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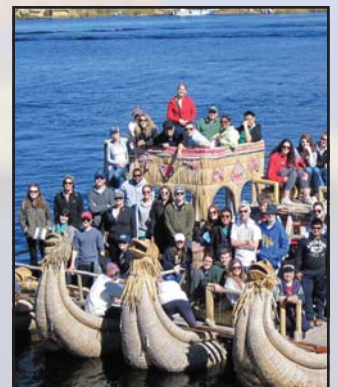


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The *Choral Journal* is the official publication of The American Choral Directors Association (ACDA). ACDA is a nonprofit professional organization of choral directors from schools, colleges, and universities; community, church, and professional choral ensembles; and industry and institutional organizations. Choral Journal circulation: 19,000.

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FROM THE EXECUTIVE DIRECTOR



Tim Sharp

In his article "Bringing Minds Together," John Abele states, "Academic collaboration, I've learned over the years, is something of an oxymoron." (July–August, 2011 *Harvard Business Review*) In my experience, I find the same statement is often true for col-

laboration among arts organizations and between ensemble directors. However, I believe our leaders of ensembles will be more successful in carrying out their mission and even within their internal ensemble collaboration if disciplined collaboration takes place proactively in their work outside the rehearsal room with other colleagues and organizations.

As executive director of the American Choral Directors Association, it is my pleasure to regularly work with and observe hundreds of conductors, their ensembles, and their work in rehearsals and performances as they carry out their mission in their home communities. ACDA works with artistic leaders and ensemble directors who conduct a variety of choral performing organizations. As an association, we broadly consider choirs under two separate categories, which is a helpful way of thinking about ensembles of all descriptions, whether choral or instrumental. The first category consists of those ensembles and directors that work and function within the structure of an educational framework; the second category are those ensembles that work within the community framework—in coordination with but outside the formal educational system.

These two broad areas are further defined within the educational framework as elementary, middle school/junior high, high school, community and two-year colleges, and four-year colleges and universities. Within the environment of community-based choral ensembles, the areas of focus generally follow the same age groupings as the educational structure, and then continue into life through a variety of adult groups who often embrace younger singers as well. Some choirs exist within faith-based communities, which brings a different focus to the mission of the ensemble, the type of literature prepared and presented, and the administration of the ensemble.

Musicians within all these choirs range from beginners to professionals. In ACDA's work toward addressing this wide variety of types of choirs, ensembles under these categories include boys choirs, children's choirs, youth choirs, church and synagogue choirs, male choirs, female choirs, college and university choirs, and others that define themselves by literature, voicing, styles, social structure, administration, the amateur-to-professional continuum, and mission.

I am a great advocate of all types of ensembles. In addition to fully enjoying their performances, I closely observe how the various types of ensembles operate within the communities and regions where they exist. As a board member of the International Federation for Choral Music, I also have the opportunity to observe ensembles as they operate within the international environment. I regularly travel to adjudicate festivals made up of these ensembles, work with them in symposia and festivals, work closely with

their conductors to assist them in carrying out their mission, and diligently strive to support their achievements in education and performance. And, in the spirit of full disclosure, I am a conductor myself.

The work of collaboration has become increasingly important as ensembles attempt to connect their mission in new ways with their community, collaborate with new composers and new musical ideas, and locate and connect with sources of funding and revenue streams. The ability to creatively collaborate is a skill that has become vitally important to the advancement of the mission of musical ensembles and organizations. A culture of collaboration is also an important legacy for organizations to pass on to their successors. Directors and leaders must learn to view collaboration as a new and desirable asset for their organization and a vital leadership skill for the twenty-first century.

A culture is not an easy thing to establish, but once established, it is capable of distinguishing an organization, becoming a vital asset, and shaping its direction for years to come. Sustaining a culture can be easier than creating one, so a culture of collaboration is worth the leadership effort to attain and to pass on. I am committed to creative collaboration and look forward to working with all of those who share a portion of ACDA's mission to inspire excellence in choral education, performance, composition, and advocacy.

Tim Sharp

 TimothySharp

 American Choral Directors Association

The mission of the American Choral Directors Association is to inspire excellence in choral music through education, performance, composition, and advocacy.

The 12 Purposes of ACDA

- To foster and promote choral singing, which will provide artistic, cultural, and spiritual experiences for the participants.
- To foster and promote the finest types of choral music to make these experiences possible.
- To foster and promote the organization and development of choral groups of all types in schools and colleges.
- To foster and promote the development of choral music in the church and synagogue.
- To foster and promote the organization and development of choral societies in cities and communities.
- To foster and promote the understanding of choral music as an important medium of contemporary artistic expression.
- To foster and promote significant research in the field of choral music.
- To foster and encourage choral composition of superior quality.
- To foster and promote international exchange programs involving performing groups, conductors, and composers.
- To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.
- To cooperate with all organizations dedicated to the development of musical culture in America.
- To disseminate professional news and information about choral music.

—ACDA Constitution and Bylaws

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WHAT'S ON TIM'S DAYTIMER?



- March 5 - 8 Southern Division ACDA
Jacksonville, FL
- March 13 - 15 Northwestern Division ACDA
Seattle, WA
- March 15 - 17 Festival of Gold
San Francisco, CA
- March 19 - 20 Southwestern Division ACDA
Little Rock, AR
- March 21 - 22 North Central Division ACDA
Des Moines, IA
- March 28 - 30 Alumni Choir
Bluefield, VA
- April 4 - 5 *Stabat Mater/Havdn*
Tulsa, OK

WHAT'S ON TIM'S IPAD?



Confessions of a Shameless Name-Dropper
by Mark Cabaniss

David and Goliath: Underdogs, Misfits, and the Art of Battling Giants
by Malcolm Gladwell

WHAT'S TIM LISTENING TO?



Herbst's *Heiliger Gott, heiliger starker Gott: Heiliger Gott, heiliger starker Gott*
Lautten Compagney Stadsingechoir

Mozart's *Vesperae solennes de Dominica, K. 321: Beatus vir*
Choir of New College Oxford,
Edward Higginbottom, conductor

The Heart's Reflection: Music of Daniel Elder
Westminster Choir, Joe Miller Conductor

World Choir Initiatives

The 10th World Choral Symposium in Seoul, Korea (August 6-13) will include 30 fantastic lecturers including:

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FROM THE GUEST CONTRIBUTOR



Jo Ann Miller

Thanks to Karen Fulmer for giving me the opportunity to be a guest contributor to her column.

For most of its lifetime, ACDA has primarily served its constituents through the *Choral Journal* and conferences at the state, regional, and national levels. Many of us who have grown up in ACDA regularly attend conferences and scour our *Choral Journals* from cover to cover each month. But choral outreach is changing—and growing. ACDA now offers more area-specific conferences, symposia, retreats, and forums to challenge us as musicians and encourage our growth both personally and as leaders in our own organizations.

This focus edition highlights four presentations that were a part of the ACDA/North Dakota State University Choral Music of the Americas symposium held in Fargo in May of 2013. We all felt that the symposium was an affirming and instructive example of successful collaboration involving the shared goals of ACDA and its members.

After the glow of the symposium had settled, our debriefing sessions identified the following positive outcomes:

1. Intensive exposure to a focused area of choral music
2. A developed network of colleagues interested in choral music across the Western hemisphere
3. Exposure to cutting-edge resources, including scores and recordings not readily accessible
4. Development of permanent legacy archives and documents that can benefit the entire ACDA membership—such as this focus edition, the upcoming monograph, and archived videos of the CMotA proceedings
5. Opportunities for choral scholars to present their research at an academic conference
6. Performances of new and unusual repertoire
7. The cultivation of new and ongoing relationships with colleagues from around the world

I encourage our membership to brainstorm with state and regional officers, with national R&S chairs, with your national executive board members, and with one another to create events that will address what you are passionate about. The American Choral Directors Association is an organization that is willing and able to encourage and support your endeavors. I look forward to the next Choral Music Symposium at NDSU, already in its planning stages, which will focus on twenty-first-century American choral composers.

Jo Ann Miller

In the November 2013 issue of the *Choral Journal*, Tim Sharp presented an exciting vision to engage our colleagues in North, Central, and South America to broaden and more fully diversify our "American" Choral Directors Association. This month, I am pleased to help bring part of that vision to life with a special focus issue highlighting the historical development, current achievements, and future aspirations of our neighbors to the north and south.

The following articles were chosen from a monograph that was edited by this issue's guest editors and will be published by ACDA. The monograph is a collection of papers from the 2013 North Dakota State University Choral Symposium titled "Music of the Americas." Charlette Moe and Michael Weber, along with Jo Ann Miller, director of choral activities at NDSU, spent many hours choosing and editing the feature articles for this issue, and I thank them for their effort on this project.



Charlette Moe



Michael Weber

From the Guest Editors In This Issue

José Rivera has written a fascinating article on the historical developmental and modern influences of Cuban choral music. Although Cuba has a rich choral legacy, Rivera reminds us that most choral conductors in the United States are not familiar with the history of this tradition. He discusses popular contemporary works and important genres in the Cuban repertoire, some well known and others perhaps obscure, such as the Cuban *son*, *bolero*, and the *cha cha cha*.

Next, Maria Guinand has compiled an excellent catalogue on Venezuelan composers from the twentieth and twenty-first centuries. The eighteenth century saw an initial flowering of composition in Venezuela, and now a new generation of composers has risen to the challenge of preserving and enhancing Venezuela's musical traditions. Guinand discusses these talented and prolific men and women, and her catalogue will surely serve as an important resource for new repertoire in the United States and beyond.

Hilary Apfelstadt's incisive offering then enlightens us about the history and development of Canadian choral music. Over the last century, Canada's musical growth has flourished in university music degree programs and professional organizations, and has led to the founding of the Association of Canadian Choral Communities in 1980. The article also discusses three primary influences on Canadian choral composition—folk music, references to nature, and trends associated with art music.

Finally, you will find Jorge Cózatl's brief history of Mexican choral composers. The rich tradition of Mexican choral music spans centuries, and this compilation will become a valuable resource.

We are delighted to have participated in this seminal initiative to deepen the understanding of choral music of the Americas, and we look forward to even more exciting future activities!

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Cuban Choral Music: Historical Development and Modern Influences

José Rivera

Cuba has a rich choral legacy full of musical traditions that extend across centuries, yet most choral conductors in the United States are not familiar with Cuba's choral tradition. This is due in part to the historical political tension between the two countries and limited professional exchanges.

Fortunately, today's conductors have more opportunities than ever to expand their knowledge of this rich tradition. In fact, Cuban choirs have delighted their North American colleagues with performances at various divisional and national conventions, and in 2012 conductors from both countries participated in the first Cuba/US Choral Symposium in Havana, Cuba. The summit was a cross-cultural exchange between composers, directors, and students from the United States and Cuba, showcasing the distinct choral music styles of Cuban tradition and American genres.¹

José Rivera, Ph. D.
University of North Carolina at Pembroke



Cuban Choral Music: Historical

In response to the opportunity to broaden the awareness of and familiarity with Latin American choral literature, this article provides a brief overview of the development of Cuba's choral tradition, featuring the contemporary folk and popular music elements from an historical perspective.

Historical Developments

The origins of Cuban ecclesiastical music can be traced to the appointment of Miguel Velazquez. Velazquez, the first Cuban-born choir master of the Catedral de Santiago in 1544.² Records from the second half of the seventeenth century show the contributions of Domingo de Flores, who became the first appointed *Maestro de Capilla* (choir-master) at the newly constructed music

chapel of the Catedral de Santiago de Cuba in 1682. During that period, choral music was performed primarily by boys and clergy.³ The performance practice of choral music at the time was unaccompanied with the use of continuo.

If one considers the early music being performed today, it stands to reason that Cuba's choral history began with the arrival of Esteban Salas y Castro (1725–1803), a Cuban musician, composer, and ordained priest who revitalized the decaying music conditions at the Catedral de Santiago in 1764.⁴ Salas began working at Parroquia Mayor in Havana before being appointed to La Catedral de Santiago, where he served as chapel master for forty years until his death in 1803.

His legacy as one of Cuba's first great composers lives through his 189

collected works, which include passion settings, cantatas, Stabat Maters, hymns, sequences, antiphons, psalm settings, canticles, motets, vespers, and *villancicos* (carols, primarily written for three voices).⁵ His music reflects the European tradition of the Baroque style, although in Latin America it is referred to as music of the Colonial period. The music of Salas was discovered in 1945 by Alejo Carpentier, a Cuban novelist and musicologist.⁶ His complete catalogue of works is currently published in eight volumes under the auspices of *El Centro de Investigación y Desarrollo de la Música Cubana* and the work of musicologist Miriam Escudero.

Another notable composer whose works were conceived on Cuban soil was Juan Paris (1759–1845). Paris followed Salas's footsteps at the Catedral de Santiago (1805–1845), composing mostly sacred vocal music following the European tradition of the late Baroque and early Classical styles. Under Paris's leadership, the church became a library, academy, a rehearsal and concert hall, and a venue for diverse musical events.⁷

Paris's discovered choral works include: *Misa a tres, con violines flautas y bajos* (Mass for three voices with violins, flute, and bass); and several carols, including *Respirad mortales, Patrió María en Belén, Oid cielos piadosos, Produzca la tierra*, and *Villancico de kalenda* for four voices, four violins, viola, bass, and oboes or flutes. Paris's instrumentation changes from his predecessor's (Salas) times.

In his *villancicos* *Albricias Pastores* and *Vamos Presto a Belén*, Paris introduces idiophones (cymbal and triangles) and membranophones (timpani) to sacred compositions in Cuba.⁸ Paris's first sets of *villancicos*, written in 1805 and 1807, were recently transcribed by the Cuban musicologist Claudia Fallarero. In the summer of 2013, a concert in Havana



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Development and Modern Influences

featured premiere performances of music by Juan Paris and Cayetano Praguera, two composers of Spanish origin born at the end of the eighteenth century who remained working in the island through the nineteenth century.

Soon after Paris's departure, Cratilio Guerra Sardá (1835–1896), considered another important musician and liturgical composer of the nineteenth century, followed in Paris's footsteps at the Catedral de Santiago. Guerra's works include a Mass in C and a Mass in D, each for three-part chorus, flute, clarinet, and strings (no viola). In addition, Guerra composed a *Misa de pastorella* (mass for nativity), *Misa sobre motivos del Himno de Santiago*, several *Stabat Maters*, and carols.

