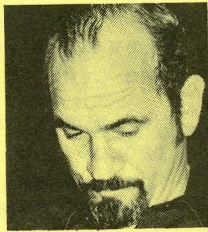


OHIO

NEWS

May 1978

SUMMER CONVENTION NEWS BOWLING GREEN STATE UNIVERSITY JULY 31 - AUGUST 2



Summer Convention Main Clinician: Paul Salamunovich

Paul Salamunovich, a native Californian, has been singing, teaching, and conducting choral music in southern California for over thirty years. His expertise in the field of Gregorian Chant and the music of the Renaissance is well-known in both academic and professional music circles, making him constantly in demand for consultations, performances, and teaching assignments.

His two church choirs, St. Charles Borromeo in North Hollywood where he has been music director for 28 years, and St. Basil's in Los Angeles, are noted for their continuing performance of the Latin Ordinary. In 1969 the Vatican honored Paul with the citation, "Commander in the Order of St. Gregory," conferred on him for his contributions in the field of sacred music. The St. Charles choir has recorded five albums of sacred music as well as recording the background for Andy Williams' Columbia recording of the "Battle Hymn of the Republic." In 1973, both choirs taped the NBC Christmas Eve Special with Doc Sererinson and Henry Mancini, a program which continues to be shown across the country on Christmas eve.

Paul's involvement with the Roger Wagner and Los Angeles Master Chorales, having begun as a singer, has seen him through 23 years as Associate Conductor of this famed choral group, which he has trained for numerous appearances under world renowned conductors. Paul has also appeared as guest conductor of the Master Chorale and the Los Angeles Sinfonia Orchestra in concert in the Dorothy Chandler Pavilion of the Los Angeles Music Center

His innate ability and sensitivity in the art of communication make him constantly sought after as a conductor and teacher of choral festivals, workshops, clinics, summer music camps, and All-State Music Festivals throughout the country.

Conducting Contest

Our thirteenth summer state convention will feature the popular conducting contest held last year at Miami University. There are two categories: collegiate (undergraduate only) and high school. Ohio ACDA members are to encourage their budding conducting students to enter this contest. Prizes are to be awarded to the top three conductors in each division. Valuable insight is gained by all who enter as well as those who witness this event. Please note the rules governing the contest and act now to encourage your students to enter.

IMPORTANT MEMBERSHIP NOTE

According to our recent membership printouts from National Office, several of you who have received the past two issues of Ohio News are remiss in your dues. You have been receiving these issues long after your membership has lapsed. Please check your membership card and renew. This will be the last issue of the Ohio News sent to those persons whose membership has expired. Don't let this happen. We want to share all of the news and information with you. Rejoin now! There is a handy application form in the back of this newsletter.

OHIO ACDA CONDUCTING COMPETITION RULES AND REGULATIONS

All applicants must be attending school full-time during the 1977-78 school year. They must obtain the approval of their choral director, who must be or become a member of Ohio ACDA. Previous conducting experience is not required.

Applicants must agree to learn the work(s) chosen for the competition. They may receive training from any persons of their choice.

Number of compositions to be conducted will be determined upon number of applicants in each division.

Applicants will receive a critique from each of the three judges. Finalists will be selected in both the college and high school levels. Finalists will conduct a second time from which the judges will select a first, second, and third place winner in each classification. All other finalists will receive an honorable mention award.

Judges will be selected from Ohio ACDA members who have not entered students in competition. Their selection will remain anonymous until the competition.

Music will be selected by June 1 and sent to each contestant upon receipt of application.

Applicants will be judged on the following: clarity of beat, appropriateness of style, use of right and left hand, expressiveness, cuing, general control, dynamics, visual contact with choir.

Applicants will assume financial responsibility for their board and room during their stay at the convention. It is hoped the local school will assist in this area.

Certificates will be awarded all contestants. Plaques will be awarded the three winners in each classification.

High school contestants will conduct a high school choir. College contestants will conduct a choir of adults. The music to be conducted will be known by both choirs. They will not be sight reading.

