



The American Choral Directors Association
of Ohio

OHIO A.C.D.A. NEWS

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June, 1971

State Convention

Wittenberg University

JUNE 16 - 19, 1971

WEDNESDAY, JUNE 16

2:00- 9:00 Registration
2:00- 3:00 Executive Board
3:00- 4:00 General Board
5:00- 6:00 Dinner
7:30- 9:30 Large Work Sing
10:30 Gemutlichkeit

THURSDAY, JUNE 17

9:00-10:30 Voice Production
Dr. O. S. Smith
Wittenberg
10:30-12:30 Foreign Languages
Mrs. O. S. Smith
1:00- 2:30 Electronics Music
2:30- 3:00 Visit Exhibits
3:00- 4:00 General Reading Session
7:30- 9:00 Choral Techniques
Selected Directors
10:00 Gemutlichkeit

FRIDAY, JUNE 18

9:00-10:30 Inner City Music
Samuel Bennett
Miami University
10:30-12:00 Junior High Session
John Drotleff, Youngstown
12:30 ACDA Banquet
Swing Choir Concert
Mr. and Mrs. Bob McMillan
Fairborn Baker High School
2:30- 3:00 Visit Exhibits
3:00- 4:00 "Text and Tone in
Modern Vocal Music"
Heinz Werner Zimmerman
8:00 Honors Choir Concert
10:00 Gemutlichkeit

SATURDAY, JUNE 19

9:00-10:30 General Reading Session
10:30-12:00 Adjudications Session
1:30 Evaluation and
Planning Session

PRESIDENT'S MESSAGE

Now that high school contests are over, members of ACDA of Ohio can afford a little more time to look forward to the summer convention at Wittenburg, June 16-19. However, before we do that, let me thank all of you who recommended students for the Honors Choir and those of you who helped to see that those who were accepted attended the rehearsals and the all-important appearance in Cincinnati. My special appreciation goes to those Regional and District Chairmen, and, particularly, to Sam Shie and Bill Hamilton who bore the brunt of the logistics, and to Maurice Casey who welded the group into a fine, cohesive singing unit.

There have been extremely favorable reactions from quite a number of the membership and notes of commendation from OMEA President Kay and NCMENC President George.

The Honors Choir under the direction of Maurice will be one of the attractions for the Wittenburg Convention. Incidentally, the membership who attend will be able to join the Honors Choir in a reading of the Schubert "Mass in G" and the Vivaldi "Gloria," under the direction of a couple of dark-horse conductors. Should be interesting, even educational—and certainly pleasurable.

Be sure that you read the rest of the attractive sessions listed elsewhere in the NEWS. Tell your friends about them—there will be something worth your and their while every day. Invite them to come with you! If they are not members of ACDA, we'll be glad to have them join when they come to register.

You HAVE told them about the benefits of ACDA, haven't you? Don't miss the chance!

Ohio ACDA Presidents

John Van Nice 1970-1972
Findlay College
George E. Wilson 1968-1970
Wilmington High School
Ernest L. Hisey 1967-1968
Avon Lake High School
Hamer Mitchell 1966-1967
Mansfield High School
R. Byron Griest 1964-1966
Massillon High School
Ferris Ohl 1960-1964
Heidelberg College

EDITOR'S REVIEW

The first time I listened to "Jesus Christ, Superstar" I was gravely dubious as to whether I could endure it. I had overheard the students enthusiastically discussing the record and consequently concluded that it was another work of inarticulate enunciation and thunderous monotonous rhythms. However, the fact that the students seemed so enthusiastic about the composition, plus the offer of one of the students to "bring in" her recording, prompted me to initiate myself into the sounds of rock opera. To be honest, I was greatly curious as to how the story of the Last Supper and The Crucifixion could be set to contemporary rock music without making it sound sacrilegious.

As my ears caught the first strains of the overture there was a somewhat, self-satisfied feeling which began to grow as the needle flowed through each groove. My suspicions were soon confirmed as the loud overbearing music blasted forth, with an electric guitar drone that covered everything except the percussion. Then I was suddenly "jolted" when the strings began to play a beautiful and moving section. I began to listen more closely—more so as the overture progressed. As I listened and studied the text I began to comprehend the impact which this revolutionary composition was having on the young people. With the music and the text written in a contemporary vein they were listening and grasping what they heard. The opening "aria" by Judas sets the scene in Jerusalem and immediately we are aware of this sinister character and his plot. Next the scene is Friday evening and the Apostles are questioning Jesus about riding into Jerusalem. Mary Magdalene is pictured washing Jesus' face and feet. Judas cannot understand why Jesus "can waste his time on women of her kind." In turn, Jesus chastises them for condemning Mary Magdalene. In one of the most moving "arias" Mary Magdalene sings "Try not to get worried."

The various priests, Caiaphas, and the mob sing "This Jesus Must Die." The writer was most impressed with the exchange of words in this condemnation of Jesus. The crowd, in its anticipation of the entry into Jerusalem, begins to sing "Hosanna, Hosanna." This number appears to be one of the more popular ones of the

composition. In a definite rock rhythm the crowd begins to sing "Christ You Know I Love You" with alternating "conversation" between the crowd and Simon Zealotes.

At his house on Monday Pilate relates the dream of meeting a Galilean and how millions were "crying for this man" and blaming Pilate for "this Man's" death.

