

MARCEL COURAUD AT OSU

October 9 was a very special day for five Ohio choirs, their conductors, and several hundred persons. Marcel Couraud, an indefatigable gentleman, arrived at the Columbus airport at 11:32 a.m., gave a three and a half hour choral workshop from 2:00 to 5:30 only to return at 8:00 for a stunning concert by his twelve-voice professional ensemble, Groupe Vocal de France.

It was a whirlwind day for all present. Choirs from Ashland College, Wittenberg University, and Columbus Westland High School each came prepared to sing one French piece. Couraud, in a most pleasant manner, gave each choir suggestions for styling these pieces.

The evening's concert capped the day. The Groupe Vocal de France is truly outstanding. Each singer, an excellent soloist with consummate technical ability, created a cohesive ensemble in literature ranging from the 15th to the 20th centuries. Perhaps the highlight of the evening was the performance of two works written especially for Mr. Couraud and his ensemble by Messiaen and Malec, each piece for 12 voices. The Cinq Rechants and Dodecameron are works today relegated to recorded performances. Mr. Couraud has conducted the Groupe Vocal in both these pieces over 100 times--a feat hard to comprehend.

All in all, this was a day long to be remembered by those fortunate persons who were present.

.....
Ohio ACDA voted to make a financial contribution toward the cost of this concert. We feel fortunate to have had a part in supporting this kind of musical endeavor.



CHANGE OF ADDRESS

You must notify the national office of any changes (see CHORAL JOURNAL for December 1976, page 2). We use labels from that office for our mailing.

These labels do not include students. Directors whose student members are not receiving the Ohio NEWS--contact the Editor.

MARCEL COURAUD AT OSU

The following constitutes an interview between our President, Maurice Casey, and Marcel Couraud during his brief stay in Columbus. We hope that you will find it both interesting and informative.

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Q: Mr. Couraud, it's been a pleasure to have you on our campus for a brief but exciting day. You are in this country for some six weeks and how many concerts are you giving with your choir?

A: Twenty-three.

Q: How did this trip come about and what led to your touring the United States?

A: I am very pleased to come to the United States and for me, I can say that America is my second homeland now, because I admire very much your choral life. This tour is sponsored by the French Ministry for Cultural Affairs and the French Ministry of Foreign Affairs.

Q: How long has the Groupe Vocal de France been in existence?

A: This ensemble is a new group which started two years ago after I left the French radio. I worked for the French radio for seven years, at which time I was the director of the French Radio Chorus in Paris. It was a big choir with over 200 professional singers. It was for me a very difficult job, because I had too much to do with administrative things and it was too much and too disturbing. I wanted to have more time to conduct in other countries and France, give workshops, write books, have publications, like my French Choral Classics we are starting now. When I left the French radio, the French Ministry for Cultural Affairs asked me to form a new group like the former one: 12 singers, all professional but not absolutely fulltime. Because all my singers do a great deal of solo singing, many of them have concerts of oratorios, cantatas, lieder, etc. It is for me very agreeable to have time to have the possibility to come here for a month or so to give a workshop or some other activity.

Q: How do you choose the singers for your choir?

A: We have auditions. After I've auditioned a singer and agree that the singer is good, then the singer has an appointment on a trial basis for three months. When the three months are up, I have two possibili-



ties. Either I declare the singer a real member of the GVF, or I ask the singer for more time to be sure, because it is very complicated. I can have the singer on a trial basis for over a year if possible. It is important to be sure.

Q: Your choir performs music of all periods. What type of music do you prefer to conduct?

A: I prefer to conduct only good music. I am the director of the choir and my job is very precise. I have the possibilities to choose all the works I think are good. I am responsible for the program. For me, Classical music is very good. Romantic music is very good. Early music is very good. Contemporary music is very good, too. I think there is no bad music. There are only sometimes bad composers. I want nothing to do with bad composers.

Q: We in this country have no fulltime professional choirs. We haven't had since 1967. I think the Robert Shaw Chorale was the last professional choir, fulltime, and since that time we have had less than a handful of truly professional choirs in this country. They exist only for a short time through the season. What is the status of professional choirs in France?

MARCEL COURAUD (CONT'D)

A: It is very difficult to answer that question without thinking very carefully about the difference in your choral life here in the States and our choral life in France. You have here a very big and intense choral activity, with the help, I know, of ACDA. Because of this, the need for professional choirs is not so imperative as it is for us. In France, it is so different. We have a very limited choral life, in general, which isn't good for me to say, but it is the truth. We have no good choral activity in the way of amateur choirs. Your amateur conception is very different from our amateur conception. Your amateur choirs are always conducted by professional conductors, aren't they?

