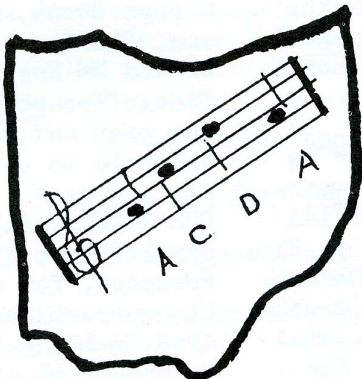


OHIO



NEWS

Vol. 5, No. 2

HAPPY NEW YEAR!

January 1973

ACDA of OHIO OFFICERS:

President: Larry E. Tagg
University of Dayton
Dayton 45469

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Wittenberg University
Springfield 45501

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and Chmn. Nom. Comm.:**
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Findlay College
Findlay 45840

Secretary: Leora N. Klotz
806 24th St., N. E.
Canton 44714

Treasurer: Robert E. Moore
650 South Campus St.
Oxford 45056

Reading Sessions
Exhibits
etc.

ACDA of OHIO
1973
Summer

WORKSHOP/CONVENTION

at

HEIDELBERG COLLEGE
Tiffin, Ohio

July 31---August 3

Guest Lecturer/Conductor:

*** GREGG SMITH ***

Chairmen:
Ferris Ohl
Heidelberg College

William Hamilton
133 Far View St.SW
North Canton

ACDA of OHIO REGIONAL CHAIRMEN:

Northwest Region:
Mrs. Martha Rice
4967 Marion-Waldo Road
Prospect 43342

Northeast Region:
Cyril Chinn
437 Steven Blvd.
Richmond Hgts. 44103

East Central Region:
Lanny Hisey
58 W. Oxford Street
Alliance 44601

South Central Region:
James C. Myers
58 Westwood Road
Columbus 43214

Southwest Region:
Robert McMillan
1319 Kevin Drive
Fairborn 45324

Panel Discussions
Idea Swapping
etc.

ACDA ON THE MOVE!

- Feb. 1, 8 P.M. OMEA CONVENTION, Cleveland; ACDA of OHIO, Vocal Reading Session
- Mar. 29-Apr. 1 Northcentral MENC, Milwaukee: Daily sessions sponsored by ACDA
- Mar. 8-10 ACDA National Convention, Kansas City, Mo.
- Feb. 8-9, 1974 Northcentral ACDA Regional Convention, Des Moines, Ia.
- Feb. 13-14, 1976 Northcentral ACDA Regional Convention, Columbus, Oh.
- Feb. 10-11, 1978 Northcentral ACDA Regional Convention, Minneapolis, Minn.

JOIN UP AND PLAN TO GO!

NATIONAL PRESIDENT, MORRIS D. HAYES, and all of us who have gone are enthusiastic over the Symposium co-sponsored by ACDA and the Council on International Relations for American choral directors and selected of their choirs.

It is a glorious and moving experience for us flat-landers from mid-America to have the barnacles knocked off our placid, self-satisfied eyes when we realize that we are walking in the paths of such great composers as Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Brahms, Bruchner, Schönberg, and Webern, among others--visiting some of their birthplaces, touring the homes of some of them, and worshipping in some of the Cathedrals where they worked and in which some of their works were premiered.

You must plan to go, too!! Read the description of the 1973 Vienna Symposium on page 13 of the January '73 CHORAL JOURNAL and drool.

MORRIS informs us that our membership has increased--the number of new members is up 40%!!

THERE MUST BE SOME REASON FOR THE EXISTENCE OF
ACDA!

COME TO KANSAS CITY:

MORRIS also tells us that there will be sessions under Robert Shaw, Roger Wagner, and Charles Hirt, port. among other directors of national reputation.

How are you at classifying voices accurately? Oren Brown of the Juilliard School of Music will give us some insight into that annual task.