Much of what is known today about Sardá's music stems from the work initiated by musicologist Pablo Hernández Balaguer in 1961. Presently, Sardá's works are being performed because of the work of musicologist Francesca Perdigón Milá. Her recent book on Sardá's sacred works reveal traces of popular rhythmic idioms in his Mass in C, including *mazurkas*, *vals*, salon songs, and operatic themes.⁹ This practice is still observed by contemporary composers, including Villa-Lobos, Alberto Ginastera, Osvaldo Golijov, Roberto Sierra, and Cuba's own José María Vitier in his *Misa Cubana (Laudamus te)*.¹⁰

Cuba's sacred choral tradition continued to flourish at other chapels in and around Havana, including the Parroquia Mayor de la Habana and at the Capilla de Música de Bayamo. One of the most recognizable nineteenth-century Cuban composers, Antonio Raffelin (1776–1882), composed many sacred works, including several masses, motets, and hymns. According to Suzanne Tiemstra, Raffelin's compositions best represented the music of the classical period in Cuba.¹¹ His instrumental works include

several symphonies and chamber music written in classical style.

Later, Laureano Fuentes Matons (1825–1898) continued the sacred tradition in Santiago de Cuba. Matons's works reflected the changing compositional styles in the country. For instance, his *Stabat Mater* was written in a more classical style, while *Misa de Difunctis* for three voices and orchestra, two Requiems, and *Liberame Domine* for choir and orchestra all resembled music of the Romantic style. The *Misa Nupcial* by Gaspar Villate (1851–1891) and a *Misa Solemne* written by Cristóbal Martínez Corres (1823–1842) were other important masses written during this period.

It is almost impossible to ignore the apparent disparity between the existing timeline delineation of the Baroque and Classical periods in western classical music and the dates these styles of music actually reached Cuba (Latin America). This chronological disparity—likely caused by the distance between both continents and the time it took to reach the masses—can account for the type and style of music being heard in churches across Cuba during this Colonial period.

By the end of the nineteenth century, several sacred and secular musical entities began to emerge in Cuba. These included opera and zarzuela, religious choirs, provincial Spanish choral societies of Basque, Galician, Asturian, and Catalan descent (dissolved by 1915), and several amateur choirs organized throughout Havana and the interior provinces of the island.¹² By the beginning of the twentieth century, nationalistic influences began to make their way through music. There is a similar quest in the music of Spanish nationalistic composers (Albeniz, Granados, and de Falla). We also find these traits in the music of Alejandro Cartula and Amadeo Roldán.

In the first half of the twentieth

century, María Muñoz de Quevedo was an influential choral figure who made significant contributions to the development of choral music in Cuba. The Spanish-born musician, educator, and cultural icon arrived in Cuba in 1919. She eventually became a naturalized Cuban citizen and was responsible for founding and directing Havana's Choral Society, an important organization of its time.

Muñoz's choir performed classic repertoire of the western European choral tradition and new music written by Cuban composers. Her vision for the art of choral music marked a new era in the advancement of choral music in the island. She first sought help from her friend Alejandro García Cartula, an influential orchestral composer who became the first to write a polyphonic work for choir in *son* style.¹³

The *son* is a sung and danced musical genre born in the eastern provinces and transformed in Havana. Today, it is known as salsa and is a widespread dance form practiced throughout the world. The *son* exemplifies the mixture of Spanish influences (melodies and guitar accompaniment and African rhythms) and is considered one of the major types of popular music of Cuba. Cartula's *Canto de los Cafetales* and *Caballo Blanco*, along with Amadeo Roldán's *Curujey*, were both premiered by La Coral de la Habana in 1932.¹⁴

Cartula's and Roldán's unaccompanied compositions became the turning point in the evolution of Cuban choral music. Other composers to follow were Harold Gramatges, Nilo Rodríguez, and Gisela Hernández. Since then, many folk and popular melodies of diverse popular genres, originally conceived for popular music, have gradually become part of the standard choral tradition in Cuba. This is particularly the case if we consider the current choral music being

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performed in concert halls worldwide.

African Influences

The rich music of Cuba is a result of a merger of two distinct and influential cultures from the Old World on an island in the New World. African rhythms and Spanish melodies merged to create an extraordinary musical tapestry immersed in the island's history and folklore. By 1513, African slaves began to arrive in Cuba, primarily from Nigeria. It is estimated that as many as one

thousand Afro-Cubans were living on the island by 1534.¹⁵

As was the case in other countries, slaves brought with them their language, music, and traditions. Some African slaves became an integral part of the church choral tradition, singing and playing traditional European sacred music at music chapels. Others ultimately assimilated their native Yoruba systems of worship, adapting old religious beliefs with Catholic divinities known as Santería (Reglas de Osha).¹⁶ Traces of African influences can be found in much

of the music in Cuba. Other forms of vocal musical expression were later carried into secular music.

Coros de Clave

Coros de clave were vocal groups developed by Afro-Cubans in the late nineteenth century for the purpose of celebrating major festivities. They were comprised primarily of male and female vocalists who sang two- or three-part songs in 6/8 time with simple European harmonies, accompanied by instrumen-

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talists playing the “viola” (a banjo with the strings removed and played as a percussion instrument), guitar, clave, and occasionally the *botija*, harp, or other instruments.¹⁷

A *clarina* (lead female singer) would typically begin with a solo, followed by responses from the chorus. These groups, comprised of up to one hundred fifty members, primarily performed lyrical songs.¹⁸ By 1902, there were between fifty and sixty *coros de clave* in black, working-class barrios. Numerous *coros de clave* developed in the late nineteenth century and remained popular throughout the following decade.

African influences in contemporary Cuban choral music settings reflect strong rhythmic and textural elements of Afro-Cuban musical idioms like *Chivo que rompe tambó* by Moisés Simons and arranged by A. Ramírez; *Yambambó* by Emilio Grenet and arranged by Octavio Marin; *Afroritmos* by Yaniel Fernández; *Sin Palabras* by Wilma Alba; *Babalú en la Habana Vieja* by Roberto Valera; and *Tríptico de Cantos Yorubá* and *Misa para Yarini (Osun Requiem)* by Calixto Alvarez.

In one of the movements (*Lacrimosa*) of Calixto Alvarez's *Requiem*, the composer juxtaposes two languages sung simultaneously, representing the duality between European and African heritages. This duality is stated by juxtaposing the melody sung by a female voice in *Yoruba*—the language spoken by East African slaves—above the chant-like mantra sung by the male voices in Latin.¹⁹

One of the most important traits of the Cuban choral performance practice is that most music is performed unaccompanied. Vocal lines contain a variety of rhythms and musical nuances of this type and other genres of popular or folk music. Therefore, one will seldom find instrumental parts in choral works; composers leave it to the director's discretion for any addition of instruments.

Influence of Folk and Popular Styles in Cuban Choral Music

By the 1950s, Cuban popular music—the *cha-cha-chá*, *son-montuno*, *bolero*, *guaguancó*, *canción*, *guajira*, mambo, rumba, and conga—had already flourished in mainstream popular culture. Today it represents the heart of Cuban secular choral repertoire. Some of Cuba's most recognizable personalities in these popular styles include Manuel Corona (1880–1950), a Trova musician who wrote *Mercedes*; Eliseo Grenet (1893–1950); Emilio Grenet (1901–1941), who composed *Negro bembón*, *Chivo que rompe tambó*, and *Tu no sabe Inglés*; and Moisés Simons (1844–1944), who wrote *El Manisero*.²⁰

In addition, Miguel Matamoros is considered one of Cuba's most prolific composers of the Cuban bolero and *son* genres.²¹ Matamoros's music has been adapted to choral settings, many of which have become staples of the Cuban choral tradition (such as *Lágrimas negras*, *Son de la loma*, *Dulce embeleso*, *Juramento*, *Triste muy triste*, and *El que siembre su maíz*). This last song features a trait commonly found in the Cuban *son*: a call-and-response section between soloist and choir, accompanied by wood sticks playing a repeated clave pattern.

The Cuban “Son”

The *son* has become the very expression of Cuban identity.²² This popular genre was developed in the eastern rural communities, where it was highly influenced by the *trova* (a rural genre that featured improvisation) before it migrated to western Cuba. The *son* also reflects Cuba's ancestral African and Spanish influences and

influences from the eastern and western parts of the island.

The genre became widely popular with dance couples in the 1920s and 1930s. Soon after, it would permeate Cuba's musical folklore. This music was also felt in choral compositions, where it fused the island's native musical styles with traditional European classical forms. The *son*, *guaguancó*, rumba, and other Cuban popular music genres have, in some sense, gradually become “choralized” over time.²³

The catchy song *Chan Chan*, originally composed by bandleader Máximo Francisco Repilado (aka Compay Segundo), is an example of a popular *son* arranged for choir. This song revolves around two central characters: Juanita and Chan Chan. The choral arrangement of this song, written by Jorge Martínez, introduces each vocal line in layered fashion, beginning with the basses' repetitive rhythmic motif.

This distinct syncopated pattern features an anticipated upbeat (typically heard in the bass line in the instrumental version) followed by the tenor part carrying the clave pattern. The clave is the underlying rhythmic pattern heard throughout the song. Later, the alto and soprano vocal lines imitate the *gaugeo*, a syncopated accompaniment pattern typically played by the guitar (*tres*). (Figure 1)

Together these voices create the distinct rhythmic flavor of the *son* before the melody is introduced and harmonized in thirds or sixths. However, the most anticipated point in the song



Figure 1. Clave pattern (3 + 2) or (2 + 3)

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occurs at the improvisatory *montuno* section, where the soloist (typically a tenor) alternates in a call-and-response section with the choir, creating the climax of the work. The intervention of the chorus in the refrain *estribillo* can go from a single phrase to an entire verse. While the treatment of voices in

this particular arrangement is typical in choral *son* arrangements, variations of styles and forms are found across the western Caribbean, Colombia, Mexico, Puerto Rico, and Venezuela.

Table I provides a sample of choral compositions or arrangements in *son* style.

Guaguancó

The *guaguancó* is a derivative from the *rumba*. Its Afro-Cuban secular music roots stem from the regions of Havana and Matanzas.²⁴ The *guaguancó's* rhythm and instrumentation vary from the ones utilized in the *son*. It uses the *rumba* clave instead of the *clave* used in the tra-

Table I

"Son" Titles	Style	Arranger	Composer
La Mujer de Antonio	Son-Pregón	Conrado Monier	Miguel Matamoros
Son de la Loma	Son-Montuno	Conrado Monier	Miguel Matamoros
El Que Siembre su Maíz	Son	Electo Silva	Miguel Matamoros
Canto de los Cafetales	Son		Alejandro G. Cartula
Caballo Blanco	Son		Alejandro G. Cartula
Curujuey	Son		Amadeo Roldán
Son Mercedes	Son		Leo Brower
El Manisero	Son-Pregon	Conrado Monier	Moisés Simons
Chan Chan	Son	Jorge Martinez	Francisco Repilado
Este Son Homenaje	Son	Conrado Monier	A. Almeida
Lágrimas	Bolero-Son	Conrado Monier	Miguel Matamoros
Todo a tus Pies	Bolero-Son	Graciano Gómez	René Baños
Chivo que rompe Tambó	Son	Amauris Ramirez	Moisés Simons
Me Bendo Caro	Son		Conrado Monier
Laudamus te (Misa Cubana)	Son		José Maria Vitier
Manisero	Son in 5/4	Yaniel Fernandez	Moisés Simons
Tiempo para un Tiempo	Son	Conrado Monier	Roberto Valera
Negro Bembón	Son	Electo Silva	Eliseo Grenet
Iré a Santiago	Son		Roberto Valera
Mulata	Son		Conrado Monier
Todo a tus Pies	Bolero-Son	Rene Baños	Graciano Gomez
El Almuerzero	Son	Conrado Monier	Pedro L. Ferrer
Chanchullo	Son	Marialys P. Campos	Ruben González y Cachao López
Cuba, Que Linda Es Cuba	Cancion-Son	Eduardo Saborit	Electo Silva

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ditional son. A spirited example of this style is exemplified in Roberto Valera's *Guaguancaglia* or *Quisiera* (Guaguancó).

Another prominent Cuban composer whose choral arrangements can challenge any choir's rhythmic and technical skills is Guido López Gavilán. His choral works are known for transcending conventional popular musical idioms. *El Guayaboso* (featuring the polyrhythms of a guaguancó), *Pak-kin-kin*, *Pa ti Pa ti* (in mambo style), *Que Rico É* (mambo), *La Aporrumbeosis* (inspired by rhythmic elements and melodic gestures of the rumba) are some of his works. (Figure 2)

The Cuban Bolero

The *bolero* derives from the Spanish *seguidilla* first heard in Andalusia in 1780. It existed in Cuban salons from the early nineteenth century; however, the *bolero* that arose in Santiago in 1883 was a particular type that was danced by couples in a simple 2/4 meter. The Cuban *bolero* is more closely related to African dance rhythms and Cuban melodic styles than to the Spanish *bolero*. Performed in duple meter (most often 2/4, in contrast to the Spanish *bolero* in 3/4) in a moderately slow tempo, the *bolero* features passionate lyrics and memorable melodies.²⁵

Its melody and guitar accompaniment were marked with the presence of the *cinquillo* rhythmic pattern and was often combined with a *tresillo* pattern. The melody in the Cuban bolero is often heard harmonized in thirds. The textural

characteristics of the Cuban bolero are often associated with themes related to love, betrayal, bliss, yearning, rejection, or suffering.

Electo Silva's *30 Canciones Populares de Cuba* is considered an important collection of arrangements of various popular genres, including *boleros* such as *Ausencia* by Prat and *Dulce Embeleso* and *Juramento*, a *bolero* composed by Miguel Matamoros. Other choral settings include *La Rosa Roja*, arranged by Oscar Hernández. (Figure 3)

Over time, the *bolero* has evolved into variations or combinations of styles. Matamoros's *Lágrimas Negras*, in an arrangement by Conrado Monier, is a classic example of a *bolero-son*. Here, two distinct musical styles are combined to create a new genre. The song begins in *bolero* style (A section) and begins its B section in *son* style.