Q: I'm sure I could agree that all our amateur choirs are conducted by professional conductors. To my knowledge, there is limited opportunity for professional training in conducting. Our training comes through our public educational institutions, graduate programs in universities, etc. A few of our choral conductors have private study with dignitaries, such as yourself. It is quite difficult to become professionally trained as a choral conductor in this country because there are no places for professional training. I think you hit on a very profound statement when you said it is not necessary to have professional choirs here. I can understand that because we have an abundance of choirs at all schools and at all levels; therefore, there is a great amount of amateur choral singing going on. It, however, has puzzled me for years: if we are indeed a singing society at the amateur level, why then can we not find a professional outlet for the art of choral singing when it obviously means a great deal to many people. Why can't we consummate this art at the very highest professional level?

A: I think it is very important to have a talk in this way, because there is such a big difference in your activity and our activity. My opinion is this: here you have conductors who learn in the university. I am aware of the programs for a doctorate in choral conducting. You have classes here where the students can really learn and practice conducting. Perhaps it is not always very good, but in France we have no such classes for choral conducting. I was asked to start a choral conducting class in France, but when I asked for a three-year program and required entering students to

have harmony and counterpoint plus a laboratory choir, it was then too complicated. This is bad because I think that here, when you have an amateur choir, this choir is conducted generally by, perhaps, not a correct choral conductor, but by a musician. In France, we have many amateur choirs, who are conducted only by amateurs without a musical background. This is terrible! I am not at all pleased to speak about this because it is so terrible. Therefore, in France, when we plan a choral activity, there is no other way to do it other than professionally. This is the big difference between your activity and conception here, and ours in France. In France, you must have someone to take the initiative. For example, I took the initiative at the French radio to form a group of 12 solo singers. I, then, two years ago, through the French Ministry formed this 12-singer group. But there is no general organization of the choral life. This is terribly difficult for American conductors to understand. When I try to explain this, I see that my American friends are so disturbed.



MARCEL COURAUD (CONT'D)

Q: I have been terribly impressed by the amount of commissioned works that you have brought about, such as those of Messiaen, Xenakis, Malec. How is this possible for you to commission so many works?

A: The Groupe Vocal de France is an organization with a precise budget. In the budget we have funds to commission works. Generally, these works are commissioned with a French composer, but not only French composers. It is possible for me to commission works with German composers or American composers.

Q: Would you like to commission an American composer?

A: Of course. I hope to find one or two very good young composers, because my problem is this: I work very much in the way of avant garde music. During your workshop, I tried to find a definition of avant garde. I would say, for me, avant garde is not at all crazy music. It is a very necessary way of research. In all periods of music, there was avant garde music. Monteverdi is a typical avant garde composer of his time. Debussy said that he was absolutely sure that it is possible to do much more with the human voice than has been done up to this time. This is absolutely my way of thinking. I think that generally, the choral style is not as good, in the way of research, as is instrumental music. I think that the reason is probably because many choirs are amateur and composers are anxious to compose difficult music. I do not think that amateur choirs with very good conductors are able to perform many avant garde choral works. It is a matter of more rehearsal time, harder work, a good conductor, and good singers to reach the goal.

Q: How did your new series of French Choral Classics through Mark Foster come about?

A: It seems as though the same traditional works are done on all the programs in France as well as America. I think that there is not enough curiosity among the public. To me, one of the first things to teach a conducting student is to be curious. There is so much music he does not know about, but he has to know about. When I was a young student, I played all the organ works by Bach. I learned all the Bach cantatas. But I can safely affirm that when you know twenty or thirty Bach cantatas very, very well, you will have a good knowledge of the choral conception of Bach. Then, it is im-

portant to know music by Scarlatti, Vivaldi, LaLande, Couperin, and Buxtehude, too. There are cantatas by Buxtehude that are absolutely marvelous, but are never performed. So my intention in the way of French choral music is to choose some choruses from grand motets. A grand motet is about the same as a German cantata. It is a work for choir and orchestra. To provide the opportunity for these works to reach many choirs, I don't publish for orchestra. I publish with an arrangement only for organ, because I think organ is the best instrument to take the place of the orchestra. I hope to have about ten to fifteen titles in this series. I have published LaLande "Quare fremuerunt," Rameau "Eclatante trompette," and I think there will be works by Lully, Charpentier, and others--only the best.

Q: Can you speak to the quality of the American choral tradition and give us some insight on how we might better further that through ACDA or training programs?

A: I think I am beginning to know American choirs but not really enough yet. I was at the ACDA Bicentennial last year and the national convention in Dallas last March, where I heard some really very good choirs. I heard a high school choir at Interlochen that was very good and it was a very good experience for me to see that. So, next January I am taking my group to sing at a music center near Lyon, a big city in France, where I will be giving a lecture about having more choral activity in France. My lecture will be on the following topic: One singing country: The United States and its example for us. So, to answer your question, I think that not all American choirs are very good, but you have so many very, very good ones. I think that conductors here want to have more freedom in conducting. But I think that conductors have two different conditions: 1) preparation of the score, then 2) really conduct. The conducting to me is the interpretation with freedom, but with respect to the composer and the work. But, I think the conductor must really have one personal idea and it would be very interesting for me to teach that. In the different workshops, I already have the opportunity to teach young people to love the work, and to have a personal idea of it. It is so much better for me to conduct with this personal idea.

