



OHIO NEWS

AFFILIATED STATE ASSOCIATION OF THE AMERICAN CHORAL DIRECTORS ASSOCIATION

Vol. 6, No. 1.

We begin again!

September 1973

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President's Message:

I have relinquished this space for several issues, hoping that contributions from our membership would fill the NEWS with a wider variety of service material. You may be overly-modest, but I think you aren't too busy to send in a few words which will help us accomplish the purposes of ACDA.

The first of these ten purposes reads: "To foster and promote choral singing which will provide artistic and spiritual experience for the participants." To me, this is the only reason for singing, and I would like to see many more references to this aspect than we customarily encounter.

I feel very strongly that ACDA's statement of purposes offers excellent and complete guidelines, not only for new musicians entering the profession but for the re-assignment of objectives by experienced directors. The improvement of quality in our profession depends on the sharing of ideas and technics toward these purposes.

In another column, I am offering a collection of notes on pitch which I hope will stimulate your contributory talents. On the agenda of the State Presidents' Workshop last Spring (ed. note: the K. C. Convention meeting) was this item: "What services could we provide without calling another meeting?" This is the purpose of our NEWS...to circulate members' contributions as a service.

Lawrence E. Tagg

WELCOME to our new Treasurer, Fred Fusco, long-time member and supporter of ACDA of OHIO, who takes over the financial duties from Robert Moore. Our warmest thanks go to Bob, not only for his conscientious dedication to the treasurer's responsibilities, but also for his practical, level-headed, and incisive contributions to the on-going of the organization at Board meetings and behind the scenes. As he retires from specific office, I would hope that we will not lose the benefit of his advice. Please give Fred all the cooperation possible! Start by paying your dues DIRECTLY to him so that we may have the advantage of the extra one dollar rebate for OHIO use. We're with you, Fred!

J.R.V.

1973 Summer Conventions/Workshops

The seventh annual convention/workshop of ACDA of OHIO attracted a larger-than-usual number of choral directors to the Heidelberg campus. A major reason for this was the presence as clinician Gregg Smith whose main thrust was a mini-history of American Choral music as a preparation for the two hundredth anniversary of the founding of our country, featuring, in particular, the works of Billings and Ives. Reading sessions, panels, and lecture-demonstrations added breadth to the whole, as did the performance of "The Heidelberg Singing Collegians."

A land-mark in our progress was the unanimous adoption of the By-laws to the recently adopted (via mail vote) revised constitution at the summer business meeting.*

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A two-day seminar on the analysis of works of Schütz and a motet of J. S. Bach at the U. of Mich. under the delightful guidance of Julius Herford, teacher of Robert Shaw, was a high-light in your editor's summer. Let us know of other such attractions so that we may advertize them in the NEWS in sufficient time so that interested persons can register.

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Choral Associates, affiliated with publishers Walton, Plymouth, et al., sponsored a week workshop at Alverna College in Milwaukee featuring Luboff on pop and rock, Salamunovich on chant and Renaissance, Frank Pooler on contemporary, and Eric Ericson, Sweden's leading choral director. Sixteen Ohioans there--several of us ACDAers. It is great! Keep an eye and ear open for it next summer. Incidentally, Salamunovich is scheduled to be at the ACDA regional in Des Moines, Feb. 8-9 and possibly at OMEA in Columbus Feb. 7-9.

News about the ACDA of OHIO Convention/workshop for 1974 will be available shortly.

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In the meantime, plan to attend the NorthCentral Regional ACDA in Des Moines Feb. 8-9. Let the fresh air blow on you!

* NOTE: George E. Wilson headed the committee to revise the Constitution. Thanks to them for the excellent job. Good wishes and success to George as he begins the editorship of the OMEA TRIAD.

NORTH CENTRAL REGIONAL ACDA CONVENTION, Feb. 8-9

One of thirteen choral groups selected for performance at the N.C. Regional ACDA Convention is the University Singers, U. of Cincinnati, conducted by Earl Rivers, Jr. This organization appeared in the Cincinnati production of Bernstein's MASS in 1973, and several members performed in subsequent productions of this work in New York, Washington, and Los Angeles.

The 25 singers and instrumentalists are a choreographed ensemble with costumes and staging, specializing in jazz, gospel, pops and Broadway music. Congratulations and success to Earl!!!

CONSTITUTION AND BYLAWS

Our newly-revised C. and B. is available to any Ohio member requesting it from Pres. Larry Tagg.

ACDA of OHIO STUDENT MEMBERSHIP

Several months ago President Larry appointed Bruce Browne of Mt. Union College, Alliance, as coordinator of student memberships in Ohio. The following information comes from Bruce:

Start an ACDA student chapter in your high school or college! The move is on in ACDA, as well as other organizations, to include and involve our students on a primary level with the activities of our choral organization.