March 8-10 are the dates. JOHN WINDH of Carthage College, Kenosha, Wisc. has been working on group rates via plane--presumably from Kenosha or Chicago--to K. C. and return. He's been out of the country so I haven't been able to get details. You might risk a personal call to him circa Feb. 1 if you wish further information.

You owe it to yourself to go--it's a new experience to breathe unadulterated CHORAL air. It's a different atmosphere than any other convention I've attended. (I can talk that way, I still teach a bit of instrumental music!)

The Muehlenbach is a fine, elderly hotel in which to have our convention--an excellent concert hall, convenient exhibition space, good meeting rooms for Regional groups, and you can "live in" if you register immediately.

THINK IT OVER!

PAY YOUR DUES TO ROBERT MOORE, 650 S. Campus St., Oxford 45056
If you believe in the organization, get someone to join!

OUR THANKS TO:

George Stone, Jr., Brecksville, and Earl Lehman, Bluffton, for carrying on as chairmen of NE and NW Regions past their normal term of office. We appreciate their work as officers in the past and solicit their continued interest and help in the future.

OUR THANKS, ALSO, TO:

Cyril Chinn, Richmond Hgts, and Martha Rice, Prospect, for accepting appointments to fill out the current chairmanships of NE and NW Regions; also to Lanny Hisey, Alliance, who accepted appointment as chmn. of EC Region in place of Leora Klotz who moved into the office of State ACDA Secretary last summer. We appreciate their willingness to jump in and carry on the business of the organization and promise our complete cooperation.

HISTORIAN: Byron Griest, Washington H. S., Massillon, is official Historian of ACDA of Ohio. Write him if you know of some facet of our history which might be of interest.

CONSTITUTION: George E. Wilson, 593 Simbury, Columbus, Past President, chairs a committee to revise and update our constitution. It's an unenviable task--give him your suggestions and support.

#####

Welcome JOHN WILLIAMS of Wittenberg University as your new PRESIDENT-ELECT!!

He will work with President Larry Tagg and the Official Board in that capacity until the summer of '74 when he will be installed as president. He is your elected choice. Give him the support and cooperation which he deserves.

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NOMINATIONS: Let me speak as one who has occupied some office in the state ACDA for some eight years: One of the most rewarding returns that comes to those of us who work at the administrative level is the opportunity to meet, know, and work with some just plain nice people, a few of which are mentioned above.

Why don't you offer to work with us by running for some office as it opens up: District Chmn., Regional Chmn. (several will open shortly), Treasurer, Secretary, President. It's a fine organization with many fine people to work with.

THINK IT OVER!

THIS IS YOUR CHANCE

To prospective members: This is the only purely CHORAL organization of its kind. You need it and it needs you! Dues, \$10 per year for Active Membership, Student Memberships \$3.

To our members: Give this to a colleague who does not belong to ACDA. Tell him why you belong. Pay your own dues to Robert Moore, too.

What you get for your money:

You get the benefits from a professional organization whose purposes are:

To foster and promote the finest types of choral music to provide participants with artistic and spiritual experiences.

To foster and promote the organization and development of choral groups of all types in schools, colleges, and churches; and also the development of choral societies in cities and communities.

To foster and encourage rehearsal procedures conducive to attaining the highest level possible in musicianship and artistic performance.

To foster and promote significant research in the field of choral music and the composition of superior quality works for all choral combinations.

This is accomplished through:

State, Regional, and National conventions, exclusively for choral directors.

THE CHORAL JOURNAL and THE OHIO ACDA NEWS, containing special interest articles like:

"The Demise of the Text in Modern Choral Music," Harriet Simons

"The Alienation of Audiences," Paul D. Hilbrich

"Where Have all the Singers Gone," JRV

"Profiles of Excellent Teachers," C. V. Webb

(OVER)

(Tear Off)

(Xerox as many as you need)

(Tear Off)

Mail to: Robert E. Moore
650 S. Campus Ave.
Oxford, O. 45056

DO NOT FOLD THIS CARD

Mail to: ROBERT E. MOORE
650 S. CAMPUS AVE.
OXFORD, OHIO 45056

APPLICATION for MEMBERSHIP in American Choral Directors Association

NOTE: ACTIVE Applicants include brief resume of career, if available, for your Personnel File.