Applications must be received by July 3, 1978. Send to:

J. Eugene McKinley
1899 College Rd.
Columbus, Ohio 43210

PRESIDENT'S MESSAGE

Maurice Casey

One of the brightest spots for many of us at our recent North Central Convention was the news of our registration at that excellent convention: 1007. It seems impossible when as little as seven years ago, we didn't exceed that number for our National Convention. ACDA is unquestionably on the "go." Royce Salzmann has sent figures indicating that we have doubled our national membership within the past three years.

How are we doing in Ohio? We cannot be too proud. Our membership, envied by many states for several years, cannot share in that phenomenal growth. We have been standing still for several years, oscillating from 300 to 400 members.

There's one bright spot in our membership profile...our college and high school friends. Their numbers represent 25% of our total membership and they are growing on us. What does this say to you? To me it says that each of us should attempt to secure one member. Won't you accept that responsibility?

Bring a non-member to our thirteenth summer convention. It will be a great one. The dates are July 31 through August 2 at Bowling Green State University. Our main clinician is Paul Salamunovich from California. He will give us sessions on a variety of needed subjects.

Special emphasis will be placed on reading materials for junior high, church, and senior high choirs. We will also feature our second conducting contest. More information is found elsewhere in this issue.

But back to our membership, which, for all intents and purposes, is on hold--please let non-members know of our convention. In that way we will continue to attract new members. This notice (as well as all other Ohio ACDA mailings) goes only to our membership. We all need to tell others of our active and helpful presence.

See you at Bowling Green July 31. You will receive a flyer in the mail during the month of July which will provide a schedule of events for the convention.

second annual

OHIO ACDA

CONDUCTOR'S COMPETITION

July 31 - August 2, 1978

Send To:

J. Eugene McKinley
1899 N. College Rd.
Columbus, Ohio 43210

Bowling Green State University
Bowling Green, Ohio

APPLICATION

Please enter my name for the second OHIO ACDA student conductor's competition. I understand and agree to the rules and regulations pertaining to this competition.

(please type or print)

Name _____ Age _____ Year in School _____

Street _____ Home Phone () _____

City _____ Zip Code _____

School Attending _____ Degree Program _____
(college only)

Street Address _____

City _____ Zip Code _____

List of works I have conducted:

Title: _____ Composer _____

Applicant must be sponsored by his/her choral director, who must be, or become a member of Ohio ACDA.

I certify that all information above is correct

applicant's signature

director's signature

date

NEWS FROM AROUND THE STATE

The Chancel Choir of Dayton First Baptist Church presented a staged version of Dave Brubeck's "La Fiesta De La Posada" on December 18, 1977 in the church sanctuary. This colorful work begins with the assembly of the town musicians in the church courtyard. We watch the children's excited construction of "El Nacimien-to" as they prepare for the Christmas pageant. Soon the procession enters and all gather in the courtyard to reenact the mystery of the nativity, to reaffirm their faith in the Saviour, and the share the joys of Christmas. This is a festive occasion, where the audience too is part of the pageant. The program concludes with candy scattered among the members of the congregation. The cantata is accompanied by a mariachi orchestra. The soloists were: Alice Hotopp, Jack Conner, Jerry Goffe and Gene Seeberger (ACDA member). The work was conducted by Donald Lehman (ACDA member) and accompanied by Madonna Goss (ACDA life member, SW Region Chairperson 1974-77, Co-Chairperson Hospitality ACDA North Central Convention 1976.)

Bob Mucha at Middletown High School is presenting a June 1 vocal pop concert entitled "Chicago" and set in the 1920's.

Gene Seeberger at Fairmont West was the guest conductor for six high school choirs in a Champagne County vocal festival this year.

Centerville High School is performing the musical "Brigadoon" this spring.

Larry Tagg conducted a recent concert at the University of Dayton. The concert included the Brahms'"Liebeslieder". Larry will also conduct an all contemporary concert at Cottey College in Kansas City.