This B section also serves as the refrain within a *bolero-son*. The *bolero's* (A part) underlying rhythmic pulse is driven by repeated two-measure phrases containing a *cinquillo* pattern (Figure 3) followed by four eighth notes, while the *son* (B part) rhythmic pulse is driven by the *son* clave. The result is a song that begins slow and develops in a spirited, dance-like section.



Figure 3. The Cuban Bolero

Lágrimas Negras (Black tears) translated text:

Verse 1 (Section A)

Although you have left me in the abandonment
Although you have killed all my illusions
Instead of cursing you with fury
In my sleep I fulfill you,
In my sleep I fulfill you with blessings

Verse 2 (A')

I suffer the immense sorrow of your loss
I feel the deep pain of your game
And my crying
Carries black tears,
Carries black tears of my life

Son (Section B) refrain:

You want to leave me
Yet, I do not want to suffer
With you I go away, my saint
Even if it costs me death

Trova and Canción

Trova is a genre of Cuban song closely associated with working-class singer-songwriters. Primarily self-accompanied on the guitar, its early form (known as *vieja trova*) was popular in the late nineteenth century. It is credited with the creation of the Cuban *bolero*. Composers including Pepe Sánchez, Manuel Corona, Chicho Ibañez, Rosendo Ruiz,



Figure 2. The Guaguancó

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and Sindo Garay are considered the founders of Cuba's proponent of this genre. An example of a *trova* is best seen in Electo Silva's *6 Canciones de homenaje a la Trova*, a set of songs arranged for choir that pay tribute to the *trova*. During the latter part of the twentieth century, a new wave known as *nueva trova* emerged as a popular genre, reflecting the political "protest song" movement throughout the Americas.

Canción is another popular genre of music heard throughout Latin America. Its roots stem from Spanish popular forms, Italian operetta and Neopolitan songs, slow waltzes, and French romanza. In Cuba, it was highly influenced by the *trova* movement. This genre is best known for its beautiful and memorable lyric melodies combined with heartfelt lyrics. One of the most recognizable works in this genre include *Mercedes* by Manuel Corona.

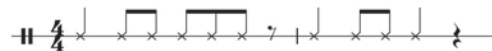
Today, the choral music of this genre is exemplified in Beatriz Corona's works, including *Corazón Coraza*, *Penas*, *Entre el Espanto y la Ternura*, *Solo de Guitarra*, *No es Preciso*, *Triptico*, and *Aire Nocturno*, with

texts by Nicolas Gulién, Silvio Rodríguez, Jose Martí, Mirta Aguirre, and Pablo Milanés. Other notable works include *Suite Choral* by Gisella Hernández, with text by Federico G. Lorca; and *Canciones amatorias* by Leo Brower, with text by Federico G. Lorca and José Hernández.

Cha Cha Chá

The *cha cha chá* originated from the *danzón*, a form related to the *mambo*. This genre of music has distinct rhythmic characteristics due to the fact that, unlike most other Cuban styles, it is not rooted in the *clave*. The text used in this style of music is typically of a humorous or jovial nature. Richard Egües, composer of *El Bodeguero* and many of today's classics of this style of music, was a well-known Cuban musician and flautist. *El Bodeguero*, nicknamed by Egües as "the magic flute," became a popular song in the 1950s.²⁶ (Figure 4)

Cha cha chá rhythm



Danzón rhythm



Figure 4.

El Bodeguero

Always at her (his*) house,
present are,
the grocer and the cha cha chá,
Go to the corner and you'll see him,
and in a friendly way he will
always assist you,
go now, run over there, the grocer,
the one with the money you will
find him,
on the other side of the counter,
helpful and service oriented

Grocer what's going on, why so
happy

I think it's a result, of what is in
the grocer, dancing he goes
in the store the dance goes like this,
with beans there is potato here,
the new rhythm of the cha cha chá
he drinks chocolate, he pays what
he owes

in the store the dance goes like this,
with beans there is potato here,
in the store the dance goes like this...

Movement and Dance

For years, Cuban professional choirs have been international ambassadors of their native folk and popular musical forms. In Cuban popular music genres, movement and dance are natural responses to music and are considered

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symbiotic. It is almost impossible to listen to songs as *Afroritmos*, *El Guayaboso*, *Chanchullo*, *Chan Chan*, or *Guantanamera* without allowing the body to move to the highly syncopated rhythms of this music. In recent years, several professional Cuban choirs—including Schola Cantorum, Vocal Leo, and Entrevoces—have introduced creative and innovative choreographies to performances of their native music.

Other Popular Genres

There are other distinctive genres within the popular music spectrum in Cuba. Cuban secular choral music is filled with the musical flavors found in popular styles, such as the *conga*, *guaracha*, *bilongo*, and *guajira*. A variety of dance rhythms and contemporary harmonic sonorities are featured in works such as *Cimarrón* (a conga) by A. Agramonte/arr. Calixto Alvarez; *Conga* by Guido Lopez Gavilán (specially written for the VI World Symposium of Choral Music in Minneapolis); *Guantanamera* (a guajira) arranged by Conrado Monier; and *Variaciones sobre la Guajira Guantanamera* arranged by Electo Silva. Other works within these genres include *Me Quiero Casar Contigo* (guaracha) by Angel Aldae/arr. Monier; *La Negra Tomasa* (bilongo) by Guillermo Rodriguez/arr. Monier; *Rumbamban* (danzón) by Rafael Inciarte/arr. Miguel García; and *Cofrecito de dudas* (habanera) by Roberto Valera.

Contemporary Choral Works

Within the last twenty years, there has been an emergence of extended choral works by Cuban composers, including works by Guido López Gavilán; Leo Brower's *Salmo de las Américas*; Roberto Valera's *Cuatro Poemas de Nicolas Gullien*; José Maria Vitier's *Misa Cubana*; Electo Silva's *Misa Caribeña* and *Misterios de Nuestra Señora*; Beatriz Corona's *Misa*

V; and the well-recognized unaccompanied work by Calixto Alvarez, *Osun Requiem*.

Other influential choral composers and arrangers whose music has won

international recognition include Electo Silva, Conrado Monier, Beatriz Corona, and Frank Fernández. Today, a wave of emerging choral composers such as Monica O'Reilly, Keila Orozco, Yaniel



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Cuban Choral Music: Historical

Fernández, Luis Ernesto Peña, Tania Leon, and Wilma Alba continues to delight audiences with new choral works.

The rich history of choral music of Cuba spans over four centuries. Their

choral tradition stems primarily from early sacred European influences and the musical rhythms brought by African slaves (syncopated rhythms, ceremonies, and musical instrumental). Consequently,

these influences merged with Spanish and native secular idioms, giving birth to new musical genres such as *son*, *guaguancó*, *cha cha chá*, *guajira*, *danzón*, *trova*, *bolero*, and *canción*. Since the turn of the twentieth century, choral music has given a voice to these native musical genres, and they continue to live in the mass settings, song cycles, sacred, and secular compositions written by Cuban composers in unaccompanied style. 

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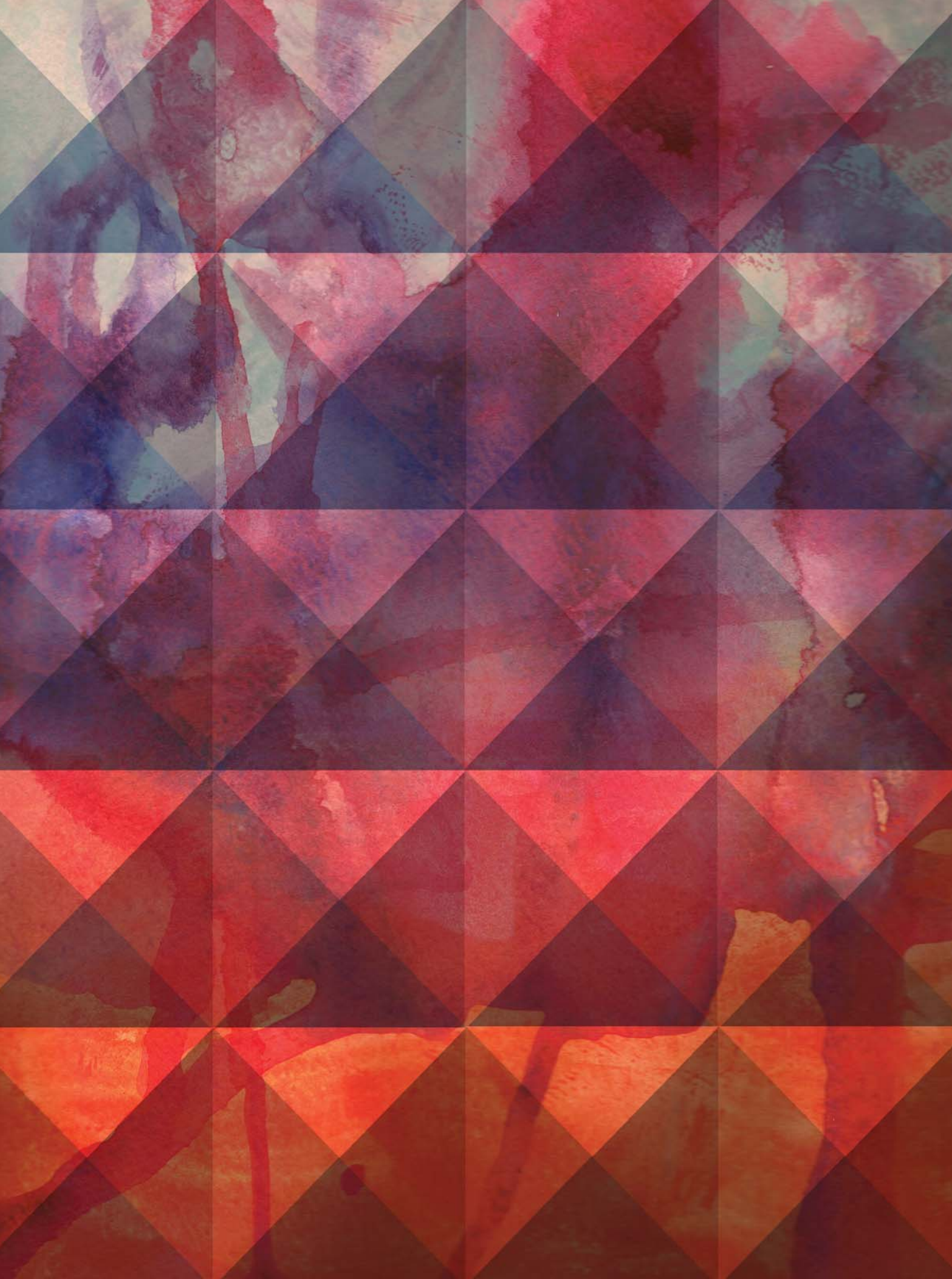
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VENEZUELAN CHORAL COMPOSERS OF THE 20TH AND 21ST CENTURIES: *A CATALOGUE*

MARÍA GUINAND

The eighteenth century was a prolific time of composition in Venezuela with the presence of composers grouped under the name School of Chacao (1770-1820). Once Venezuela was liberated from Spanish rule in 1821, it was impossible to rescue the tradition of composition at the School of Chacao due to the profound changes in Venezuelan culture. The only light in choral composition was José Angel Montero, who composed religious music and was the Chapel Master of the Cathedral of Caracas. After the death of Montero in 1881, and until 1920, Venezuelan choral activity remained submerged in an unfortunate period of obscurity and neglect.¹

The nineteenth and early twentieth centuries were periods of great musical poverty. In 1920 initial steps toward a renewal of compositional and performance activity occurred with the creation of arts societies and organizations that brought new artistic trends to Venezuela from Europe. The *Círculo de Bellas Artes* was a group of painters and writers who studied the most recent European artistic trends.

Monseñor Ricardo Bartolini was one of the patrons and promoters of the arts who helped to boost the young generation of musicians. In 1887 the National Academy of Beaux Arts was created. It was renamed in 1915 as the School of Music and Declamation and again in 1945 as the Superior School of Music. Due to its location near an old church—the Holy Chapel—the Superior School of Music became known as the School of the Holy Chapel.

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VENEZUELAN CHORAL COMPOSERS OF THE

Over the past one hundred years, there have been many Venezuelan composers offering significant contributions to choral music. As we continue to move into the twenty-first century, our desire is that we will continue to stimulate young composers and choral ensembles to be creative and innovative for years to come.

Following is a catalogue of the most relevant and influential Venezuelan composers, listed in order of birth, starting with the earliest and moving to present day.

SCHOOL OF THE HOLY CHAPEL: FIRST GENERATION

In 1929 the *Orfeón Lamas* was founded: the first mixed-voice and established choir since the colonial days. This ensemble inspired all composers from the first half of the twentieth century to write new madrigals and choral songs based on Hispanic poetry. They integrated contrapuntal Italian techniques and incorporated musical elements derived from popular traditions, becoming the so-called Nationalists.

This group of composers also created sacred music with new harmonic and melodic languages, following the traditions that they inherited from the eighteenth century. They also copied and arranged hundreds of popular songs and folk tunes, thus preserving and recreating the musical traditions in Venezuela. However, their musical style was not homogeneous. There were marked stylistic differences, which reflected their contrasting personalities and approaches to composition.

Vicente Emilio Sojo (1887-1974)

Born in the town of Guatire, Miranda State, Sojo began his musical life singing contralto in the church choir. He learned several instruments such as the guitar, flute, violin, and trombone and

was also a great lover of painting and literature. He was self-taught until he was twenty-three years old, when he became a student at the School of Music and Declamation.