Undoubtedly, one of the most effective parts of the composition is the scene at the temple with the money-lenders and merchants exclaiming "Roll on up—for my price is down, Come on in—for the best in town." Jesus interrupts with a piercing scream "My temple should be a house of prayer."

In her song "I don't know how to love him," Mary Magdalene describes her inability and her fear in loving the man Jesus. This is followed by Judas' highly dramatic "Damned for all time" in which he tries to justify his betrayal of Jesus.

At the Last Supper the Apostles sing "Look at all my trials and tribulations, Sinking in a gentle pool of wine." This is followed by a dialogue between Jesus and Judas in which Judas belittles Jesus as a "sad, pathetic man."

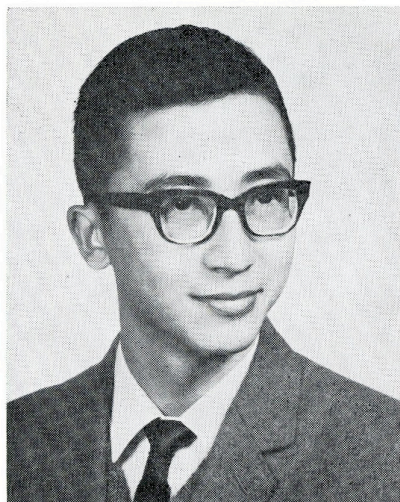
In the section entitled The Arrest, Jesus sings "Judas—must you betray me with a Kiss?" It is a simple line but perhaps the most effectively sung—other than those lines in the crucifixion scene itself. "King Herod's Song" is delivered in the old vaudeville-kick style. Upon first hearing it I tended to become indignant and scoff at the seemingly apparent profanation of the meeting of Jesus and Herod. Listen closely to this one. Judas relates "My God! I saw him—he looked three-quarters dead!" He then reveals the self-remorse which he feels as a result of his deed.

In the trial before Pilate, each lash (39) is counted as an incessant rhythm is pounded out. The crowd, in utter confusion, shouts at a frantic, ever-increasing pace, "Crucify him." The voice of Judas sings "Every time I look at you I don't understand" followed by a choir demanding "Jesus Christ, Jesus Christ, Who Are You? What have you sacrificed? Jesus Christ Superstar, Do you think you're what they say you are?"

The final "aria" the crucifixion, is an awesome musical portrayal. I urge each of you to hear this part of the composition if nothing else.

"Jesus Christ, Superstar" obviously is

(Continued on Page 3)



Jordan Tang

A student from Wittenberg University is the winner of the 1971 ACDA of Ohio Choral Composition Award. Jordan Tang, who expects to receive the MSM Degree in June, was born in Hong Kong in 1948. He has a B.A. in music from Chung Chi College, the Chinese University of Hong Kong, 1969. He has studied with Kalervo Tuukkanen the Finnish composer and Jan Bender of Wittenberg University. At present he is timpanist of the Springfield Symphony Orchestra, Wittenberg University Symphony Orchestra, a member of the Wittenberg University Choir and First Lutheran Church Choir.

(Continued from Page 2)

"hard rock" with all of its pulsating rhythms and seemingly incoherent singing, but it is something with which our students identify. I suggest that you read the text before hearing the music—then listen with an open and objective mind. Through an artful blend of both text and score, the "opera" introduces the timeless message in contemporary dress, in a manner both effective and refreshing.

OHIO ACDA NEWS

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**Music and the Theater:
An Introduction to Opera
Dr. Reinhard G. Pauly
Prentice-Hall, Inc.
Englewood Cliffs, N.J., 1970**

To the uninitiated, the world of opera may seem strange, foreign, and completely incomprehensible. For those familiar with opera, however, it is the most thrilling and exciting of all art forms.

Written out of the conviction that opera can prove rewarding to anyone who approaches it on its own terms and understands its ground rules, this engaging volume is addressed chiefly to the novice operagoer. Through an investigation of basic operatic conventions, the author explores and illuminates the essence of opera, explaining the subtle interrelationships of music and drama that characterize the world's operatic masterpieces. Numerous illustrations from specific works, carefully chosen for their dramatic impact, augment and clarify the discussion.

With specific examples, the author traces the significant developments and changes which have marked the history of opera. From its roots in Ancient Greece, through the Middle Ages and the Renaissance, on to the beloved, works of Mozart, Wagner, Bizet, Puccini, Strauss, Stravinsky, and a host of others, Dr. Pauly explains, illustrates, compares, and analyzes, acquainting the reader with the entire spectrum of operatic achievement.

In two chapters of special interest, Dr. Pauly examines the place of opera in modern society—the possibilities arising from motion pictures and television, the problems of survival under the changed social and economic conditions of twentieth-century life.

A complete, compelling, captivating guide to the most fascinating of all the arts, *Music and the Theater: An Introduction to Opera* will provide a fresh perspective for the experienced operagoer, as well as an enthralling introduction for the newcomer.

(Notes from Jacket Cover)



Leora N. Klotz

The East Central Region Chairman for 1971-1973 is Leora N. Klotz, Canton. She is presently the Vocal Music Director at Louisville High School and is also a life member of ACDA.

She has served as soprano soloist with the Canton Symphony Orchestra and Temple Israel, and is presently Adult Choir Director at the Perry Christian Church. In 1959 Leora was selected as one of Ohio's outstanding composer's. She has had choral compositions published by G. Schirmer; Schmitt, Hall; and Harold Flammer.

Our sincere congratulations go to you Leora.

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