The University of Dayton Music Department is moving to a new building in July of this year.

The Fairmont East Choir and Treble Choir conducted by Madonna Goss will join the Centerville High School Choir conducted by Donald Lehman in a combined concert to be presented this spring in the Far Hills Baptist Church in Dayton, Ohio.

The fall meeting in Dayton for the SW Region of Ohio ACDA was a success. Many of those who attended expressed a desire for more meetings of this kind. There was some interest generated toward a music festival bringing choirs in our area together for a full day of singing with some sort of critique but without ratings. It is

difficult for an area leader to contact individual directors to organize a gathering such as this. So, if you are in the SW Region and would like to participate in an event of this sort, please contact Charleen Hall at the following address and perhaps a festival can be organized for the coming year.

Charleen A. Hall
185 Hilltop Drive
Dayton, Ohio 45415
Phone 513-836-7176

One of our long time members and a convention clinician in the past died on Monday March 13. Robert M. Stofer of Dayton, Ohio was the organist director at the Westminster Presbyterian Church for 20 years; prior to that, he lived in Cleveland and was organist-director at the Church of the Covenant and he also served as choirmaster under George Szell. He did numerous annual concerts with orchestra and professional soloists. His choir did several joint concerts with a Cincinnati choir with the Cincinnati Symphony Orchestra. He has had a long illness and retired formally in 1977. There was a memorial concert at Westminster Church on March 19.

STUDENT NEWS

Alice Schmitt, Pres.
ACDA - OSU Chapter

The OSU Student Chapter of ACDA, despite a long, hard winter, is alive and kicking. Due to the energy crisis, we were unable to sell coffee and doughnuts -- well, would you want to dunk your doughnut in a glass of lukewarm water?! This, of course, resulted in lost revenues; however, the chapter still plans to present a \$50 scholarship this spring to an undergraduate in the School of Music who shows exceptional interest and achievement in the choral field.

Other chapter activities include an evening session on handbells, tentatively slated for early May, and partial hosting of several visiting junior high school choirs on May 26. If the chapter members can 'get their act together', the ACDA chapter may perform at the OSU Student Chapter of MENC's annual talent show, "Fuddy Duds 'n' Suds." And what choral organization would turn down the opportunity to fraternize? Thus, we are planning a picnic to be held before the summer break.

Warmest (like about 75 F.) greeting to all!

ACDA-OMEA READING SESSION

Following the pattern of recent years, Ohio's ACDA organized the Thursday Evening Choral Reading Session at the conference of OMEA in Dayton, February 2-4.

Don Razey, Director of Choral Activities for Carl Fisher, Inc., and well-known to most Ohioans was clinician. Joyce Kubit, senior from OSU, was accompanist. The superb work of both Don and Joyce contributed greatly to the success of the reading session. We are all indebted to them.

A very large turnout of participants (who says Ohioans are afraid of weather?) caused a severe shortage of music but all seemed to enjoy an intense two hours of reading.

Cal Rogers, President-Elect of ACDA, was chairman of the event. In all probability, he will be chairman again next year when the OMEA conference will be held in Toledo. Cal is anxious to have your comments and especially your suggestions for new publications to be included in the list. He appeals particularly to those who have the inside track on some good new releases for Junior High ages.

Please write him and send copies of works you recommend to:

Cal Rogers
Department of Music
Ashland College
Ashland, Ohio 44805

Thanks to the publishers department. Have you thanked a publisher lately? All of the music for our reading session in Dayton was furnished free of charge by the publishers. We contacted 17 publishers and they all cooperated. Our list included: Paterson, Boonin, Hinshaw, Carl Fischer, Hope, Agape, Somerset, Walton, G. Schirmer, Presser, Lawson-Gould, Gemini, Tetra, Heritage, European American, National, and Marks.

On behalf of ACDA and OMEA I would like to express our appreciation to each of these publishers for their assistance and contribution to our session. It was a pleasure to work with you individually and as a group.