Members of student chapters across the United States have already responded positively to the opportunities of chapter-sponsored clinics, meetings, convention attendance, and other activities. Students profit, too, from the enrichment of receiving the JOURNAL monthly, as we directors do.

Let's involve our students here in Ohio. To start a chapter, just have each student fill out a membership card and send \$5.00 per student to Bruce Browne, Dept. of Music, Mt. Union College, Alliance, Ohio 44601. The JOURNALS should start arriving the next month and are sent to you to be distributed to your students.

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ROCK AND ROLL? Perhaps you and your students could share the best of the two worlds--rock and musical integrity. Look at rock cantata, THE CREATION--Bobrowitz-Porter, published by Walton, \$2.00 a copy. A fine recording by Luboff put out by Choral Associates, 17 W. 60th St., NYC 10023.

GUEST SPOT:

Ruminating re. Music

Dr. Louis F. Chenette, Dean of Jordan Conservatory, Butler University
Indianapolis, Indiana

(Editor's note: While the technical aspect of music is a perpetual concern, we must not lose sight of the ART OF MUSIC. My former colleague and respected friend has heeded my request to put some of his thoughts on paper. Read them carefully and return to your larger vision.)

Written over the gate of hell, according to Dante in his Divine Comedy, is a terse phrase. The phrase sets the tone for all that follows in Dante's trip through the Inferno, and it indicates the thinking that leads to hell. The words are: "Leave every hope, ye who enter."

I have always been a bit disappointed that Dante never reported what words he saw inscribed over the gate to paradise. And, I have sometimes wondered what words he might have placed over the portal of our music halls. The thought has led me to try writing such an inscription. My inscription over the doorway of a room for music-making would be:

"Seek to make art from sound."

With this inscription, I wish to emphasize several notions that seem to me to be very important in making music. The notions are not new, but they are sometimes overlooked, undervalued, or passed by as we fulfill our ambitions by music-making.

One of the notions included in this phrase is that music is sound. Musicians usually agree on this--that music is sound and silence and that the perceived qualities of sound are pitch, loudness, duration, and sonority; that these qualities have dimension, that they endure in memory, and that they may be used in various ways to create music. But musical sound is not merely sound: it is sound which is symbol, and the symbol exists in a musical and human historical context. It is capable, therefore, of a host of interpretations: it is not static but dynamic. In context, sounds have energy relationships or are otherwise meaningful. So when we sound a musical phrase, we are doing more than making tones. We are shaping symbols of human meaning, creating events in human experience.

The second important notion included in my phrase is this: What we are making is art. This notion also is often overlooked; we take it so for granted that we fail to appreciate what it means.

A work of art has dimensions. It exists in space and time. If the work of art is a sculpture, the dimensions are three-dimensional in space and instantaneous, but permanent in time. Similarly, painting is generally two-dimensional in space and instantaneous, but permanent in time. Music, on the other hand, is continuous in time with parameters in pitch, loudness, duration, and with sonority as an element of texture.

Only one thing is really required of a work of art: that it be interesting or useful to someone. This requirement is the province of composer, performer, and listener. All are engaged with the questions, "What are the facets of interest, and how are they best revealed? Why and how do humans find this work of art meaningful?" Such questions probe the depths of our understanding not only of technical matters of musical construction, but also of how people perceive their world, what the limits are of human perceptual abilities, and what the human environment is or was which gave rise to the music.

The third important notion included in my phrase is that of "seeking." I hope it is not maudlin to repeat again what all of us know in our hearts to be true, that our most noble calling is to seek beauty and truth. What does this mean: simply, we are trying to share a human experience which is beautiful and meaningful. We have as a continuing quest the search for new beauty and new meanings. The excitement of our next composition, rehearsal, or performance flows almost in-

THINK BIG SMALL SPECTACULARLY IMAGINATIVELY!

District or Regional activities on behalf of the membership need not be all-encompassing, three-ring circuses which have about as much chance of going over as a pregnant pole-vaulter. One need not think BIG to serve the field of choral music. Better that we think IMAGINATIVELY and be SENSITIVE to the needs of the membership. A case in point:

Your editor got wind of a vocal clinic for MALE voices which friend Larry negotiated. Who is farthest behind, musically, than the males in our choirs??) EIGHTY males from the choirs of ACDA of OHIO members Madonna Goss (Fairmont West--Kettering), Patricia Fox (Beavercreek), John Baker (Wayne Twp.), and Richard Ervin (Tipp City) high schools met at U. of D. with Richard Mathey (recent ACDAer from BGSU) for a very rewarding session. You'll remember Dick for his fine session at Wittenberg, summer of 1972.

A few other ideas that you might use:

Exchange directors for a rehearsal or for half-a-day.

Combine a church choir and a school choir (or two church choirs, or two school choirs) for an evening.