Make check payable to:
American Choral Directors Ass'n

Please accept my application for membership in ACDA as checked:
 ACTIVE - \$10.00 ASSOCIATE - \$10.00 STUDENT - \$3.00
 LIFE MEMBERSHIP - \$150 (payable in installments)

APPLICANT'S SIGNATURE

Please Indicate Areas of Activity:
Elem () ; Jr HS () ; Sr HS () ; Coll-U () ;
Comm () ; Church ()

MEMBERSHIP CLASSIFICATIONS AND PROCEDURES

For complete information on Membership Classification please refer to MEMBERSHIP section in the Bulletin of Information.

INDUSTRY ASSOCIATE, INSTITUTIONAL, CONTRIBUTING MEMBERSHIP Applications and other information available on request from the Executive Secretary's office.

Check appropriate blank: MR (), MRS (), MISS ()

APPLICANT'S NAME
(Type or Print)

Title and Position

Institution

Street Address
(IMPERATIVE if used as Mailing Address)

City..... State..... Zip.....

PREFERRED MAILING ADDRESS

City..... State..... Zip.....

STILL MORE FOR YOUR MONEY

THE CHORAL JOURNAL/THE OHIO ACDA NEWS (Continued):

Listings of recent publications, composers/arrangers, choral combinations, publishers, edition numbers AND costs, PLUS reviews of the works.

News on the national and international choral scene, including information on Symposiums such as those sponsored by ACDA and The Council on International Relations, and also State, Regional, and National ACDA conventions.

An opportunity for YOU to exchange professional ideas--to agree or to disagree:

THE CHORAL JOURNAL plans to include a number of articles on some most interesting subjects:

"Music and Health"

"How Do We Determine the Essential Elements of the Lord's Song?"

"How Much will Music be Altered by Cultural Revolution?"

"New Music and Trends" (Electronic, Mixed Media, Aleatory, etc.)

"Analyses of Contemporary Choral Masterpieces"

"Choral Performance of Ethnic Music"

"Is Music a Universal Language?"

THE OHIO ACDA NEWS has available a GUEST SPOT, a place where members may sound off--what do you want, what do you need, what do you like, what do you object to? Feel free to use the above topics to be included in THE CHORAL JOURNAL at the state level, too.

Members:
Are your dues paid?

JOIN US!

Members:
Are your dues paid?

Where Do All the Singers Go?

JOHN R. VAN NICE

Past President, Ohio ACDA
Findlay College
Findlay, Ohio 45840

A strange and disturbing anomaly exists in choral music, occurring after the rupture between high school and college: the number of singers who gradu-

The accompanying article was written by your editor and thought to be of sufficient importance to be published in THE CHORAL JOURNAL, the national organ of ACDA. National editor, Wayne Hugoboom, has given permission and encouraged me to publish it in the NEWS, as has president Larry.

It has provoked some interesting comment on the part of the ACDA membership within the state and nationally--one reaction, at least, should appear in a coming JOURNAL.

Do you have any reaction to it? What is your experience at your level of directing?

Have I assessed the problem accurately and fairly--or do you feel it to be a problem?

If you agree with me, let me know how we can handle it together. Write and tell me!

I plan to be on Sabbatical leave from about mid-March 'til June. During that time I plan to talk to a number of directors about it--let me buy you a cup of coffee and let's kick our mutual problems and concerns around. Maybe we can start a welcome trend!!!!!!

ate from high school as compared to the number of singers who continue their singing activities in choirs of the colleges and universities of their choice.