Calvin Rogers

Editor's Note: My apologies for any dates not included in the calendar. I tried to use only those concerts and events which might fall after your receipt of the Newsletter. I very much appreciate your contributions of program dates and articles throughout this year and I hope that you will continue to be so responsive. See you at BGSU. Mary Kay Beall

WEST HIGH PERFORMS AT MENC

The West High School Handbell Choir from Columbus, Ohio brought great honor to its school by an outstanding performance at the MENC Convention in Chicago, Illinois on April 13, 1978.

The 18-member organization, neatly dressed in matching outfits of brown and tan, created quite an impressive sight as they stood before an unusually attentive audience of 1500 in the huge Grand Ballroom of the Conrad Hilton Hotel.

Under the excellent direction of William Griffin, the choir demonstrated fine musicianship, dedication, and variety as they presented the following flawless program of difficult repertoire:

Passacaglia	Handel trans. Griffin
Prologue, Fugue, and Finale	Allured
Greensleeves	Daun
Toccato in A minor	McCleary
Prisms	Payn
Sleigh Ride	Anderson arr. Ivey

Many wonderful comments were heard following this excellent performance. These fine young people and their talented director have proven and confirmed what hard work, dedication, discipline, and mutual respect can accomplish when properly channeled.

OHIO ACDA CALENDAR OF CHORAL EVENTS

May 21-June 12	Fourth European Tour Ashland College Choir Director, Cal Rogers
May 26-27	<u>The Annuity</u> - James Bixel Founders Hall Bluffton College 8:15
May 27	Fairfield Choraliers Hamilton Campus of MU Parrish Auditorium 8:00
May 30	Handel's <u>Messiah</u> Chamber Choir and Philharmonia Orchestra Elmer Thomas, Conductor University of Cincinnati College Conservatory of Music 8:00
May 31	Chamber Singers UC - Conservatory of Music 7:00

TO EDUCATE OR NOT TO EDUCATE?

John R. Van Nice

President Casey's "Inspiration and Obligation," John Carter's "Heavy Junk and High Brow Stuff," and the Marcel Couraud interview--all in the December '77 NEWS. Wonderful! It's an interesting coincidence that, stated or implied in each, is the allegiance to GOOD MUSIC.

That allegiance inspires me to mention a related concern. At a convention a number of years ago, one of our Ohio choirs presented a small cantata with orchestral accompaniment by a modern English composer. It was contemporary in harmony, correspondingly tough to listen to, and presented an obvious technical challenge to the choir and the orchestra which was superbly met. When the performance was completed, a fellow director whose musical integrity is impeccable leaned over and whispered, "Now what's left for those kids?"

Now he, and I, and you all know that there is much left for those singers to experience, to learn, and to learn from; however, a nagging thought stays with me: is it possible that we are over-educating some of our students for the market we have provided for their continued performance? That's a horrible thought for any educator who is a champion of our kids and the arts. Fear not; I'm not ready to accept totally that stated indictment, so don't write me chiding notes. Nevertheless, is there some evidence that we may be doing just that?

To the point: what happens to so many of our fine young singers whom we've "stretched" through high school and college choral experiences, but who don't show up in church choirs and civic choruses when they take their places in our communities? Have we failed to develop tolerance among these who are reluctant to associate themselves with Aunt Sophie, the septuagenarian siren soprano; cousin Ollie, the undulating alto; nephew Terry, the tentative tenor, and Uncle Mort who sings first (but not the only) monotone; all regularly attending members of our church and community singing groups?

Of course these young singers have preoccupations when they marry, start families, and try to keep up with the mortgage payments while they scramble for a foothold on the Establishment ladder. But, alas, is there something we could have done--should have done--to make continued participation in a singing group a burning necessity for their continued artistic fulfillment, in spite of their hectic and preoccupied lives?

Have we failed to eliminate artistic snobbery or whatever it is--in those people whose very help could give the weak and erring Sophies, Ollies, Terrys, and Mort's support and aid toward higher musical accomplishments and more musically satisfying repertoire? Have we prepared them primarily to join the Heavenly Chans audition, of course, and sans Sophie, Ollie, Terry, and Mort--as their ultimate performing group?