In 1921, Sojo became professor of Music Theory, and in 1936 he was appointed director and created the Chair of Composition. In 1930 he founded both the *Orfeón Lamas* (mixed choir) and the Venezuelan Symphony Orchestra. Sojo wrote a large amount of sacred and secular choral music, and instrumental music. His musical style can be considered classical from a formal and harmonic point of view, and he was unquestionably influential on the composers that are discussed below. Influenced by Debussy, he explored chromaticism, an expanded harmonic language, and the use of exotic scales.²

Masses

- Misa Coral* (1915)
- Misa Cromática* (1922–23)
- Misa a Santa Eduvigis* (1925)
- Requiem in Memoriam Patris Patriae* (1929–1930)
- Misa Breve* (1934)
- Misa a cappella en honor a Santa Efigenia* (1935)
- Misa en honor de Santa Cecilia* (1954)

Sacred Music—

Choral-Orchestral

- Domine ad adjuvandum me festina* (1914–18)
- Letanías Lauretanas* (1914–18)
- Christus factus est* (1920)
- Venite Adoremus; Ave María* (1922)
- Ecce Panis* (1923)
- Te Deum Laudamus; Tota pulchra es Maria; Bone Pastor* (1923)
- Palabras de Cristo en el calvario* (1925)
- Tres Motetes para la Festividad del 3 de Mayo; Cantata de Navidad Hodie super nos fulgebit lux* (1935)
- Tres Motetes para la Festividad de Santa Cecilia* (1953–1954)

Sacred Music

- Regina Caeli Laetare* (1914–18)
- Dominus Iesus* (1920)
- Ave María; Alma Redemptoris Mater*
- Ave Regina Caelorum* (1920)
- Sub tuum praesidium* (1920)
- Ave, Verum Corpus* (1926–27)
- O Sacrum Convivium* (1926–27)
- Recordare Virgo Mater* (1926–27)
- Tantum ergo* (1926–27)
- Tantum ergo y Genitori* (1926–27)
- Tres fabordones (Confitebor, Laudate Dominum Omnes gentes, Miserere mei Deus)* (1926–27)
- Maitines de Navidad (Christus natus est nobis, Iesu Redemptor Omnium)* (1935)
- Christus Factus est*
- Uxor tua*
- Villancico—Una inmensa alegría*
tamborilera
- Laudate Dominum*

Madrigals and Choral Songs—

- Lin, Lin, Lin; Diez Canciones de Ronda* (1927)
- Romance del Tirano Aguirre* (1934)
- La Carreta del Malojero* (1935)
- Cuatro Canciones Corales sobre poesías de Jacinto Blanco Fombona (Fresco; La Canción de las mañanas; Al nacimiento de Cristo Nuestro Señor; La Canción de Ayer)* (1942);
- Hay luces entre los árboles; Solo de Marimba; Margarita, girasoles; Canción de cuna; Laetitia; Zapatitos de Lluvia; Hacia Cíteres; Epitalamium* (1954)
- Epitalamio; Balada de los Tres ríos; Cántico; Introito Profano; Lay; Rondó* (1957)
- Other: *Cantilena; El Amo; Canción Otoñal; Paisaje; El Dragón; Bordoneo; Pifanos y Cobs; Amanecer; El Bailón; Rosal; El Jilguero; Al Parque Niña; Villancico; El Portal; Por la Cabra Rubia; Postludio; El Cambao; En Alta Mar; Serenata*

Juan Bautista Plaza (1898–1965)

Plaza began his musical education in 1915 under the guidance of the com-

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poser and pianist Jesus Maria Suárez at the School of Music and Declamation. In 1920 he continued his musical studies at the Pontifical Institute of Sacred Music in Rome. He returned to Venezuela in 1923 and assumed the posts of organist and choirmaster at the Cathedral of Caracas. There he composed a large body of works for male voices following the guidelines for sacred music instructed by the papal encyclical *Motu Proprio* (1903).

In 1924, Plaza became professor of harmony at the School of Music and Declamation and in 1931 established the History of Music Chair and the Aesthetics of Music Chair. Between 1933 and 1944, Plaza's passion for history led him to assume the important task of classifying and restoring all the manuscripts of the Venezuelan colonial music files that were in the archives of the School of Music.

Plaza's catalogue consists of over three hundred titles, including choral, chamber, symphonic, and choral-orchestral works. Many of his compositions contain strong nationalist features, while others use traditional western harmonic and melodic language. Juan Bautista Plaza harmonized the official version of the National Anthem of Venezuela.³

Masses—Male Voices, organ

Misa de Requiem (1923)
Misa a 3 voces (1936)
Misa Popule meus (1937)
Misa en Fa (1937)
Misa en honor de San Juan de la Cruz
(1947)
Misa Litúrgica de la Esperanza (1962)

Easter Responsories—Male Voices

Responsorios de las Tinieblas (1924)
Miserere (1924)
Miserere a 4 voces (1924)
Benedictus (Cántico de Zacarías) (1924)
Responsorios para el Oficio de Tinieblas del Jueves y Viernes Santo (1924)
Attende Domine (1924)

Turbas de la Pasión según San Mateo
(1925)
Christus factus est (1925)
Benedictus Dominus (1926)
Responsorios, en fabordón, para el Oficio de Tinieblas del Miércoles, Jueves y Viernes Santo (1926)
Dextera Domini (1929)
Nos autem gloriari (1929)
Dextera Domini (1931)
Dominus Jesus (1931)
Ubi caritas (entre 1920 y 1935)
In Monte Oliveti (1937)
Vexilla Regis (1937)
Terra tremuit (1937)
Benedictus (1940)
Responsorios para el Oficio de Tinieblas del Miércoles, Jueves y Viernes Santo
(1940)
Turbas de la Pasión según San Mateo
(1941)

Motets and other religious works

Mixed Choir—sacred

Sex (Sic) Motetta in Honorem S.S. Sacramenti (Roma, 1921)

Tantum ergo (1921)
Pange lingua corporis (1921)
O salutaris (1922)
Beata viscera Mariae (1922)
Flores apparuerunt (1923)
Vox in Rama audita est (1923)
Deus Israel (1928)
Ave María (1929)
O sacrum convivium (1936)

Mixed Choir—organ/strings

Iste confesor (1921)
Nisi Dominus (1923)
Ave María (1924)
Cantata de la Epifanía (1950)

Male Voices—organ

Tantum ergo N° 7 (1926)
Illuminare Jerusalem (1927)
Tantum ergo N° 8 (1928)
Peccatam me quotidie (1930)
Domine, secundum actum meum
(1930)
Ave verum (1931)
Jam non dicam (1936)
Tantum ergo N° 15 (1948)
Tantum ergo N° 16 (1961)

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Male voices—organ/orchestra

Tantum ergo (1920)
Ave verum (1921)
Te Deum (1923)
Reges Tharsis (1923)
Dilectus meus (1925)
Veni de Libano (1925)
Magnificat anima mea (1925)
Ego sum panis vivus (1925)
Stabat Mater speciosa (1925)
Ave Maria (1927)
Himno a Nuestra Señora de Coromoto (1938)
Tantum ergo N° 11 (1942)
Dolorosa et lacrimabilis (1942)
Tota pulchra es Maria (1943)
Himno del Primer Congreso Catequístico Nacional (1943)
Te Deum (1947)
Himno a 3 voces oscuras y orquesta; Ave María (1959)
Regina Coeli laetare (1959)
Salve Regina (1959)

Mixed Choir—secular

La lloviznita (1927)
A Venezuela (1928)
Primavera (1928)
Ríe que ríe (1928)
El garrapatero (1928)
Canto a Bolívar (1928)
Tres canciones de amor (1928)
El reposo (1928)
Nocturno de la laguna (1928)
Cogeremos Flores (1928)
Sonetillo (1928)
Geórgica (1930)
Rosas Frescas (1930)
Columpio (1930)
Suspiros (1930)
Eras a la luna (1930)
Noche de Tormenta (1931)
La Mariposa (1932)
Vespe (1932)
Soneto a San Juan de la Cruz (1932)
Presagio (1932)
Todo el día fue nuestro (1933)
La tristeza del Angelus (1933)
Crepuscular (1933)

Para que mi amor pasara (1933)
Ruinas (1934)
Playas Caribes (1941)
Salta con la ondinás de las ondas (1944)
Un aire de arpas flota (1946)
En la Ascensión (1948)
Rosa de melancolía (1949)
Preguntas (1951)
Me voy (1951)
Atardecer (1951)
Noches Ideales (1952)
Cestillo de Cristal (1952)
Los Lagartos (1957)
Dafne (1958)
Agua a dónde vas? (1960)
Vitrales (1963)

Villancicos

En la mañanita (1931)
Gloria a Dios (1931)
Venid a Belén (1931)

Male Voices

Pico, Pico, Zolorico (1927)
La ronda de la Navidad (1927)
Carnaval (1928)
Los piratas (1928)
Cantilena Pastoril (1928)
El Curruchá (1928)
Canción China (1928)
La Picazón (La Pulga) (1928)
Una, dona, tena, catona (1928)
El desvelado (1928)
Espinito, pura Espina (1934)
Recuerdos (1938)
Golpe (1946)
Cancioncilla romántica venezolana (1946)

Female Voices

El cuento (1927)
La Noche (1931)
Sendas de la tarde (1931)
El ratón Pérez;
El reloj de los gorriones (1951)
Horas Muertas (1958)

José Antonio Calcaño (1900–1978)

Calcaño began his musical training at an early age. Along with his cousin Miguel Angel Calcaño and Vicente Emilio Sojo, Calcaño is one of the pioneers of the art movement called *renovación musical* (musical renewal), which meant a new trend of music making in the country. He was a renowned writer and music critic and a professor of music appreciation and conductor of informative musical programs on television. Calcaño was also founder of the *Orfeón Lamas* and the Venezuela Symphony Orchestra. In addition to his music career, he was active in diplomatic service and held various important positions in foreign delegations, including the United Nations.

Calcaño founded the *Conservatorio Teresa Carreño* in 1951, the *Coral Cróele* (workers from the Creole Petroleum Corporation) in 1953, and the *Madrigalistas*. He composed many choral works and arrangements. He also authored a book about the musical life of the city of Caracas, *Crónica Musical De Caracas* (The City and Its Music), which has been the main reference for musical research.

Choral-Orchestral

De Profundis (Motet)
Canto triunfal (Cantata)

Madrigals

Evohé
Cara bonita

Moisés Moleiro (1904–1979)

At the School of Music and Declamation in Caracas, Moleiro studied piano with Salvador Llamozas and graduated in 1927. Along with Vicente Emilio Sojo, he was a founder of the *Orfeón Lamas* and wrote several works for this ensemble. His main compositional interest was for the piano, and his catalogue for

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this instrument is extensive. Much of his music is based on popular rhythms, but his harmonic and melodic languages are reflective of his individual style.

Mixed Choirs—secular

Endecha
Compae Facundo
Vigilia
Vuelas al fin
Campanas
Pastorela

Male Voices—secular

El Perro
Sol Amarill
Rataplán
Ed Gobernación del Estado Aragua,
Casa de la Cultura (1973)

Angel Sauce (1908–1995)

Sauce was born in Caracas and studied music at the School of Music and Declamation. After graduating in 1944, Sauce traveled to New York on a scholarship for the graduate program in composition, choral, and orchestral conducting at Columbia University. He was a member and later conductor of the Venezuela Symphony Orchestra and also a member of the *Orfeón Lamas*. He founded the *Coral Juan Manuel Olivares*, later named *Coral Venezuela*, in 1943, which became one of the most important groups of its kind. He founded other choirs in the “Electricidad de Caracas,” Universidad Católica Andrés Bello, among others. The repertoires of his ensembles were constituted by works of his contemporaries and Venezuelan folk music arrangements, but he pioneered in programming many choral symphonic works.

Mixed Choir—secular

Justicia de Rey (1939)
La morena va a la fuente (1939)

Cantemos alegres con este pastor (1939)

Niño divino (1939)
Vamos pastorcillos (1939)
Nació, Nació (1939)
Canción de la niebla (1941)
San José Bendito (1941)
Tantum Ergo (1941)
Credo (1942)
Cancioncilla Sevillana (1956)
Canta (1965)
Gavilán Cuá (1965)
Padre Nuestro (1974)
Tarde del Trópico; Abri; Invocación; Retablillo de Navidad (1974)

Choral-Orchestral Works

Jehová Reina (1945–48)
A la gloria de Andrés Bell (1951)
Cecilia Mujica (1957)
Canto de libertad (1983)

Evencio Castellanos (1915–1984)

Castellanos was born in Cúa, Miranda State, and was a pianist, composer, and conductor of choirs and orchestras. Pablo Castellanos, an organist and choir-master, was his father and his first music teacher. He graduated from the School of Music and Declamation in 1944 and was a member of the Venezuela Symphony Orchestra and the *Orfeón Lamas*. Between 1947 and 1949 he lived in New York City, where he began developing his brilliant career as a concert pianist. He was also choirmaster, organist, and choir member in the Caracas Cathedral.

Masses

Misa Ave Maris Stella
Misa Jesu Corona Virginum

Madrigals and Choral songs

Mixed Choirs—secular

El Bambú
Tota Pulchra es Maria
Miserere

Letanias Lauretanas

Choral-Orchestral

El Tirano Aguirre

Antonio Estévez (1916–1988)

Estévez was born in Calabozo, Guárico State. Estévez studied composition, oboe, and clarinet at the School of Music and Declamation, where he later became a professor of counterpoint. He was a member of the Caracas Military Band, Venezuela Symphony Orchestra, and *Orfeón Lamas*. In 1944, Estévez graduated and earned a scholarship to continue his training in the United States and Europe. He founded the choir *Orfeón Universitario* at the Central University of Venezuela in 1943. In 1971 he created the Phonology Music Institute.

Estévez is considered one of the most important representatives of Venezuelan musical nationalism. His extraordinary work *La Cantata Criolla* has become a paradigm of nationalism and a significant Venezuelan composition of the twentieth century. Later in the 1960s, after time spent in Europe and his meeting with kinetic artists such as Jesus Soto, Estévez ventured into electronic music.

Motets-Mixed Voices

Ave Maria (1984)

Mixed Choir

Canción de la Molinera (1943)
Rosalinda (1943)
Canciones Ancestrales (1955)
(Arrunango, Habladurías, El ordeñador)

Male Voices:

Despertar (1943)

Mixed Choir, soloists and orchestra

La rauda novia del aire (1944)
Cantata Criolla (1954)

VENEZUELAN CHORAL COMPOSERS OF THE

Antonio Lauro (1917–1986)

Lauro was born in Ciudad, Bolívar, and his family moved to Caracas in 1926. In 1931 he began to study music at the School of Music and Declamation. Beginning in 1933, he was a member of the *Orfeón Lamas*, where he excelled as a baritone. He worked in radio as a guitarist, accompanying various programs, which allowed him exposure to popular music. He formed a vocal and instrumental ensemble called *Cantores del Trópico*, for whom he wrote many of his compositions and arrangements. He actively fought against the dictatorship of Marcos Pérez Jiménez and suffered imprisonment for almost two years, where he composed some of his best works for guitar.