What happens to the rest of them who go to college but abruptly limit their choral activity to singing the *Alma Mater* and *The Star Spangled Banner* (if that) at the football games? Where do all the singers go and — what is more important to us as directors — why?

Perhaps to speak of a rupture seems strong; however, for students to be uprooted from home and family (many of which are not world-travelers, even in our mobile society) and possibly moved into the most unusual situation they have experienced up to that point in their lives, casting their lot with more strange peers and faculty members than they have ever faced before at one time, must have the characteristics of a rupture.

A number of possible answers to this rupture is apparent, uncomfortable as those answers may seem.

The "king of the hill" high school seniors suddenly find themselves green-beaned college frosh — lowly scabs on the student body — and they are asked to audition against (to them) overwhelming odds . . . dare they risk losing face in the exalted new college situation after their public school successes?

Then there is the sobering prospect of becoming a larger part of a smaller choir in college, having been a smaller part of a larger choir in high school — perhaps facing the unnerving prospect of becoming 1/50th or 1/60th of a college group after having been a more obscure 1/100th or 1/150th contributor in some high school group. This could make some hesitate to step into such a position of increased choral responsibility.

Is repertoire a factor? While it is true that many high schools sing quality repertoire that compares favorably with that sung by college organizations — sometimes surpassing it — many students recruited from East Overshoe and Pumpkin Hollow high schools do not. Which group is affected the most negatively by the repertoire of a given college group — and how can it happen when often they have had little opportunity to experience (or even know of) the total program of a particular college choir?

Does provincialism make an impact? With so many public school choirs or choirs made up of members of many school choirs touring Europe and girdling the globe, can the prospect of touring in isolated areas of the States fail to titillate the sensibilities of the world-travelers?

A disturbing observation has been made by one director: students are just plain "burned out" after their high school choral experiences. This is a common complaint in marching band, but in choir?? What has been done to them?

Hand in hand with that may be the question: has the morale and the *esprit de corps* of a given school choir been built to such heights that all other choirs, including college groups, are held in open disdain?

Is there something wrong with the philosophy of a high school music program that makes students reluctant to continue their choral experiences in college — or, for that matter, are many colleges failing to provide the proper incentive to help bridge the rupture?

The anomaly is not limited to the small college with a modest reputation. The past director of one of our fine state university choirs has lamented that out of some 2500 freshmen recruited in the fall who sing, only about 200 were moved to consider auditioning for his choral organization.

One other possible cause should be mentioned. Because it is timely, it may be the most important as its influence may materially influence or over-ride any of those mentioned previously. It exists at two levels, one, the level of the student whose move into the college educational environment provides a logical time and opportunity for him to review and realign his values — and we may find that at this juncture music — specifically choir — may cease to have a place in that hierarchy.

The other level is that of those responsible for the planning for the general education of the student, the student who is realigning his values in light of his increasing demand for individual identity, for more voice in academic planning, and for more opportunity to "do his own thing." In an effort to meet these student goals, those responsible for their formal education are moved to provide the student with personalized curricula, independent study opportunities, alternate routes, credit/no credit, etc., in process of which they seem literally to be breeding out of the student the ability, the inclination, and the sense of responsibility needed to work successfully in group efforts.

While the planners can be commended, at least in part, for an honorable attempt to meet the needs of the changing society, none of us should lose sight of the fact that there is minimum opportunity in today's world for anyone to "go it alone." We should not let our academic planners, both high school and college, lose sight of the need to teach students to play, to learn, and to work together.

As we help them to grapple with the problems in education on behalf of our students, what can we as high school and college directors do to assure our students of an uninterrupted and rewarding experience with choral music throughout their formal education and in their church and community choirs as adults in our society?