Is there some way that we can develop dedicated stewardship, not as an obligation, but as a fervent desire to continue participation and improve the art of music for all? How can we change their attitudes and the market?

Do you see all the foregoing question marks: They mean I'm seeking for answers too.

EDUCATOR'S MUSIC ANNEX

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OHIO STATE UNIVERSITY SYMPOSIUM

Mention was made in the February issue of the ACDA Newsletter of a symposium to be co-sponsored at the Ohio State University by the Music Education Division of the School of Music and Ohio ACDA. The symposium is entitled, "Vocal Music in the Secondary Schools: What Next?" and will be held June 21, 22, and 23. Subject matter to be discussed will be of interest to choral directors teaching middle school, junior high school, high school, and college level students.

The staff of the symposium includes the following: Maurice Casey (OSU), John Drotleff (Avon Lake High School), James Gallagher (Whetstone High School), Dr. J. Terry Gates (OSU), Eugene Jefferson (Ottawa Hills Schools), Michael Jochen (OSU), Carol Marty (Capital University), Jerry Maxwell (Columbus Public Schools), James McDonald (Beechcroft Jr. and Sr. High), Robert Petty (Westland High School), Dr. Richard Shoup (Ohio State Supervisor of Music Education), Dr. Cornelia Yarbrough (Syracuse University). The symposium committee is made up of three Ohio State faculty members: Helen Swank, Dr. Wayne Ramsey, and Dr. James Major.

The schedule of the symposium is as follows:

Wednesday, June 21	12:30 Hughes Hall, Registration State of the Vocal Art in Secondary Schools - Shoup Affecting Behavior Changes in the Choral Rehearsal - Yarbrough Interest Groups: Senior High, Junior High/Middle School Good Choral Teaching Songs - Jochen ACDA Choral Reading Session - Casey
Thursday, June 22	Teaching Students to Think Critically - Petty, Yarbrough, Ramsey Teaching Music Reading in the Choral Rehearsal - Major, McDonald Teaching Vocal Development - Swank, Gallagher Teaching Music Concepts in the Choral Rehearsal - Yarbrough Organizing the Vocal Music Program - Maxwell Renaissance Choral Literature as a Vehicle for Vocal Development - Drotleff Dinner - Faculty Club Reading/Rehearsal: Choral Literature of Minority Cultures - Jefferson
Friday, June 23	Preparing Choral Teachers Teaching Conducting - Yarbrough, Casey, Major Teaching Vocal Development at the College Level - Swank, Marty Choral Methods Courses: Friend or Foe? - Yarbrough, Major, Ramsey What Next? - Open Disucssion - Gates, discussion leader

.....
Current Issues in Music Education, Symposium XI
Send Registration to: School of Music Summer Workshops
Ohio State University
1899 College Road
Columbus, Ohio 43210

Name _____ Street _____
City _____ State _____ Zip _____ Parking Permit? _____

Please send credit information _____

Fee: \$55 Includes: symposium fee, board and room, parking, copy of proceedings.
Commuter fee is \$33. Credit available for qualified students at standard OSU rates. Please remit full fee(s) with registration. Refund less \$5 administration cost will be made for necessary cancellations. Make check payable to The Ohio State University School of Music.

TWELFTH ANNUAL OHIO ACDA SUMMER CONVENTION
 Bowling Green State University, Bowling Green, Ohio
 July 31 - August 2, 1978

Name _____ Home Phone () _____

Address _____

Music Position _____
 Name of school, grade level, church, other

Dues: Active _____ Student _____ \$ _____
 \$20.00 \$7.50

Registration: Preregistration _____ At the Door _____ \$ _____
 \$7.50 \$8.50

Meals: 3 meals daily - \$8.00 per day _____ \$ _____

Housing:

Full Guest Service: Mon. Tues. Wed.