Sacred Music

Kyrie (1944)

Mixed Choir—secular

Occidente (1944)

Crepuscular (1944)

Allá va un encobijao (1945)

Canta (1945)

Sembrador (1948)

Canto miliciano (1951)

Endecha (1964)

Female Voices

Ave María (1943)

Kyrie (1943)

La Mañana (1943)

Viento (1944)

Choral-Orchestral

Cantaclaro (Poema Sinfónico) (1947)

Misterio de Navidad (1952)

Inocente Carreño (b. 1919)

Carreño was born in Porlamar, Nueva Esparta State, and began his musical studies with Lino Gutierrez. In 1932 he settled in Caracas and entered the

School of Music and Declamation.

In 1940, Carreño began his teaching and conducting career. He composed tirelessly for his choirs, voice, piano, and various instrumental ensembles. Carreño has extensive knowledge of his country's folklore, which has led him to make many arrangements of popular music. Besides arrangements, he incorporates folk music into his compositions in a personal and successful way with expressive lyric lines and colorful harmonies.⁴

Mixed Choirs—sacred

Ave María (1949)

Ave María (1955)

Canto a Jesucristo, tríptico coral (La señal, Cristo en el Olivar, Jesucristo) (1972)

Fuga aleluyática (1980)

Aleluya (1986)

Female Voices—sacred

Ave María (1951)

Te Deum (2000)

Mixed Choir—secular

Por entre hierbas (1941)

Niebla (1941)

Epifanía (1943)

Gota de breve rocío (1945)

Pregúntale a ese mar (1945)

El Sauce y el arroyo (1945)

Azul (1947)

Ave María (1947)

Hoy me acordé de tu nombre (1948)

Cuerpo del mar (1952)

Una canción con triste ofrecimiento (1955)

Nocturno (1956)

En el eco doliente de su llanto (1956)

El mirlo (1956)

El colibrí (1956)

El mar inquieto (1956)

Diafanidad (1961)

Canción de la sabana (1962)

Tres canciones románticas: (Novia de abril, Eternidad del canto, Tu nombre) (1970)

Espera, In memoriam,

El día de tu ausencia (1975)

Canción desvelada (1975)

Conservas de coco (1975)

Contrapunto (1975)

Mis canciones ya viejas (1986)

Era una tarde; El velero perdido; No me sueltas la vida ni la man (1986)

Octavillas de la vigilia y la melancholia (1987)

Female Voices—secular

El despertar de una isla (1955)

In Memoriam (1975)

Male Voices—secular

Cabellera nocturna (1975)

Choral-Orchestral

Misa de Requiem (1985)

SCHOOL OF THE HOLY CHAPEL: SECOND GENERATION

The three decades between 1920 and 1950 are the founding years of the musical movement that exists today in Venezuela. In the first generation of composers and musicians, all were either colleagues or students of Plaza and Sojo. They had a wide variety of personalities and were accomplished musicians who created the conditions for a musical explosion. The second generation of composers of the School of the Holy Chapel followed the footsteps of their mentors and continued to enrich the choral repertoire by incorporating new harmonic languages, vocal sounds, and effects.

Andrés Sandoval (1924–2004)

Sandoval was born in Caracas and received his early musical training from his father, Avelino Sandoval. In 1930 he entered the School of Music and Declamation. Between 1936 and 1947,

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he was a clarinetist and an invited conductor of the Caracas Military Band. He worked as a violinist in the Venezuela Symphony Orchestra and in various other orchestras and served as director of several music schools in Venezuela and also conducted university choirs. His catalogue of works includes symphonic, chamber, choral, band, choral-orchestral, and solo instruments.

Madrigals and Choral Songs

El Molinero (1954)
El Trompo (1954)
La Huella Perdida (1954)
Canto a Bello (1957)
Despedida (1958)
Besábase en su Boca (1967)
El Juego (1969)
Los Pescadores (1969)
Canción de Cumpleaños (1983)

Choral-Orchestral

San Cristóbal (1954)
Región de la Niebla (1958)
Los Andes (1972)
Réquiem N° 2 (1991)

Gonzalo Castellanos (b. 1926)

Castellanos was born in Canoabo, Carabobo State, and began his musical studies with his father, Pablo Castellanos Almenar. He graduated from the School of Music and Declamation in 1947 and became professor of music theory at the *Escuela de Música Juan Manuel Olivares* and the *Escuela Normal Miguel Antonio Caro*. In addition to being the organist and choirmaster at the church of San José de Caracas, he was also the choir director at several universities. Castellanos was a member of the Venezuela Symphony Orchestra and later became the director.

Mixed Choir—sacred

Turbas del Viernes Santo (1948)

Miserere (1948)
Misa de Requiem

Choral-Orchestral

Te Deum (1949)
Tantum ergo (1950)
Ave María (1956)

Madrigals and Choral songs

Mixed choir—secular

El amolador (1949)
Al Santo Niño de Belén (1950)
Cancioncilla de Floraligia (1950)
Al mar anochecido (1963)

Female Voices—secular

La fuente del día (1953)
Imagen de los sueños (1990)

Modesta Bor (1926–1998)


Bor was born on Margarita Island. In 1942 she traveled to Caracas to study at the *Conservatorio de Musica José Angel Lamas* (earlier the School of Music and Declamation) and graduated in 1959. Bor was appointed professor of Music Theory and director of the children's choir in the *Escuela de Música Juan Manuel Olivares* and later founded a female choral ensemble, *Arpeggio*.

In 1973 she chaired the composition class at the *José Lorenzo Llamozas School of Music* and worked as the head of the Department of Culture and Arts at the Central University in Caracas. Later on she moved to Mérida, where she taught composition at the School of Music at the *Universidad de Los Andes*.⁵

Mixed Choirs—secular

Canción Lejana (1950)
Balada de la luna, luna (1954)
Locerita (1954)
Arco Iris (1956)
La Cabrita (1956)
Velorio de Papá Montero (1960)

Dos canciones corales (1962)
Canto a la vida (1967)
Canto de paz (1969)
Velero Mundo (1969)
La Mañana ajena (1971)




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
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Sin vinos ni hallacas (1972)
Manchas sonoras (1975)
Basta, Basta, Basta (1981)
Prisma sonoro (1981)
Barco de la media noche (1982)
Con esta parrandita (1986)
Los tres reyes magos (1986)
Parranda margariteña;
 Por un camino arenoso (1986)
Son Venezolano (1986)
La Palabra en la calle (1990)
Mundo del hombre; Nana; Para mi
 corazón basta tu pecho (1991)
Aquí te amo (1993)
Espectro sonoro (1995)
Bajaste del cielo con luz primorosa
 (1996)
En atisbo de azules (1996)
Es la mañana llena (1996)

Female Voices—secular

Los gallos (1960)
Mariposa del aire (1960)
Tal vez mañana me vaya (1960)
A una niña (1966)
Arbol de canción; Cantar de muchacho
 de piel de noche (1982)
Coplas de cuna (1982)
Ribereñas; Si vas de prisa (1982)
La Brisa (1986)
La Perla insomne (1996)
Luna del malecón (1996)

Choral-Orchestral

Eso era cuando Castro; Cantata Hiro
 shima; Cantata-Jugando a la sombra
 de una plaza vieja (1973)
Cantata-Necesitamos la paz; El Maíz
 (1994)

Alberto Grau (b. 1937)

Grau was born in Vic, Cataluña (Spain), and arrived in Venezuela when he was eleven years old. In 1967, Grau founded the *Schola Cantorum de Caracas*. He is the composer in residence of choirs at the *Fundación Schola Cantorum de*

Venezuela and has written many works for the children and youth choirs of the program *Construir Cantando*. These works are based on Venezuelan and Latin American poets and incorporate eurythmics as an important feature.

Grau received First Prize in the 1974 Guido d'Arezzo International Competition in Italy.

His ballet *La Doncella*—for mixed choir, speaker, and chamber ensemble—was awarded first prize at the *Día Internacional del Canto Coral de 1978* competition in Barcelona, Spain. In 1999 he won the Composition and Choral Expression Prize (6th edition), granted by the government of the Canary Islands for his *Opereta Ecológica*.⁶

Mixed Choirs—sacred

Dies Irae (1983)
Pater Noster (1987)
Padre Nuestro (1995)
Doxa Patri (1996)
Stabat Mater (1998)
Confitemini Domino (2001)
Magnificat-Gloria (2007)
Fecit Potentiam (2008)
Abraham (2010)
Sicut erat in principio (2011)
Tu es Petrus (2012)

Female Voices—sacred

Dolorosa (1988)
Suscepit Israel (2009)

Children Choirs—various

Fiat Mundus lustus (1989)
Mi barquito de papel (1993)
Cruje-Silba (1993)
Junda, Junda, San Antón (1994)
San Antón Chiquitín (1994)
Ay, San Antón (1994)
El Barquito (1995)
La Cucaracha (1995)
Ciclo de El San Pedro (5 canciones)
 (1996)
Como compongo poco, yo toy loco
 (1996)

Cuatro piezas en idioma Eukerra, Anai txiki berri bat, Kirio Mirio, Tirtiriccu tarrapatari tulumpé, Elefantea nunda? (1998)

Ríete (1998)

Ciclo de Canciones sobre poemas de Jesús Rosas Marcano (1999)

Opereta Ecológica en 4 actos El Viento, El Mar, El Río, El Arbol (1999)

4 Canciones Catalanas (2000)

(El seu cor bat com el nostre, Vou veri vou, El riu l el mar, El cant del pinsa); Brujas y Hadas (2001)

Su corazón bate como el nuestro (2001)

Pata pacá (2002)

La otra orilla (2004)

La ronda que nunca se acaba (2004)

Paraguas de Navidad (2005)

Rumex Crispus (2006)

El burro flautist (2006)

Qué Barahúnda (2007)

Funda, Junda, Tunda (2007)

A un panal de rica miel (2008)

Qué barahúnda (2009)

La balada del Retorno (2009)

Once Canciones Infantiles (2012)

(Los capitanes de la comida, Arriba

Cosmonauta, Si en este momento te

duermes, Marranidad Cumpleaños,

Las cuatro tablas Marcha de la

Creatividad)

Female Voices—secular

La Flor de la miel (1983)

Ananaynany (1988)

Como tú (1989)

Fiat Mundus lustus (1989)

Ciclo Los Duendes (1993)

(Ya todo es tiniebla, Son los duendes que ya salen, Qué Batahola, Echemos el cerrojo)

Kasar mie la Gaji (1998)

Caracolitos Chicos (2002)

Pierda quien pierda (2003)

Suite Las Lamias (5 canciones) (2010)

Male Voices—secular

Fiat Mundus lustus (1989)

20TH AND 21ST CENTURIES: A CATALOGUE

Hola, Ola (2012)

Mixed Choir—secular

Duérmete apegado a mi (1965)
Canción de Cuna (1966)
Aria Triste (1967)
Niño Jesús (1976)
Niño chiquitico (1976)
Amunt, amunt (1977)
Cruz del Avila (1980)
Ananaynany (1980)
Fiat Mundus lustus (1989)
Cantad Coros del Mundo (1990)
Kasar mie la gaji (1990)
Despierta América (1991)
Que pase, que pase (1993)
Cómo sucedió (1993)
El (1993)
Bin-nam-má (1999)
Mi Patria es el mundo (2001)
Hermana Lluvia (2002)
Como busca el tierno infant (2006)
Salve al celeste sol sonoro (2008)
Tendido esté a la sombra (2012)
Nao Mais (2012)

Choral-Orchestral

La Doncella (1978)
Balada del Retorno (2009)

Francisco Rodrigo (b. 1938)

Rodrigo was born in Valtierra, Navarra, in Spain. He began his musical studies at the Conservatory of Granada and moved to Venezuela in 1964. Later, he became a professor of harmony and counterpoint at *Escuela Superior de Música José Angel Lamas*.

Rodrigo's prolific compositional catalogue includes over six hundred titles, most of which are sacred. He has works for orchestra, choral-orchestral, voice and piano, piano solo, and chamber ensembles. Rodrigo's musical language is eclectic, as he uses traditional counterpoint and a classical harmonic language in the works that are performed in religious services. Other works of his in-

corporate melodies inspired by Spanish traditions and utilize audacious harmonies and effects derived from contemporary compositional techniques.

Mixed Voices—sacred

89 Masses for voices and organ (composed 1963–1992)

Mixed Voices—secular

55 Ave Marías (composed 1965–1999)

Madrigals and Choral Songs

76 choral songs unaccompanied (composed 1958–2001)

Selected titles:

Madrigal (1969)
Toledo (1970)
Casi Alegría (1970)
Rima (1970)
Pórtico (1970)
Soneto al Cristo de Velázquez (1972)
Dos melodías vascas tradicionales (1973)
¡Ay! (1979)
Tonada de la loba parda (1979)
Querellas del alma enamorada (1980)
Sagaren Usaiñe agertude (1980)
Olivos de eternidad (1981)
El Greco (1982)
Derecho a la Paz (1987)
Díptico avileño (1992)
Dos nocturnos (1996)
Díptico gerbasiano (1997)

Choral-Orchestral

Ruth y Noemí (1970)
Misa campus Stellae, in honor of Apostle Santiago (1970)
Hoy nos ha nacido un Salvador (In memoriam Mtro. Vicente Emilio Sojo on his ninetieth birthday) (1977)
Lamentación en el mar (In memoriam of the tragically disappeared Orfeón UCV) (1977)
Tres Antifonas de Santa Cecilia (1977)
Misa El Señor es mi luz (1978)
Missa Mane nobiscum, Domine (1978)

Misa de tribulatione ecclesiae (1978)
Salmo 50 (Miserere) (1978)
La Epopeya de la espiga (1979)
Himno al Santísimo Sacramento (1983)
Mi delirio sobre el Chimborazo (1983)
Salmo 150 (1989)
Te Deum laudamus-Himnus Ambrosianus (1989)
Cantiga de la Pasión (1991)
Stabat Mater (Sequentia B.M.V. Perdolentis) (1995)
La Conversión de San Agustín (1996)
Angostura, Cantata (1999)

Juan Carlos Núñez (b. 1947)

Núñez was born in Caracas and began his musical studies in the *Escuela Superior de Música José Angel Lamas*. In 1973 he traveled to Warsaw to study composition and conducting with Stanislaw Wislocki. Upon his return to Venezuela, he became one of the first young conductors of the Venezuelan Youth Orchestra movement, known today as *El Sistema*. Núñez is the *Latin American Chair of Composition* Antonio Estévez.