Q: Do you think that there is much French classic choral music that is suitable for our American high school and college choirs, par-

ticularly the high school level? Are there works that lend themselves to the young voice and are appropriate for the young high school singer?

A: This question is very interesting because I have observed in France, Germany, and England, as well as here that many times conductors choose works that are too difficult for the quality of the choirs they have. I think this is a very big difficult problem. The Debussy "Trois Chansons" are some of the most difficult choral works. The exact pitches, freedom of tempo, poetic quality are all so difficult. To me, some avant garde pieces are not as difficult as these. In choosing a program, it is better to do easier pieces and a good performance. This is one of the reasons that I have started these French choral classics with Mark Foster. These works are not difficult and they are very good pieces for high school choirs. Also it is very good music.

Q: How important is the treatment of text in choral music?

A: Text is such a big problem. For instance a Bach cantata is such marvelous music, but what becomes of the text? In such a contrapuntal setting, everyone is always on a different syllable, so the text is lost. This happens in so many pieces. So, when I commission a work, I always ask the composer to compose without text or I won't perform the work. I am absolutely sure that text is one of the greatest reasons that choral music has not advanced in avant garde music as far as instrumental music has. Text is such a problem for new composers. I don't mean to say that text is bad, I just believe that it is bad with contrapuntal writing. On the other hand, in Poulenc's motets where the writing is generally harmonic, the text can be easily conveyed, and it helps the music.

Q: We have certainly enjoyed your stay here. I wish it had been much longer. Can we look forward to your returning to this country in the near future?

A: I am always pleased to come to the States. It is for me the best country for my conception of choral activity and choral conducting. You have such a large field of possibilities and I have not in France. The general European choral life is even not as interesting as yours. It would be interesting for me to have a position in America such that I would be here three or four months a year. This would perhaps be my

home.

Q: This certainly would be our hope. We look forward to having you return often and for long periods of time. Thank you.

A: Thank you!



**CHARLEEN HALL
SOUTH WEST REGIONAL CHAIRMAN**

Vocal Music Instructor, Trotwood-Madison H.S. since 1973--Varsity Choir, Freshman Choir, Girls' Chorus, Piano Class, Guitar Class, Theory. Varsity Choir concert tour in Italy, 1977.

Music Director, Trotwood-Madison Junior H.S. 1971-1973..Mixed Chorus, Boys' Choir, General Music, Piano Class.

Church Music--many positions in Troy, Columbus, Dayton, Trotwood, Texas.

B. Sc. in Music Education, University of Dayton; graduate study and workshops at the University of Colorado, Choral Associates, Andrews Choral School.

INSPIRATION AND OBLIGATION

Maurice Casey

I continue to be awed, if not overwhelmed, by the magnificence of the trade I've chosen for my life's work. It is a craft we all share-music. I am further inspired by the many personalities, (composers, performing artists, and conductors) who permit me to witness the creation of expression of human passions. I have truly been blessed.

I begin to wonder: Am I in turn truly giving to others what I am so fortunate in receiving? Do I know how? It's a frightening thought. Am I not too immersed in bureaucratic paper shuffling to understand the human expression inherent in the music now in the folder? Do I feel pinched by matters of organization, etc?

I also question: Am I giving my singers the technology with which they can become exposed to great musical art? Do my singers understand the relationship of the daily musical disciplining to creative expression? I have been guilty, just recently, of polishing the music tree, forsaking the forest. Do we realize that a musical phrase is but a human thought, which, if left standing alone, has relevance to nothing?

And now to those who enable us to witness greatness in music, I tip my hat, as I know you all must from time to time. Such dedication and tireless devotion! I surely know of no great artist overpaid in terms of the amount of beauty they share with us. I am both humbled and nourished by their gifts. The inspiration gained by a great work, beautifully rendered, is indeed a privilege to receive. Can you imagine yourself in this position? Often I can, but then I realize that, hey! this is my position. This is our position. It's our job, our duty, our privilege. How fortunate we are.

How long has it been since you've been inspired by a work or an artist? Do you still find time for concerts, or even perhaps a meeting or convention? Each of us needs inspiration. Without it we are but a plant without water. It is crucial that you make time for inspiration.

Our organization is dedicated to the promotion of choral music. We cannot promote unless we inspire. I can promise that I

shall do my best to provide some small measure of inspiration through our conventions and our special events.

I personally feel our task is but to pass on to others that which we have received. Art is not for hoarding. Art exists only when two or more are gathered together. Let us look forward to meeting, combining, yes, creating a growing forum with which we can continue to be inspired, so that we, in turn, may inspire others

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DUES

Notices come from the national office, but all dues except Life must be paid to our Ohio ACDA Treasurer (see Directory). Otherwise, we do not receive our full share (\$4.50) of your annual dues.