Double Occupancy (\$6.50) _____ _____ _____ \$ _____

Single Occupancy (\$8.50) _____ _____ _____ \$ _____

Modified Guest Service: (You make your own bed!)

Double Occupancy (\$5.25) _____ _____ _____ \$ _____

Single Occupancy (\$7.25) _____ _____ _____ \$ _____

Total Amount Due _____ \$ _____

I am a 1977-78 member:

Active _____ Student _____ Life _____ Other _____

I will join at the convention. _____

Send to: Dr. Ivan Trusler
 Convention Chairman
 College of Musical Arts
 Bowling Green State University
 Bowling Green, Ohio 43402

Teachers

August 7-11

National Choral Showcase

Sponsored by
Ohio State & Hal Leonard Publishers

Designed for church choir directors, junior high and senior high teachers, show choir buffs, not to forget the casual choral curious!!

New techniques and new materials demonstrated by:

JOYCE EILERS	ANITA KERR	JESTER HAIRSTON
HOWARD SWAN	KIRBY SHAW	EUGENE BUTLER
RUTH ARTMAN	ED LOJESKI	LINDA WILLIAMS

For information write:

J. Eugene McKinley
1899 N. College Rd.
Columbus, Ohio 43210

Good News

Students

August 5-11

OSU Choral Vocal Workshop

A week of exclusive study in choral music, vocal ensemble, vocal lessons, and recreation.

Join other high school sophomores, juniors, and seniors in preparation for a choral concert August 11 for the National Choral Showcase.*

* Join with the National Showcase figures above and watch them work. Final concert to be conducted by Howard Swan of Occidental College, California and Maurice Casey of The Ohio State University.

For information write: Maurice Casey
1899 N. College Rd.
Columbus, Ohio 43210

ACDA NATIONAL STUDENT CHORAL MUSICIAN AWARD

A. PURPOSE OF THE AWARD

To provide through the American Choral Directors Association the establishment of nationally recognized criteria and procedures, a method for recognizing excellence in choral work by outstanding members of senior high school, church, youth, and college/university choirs.

B. ELIGIBILITY

Any choral musician who is a member of a senior high school, church youth, or college or university choir may become a candidate for this award if:

1. The choral musician belongs to a choral ensemble conducted by a member of ACDA.
2. The candidate is nominated for this honor by his/her choral director.
3. The candidate has exhibited superior all-round musicianship.
4. The candidate has demonstrated personal musical growth.
5. The candidate has demonstrated genuine interest in all aspects of the choral art.
6. The candidate has demonstrated exceptional qualities of musical leadership.
7. The candidate has been a member in good standing of the choral ensemble for two years.

C. SELECTION

A Choral singer who meets the qualifications may be nominated by the choral director for the award. The choral director may nominate more than one candidate. Only one may be chosen for the award by each director in any institution.

1. Members of the ensemble to which the candidate belongs will vote for one of the nominees.
2. Members of the high school faculty, school/department of music faculty, minister, or music committee shall participate in the selection and vote for one of the nominees.
3. Other specific procedures and limitations are not delineated. The award will be flexible enough to meet unique circumstances existent within individual choir programs.

D. METHOD OF DISTRIBUTION AND REGISTRATION OF AWARD

1. An ACDA member employed by one of the

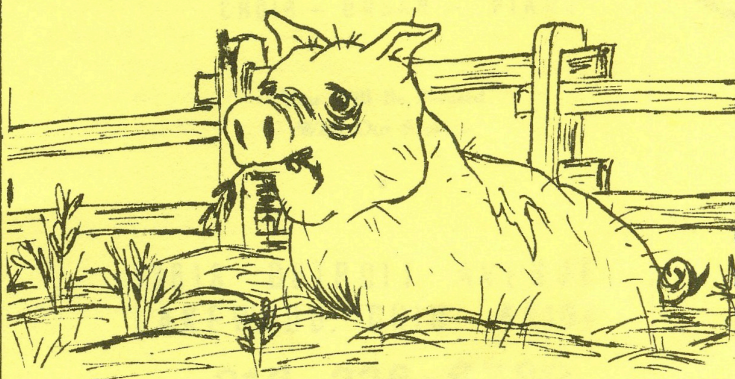
above named categories of institutions may apply to the national ACDA office for permission to procure an official permanent multi name plaque for the ACDA Student Choral Musician Award for his institution.