Mixed Choirs—unaccompanied

Suite de Lorca

Choral-Orchestral

Más música del hombre en otra historia (1978)
Réquiem a la memoria de don Simón Bolívar (1986)
Poeta en Nueva York (1991)
El árbol de Chernobyl (1992)
Música para los espacios cálidos; Misa de los trópicos (1994)

Federico Ruiz (b. 1948)

Ruiz was born in Caracas and studied composition at the *Escuela Superior de Música José Angel Lamas*. His catalogue includes symphonic, chamber, electroacoustic, lieder, choral works, two

VENEZUELAN CHORAL COMPOSERS OF THE

operas, including *Los Martirios de Colón*, and music for film, television, and theater.

Ruiz was the director of the vocal ensemble *Quinteto Cantaclaro*, for whom he produced many choral arrangements of Venezuelan and Latin American popular music. His works have received numerous awards and honors in Venezuela and have been recorded by various soloists and groups. His musical language combines twentieth-century European traditions with the national languages of Latin America and Venezuela.

Mixed Voices—sacred

Ave María, Laudate Dominum

Female Voices—sacred

Magnificat

Madrigals and Choral songs

El Santiguao

Madrigal

Que fácil es volar

Oígale la voz perdida

THE NEW GENERATIONS

The last decades of the twentieth century witnessed the creation of important choral organizations such as the *Schola Cantorum de Venezuela* (1967), music/academic programs such as the Chair of Choral Conducting (1971), the *Music Conservatory Simón Bolívar* (1980), the University of the Arts (1983), the Graduate Music Program at the *Universidad Simón Bolívar* (1996), and the vast musical/social program *El Sistema* (1976).

Composers traveled and studied abroad, bringing new ideas and techniques that influence their choral compositions into the twenty-first century and beyond.

Alfredo Rugeles Asuaje (b. 1949)

Rugeles is a well-known composer and distinguished conductor. He was the artistic director of the *Orquesta Sinfónica Simón Bolívar* of Venezuela and has devoted much of his career to the dissemination of contemporary Latin American music. Since 1991 he has been the artistic director of the Latin American Music Festival of Caracas.

Rugeles was a pupil of the *Escuela de Música Juan Manuel Olivares* in Caracas. In 1976 he entered the *Robert Schumann Hochschule* in Dusseldorf, Germany, where he obtained diplomas in Composition (1979) and Conducting (1981). He also studied conducting with Sergiu Celibidache and Franco Ferrara in Italy. His catalogue is mainly devoted to orchestral and chamber music. His musical language incorporates, in an eclectic manner, many elements from the twentieth-century compositional techniques.

Mixed Choirs

La guitarra (1976)

Canto a la Paz (1976)

Choral-Orchestral

El Ocaso del Héroe (1983)

Beatriz Bilbao (b. 1951)

Bilbao is a Venezuelan composer, choral conductor, researcher, pianist, and teacher. She obtained her degree in 1976 and continued studies in conducting with Emil Simon at the *Conservatorio George Dhima* in Cluj Napoca, Romania. She completed her musical studies in 1982 at Jacob School of Music at Indiana University in Bloomington, Indiana.

Her catalog includes music for orchestra, chamber ensembles, choir; vocal, solo instruments, electroacoustics, and electronics. Between 2001 and 2008, she served as director of the *Ministry*

of Culture's Prudencio Esáa Music School. Bilbao is currently professor at the *Instituto Universitario de Estudios Musicales* in Caracas, where she founded the Contemporary Music Ensemble.

Mixed Choirs

La Lluvia (1975)

Fiesta de San Juan (1993)

Trilogía aborigen (Relato goajiro,

Aparición del Agua, Melodía del Cielo) (1993)

La Saeta (1993)

Encore un Mystère

(1994. Rev. 2008–09)

Nueva Cádiz Ancestral (2009–2013)

Cordillera de Luz (trilogía) (2011–2013)

Manchas Sonoras y Variaciones para un Tema Wahari (2013)

Josefina Punceles de Benedetti (b. 1953)

Benedetti is a Venezuelan composer who was born in the United States. She studied piano in Caracas and London; choral conducting at the University Institute of Musical Studies, *Magister Scientiarum*, in Latin America; and received a musicology degree from the *Universidad Central de Venezuela* in Caracas. She directed several school choirs and was the founder of the *Pequeños Cantores de la Schola* in 1988. She was president of *Jeunesses Musicales (Venezuela)*. Currently, Benedetti is a professor of Music Aesthetics in the *Universidad Central de Venezuela* in Caracas.

Mixed Choirs

Cantar (1988)

Palabreo (1989)

Guatopo (1993)

Requiem por un siglo (1993)

Female Voices

Ode to women (2006)

20TH AND 21ST CENTURIES:

Children Voices

La canción del pirata (1990)

Choral-Orchestral

Macuro (1998)

César Alejandro Carrillo (b. 1957)

Since 1981, Carrillo has been active as a choral conductor and composer, winning several national and international choral competitions. He has been invited as a guest conductor, clinician, speaker, and judge to participate in different choral festivals, competitions, and events in Latin America and Europe.

Carrillo was assistant director and director of the *Orfeón Universitario-Universidad Central de Venezuela* (1992–2012) and is the present director of the chamber ensembles *Cantarte* (1991), *Coral Antiphona* (2010), and the vocal ensemble *Bolanegra*. Currently he teaches choral conducting at the Conservatory of the National Youth Orchestra and at the University of the Arts.⁷

Mixed Choirs—sacred

Ave Maria (1983)

Regina Mundi (1986)

Salve Regina (1990)

Crux Fudelis (1991)

Salve Regina (1991)

Missa sine nomine (1991–1994)

O Magnum Mysterium (2000)

Magnificat (2010)

O vos omnes (2013)

Female Voices—sacred

Ave María (1999)

Mixed Choirs—secular

Camino Invisible (1979)

Canción de Cuna (1980)

Cual diminuta gota de mar (1980)

Danza (1980)

Epitafio para un caballero andante (1980)

Galope (1980)

Joropo (1980)

La Llegada de los Reyes (1980)

No quiero este silencio (1980)

Partamos a Belén (1980)

Vaqueros del viento (1980)

Vespertino (1980)

Has crecido en la tarde como la lluvia (1982)

5/8 (1984)

Cantares (*Quién es ésta que se muestra como el alba, Mi amado es blanco y rubio, Levántate, amiga mía, ven*) (1987)

Monte Avila (1991)

Aguinaldo (1992)

Elegía (1992)

De los cielos y del mar (1993)

Encuentro (1996)

Oiga Compae (1996)

Seis canciones mínimas (2006)

Albert Hernández (b. 1956)

Hernández was born in Caracas and started his musical life at an early age. His formal musical training began in 1999 when he became a pupil of Modesta Bor and later obtained a master's degree in composition in the *Universidad Simón Bolívar*. His musical style derives elements from jazz, popular, and folk music.

Mixed Choir

Bienvenida Alegría (2000)

Goza mi calips (2011)

Choral-Orchestral

Cántico de Navidad (1990)

Misa del Oriente Venezolano (1995)

Canto a la Paz (2006)

Miguel Astor (b. 1958)

Born in Caracas, Astor studied composition, choral conducting, and piano. He obtained degrees in choral



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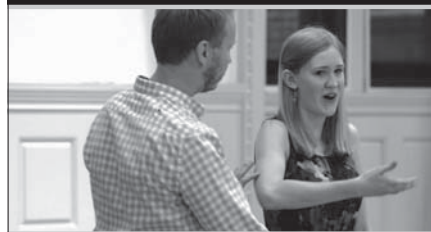
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conducting and composition from the *Universidad Simón Bolívar* and the *Juan José Landaeta National Conservatory of Music*, respectively. Astor also obtained a degree in Latin American studies and musicology from the *Universidad Central de Venezuela in Caracas*, where he is currently a professor in the arts department and director of the *Coral Venezuela*.

Astor is a tireless and devoted composer, especially of sacred music, and his works have won national and international awards. His style shows a good command of counterpoint and a rich harmonic language.

Masses

Missa Papael Joannes Paulus (1980–2000)
Misa del Sur (2000–2005)
Misa por la Paz (2001)
Misa Gótica (2001)

Motets

Tota Pulchra es (1985)
Caro Mea (1987)
Crucifixus (1992)
Ave Maria (1992)
Regina Coeli (1996)
Cuatro Piezas Sacras (1999–2005)
(*Lacrymosa, Pater Noster, Ave Maria, Gratias agimus tibi*)

Liberame Domine (2004)
In Paradisum (2004)
Confutatis (2004)
Magnificat en si (2010)
O Magnum Mysterium (2010)
O Sacrum Convivium (2010)
Dona Nobis Pacem (2010)
Lux Aeterna (2011–12)
Pacem in Terris (2011)
Pie Jesu (2013)

Mixed Choirs—secular

Los Pollitos (1977)
Día Claro (1979)
Verde Soledad (1993)
Variaciones Corales (2000)
Fuga Trágica (2005)
Tres Estudios Corales (2008)
Cancioncilla de Navidad (2009)
Dormi Jesu (2010)

Female Voices—sacred

Pequeño T Salve Regina (2009)

Choral-Orchestral

Sinfonietta de Navidad (1988)
Cántico Espiritual (1986)
La Pasión de Nuestro Señor Jesucristo según San Juan (2010–2013)

Pedro Antonio Silva (b. 1961)

Born in Caracas, Silva studied composition, choral conducting, flute, and piano. He graduated in choral conducting from the *Music Conservatory Simón Bolívar* and was a member of the *Schola Cantorum de Venezuela*.

He conducts the *Orfeón* from the *Universidad Simón Bolívar* and several other choirs. At present, he teaches in the *Escuela Superior de Música José Angel Lamas* and *Escuela de Música Juan Manuel Olivares*. His compositional style utilizes traditional harmonies that accompany inspired melodies, which in many occasions derive from popular sources.



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Masses

Misa brevis en Do Mayor
Pequeña Misa para Coro Infantil
Pequeña Misa en Fa Mayor
Misa Criolla Venezolana

Mixed Voices

Jubilate Deo
Tríptico
Ave María
Padre Nuestro

Female Voices

Puer Natus
Un aguinaldo para niños
Din, Don, Dan
El Tuqueque

Mixed voices—sacred

Calma
Canto Negro
Igual que el mar
Nocturno
Canto a la Paz
Preludio, Golpe y Fuga

With Instruments

Dios te Salve América

Diana Arismendi (b. 1962)

Arismendi is one of the most important Venezuelan composers of this generation. Her catalog already exceeds fifty works and includes orchestral music, solo concertos, an opera for children, chamber music, various solo instruments, vocal music, organ works, several works for percussion, piano and percussion, electronic music, choral music, and choral-orchestral works. She has received many commissions, and for more than twenty years her works have been performed at festivals and concert halls by leading orchestras, soloists, and chamber groups in Venezuela and abroad.

Arismendi began her music education in Caracas. She obtained a PhD in

Composition and a master's in Composition and Latin American Music from the Catholic University of America in Washington DC. She also received the "First Prize in Analysis" and the "Diplôme Supérieur de Composition" from *L'Ecole Normale de Musique in Paris*. Arismendi is currently professor of composition at the *Universidad Simón Bolívar* and is the executive director of the Latin American Music Festival of Caracas.⁸

Mixed Choir

Tríptico (1991)
Paz (2012)

Choral-Orchestral

Ejercicios espirituales (2005)

Jesús Ochoa (b. 1963)

Ochoa was a member of the *Schola Cantorum de Venezuela*. He directs several choral ensembles and possesses keen knowledge about popular music. His compositional language follows a traditional path, and he is widely recognized as an arranger. He obtained his degree at the University of the Arts in Caracas.

Mixed Voices—sacred

Ave María
Misa Brevis
Aleluia
Culto Espiritual

Choral Songs

Canto del Pilón
El Desierto Desconoce los Caminos
La Media Noche a la Claridad de la Luna
Elocuencia
La Brisa y el Mar
Canto a Venezuela
Canta, canta, canta
Mi ritmo Armonioso

Christmas songs

Sentimiento Navideño

En un lugar
Nuestras Navidades
Parrandón Tradicional

Cristian Grases (b. 1973)

Born in Caracas, Grases started his musical studies at the *Juan José Landaeta National Conservatory of Music*. He obtained his master's degree in choral conducting at the *Universidad Simón Bolívar* in 2001 and his doctor of musical arts at the University of Miami.

From 1996 to 2002, Grases conducted the Second Level Choir and Cantoría Juvenil of the project *Pequeños Cantores de la Schola*, and in 1995 founded the vocal ensemble *Cíncopa*. Grases has been involved in many international concert tours with his former youth choir, *Cantoría Juvenil of the Schola Cantorum de Caracas*, and the Iowa Youth Chorus. Grases is a guest speaker and clinician on Latin American music and serves on the Board of the International

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Federation for Choral Music. He teaches at the University of Southern California, where he conducts the USC Thornton Concert Choir.⁹

Male Voices—sacred

Misa in 4 movements
Vitrum Nostrum

Female Voices—sacred

Kyrie
Crux Fidelis
Coral Variado (based in chorus #9 of Cantata BWV 21 of J. S. Bach)

Mixed voices—secular

There is a Song
Three Women Walking
Visiones del Llano (*Fiesta, Amanecer*)

Female voices—secular

Calipso Caraqueño
Chuaó
Negrita Duerme
Oblivion
Passacaglia
Pata Pa'ca (in collaboration with Alberto Grau)
Tottoyo

Choral-Orchestral

Silako Ueya 

NOTES

¹ Ana Mercedes Asuaje de Rugeles, *Historia de Movimiento Coral y de las Orquestas Juveniles de Venezuela* (Cuadernos Lagoven) (Departamento de Relaciones Publicas de Lagoven: 1986), 23.

² <www.funves.gob.ve>

³ <<http://www.fundacionjuanbautistaplaza.com/>>

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⁷ Ed: Santa Barbara Music Publishing and earthsongs <<http://musicarrillo.wordpress.com>>

⁸ Ed: (<www.lafipublishers.com> <dianaarismendi@gmail.com> <www.dianaarismendi.com>

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Please write in succinct, clear English. Limit use of the passive voice. Avoid jargon. Indicate the study's potential implications for or applications to those persons who sing in, work with, or research choirs.