Bring 2-3-4 small ensembles together for a couple hours; let them sing for each other; let them discuss ideas on singing and interpretation while the directors listen.

Bring high school singers to a college rehearsal, or vice versa

Bring together H.S. soloists/leaders with young adult or college-age singers who are studying voice for a session on technique.

Do the same thing with Jr.H.S. singers so they know where they are vocally and musically compared to H.S. and older.

Bring together basses/baritones from several groups; spend an hour finding out exactly how the best voices work; how a bass thinks. Bring together tenors, and include baritones who should be tenors but can't sing that high yet. A good tenor could show them something.

Bring sopranos and altos together; let a soprano tell the altos how it feels to sing a clear, flexible tone; how to sing melodically.

SOME NOTES ON PITCH - collected by Larry Tagg

1. You can't sing in tune until the tone is excellent. A poor vowel formation, for instance, will sound flat or sharp.
2. Pitch often suffers from overly-serious thinking which can be corrected immediately by a light-hearted attitude.
3. You don't tune a chord by fussing with the chord; you have to approach it again, each voice carrying its line with an excellent tone.
4. The third and seventh scale-steps must be sung higher than keyboard tuning. Good singers (even youngsters with no acoustical training) will sing "better pitch" unaccompanied).
5. If singers flat with the keyboard, have the pianist/organist play the right hand an octave higher. Train your accompanist to do this in performance when necessary (and a lot of accompaniments will be more interesting 8va).
6. In singing a descending scale pattern, or a skip downward, diminuendo on the lower tones to stay in tune. This also improves inflection and flexibility.
7. Keep shifting the seating arrangement; move a few singers every ten minutes. In performance, this also allows you to use appropriate placement for various styles of music.
8. Pitch is the result of good singing.

THE 1973-74 ACDA of OHIO NEWS AND DEADLINES:

Three issues of the NEWS will be published for the current year. Copy-deadlines for news, articles, article-ettes will be January 7th and May 6th. The NEWS should be in your hands two weeks thereafter.

Pay your dues to our new treasurer, Fred Fusco, 1309 Hartzell Avenue, Niles, O. 44446. A note to the editor with your new address, if you have one, will expedite the mailing of the NEWS.

(Ruminating re. Music)
(Concluded)

evitably from an awareness that each musical experience can be a new step toward such worthy goals.

To be sure, there comes a time when our energy is drained or when circumstances beyond our control prevent our progress or detract us from our goal. Those are times for withdrawal, tolerance, understanding, acceptance; time to find time for renewal.

Support for one another, understanding of the worth of our endeavors, and fulfillment follow as we realize anew that we are mutually engaged in bringing beauty and meaning to ourselves and others. We seek to make art from sound.

L.F.C.

MUSIC LOAN SERVICE

The Board of Directors of ACDA of OHIO established a new Music Loan Service for Ohio members at the summer convention/workshop in Heidelberg. If you are willing to loan music to another Ohio member, send this information to chairman John Wrabel, 54 Meadow Drive, Berea 44017:

Title, Composer/Arranger, Edition, Publisher, Voicing, Accompaniment, Number of Copies
AND your name and address.

It is hoped that a listing can be sent with the NEWS as a part of it or as an insert. Please file the NEWS and/or the listing as items will not be repeated in succeeding issues. Interested persons will then contact you directly and make mutually agreeable arrangements. The general suggestion was that the loanee who requests the loan of any such music pays postage both directions and replaces damaged or lost items. Get your information to John Wrabel before the deadlines listed elsewhere in the NEWS if you will loan something suitable for late Winter or Spring singing.

Available from Larry Tagg:

BEETHOVEN--Elegy (Ger. & Eng.) E. C. Schirmer; SATB & Str. Qrt. 50 copies
PINKHAM--Glory Be to God; E. C. Schirmer; double choir, a cap.; 50 copies
PINKHAM--Christmas Cantata; E. C. Schirmer; SATB & double Brass Choir; 40 copies
BERNSTEIN--Chichester Psalms; G. Schirmer; cantata; 45 copies
BRUCKNER--Te Deum Laudamus; G. Schirmer; SATB & 4 soloists; 40 copies
WILLAN--Mystery of Bethlehem; H.W. Gray; Chorus, Soloists; cantata; 100 copies
HAYDN--Missa Brevis (Kleine Orgelmesse); Baerenreiter; SATB, sop. solo, org. & 3 str.; 40 cop.
HANNAHS--Cantata for the Nativity; Elkan-Vogel; SATB, solo or treble cho; (short-easy); 75 cop.
G. GABRIELI--In Ecclesiis; G. Schirmer; double cho. & Brass and/or organ; 75 copies
GRIEG--Album for Male Voices, Op. 30; (8 pieces); Peters; 40 copies
A lot of TTBB and SATB octavos/write Larry, he may have what you need.