TOOLS OF THE TRADE

John Carter

All of the compositions reviewed in this issue are for treble voices; some are newer publications, but some are older works you might have missed seeing.

Three Hungarian Folk Songs-Bela Bartok (Boosey and Hawkes, #5488) SSA. Three fine settings, transcribed by Benjamin Suchoff, with piano accompaniment. Not difficult, very appealing. Ranges are moderate and, of course, they are rhythmically interesting.

The Lovin' Tree-arr. John Jacob Niles (G. Schirmer, #10487) SSA with piano, contralto solo. Good folk tune, very touching song; excellent program material. Not too difficult and a good opportunity to let that good alto of yours have a solo!

Eldorado-Sherodd Albritton (Alexander Broude, #100) with piano accompaniment. Oddly enough, the cover informs us it is for two part treble voices, and most of it is; but near the end it divides into four parts. Nice rhythmic composition, much tempo change. It is not easy, worthy of use by college choruses, but accessible to high school groups. The text is by Edgar Allen Poe.

Sometimes I Feel Like A Motherless Child-arr. Robert DeCormier (Lawson-Gould, #51380) SA, soprano solo, guitar (or piano). A very fine arrangement. Not difficult musically, but interpretively it's a challenge.

Three Canzonets On Love-John Carter (Frank Music, F632) SA unaccompanied; 1. Love At First Sight 2. Take, O Take Those Lips Away 3. Sweet, Let Me Go. These pieces will be a challenge to any group at first, but are quite singable; rhythmically challenging.

Three Emily Dickinson Songs-Michael Hennagain (Walton, M-139) SA with piano accompaniment; lovely settings, not easy. Require a good, sensitive accompanist. These pieces are well worth the effort required to learn them.

HEAVY JUNK AND HIGH-BROW STUFF

John Carter

Item: Choral Director 1: "What music are you using with your a capella choir this year?"

Choral Director 2: "Oh, show tunes, some folk song arrangements...and we're doing some heavy junk, too!"

Item: Sign on outdoor bulletin board of church: "WANTED - CHOIR DIRECTOR WITH LOTS OF ENTHUSIASM AND SOME TRAINING - NO HIGH-BROW STUFF!"

The conversation and the sign are real, and they happened in Ohio. Perhaps it is time for all of us to take a good hard look at our programs, and not simply ask what is happening to musical taste in America, but to ask what is happening to our musical tastes - those of us who are purchasing and teaching music in schools and churches. Oh yes, I know we have to answer the needs and wants of the constituency, but don't we also have a responsibility to help them to grow culturally, to show them better music, to try to brighten our own little corner with some "heavy junk and high-brow stuff"? As I attend and conduct reading sessions I am overwhelmed with the preponderance of trite music with trite lyrics; music that isn't even well-written. I also hear my fellow choral directors groaning at this music, then filling out their order blanks with these same titles.

It is a sad comment, too, that much that is being written is so very simple, not taxing the brains or voices of singers. I especially deplore this, because I as a composer am expected to write easy music with limited ranges, and to stay fairly on the "light" side, certainly no "heavy junk or high-brow stuff"! I am pleased with my success as a composer, but I am disappointed that some of my compositions that I consider among my best, most creative and innovative efforts do not sell well. I do not think that it is a coincidence that all of them are challenging to both director and singers. It seems that the music that sells the most is the music that can be taught in the shortest possible time, has a "cute" catchy little tune (and I don't mean melody), has much repetition (also to make it easy to learn) and of course, doesn't call on the singer to use high or low range!

Well, this has certainly come off in a heavy-handed way-but I'm trying to challenge us all,

HEAVY JUNK (CONT'D)

John Carter

including myself. Let's use "heavy junk and high-brow stuff" often; not just when we have to, such as at contests and festivals.

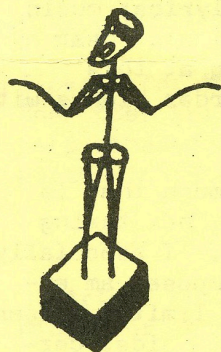
Russell Mathis, past President of ACDA, noted in his address at the 1977 National Convention that during his tenure of office our nation selected "Shake Your Booty" as a top tune. Can we at least try to offer some more cultural alternatives? I certainly hope so.

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Ohio ACDA wishes to express to John Williams, past president and North Central Regional President, its great feeling of relief to have him with us---even if only at half speed. John is back working full-time at Wittenberg, planning his many touring activities, etc. We are deeply grateful to John for all he has done for us here in Ohio and for the recognition he has brought Ohio in the national arena. Good to have you back in the saddle, John!