To submit a manuscript, attach it as a document (.doc or .docx) in an email addressed to the editor at jdaugher@ku.edu. The title page should include author name(s), institutional affiliation(s), and email address(es). The editorial staff will delete all such information prior to forwarding the manuscript to three members of the IJRCS Editorial Board for blind review. Include an abstract of 200-250 words. Neither the abstract nor the manuscript should contain clues to the author's identity or institutional affiliation. Manuscripts from Editorial Board members undergo the same blind review procedures required for all submissions.

Place tables and figures at the end of the manuscript. Involved tables, graphs, figures, or historical documents may be attached as separate files. Web sites or interactive materials cited or referred to in the body of the manuscript should include current URL addresses.

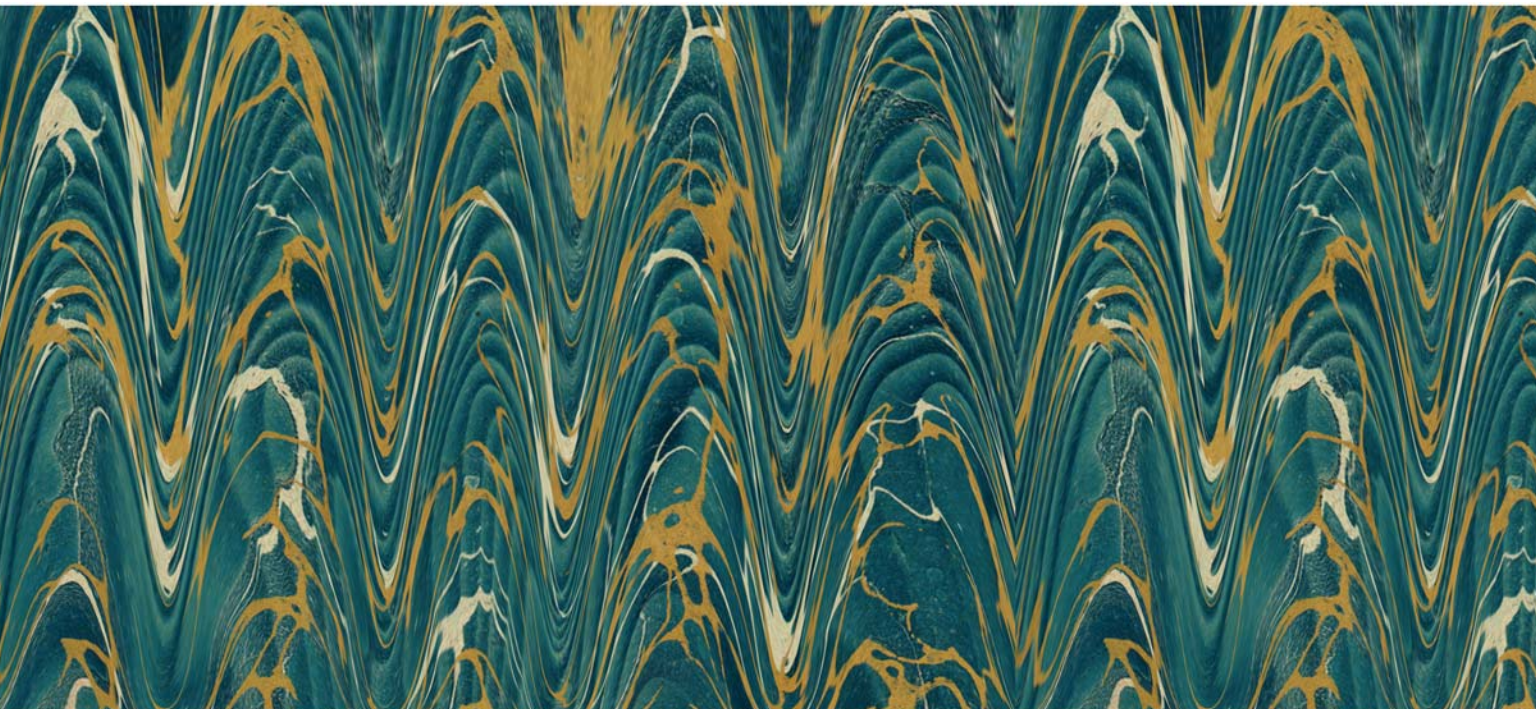
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CANADA'S CHORAL MUSIC DEVELOPMENT

HILARY APFELSTADT

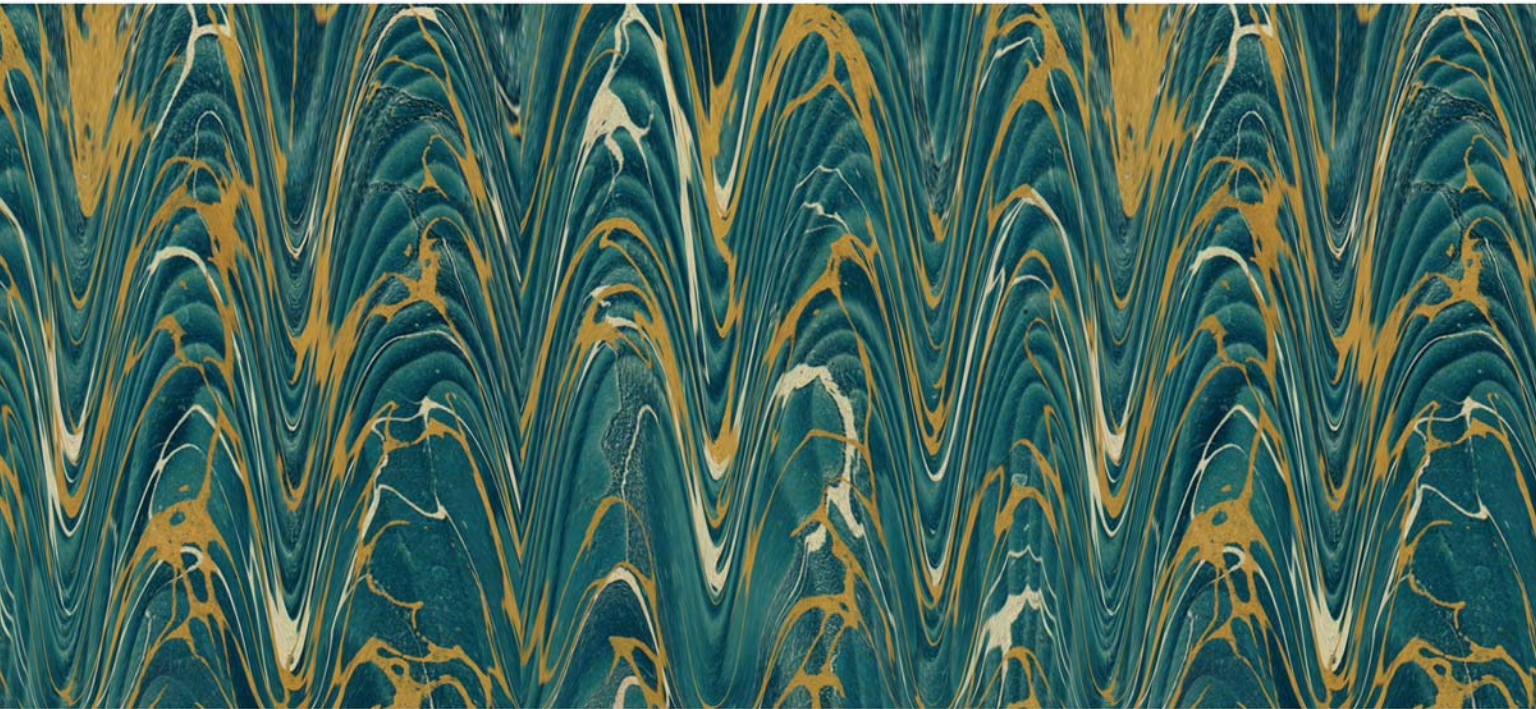


Hilary Apfelstadt is the director of choral activities
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Exultate Chamber Singers of Toronto.
email: hilary.apfelstadt@utoronto.ca

Until the mid-nineteenth century, Canada's music reflected the stylistic elements of traditional musical periods because emigrants were trained outside the country and brought their traditions with them, as well as the influence of their own training. Singing schools developed, as in the United States, beginning around 1800 in the Maritime Provinces and eventually moving west over the next hundred years. The movement contributed to the development of church choirs. Together with singing societies such as the New Union Singing Society (1809) in Halifax, Nova Scotia, these singing schools enhanced the growth of choral music. Publishing followed and libraries grew. School music education began officially in 1850, and the Toronto Conservatory of Music, recognized widely for its national system of graded examinations, was founded in 1886. In 1903, Canada's national music festival movement began and continues to this day with annual competitive festivals throughout the country.

Marius Barbeau, W. Roy Mackenzie, Helen Creighton, and Maud Karpeles, among others, contributed to a vast resource of folk materials. In time, their work led to arrangements and new compositions by a variety of Canadian composers, such as W. H. Anderson, Claude Champagne, Sir Earnest MacMillan, and Healey Willan. Many English-speaking composers were influenced by church music styles and wrote in the British tradition (e.g., MacMillan and Willan), but French-speaking composers like Claude Champagne tended to reflect more the influence of their contemporaries further afield, such as Debussy and Scriabin.

The Canadian Broadcasting Corporation (CBC) was an ardent supporter of choral music, sponsoring an annual CBC Radio competition for amateur choirs and generating Canadian choral compositions. That event is now cosponsored by the Association of Canadian Choral Communities (ACCC), the Canada Council for the Arts, CBC Music, and Festival 500.



Author's note: The first part of this paper is based on a chapter written for *Conducting Women's Choirs: Strategies for Success* (ed. Debra Spurgeon), which was published by GIA Publications, Inc. in 2012. See "Canadian Repertoire for Women's Choruses," pp. 69 - 102.

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Since the mid-twentieth century, Canada's musical growth has skyrocketed. Examples include (1) university music degree programs; (2) the founding of professional organizations and their subsequent journals; (3) the development of professional organizations for Canadian composers, including the Society of Composers, Authors and Music Publishers of Canada (SOCAN), the Canadian League of Composers (CLC), and the Association of Canadian Women Composers (ACWC); (4) the founding of the Association of Canadian Choral Communities (formerly known as the Association of Canadian Choral Conductors, 1980). Eight of ten provinces have a choral federation that supports choral events, including workshops, choral festivals, and annual youth choirs and camps.

Professional choirs such as the Vancouver Chamber Choir (Jon Washburn, conductor) and the Elmer Iseler Singers (Lydia Adams, conductor) are also an essential part of the Canadian choral scene. Ensembles such as these contribute in multiple ways, serving as champions of Canadian composers and the choral art in general. Music Intima, based in British Columbia, is a professional ensemble that has garnered high praise both locally and internationally for its innovative programming and repertoire.

The influence of Canadian choral conductor the late Elmer Iseler deserves particular mention. For many years he conducted the Toronto Mendelssohn Choir and the Festival Singers which, in the 1970s, set the standard for professional choral singing in the country. Because of his influence, other conductors formed professional choirs, the best known of which is the Vancouver Chamber Choir, still led by Jon Washburn, as mentioned above. Wayne Riddell's ensemble, the Montreal Tudor Singers, now defunct, was another

important contributor to the development of Canadian choral repertoire of the last century. Elmer Iseler was a champion of Canadian composers and a standard bearer of fine performance in general. He shared a Grammy Award with the composer for his recording of Stravinsky's music. Walter Pitman's book *Elmer Iseler: Choral Visionary*¹ provides a detailed history of the Festival Singers and of Iseler's influence, which has been now passed on to Lydia Adams, who conducts the Elmer Iseler Singers and actively commissions and promotes Canadian works.

The proliferation of children's and youth choirs throughout Canada is a major influence on the development of Canadian choral music. One prominent example is the Toronto Children's Chorus, founded in 1978 by Jean Ashworth Bartle, and accompanied by Ruth Watson Henderson. For many years, Gordon V. Thompson, a Canadian music publisher, produced a series edited by Bartle, to which Henderson and other prominent Canadian composers contributed. Much of that music is suitable for performance by older treble voice choirs and is still available through other publishers.

The Canadian Music Centre (CMC) now has over eight hundred associate members—composers who are invited to membership on the basis of submission review. Many of these composers write for the choral idiom. The CMC provides numerous resources for choral conductors and singers who wish to borrow or purchase scores, or simply to investigate the wealth of Canadian repertoire housed there.²

Canadian music represents a wide variety of genres and styles, some based on folk idioms, some paying homage to historical elements or the landscape of nature, some simply representing current techniques that are evident in other countries. Canadians who have studied

outside the country certainly show evidence of those external influences, as would be expected. There is no point in denying those influences; everyone is a product of background.

At the same time, composers whose education and influences are largely Canadian may be the ones in the future to set the parameters for what becomes known as "Canadian music." In the meantime, there are a number of characteristics that seem to relate to Canadian choral composers, and those will constitute the focus for the remainder of this discussion.

ESSENTIAL INFLUENCES ON CANADIAN CHORAL MUSIC

Three influences seem predominant in Canadian choral music composition: folk music, nature references, and compositional trends that are incorporated into so-called "art" music.

1) FOLK MUSIC ELEMENTS

Folk music is the music of ordinary people: songs and tunes that are passed on from one to another by ear rather than by print and thus over time take on different forms. Canada has a rich variety of folk music, and *The Canadian Encyclopedia*³ is a helpful resource both for a general description of folk music in Canada and also for information on both Anglo-Canadian and French-Canadian folk music.

Anglo-Canadian Folk Music

The largest number of Anglo-Canadian folk songs came to this country with the early settlers from Britain and Ireland, who initially settled on the East Coast. Many of these songs were passed from generation to generation. Newfoundland is especially rich in its folk songs, and there is a strong choral

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culture in that province. In addition to ditties and ballads, the music comprises lullabies, love songs, sea shanties, and music-hall songs.

Nearly all the native Canadian songs use melodies from Old World sources. Texts were about the occupations of the early settlers—the two largest groups being men who earned their living on the sea or in the woods. Thus, Nova Scotia and Newfoundland have sea shanties, or songs about whaling, sealing, and fishing, as well as ballads about maritime disasters such as shipwrecks.