Available from John Wrabel (school address) Olmsted Falls H. S. 26939 Badley Rd., Olmsted Falls, Ohio 44138:

BUXTEHUDE--Lord, Keep Us Steadfast; Concordia; SATB; Str. Trio; 50 copies
HANDEL--O Praise the Lord (Chandos Anthem 9); Novello; 50 copies
SIMEONE--'Twas the Night Before Christmas; Shawnee; 60 copies
Also many SSA, SAB, SATB Octavos.

Pay your dues to Fred Fusco, 1309 Hartzell Ave., Niles, O. 44446 so we can get an extra dollar for operating expenses.

200th Anniversary!

AMERICA 1776-1976

Gregg Smith's early preoccupation with American choral music has merit for those directors who are considering programs of American music, particularly if a lean budget may be one of those considerations. As noted in the brief profile of the Heidelberg Convention/Workshop elsewhere in this issue, Gregg is intensely interested in the works of Billings and Ives. Although they are by no means the only important choral composers on the American scene, a considerable number of their compositions are available in one or more editions. An attempt to bring some of these together here may be of value to our readers. Any others known to you by these or by other American composers can be included in future issues.

Walton Music Corp. has a comprehensive series of Billings anthems edited by Richard Pisano, primarily for SATB:

2200	<u>Cobham & Hopkinton</u>	2211	<u>Connection</u>
2201	<u>I Am the Rose of Sharon</u>	2212	<u>Consonance</u>
2202	<u>The Bird</u>	2213	<u>Jargon & Morpheus</u>
2203	<u>David's Lamentation & Majesty</u>	2214	<u>Modern Music</u>
2204	<u>Kittery</u>	2215	<u>Swift as an Indian Arrow Flies</u>
2205	<u>When Jesus Wept</u> (Canon)	2216	Two Songs of the Revolution: <u>Chester & America-1770</u>
2206	<u>The Lord Is Risen</u>	2217	<u>Thus Saith the Lord</u>
2207	<u>A Virgin Unspotted</u>	2218	<u>Be Glad then America</u>
2208	Two Christmas Anthems: <u>Bethlehem & Boston</u>	2219	<u>Stockbridge</u>
2209	<u>The Shepherd's Carol*</u>	2220	<u>Lamentation over Boston</u>
2210	<u>Creation</u>	2221	<u>Majesty</u>

Other editions of the above and still other anthems are available from other publishers. Some have been expanded, part-wise, from the original versions in the Continental Harmony:

Summy-Birchard:

1453	<u>I Heard a great Voice</u> --Arr. Daniels (SAATBB)
1452	<u>David's Lamentation</u> --Arr. Daniels*
B366	<u>The Shepherd's Carol</u> --Arr. Daniels*

Mercury (Presser):

MP 63	<u>Hark, Hark</u> (Xmas)--Prob. Arr. Dickinson
MC 101	<u>Be Glad then America*</u>
MP 64	<u>A Virgin Unspotted</u> --Arr. Dickinson*
	<u>Three Fuguing Tunes</u> --Arr. Dickinson (Incl. <u>When Jesus Wept</u>)*

G. Schirmer:

	<u>Sherburne</u> (Xmas)--Arr. Lowens		
	<u>Kittery</u> --Arr. Lowens (Double Cho.)	# 809	<u>Modern Music</u> --Arr. Ehret--L.G. (35¢)
9949	<u>Easter Anthem</u> (The Lord is Risen)-- Arr. Shaw (SATB)*	6200	<u>Modern Music</u> --Peters (85¢!)*
10054	<u>I Am the Rose of Sharon</u> --Arr. Daniel*		<u>Easter Anthem</u> (The Lord is Risen)--(SAATBB)-- Arr. Clokey--J. Fischer (Bel.-Mills)*

Other publishers:

* Known and/or used by your editor--write for particulars.

Many of the above are recorded on Col. MS 7277 by G. Smith and on Folk. FA 32377 by the Old Sturbridge Singers.

I find Ives choral music harder to come by--help me out!

A 274--	<u>67th Psalm</u> --Associated (bitonal)	<u>The Circus Band</u> --Peer (Chorus 40¢)
	<u>There They Are</u> --Peer (Southern Mus.)	(Accomp. for Orch. Band Arr. by Elkins)
	<u>Waltz</u> --Peer	<u>Three Harvest Home Chorales</u> :
A 377	<u>Serenity</u> --Associated (unison)	<u>Harvest Home, Lord of the Harvest, Harvest Home</u>
	<u>The Celestial Country</u> (Diff. Cantata)	(orig. with orchestra) Recorded by Shaw on
	<u>The Son of the Gamboliers</u>	RCA LSC 2676. G. Smith recorded this and
		others on Col. MS 6921

NOTE: I could stir up a listing of other American choral music as well as arrangements of tried-and-proven American folk songs/hymns, if anyone cared