2. The name of that institution will be a matter of record with both the ACDA national office and the official supplier.
3. The supplier will, upon notification by the ACDA national office, be authorized to furnish plaques to those institutions on the approved list.
4. The recipient of the award will be presented with an individual plaque symbolic of the unique honor. Engraved on both the school and individual plaque will be the name of the recipient and the year of the award.
5. The national office will serve as the archive for information on the award. Inquiries for purpose of verification for employment of scholarship aid will be answered by that office.

E. FINANCE

1. Appropriate fees will be charged for:
 - a. The multi name wall plaque
 - b. The individual plaque
 - c. Engraving
 - d. Postage and handling
 - e. A minimal registration and administration fee
2. The franchise for this award will be made to one designated supplier.

Ernest L. Hisey of Avon Lake, Ohio was one of the Chairpersons on this committee.



Never try to teach a pig to sing.
It wastes your time and annoys the pig.

THE ORCHESTRAL OBLIGATION

Stephen D. Bruce

My concertmaster said recently, "I'm not used to you choral conductors - your cutoffs are so abrupt - do you really want them that way, or should we release smoothly as we usually do?" At first I was offended, but I realized that she was right; my careful cutoffs, designed to place the chorus' final consonants with precision, were causing abrupt, accented releases by the strings. This was just one example, I thought, of how seemingly competent choral conductors unintentionally mislead or misdirect an orchestra. Although in recent years choral conductors have gotten away from the word-rhythm conducting style, most, understandably, are not orchestrally oriented. Fortunately, orchestral musicians are prepared for this, and are usually eager to be obliging. Here are some actions you can take to make sure they stay that way.

Most of your work comes before rehearsals begin.

Prepare your music. It is coaxingly convenient to study the vocal score; don't delay too long working from the full score. In particular, know who starts each movement, which cues are critical, which beat unit you will use (i.e., in four or eight), and how you will conduct fermatas, tempo changes and other problem spots.

Have some answers ready. (You can't ever have them all ready.) Anticipate questions about such matters as ornaments, optional and obligatory parts, and recitative accompaniments. Consider spending some time with the concertmaster to see if any obvious problems can be settled before rehearsals begin.

Decide on balance. What size orchestra is needed to balance your chorus? It is far superior to strike a performance balance by controlling the number of strings, than to make an over-sized orchestra play mezzo piano to your chorus' exciting forte. One rule of thumb recommends a ratio of eight to ten singers to each first violin. This naturally varies with the vocal maturity of the singers, the playing level of the orchestra and the piece being played. When the orchestra-chorus balance is correct for tutti passages, it may be necessary to reduce the number of players during solos.

Plan the formation. Before the first rehearsal plan how the orchestra will sit. (Something you need to do anyway to practice your cues.) If you are using a regularly constitu-

ted group, you may want to use their normal formation. If you find that the orchestra often doubles the chorus parts, consider arranging the players to mirror the doubled parts.

During the rehearsals, here are some points to ponder.

Stop choral conducting. Perhaps the most frequent and flagrant faux-pas choral conductors make is the practice of ignoring beats when the chorus is resting or holding a note. Remember that the instrumentalists can't see the whole score; they need to see every beat, particularly when they are counting rests. A second area on which to check yourself is the possible problem of over-attention to conducting consonants. Be careful not to confuse the orchestra with special articulation gestures.

Focus your attention. Don't neglect the orchestra. They need cues and other directions as much as the chorus does. If either group is ignored, an insecure, or at best, uninspired performance will result. When rehearsing the forces separately, always pay some attention to what the other group will be doing. This will help you identify the places where each group will need special attention.