RULES-STUDENT CHORAL COMPOSITION

The following rules were presented and approved at the general meeting June 15, 1977, during the summer convention at Miami U. For deadline dates and other information, contact: Martha Rice

4967 Marion-Waldo Road
Prospect, Ohio 43342

1. The composer must be: (a) a student in an accredited Ohio high school or (b) an undergraduate student in any Ohio college or university.
2. The composition must be original material not an arrangement.
3. The composition may be for any combination of voices, accompanied or unaccompanied. If accompanied, the accompaniment should not exceed five to seven minutes.
4. It is suggested that the composition be from 3 to 6 minutes in duration.
5. The text, of the composer's choosing, may be sacred or secular. However, the text should be either in public domain, free of copyright encumbrances, or the composer should have permission from the present copyright holders.
6. The composition may be designed for a choir of any age level. The composition will be evaluated in terms of the musical setting of the text, rather than the musical degree of difficulty within the composition.
7. The composition(s) should be notated in ink on regular manuscript paper.
8. All compositions will be returned to the composer with attached comments of judges.
9. The winning compositions will be performed at the summer convention.
10. The decisions of the judges will be final. The judges reserve the right not to select a winning composition if, in their opinion, none of the works submitted merit such recognition.
11. Providing winning compositions are selected the following prizes will be awarded at both the high school and college-university levels: first prize \$50.00; second prize \$25.00. Winners will be notified by mail and checks sent.
12. Care will be taken of the compositions, however, no responsibility will be assumed for compositions which are lost or damaged.
13. All compositions should be submitted to the composition contest chairman.

CHORAL READING SESSIONS

Editor's Note

Have you been to a reading session lately? I would venture to guess that, like me, you may have attended at least one and perhaps a number of reading sessions across the state this fall. We are indeed fortunate in the availability of these gatherings; how many of us are willing to take the time to sit in a music store or at home and read through piles of new (or not so new) choral literature in the hope of locating materials of quality and of a suitable degree of difficulty which will, we hope, appeal to our students or church choir members and help them to grow musically.

Have you ever stopped to examine just how important those reading sessions are to our profession or how much influence they have on the musical offerings we make to our groups. Individuals of varying degrees of expertise are appointed (or volunteer) to select for us what they deem to be the best or the most singable or the most saleable choral compositions presently available. And so, when we pick up our packets early in the morning while enjoying our coffee and perhaps a social time with fellow musicians whom we haven't seen for awhile, we should certainly pause to consider the rather sobering thought that our range of choice has been considerably narrowed for us already and, whether we like it or not, if the reading sessions we attend are our only source of new choral material, we may be succumbing without due consideration, to one of society's most insidious ills...the shaping of mass taste. If you are like me, you surely appreciate every reading session that you attend for, as directors of performing groups, our time is valuable and already our calendars are heavy with engagements and rehearsal commitments and we feel pressure to select new materials quickly; we are glad to have help and glad to have enough people gathered together so that we can get the overall effect of a composition. But we must remember that, like national television, when we view a program this evening, we really haven't as much choice as we think since the shows available to us are usually those which appeal to the greatest number of people across the country for whatever reason.

So, attend every reading session you can,

but be critical of the music presented to you there and judge for yourself whether the overall quality of the composition you are considering merits the money and time which you will spend in the purchase and preparation of that selection. And, I implore you, take a day early in the year and browse in a local music store for yourself and see what fine selections might be available there that you have not come in contact with before. Finally, attend every concert you can where someone else's choice of program literature might appeal to you. A good choral conductor cannot exist in a vacuum! Find time this year to do these things so that the decisions you make regarding choral literature for your performance groups will be the result of the greatest possible variety of musical experiences and exposures.

AUDITION PROCEDURE FOR PERFORMING GROUPS IN THE 1979 NATIONAL CONVENTION

Choral groups to be considered for performance at the 1979 ACDA National Convention, March 8-10 Kansas City, Missouri, must observe the following requirements and schedule:

1. Conductors must be current paid members of ACDA.
2. Conductors must have been employed in the same position for the previous two years.
3. Choirs having appeared at 1978 division conventions are not eligible.

Schedule:

February 1, 1978: All state tapes must be in the hands of the state President.
March 1, 1978. Those tapes selected by the State Audition Committee must be in the hands of the Division President.
April 1, 1978. Tapes selected by Division Committee must be in the National Office.

