignatius High School

ETHNIC & MULTICULTURAL

**Lynda Hasseler**

1 College and Main  
Columbus, OH 43209-2394  
[lhassele@capital.edu](mailto:lhassele@capital.edu)  
O: 614-236-6243  
Capital University

COMMUNITY CHOIRS

**Tim and Tracy Carpenter**

945 Caribou Run Lane  
Mitford, Ohio 45150  
[Carpenter\\_tim@milfordschools.org](mailto:Carpenter_tim@milfordschools.org)  
[Carpenter\\_t@milfordschools.org](mailto:Carpenter_t@milfordschools.org)  
[tntcarp@hotmail.com](mailto:tntcarp@hotmail.com)  
[tntcarp@clermontfestivalchorale.org](mailto:tntcarp@clermontfestivalchorale.org)

C: 513-886-1606 (Tracy)  
C: 513-885-1606 (Tim)  
Milford HS and MS  
Clermont Festival Chorale

MUSIC/WORSHIP

**Alex Gartner**

3743 Ayestown Ave  
Cincinnati, OH 45208  
[gartneram@gmail.com](mailto:gartneram@gmail.com)  
[agartner@epiphanyumc.org](mailto:agartner@epiphanyumc.org)  
O: 513-677-9866 X215  
C: 513-646-5630  
Epiphany United Methodist