Watch your tongue. If your background doesn't include strong string experience, speak in general terms to the string players rather than trying to select appropriate Italian bowing terms. Also, be careful to treat professional players as such. Some orchestra members may bristle at an innocent "Are you ready?" (Of course we are; we're professionals.)

Organize your rehearsal. Study the scoring of movements or pieces to see whether you can plan rehearsals so that orchestra members who don't play in every movement needn't wait an hour for their next entrance. Similarly, if performing a piece with recitatives, consider rehearsing them all together.

Can you prepare for everything?

Last year I arrived "well-prepared" at the first orchestra-chorus rehearsal of Messiah. Four cellos were there, as I had anticipated; however, only one had all four strings. I began to realize that I was not as well-prepared as I had thought. Before long, the four cellists were arguing vehemently about which one would use the single playable cello. As the chorus, the rest of the orchestra, and I looked on helplessly, the four cellists marched out of the hall. I now take cello strings to all rehearsals. They won't catch me unprepared.

STATE TREASURER



LEORA N. KLOTZ

STATE NEWS EDITOR



MARY KAY BEALL

Graduated 1950 from Mount Union College:
Bachelor of Music and Bachelor of Public
School Music
1954... Master of Arts in Music Education from
Western Reserve University.
1950-1960...Taught in Canton City Schools
Elementary Resource Teacher for 10 years
High School Vocal Director for 5 ½ years
1960-present...Louisville City Schools
Taught 10 years in High School Vocal and
served as an Elementary Resource Teacher.
Presently High School Vocal Director at
Louisville Senior High.
Life Member of ACDA; served on the first com-
poser's competition committee as a member,
then as Chairman; served as East Central
Regional Director; was Registration Chair-
man for summer convention for three years;
served as State Executive Secretary for
three years; appointed State Treasurer in
June 1976.
Honored in 1959 by Ohioana Authors and Compos-
ers as outstanding young composer; soprano
soloist and recitalist in Canton area and
vicinity; solo performances at Temple
Israel, First Church of Christian Scientist,
First Christian Church, and with the Canton
Symphony Orchestra.
Presently serving as Adult Choir Director at
Perry Christian Church in a community on
the outskirts of Canton.

Graduated from Ohio Wesleyan University in
1965 with a Bachelor of Music Degree in
Applied Voice
Spent two summers at Chautauqua Institute in
New York...the first working with the
Chautauqua Opera Company, the second with
a vocal scholarship to study with Josephin
Antoine from the Metropolitan Opera
Alto soloist at Broad Street Congregational
in Columbus for three years
Soloist with the Ohio Wesleyan Choir, the
Capital University Men's Glee Club, the
Denison University Chorus, the Newark High
School Concert Choir, and the OSU Chorale.
Received a Master of Arts Degree in Music
Education from OSU in 1973 during a leave
of absence from teaching
Have taught public school vocal music for
eleven years, the first three in Upper
Arlington in an Elementary position, the
last eight in Newark at Lincoln Middle
School
Directed the First Presby Choir in Newark
for six years
Have presented clinics around the state in
Individualized Music Instruction, Movement
and Use of Folk Instruments in the Class-
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OHIO ACDA BALLOT

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Richard Dundore _____

Earl Lehman _____

1. All members vote for one treasurer candidate..
2. East Central and North West Regional members ONLY will vote for the candidates in their own region.
3. Your vote on this ballot must be postmarked no later than June 5, 1978.
4. Send to: Ernest L. Hisey
Cleveland State University
1983 E. s4th Street
Cleveland, Ohio 44115

MAIL TO: Mrs. Leora N. Klotz
Treasurer, Ohio ACD
806-24th Street, N.E.
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APPLICATION for MEMBERSHIP in American Choral Directors Association

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

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Please accept my application for membership in ACDA as checked:
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() LIFE MEMBERSHIP - \$200 (payable in installments of \$50.00 or more)
APPLICANT'S SIGNATURE

Please Indicate Areas of Activity:
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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 ()

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