If you need additional information, please contact:

Robert K. Baar
Murray State Univ.
Murray, Kentucky.
42071

James A. Moore
East Texas Baptist Coll.
Marshall, Texas
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SAM W. TAYLOR
CHAIRMAN OF NORTH EAST REGION, OHIO ACDA

Born and raised in North Carolina
Three year student at High Point College in
High Point, North Carolina
Spent three and a half years in the service
China-Burma-India theatre
Returned from the service and graduated from
High Point College with a BS degree in
Music Education
Attended Northwestern University in Evanston,
Illinois and graduated in 1948 with a
Master of Music degree.
Taught for seven years in New Hanover High
School in Wilmington, North Carolina
Directed a Community Chorus and two different
church choirs and produced eight stage
musical productions
Came to Ohio and Euclid Senior High School in
1955 and has been there since as director
of vocal activities
Director of the Boulevard Presbyterian Church
Choir and presently serving at East Shore
United Methodist Church
Vocal director of the annual school musical
Has sung in the Cleveland Orchestra Chorus
under Rober Shaw and Clayton Kreighbel

Clinicians for the forthcoming North Central Division Convention in Minneapolis are as follows:

Julius Herford, Indiana University School of Music

B. R. Henson, University of Oklahoma

Daniel Moe, Oberline College Conservatory of Music

Kenneth Jennings and the St. Olaf Choir
Edith Norberg and the Carillon Choristers

Marcy Lindheimer and the Abbey Minstrels

William Kuhlman, Luther College

Richard Edstrom, Armstrong High School

Richard Schirmacher, Carl Sandburg Junior High School

Mason City High School Mohawk Chorale

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Performing groups selected for this convention are listed below:

The Glenoak High School Drifters
Canton, Ohio

Bruce Shelley, Director

The Sudlow Junior High School Choir
Davenport, Iowa

Sally Riewerts and David Dix, Directors

The Mason City High School Mohawk Chorale
Mason City, Iowa

Ronald Phillips, Director

The Wartburg College Choir
Waverly, Iowa

Dr. James Fritschel, Director

The Luther College Nordic Choir
Decorah, Iowa

Weston Noble, Director

The Ralston High School New Town Criers
Omaha, Nebraska

Dwaine Price, Director

The D. C. Everest High School Choir
Wausau, Wisconsin

Karen Haines, Director

The U of Wisconsin River Falls Concert Choir
River Falls, Wisconsin

Elliot Wold, Director

The Indiana University Singers
Bloomington, Indiana

Dr. Jan Harrington, Director

The University of North Dakota Varsity Bards
Grank Forks, North Dakota

Dr. David Stocker, Director

The Northern Michigan University Arts Chorale
Marquette, Michigan

Dr. Douglas Amman, Director

The Dale Warland Singers
St. Paul, Minnesota

Dr. Dale Warland, Director

The Carillon Choristers
Eden Prairie, Minnesota

Edith Norberg, Director

The St. Olaf Choir
Northfield, Minnesota

Dr. Kenneth Jennings, Director

The Abbey Minstrels
Duluth, Minnesota

Marcy Lindheimer, Director

The Bethlehem Lutheran Church Choir
Minneapolis, Minnesota

Dr. Richard Sieber, Director

The Apollo High School Choir
St. Cloud, Minnesota

Robert Sieving, Director

The Armstrong High School Choir
Minneapolis, Minnesota

Richard Edstrom, Director

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Luncheons will be held for:

1. Newsletter editors
2. State secretaries
3. Treasurers
4. State district chairpersons
5. State presidents-elect
6. Student chapter presidents
7. State and divisional presidents and past national officers
8. State membership chairpersons
9. State composition/conducting chairpersons

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Be sure to send in Pre-registration information as soon as possible to:

David Thomas
Inver Hills Community College
8445 College Trail
Inver Grove Heights, Minnesota 55075

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Anyone interested in communal travel to Minneapolis, either by bus or air, please contact president-elect, Calvin Rogers at Ashland College. Research has been done on prices to and from Minneapolis by air or bus.

OHIO ACDA MIDWINTER CONVENTION

Date: January 14, 1978

Place: Worthington United Methodist Church
600 North High Street
Worthington, Ohio