Author's Note:

Recent conversations with public school band and choral directors indicates that the basic problem outlined above is making itself felt in the high schools and in the rupture between junior high and high school: only 19 fellows out of 275 male singers coming from junior high schools into high school are interested in Sophomore Choir — student musicians who have won awards at district and state solo/ensemble contests don't bother either to return to the sponsoring organization or to claim their awards. And then there is the modular scheduling as practiced in some institutions and also the Senior Privilege system — but these are facets for someone else to elaborate on! My friends there is work to be done for the future of choral music. Do you have any ideas? ❖

CHORAL RECORDINGS :

Do you pay any attention to the variety of repertoire, technics, and choral concepts which are available on recordings? By doing so you can accumulate, not only new ideas for repertoire, but also examples of numerous choral concepts or "schools" of ensemble singing. Some of the latter may grab you positively, but others will leave you cold--but that is what is called choral education, right?

One has only to read record reviews to realize how true this is. Following is a list of recordings gleaned from various reviews and from personal hearing which your editor would like to bring to your attention. You make the decision regarding the choral concepts--at least the knowledge of the repertoire can't be taken from you!

Gregg Smith and his singers have established the major part of their reputation through their interest in Renaissance and contemporary choral music--particularly the works of Charles Ives and probably Schönberg. Following are some of those records now on the market: (Plus some others of interest.)

Schönberg:

Choral Music Everest 3182
4 pieces for mixed cho. 2 Col. M2S-762
11 choral canons 2 Col. M2S-780

Ives: Incl. 3 Harvest Home Chorales
Col. MS 6911

Do you like early American music?--try it, you'll like it, especially:

Wm. Billings:

20 Hymns & Anthems Col. MS 7277

Renaissance:

G. Gabrieli:

10 Motets Col. MS 7071
Motets Col. MS 7334
*The Glory of Venice
Col. M30937 (S)

* Recorded in St. Marks Cathedral, for which Gabrieli wrote many of his motets!

Monteverdi:

Vespero della Beata Vergine
2 Col. M2S 763

Don't forget the recordings on LYRICHORD of our own ACDA brother, Lewis Whikehart and The Whikehart Chorale. Lou is now at Capital University. I believe the majority of the following are on Stereo, but I have only mono numbers:

R. Thompson: Peaceable Kingdom and
A. Copland: In the Beginning LL 124
Poulenc: Mass in G and Motets LL 127
Schütz: Magnificat, Motets, LL 133
Kodaly: Missa Brevis, etc. LL 144
Love Came Down at Christmas LL 151
Brams: Motets, Op. 29,74,110 LL 184

There are others, too;

Someone has said, upon hearing that Ken Jennings took over the St. Olaf Choir, "the St. Olaf tradition is no more." If you have heard the group, you know that this is true. Ken is molding the choir "in his own likeness," so to speak--it's great, too, and he is working on tapes, to be released sometime soon, of the current St. Olaf Choir.

The FMC and OCC tradition may still be available on their two last recordings for Mercury, MG 20728 and MG 20636.

The Concordia Choir under Paul Christiansen espouses Paul's concept of the FMC tradition and their combined work (the Choir and Paul) is available on Concordia S-1, S-2, and S-6.

It is a unique concept which will doubtless disappear when Paul retires, e'er long.

Do you know Roger Wagner's exquisite:

Echoes from a 16th ct. Cathedral Ang.S36013
The virile Welsh sound with English overtones of: Llandaff Cath. Choir Lond. 99526
The virility and rhythmic drive of any of the Robert Shaw recordings by RCA
The flutey purity of the English Cath. Music in Salisbury Cath. LYR. 7174
The clarity and sonority of a panorama of motets by the Abbey Singers Dec.710073
The guts of the Jaroff Don Cossaks in Sacred Music of Russia DGG 13685 St 33SLPEM
The Music of the American Moravians
ODYS.32160340

* and madrigal-types

Let me know if you want more!!

PAY YOUR DUES TO ROBERT MOORE, 650 S. Campus, Oxford, O. 45056
We'll receive one dollar more back from National if you do!!!