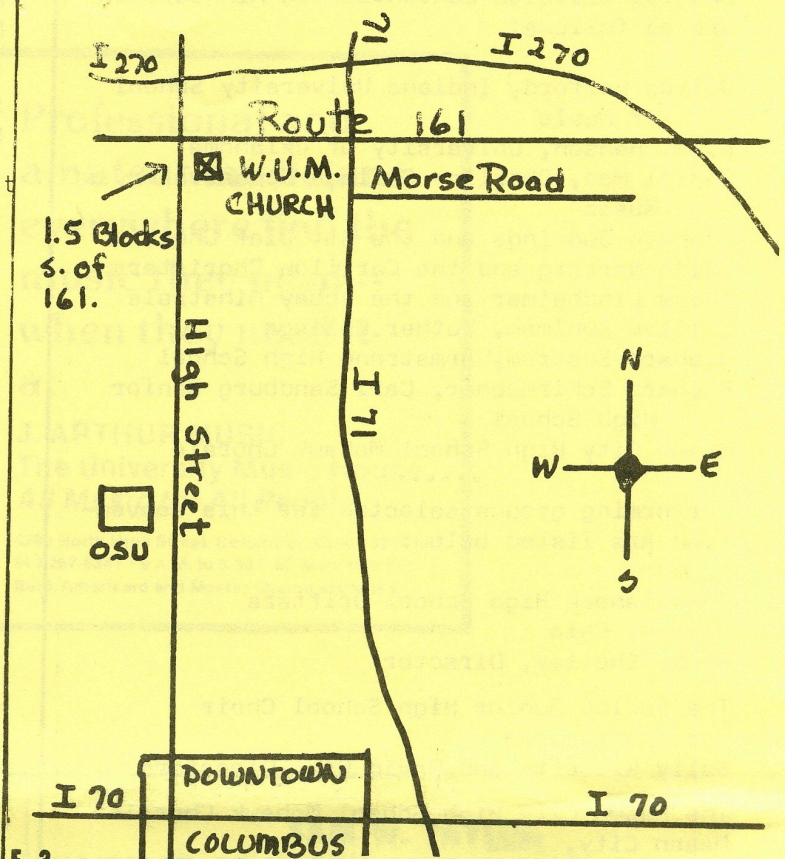
Schedule

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|---------------|--|
| 8:00 - 9:00 | Registration and Vist Exhibit |
| 9:00 - 10:30 | Choral Pedagogy (Helen Swank, OSU) |
| 10:40- 11:10 | Newark High School Choir (Lula Vaia) |
| 11:20 - 12:00 | Reading Session (Jim Gallagher) |
| 12:00 - 1 :00 | Lunch |
| 1:00 - 1:40 | Student Conducting Workshop (John Williams) |
| 1:45 - 2:15 | Wilmington High School Choir Phillip Fay) |
| 2:25 2:55 | Interest Level Group Meetig Elementary Junior High High School College Church-Community |
| 3:00 - 3:30 | Steubenville Civic Choral Soc. (Stephen Spurlock) |
| 3:30 - 4:00 | Bowling Green State Unive. Chorale (Ivan Trusler) |

Exhibits will be open all during the day.

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Student conductors at both high school and undergraduate college levels will have an opportunity to have their skills examined during the mid-winter convention, January 14, 1978. John Williams, choral director at Wittenberg University, will head a panel of judges which will provide comments and suggestions to all who participate. Interested students please contace Miss Alice Schmitt, President OSU Student Chapter ACDA, 1899 N. College Rd., Columbus, Ohio 43210. You will receive information concerning material to use. This will be a great bonus to all who apply.

Map to Worthington United Methodist Church:



STUDENT CHAPTER ACTIVITIES

Doughnuts for Dollars: Last year the Ohio State University Student Chapter of ACDA initiated a morning coffee and doughnuts sale in the hall of the music building. Originally, we served instant coffee, tea, hot chocolate and a variety of doughnuts. This was a particularly successful project during the cold winter months. Due to this success, we have recently been able to purchase a large percolator to enable us to serve "real" rather than instant coffee. We are also establishing a scholarship to be awarded annually to prospective choral conductors.

Alice Schmitt
President
ACDA-OSU Student Chapter

How about information from our other student chapters in Ohio. Let us know what you're doing. The next news deadline is January 1.

CALENDAR OF OHIO CHORAL EVENTS

- December 4 OSU Chorale, Symphonic Choir and Orchestra performing the Poulenc "Gloria" and Part I of Handel's "Messiah"
Mershon Auditorium - 3:00 p.m.
- December 4-9 Madrigal Dinners
Ashland College
- December 8 University of Dayton Choral Concert
8:30 p.m. in the campus chapel...no admission charge
- December 9 Cleveland State University Choral Division Concert
Ernest Hisey and William Martin, Conductors
Main Classroom Auditorium
8:00 p.m....no admission charge
- December 11= Ashland College Choir
Handel's "Messiah"
Calvin Roger, Conductor
Hugo Young Theatre - 3:00 p.m.
- December 11 Bluffton College
Handel's "Messiah"
Founder's Hall - 7:30 p.m.
- January 27 Norman Luboff Choir
East Junior High School
Tiffin, Ohio
8:00 p.m.
- January 29 Cleveland State University Symphonic Choir and Orchestra
Robert Page, Conductor
Cherubini: Requiem Mass in C
Main Classroom Auditorium
8:00 p.m.
- February 3 Denison Singers Concert
William Osborn, Conductor
8:15 p.m.
Burke Recital Hall
Denison University
- February 25 Cincinnati University Singers
Earl Rivers, Director
Pittsburgh
ACDA Eastern Div. Convention
Lecture Demonstration and Performance - 1:00 p.m.

Want your concert listed? Send information to the Editor; next deadline is February 1.

Please send in information regarding your concert schedule for this school or church year. Some directors have already taken advantage of this opportunity to publicize their concerts.

Fairlawn West United Church

- December 11 Christmas Concert: Choir, Orchestra, and Soloists
"Vivaldi's Gloria," Purcell's "Christmas Anthem", and Hammer-Schmidt's "O Beloved Shepherds"
7:30 p.m.
- December 15 Christmas at Stan Hywet Hall with the choirs of Fairlawn-West
Time to be announced
- December 24 Organ and Handbell Recital preceding the Christmas Eve service
10:30 p.m.

Robert Carlyon, Jr. is the organist-choir-master at Fairlawn West.

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Fairfield Senior High School

- December 15 Annual FHS Choral Christmas Concert
7:30 p.m. FJHS Auditorium

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SUMMER CONVENTION

Bowling Green State University will be the site of the 1978 Summer Convention. The dates are August 14-16 and exciting plans are already underway to make this a banner convention. Paul Salamunovich has been secured to be our main clinician for the occasion. Please mark these dates on your calendar and make plans to attend.

CHORAL NEWS

The Augsburg Choir

The sixty-six voice Augsburg Choir, under the direction of Dr. Leland B. Sateren, will appear in concert on Friday evening, January 27, 1978, at the Upper Arlington Lutheran Church, 2300 Lytham Road, Columbus, Ohio. The concert begins at 8:00 p.m. and is sponsored by the Upper Arlington Lutheran Church in cooperation with J. Arthur Music/The University Music House.

The choir, affiliated with Augsburg College, a four-year liberal arts institution located in the heart of Minneapolis/St. Paul, has traveled extensively throughout the United States and Northern Europe, including recent tours in the midwestern and south-eastern United States and Scandinavia. The choir has also performed many times with the well-known Minnesota Orchestra.

Dr. Sateren, Director of the choir since 1950, is also a widely respected composer, having over 300 published works, many of which are performed by high school, college, and church choirs throughout the United States and Europe.

Tickets for the concert are available through the Upper Arlington Lutheran Church, or can be purchased at J. Arthur Music, 4290 North High Street, Columbus, Ohio 43214.

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J. Arthur Music
Midwinter Choral Reading Session

Augsburg Publishing House
Church Choral Music Reading Clinic

Augsburg Publishing House will sponsor a church choral music reading clinic on Saturday morning, January 14, 1978 at 57 East Main Street, Columbus, Ohio. William F. Guthrie, minister of music at First Christian Church, Tulsa, Oklahoma, will conduct reading of new music for adult and children's choirs. The clinic is open to all interested persons, without charge. For a detailed schedule, contact Don Bogaards, Augsburg Publishing House, 57 East Main Street, Columbus, Ohio 43215. Phone: (614) 221-7411.

J. Arthur Music Midwinter
Midwinter Choral Reading Session

Allen Pote, a widely known church musician, composer, conductor, and organist, will serve as Clinician for J. Arthur Music's Midwinter Sacred Choral Reading Session. This dynamic young clinician will introduce the most selective of all new publications. The reading session will take place on Saturday, January 7, 1978, from 9:00 a.m. until 3:45 p.m. (with an hour lunch break) at the Gethsemane Lutheran Church, 35 East Stanton Avenue, in north Columbus.

Registration for the session can be made by calling or writing J. Arthur Music, 4290 North High Street, Columbus, Ohio ...Phone (614) 267-6341. Further information and information on future music workshops is also available at the above address.

Allen Pote has been a leader in numerous church music conferences of various denominations. Currently his music ministry at the Memorial Drive Presby Church Church involves some 500 participants. He has served as Dean of the Houston Chapter of AGO and is a past President of the Houston Chapter of the Chorister's Guild.

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Middletown Campus
Fifth Annual High School Choral Clinic

The Middletown Campus of Miami University held its Fifth Annual High School Choral Clinic on October 29, 1977. Mr. Joseph G. Beck, Director of Choral Activities of St. Louis University, was the guest clinician. Mr. Beck was a native of Youngstown, Ohio, and taught at Kent State University before going to St. Louis. Two hundred high school students and their directors attended the clinic.

The clinic has served over a thousand area high school students over the last five years. The goal of each clinic is to expand the perceptions of choral music and vocal techniques, as well as the performance of good choral literature.

CHORAL NEWS

OHIO ACDA

Please keep this page and make several copies of it. It is a handy form to use to use to send information about choral activities, etc., in your area to appear in the Ohio ACDA Newsletter. Feel free to write on the back or attach additional sheets if you wish. Please send all materials to: Mary Kay Beall, Editor; Rt. 1 Swans Road, Newark, Ohio 43055. Our remaining three issues will come out in December, March, and June of this school year. The deadlines for receiving news for these issues are Nov. 1, Feb. 1, and May 1, respectively.

Your Name _____ (Check Your Division)
Position _____ Northeast Northwest
School/Church _____ Southeast Southwest
Address _____ South Central
City _____ Zip _____

Event _____ Performance Date & Time _____
Location _____ Participants _____
Address _____ City _____ Zip _____
Additional Information: _____

HOW CAN WE SERVE YOU BETTER? Plans are underway to include new features in our Newsletter. Soon you will see a Choral Review section, Record & Book Review section, and many more. Tell us what other items would be of interest to you.
(Don't be bashful!!!!)