In New Brunswick and Ontario, most of the folk songs came from the lumber camps. Other songs came from sailors on the Great Lakes, coal miners in Cape Breton and British Columbia, and homesteaders and cowboys on the Prairies.

In the Maritimes and Newfoundland (all four comprise the Atlantic Provinces), there is a good deal of music that honors these folk roots. Famous among the Newfoundland examples are Harry Somers's arrangements of "Five Songs of the Newfoundland Outports," in particular, "Feller from Fortune," with its rollicking theme and characteristic mixed meters that bring it into contemporary terms. This particular song also references Newfoundland parties. Also part of Somers's set is a haunting arrangement of "She's Like the Swallow," one of Newfoundland's best-known folk songs.

Western Canada produced few Anglo-Canadian songs but adopted a number of American songs, such as "The Little Old Sod Shanty" and "Bury Me Not on the Lone Prairie." The most widespread Prairie song was a form of American verses based on "Beulah Land."⁴


dia, "the most notable characteristic of the native Anglo-Canadian songs is their predominantly Irish quality... Both sea ballads and lumbering songs fall into the typical 'come-all-ye' pattern and nearly all are set to Irish tunes."⁵

Author Edith Fowke, a well-known Canadian folk song collector, continues:

Traditional folksingers always sang unaccompanied until very recently, and "mouth music" or liting was sometimes used to accompany

dancing. The fiddle was by far the most popular folk instrument, followed by the accordion and tin whistle. The most common fiddle tunes were Scottish and Irish, and some were composed by local fiddlers.⁶

"Mouth music," or "chin music," as it was sometimes called, is referenced in the use of nonsense syllables in Somers's "Feller from Fortune" and "The Old Mayflower," for example, where the



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Characteristics

According to the *Canadian Encyclope-*

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“daddle-diddle” syllable combinations in mixed meter challenge singers and delight audiences.

In *Canadian Folk Songs: A Collection*⁷ one finds a variety of songs and references that further elucidate characteristics of this music. There are rich resources available to musicians seeking information on Anglo-Canadian folk songs, thanks to the work of W. Roy Mackenzie in Nova Scotia and Elisabeth Greenleaf in Newfoundland, among others.

Again, from the Canadian Encyclopedia:

Other native songs reflect outstanding events in our history. The Battle of the Plains of Abraham inspired the earliest known Anglo-Canadian ballad, “Brave Wolfe” or “Bold Wolfe.” The War of 1812 produced such lively songs as “Come All You Bold Canadians” and “The Chesapeake and the Shannon.” Other ballads recall the Rebellions of 1837–38 and the Fenian raids of 1866, and Confederation inspired some anti-Confederation songs in Newfoundland.⁸

Franco-Canadian Folk Music

Beginning with the Conquest of 1759–60 until well into the twentieth century, rural French communities maintained a sense of isolation from the surrounding culture, which helped to “maintain the vitality and strength of their traditional culture.”⁹

Just as with the Anglo-Canadian folk songs, Franco-Canadian texts reflect both the life of the people singing and those listening. Numerous researchers studied French folk songs, most notable among them Earnest Gagnon and Marius Barbeau. An anthropologist with the National Museum of Canada, Barbeau collected over ten thousand

songs, which are archived in the Canadian Museum of Civilization.

One of Quebec’s best-known composers was Lionel Daunais, a Canadian singer and composer who devoted his professional life to both domains. He spent time in Paris studying counterpoint with a student of Darius Milhaud. During this time in France (1926–1930), he performed with Opera of Algiers, and upon his return to Canada, pursued opera singing and composition in Montreal. Although he wrote only eighteen choral pieces (compared to one hundred songs for solo voice), he is still known today for his composition “Le pont Mirabeau,” and choirs auditioning for the national choral competition frequently use it as their French language selection.

Sir Earnest MacMillan, former conductor of the Toronto Symphony Orchestra, arranged a French-Canadian folk song titled “Blanche Comme La Neige” for TTBB in 1928 and for SATB in 1958. This, too, has developed a reputation as a standard in Canadian choral repertoire.

Donald Patriquin, a composer from the province of Quebec, is known for his setting of “Ah, Si Mon Moine Voulait Danser,” arranged for mixed and treble choir. Like Somers’s “Feller from Fortune,” Patriquin’s work also celebrates the community party or dance and tells of life in a Canadian community.

Indigenous People: First Nations and Inuit

First Nations people are aboriginals who are not of Métis (mixed First Nations and European background) or Inuit (indigenous peoples who live in the Arctic areas of Canada, the United States, Greenland, and Russia). There are more than six hundred groups of First Nations people throughout the country, with more than half of those living in Ontario and British Columbia.¹⁰

Music of the indigenous peoples is usually social (public) or ceremonial (private). Public, social music may be dance music accompanied by rattles and drums, whereas private, ceremonial music includes vocal songs with percussion. Many First Nations people consider song and dance to be sacred.¹¹

Inuit Music

Approximately twenty-five thousand Inuit live in Northern Canada, primarily spread across *Nunavut*, the Northwest Territories, and *Nunavik* (northern Quebec). Originally, Inuit music used drums but has evolved to include fiddles and accordions. One popular element of Inuit music is *Katajjaq*, or “Inuit throat singing.”

In this traditional singing style, female singers produce melodies from deep in their throats. To the outsider, it looks as though the women are facing each other and singing into each other’s throats; the sounds merge and the “contest” ends when one singer runs out of breath, begins to laugh, or the voices lose distinction and sound like one.¹²

In Newfoundland and Labrador, as well as in Nunavut, there is some research being conducted with music of the Inuit peoples. Dr. Lori Ann Dolloff, Coordinator of Music Education at the University of Toronto, works with the schools in *Iqaluit* (the capital of Nunavut, previously known as Frobisher Bay) on a regular basis. Kellie Walsh, who conducts Newfoundland’s Lady Cove Women’s Choir and Shallaway Youth Choir, is working to document music traditions in Labrador; at Festival 500 in 2011 in St. John’s, Lady Cove presented a concert featuring two throat-singers from Labrador. Later that summer, they presented the same program at the International Federation for Choral Music (IFCM) World Symposium in Brazil.

Several Canadian choral composi-

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tions use elements of aboriginal music. Lydia Adams's "Mi'kmaq Honour Song" for example, includes a chant that refers to a creator figure and incorporates a drum accompaniment and animal sounds that are evocative of nature. Harry Freedman's "Keewaydin" uses Ontario place names in Ojibway. It also features a recording of a loon call. In many respects, this kind of music overlaps with the second essential element of Canadian choral music: the influence of the landscape, or the sense of the "great white north."

2) NATURE ELEMENTS

As is the case in the United States, Canada is a country of great contrasts, ranging from beaches and rocky shores on the East Coast, forested areas throughout the country, and great mountains in the west. The music of several composers in particular honors the geographical features of the north, the sense of openness and space, as well as drawing on some of the folk music roots cited earlier. Not only in musical terms but also through poetry choices, the composers acknowledge these

landscape elements. New Brunswick poet Bliss Carman wrote "Vestigia," set for treble voices both by Imant Raminsh and also by Eleanor Daley. Both Ruth Watson Henderson and Jeff Smallman have set texts by First Nations poet E. Pauline Johnson.

As an example of reflecting nature, we will consider R. Murray Schafer's "Epitaph for Moonlight."

Schafer wrote the music using words that grade seven students invented in response to an assignment he gave them to create synonyms for the word



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moonlight: e.g. noorwahn, malooma, shalowa, and shiverglowa. In the composer's words, included in the score itself, "Moonlight is a study-piece for youth choir. It is an ear-training exercise, for the singers must learn to pitch their notes by interval from any note given." Rather than using conventional notation, Schafer used graphic notation, another standard feature of his work, showing dynamic changes by thickening or thinning the lines, and indicating pitch range by using numbers to show intervals (e.g. + 2 = major 2nd; - 3 = minor 3rd).

Schafer has a unique place among Canadian composers. His music is distinctive and frequently uses multimedia. Some of it is written to take place outdoors and to be performed by multiple

groups. In the 1960s and 70s, Schafer's music was considered very innovative and remains thus to this day. It was Schafer who invented the term "soundscape." According to Robert Harris, a critic for the Toronto Globe and Mail:

[The invention of "soundscape"] vaulted Schafer to prominence in the late 1970s, when his book, *The Tuning of the World*, became an international sensation, attracting the attention of everyone from budding environmentalists to famed concert violinist Yehudi Menuhin, eventually creating a new intellectual and musical discipline—acoustic ecology: which noted the relationship between people and the sounds of the urban environment, and which led to a movement of architects

and urban planners who worked to consciously construct the sound universe in which we live.¹³

In speaking of Schafer's style and penchant for combining music reflective of nature with more traditional forms, Harris says,

Schafer remains one of the few Canadians to have spread his imaginative view of the world beyond the borders of his own country. Open and alive to the traditions of other cultures, but supremely rooted in the spiritual space of his own land, he is someone who has allowed whatever Canada means to be heard throughout the world.¹⁴

3) ART MUSIC

The third essential influence is that of standard compositional trends that exist in a culture or region. Compositions reflect their writers' past training and current experiences. Although Healey Willan emigrated from Great Britain to Canada, we claimed him as our own. His musical style reflected that of English church music of the time and, due to its popularity, influenced that of contemporary composers such as Eleanor Daley and Stephanie Martin who, until 2012, was music director at Willan's former church, St. Mary Magdalene's in Toronto. Willan's motets, such as "Rise up, my love," are still revered in Canada.

Eleanor Daley, a church musician for most of her career, has written numerous pieces for her adult church choir at Fairlawn Avenue United Church in Toronto. This fine ensemble comprises numerous singers, anchored by a core of nine section leads, with the ability to sing divisi repertoire with excellent tuning and pure tone.¹⁵

Although it was written in 1974, Ruth Watson Henderson's *Missa Brevis* is still regarded as a landmark piece of

CONDUCTORS' SURVEY "TOP TEN" RESULTS

Schafer, R. Murray	<i>Epitaph for Moonlight</i> *
Henderson, Ruth Watson	<i>Missa Brevis</i> **
Raminsh, Imant	<i>Ave verum corpus</i> **
Somers, Harry	<i>Songs from the Newfoundland Outports</i> (especially "Feller from Feller from Fortune")**
Willan, Healey	<i>An Apostrophe to the Heavenly Host</i> ; <i>Rise Up, My Love</i> **
Glick, Srul Irving	<i>The Hour has Come</i>
Estacio, John	<i>Eulogies</i> —in manuscript—CMC
Healey, Derek	Various folk song arrangements
Daley, Eleanor	"In remembrance" from the <i>Requiem</i>
Chatman, Stephen	"Remember"; folk song arrangements; and various cycles

**frequently cited

*most cited

MUSIC DEVELOPMENT


Canadian choral composition. Henderson was accompanist for the Festival Singers, conducted by Elmer Iseler. Inspired by the fine singing she heard on a regular basis, she decided to try her hand at writing for them. The resulting multimovement work is a challenging unaccompanied piece that sounds fresh nearly forty years after its composition. With a variety of textures, tonal elements, and rhythmic figures that suit the text stress and mood, the work exhibits excellent craftsmanship and expressivity.

The existence of the Toronto Children's Choir and, more recently, dozens of fine children's and youth choirs that commission works, has led to the development of a large body of works for treble voices (e.g. The TCC series, ed by Jean Ashworth Bartle and published initially by Gordon V. Thompson, now by Walton).

CONCLUSION

Canada's choral repertory is a significant one, reflecting the influence of the country's folk roots, geography and thus correlative nature elements, and art music. There are numerous examples of

fine composers and compositions to be explored and a wealth of performance opportunities to be had from singing this music. Starting with the Canadian Music Centre (<http://musiccentre.ca>) is an excellent beginning, followed by pursuit of Canadian repertoire published by companies that specialize in our repertoire (e.g. Cypress Press; Kellman Hall).

For examples of iconic Canadian repertoire as suggested by conductors across the country, see the results of an informal survey I conducted in 2013 (page 40). Although many composers and their individual works were cited, those listed were the most often mentioned among compositions regarded as iconic Canadian choral music. 

NOTES

¹ Walter Pitman, *Elmer Iseler: Choral Visionary* (Toronto: Dundurn Press, 2008).

² <http://www.musiccentre.ca>

³ <http://www.thecanadianencyclopedia.com>

⁴ Edith Fowke, "Angle-Canadian Folk Music," (February 7, 2006) <http://www.thecanadianencyclopedia.com/article/>

[anglo-canadian-folk-music/](http://www.thecanadianencyclopedia.com/article/anglo-canadian-folk-music/)

⁵ Ibid.

⁶ Ibid.

⁷ <http://members.shaw.ca/slower/cfs/>

⁸ Edith Fowke, "Angle-Canadian Folk Music," (February 7, 2006) <http://www.thecanadianencyclopedia.com/article/anglo-canadian-folk-music/>

⁹ Donald Deschênes, "Franco-Canadian Folk Music," (February 25, 2008), <http://www.thecanadianencyclopedia.com/articles/franco-canadian-folk-music/>

¹⁰ http://en.wikipedia.org/wiki/First_Nations

¹¹ Library and Archives Canada <http://www.collectionscanada.gc.ca/aboriginal-music-song/028012-2100-e.html> (retrieved May 26, 2013)

¹² http://en.wikipedia.org/wiki/Inuit_throat_singing

¹³ Robert Harris, "R. Murray Schafer: Out of the wild, into the concert hall," *The Globe and Mail* (October 12, 2012) <http://www.theglobeandmail.com/arts/music/r-murray-schafer-out-of-the-wild-into-the-concert-hall/article4609392/>

¹⁴ Ibid.

¹⁵ See the church's website for more information <http://www.fairlawnavenueunited.ca>.

SELECTED BOOKS ON CANADIAN MUSIC AND CONDUCTORS

de Quadros, André, ed. *The Cambridge Companion to Choral Music*. Cambridge University Press, 2012. (See chapter 7.)

Jonas, Holly Higgins, ed. *In their own words: Canadian Choral Conductors*. Dundurn Press, 2001.

Keillor, Elaine. *Music in Canada: Capturing Landscape and Diversity*. McGill-Queen's University Press, 2006.

McGee, Timothy. *The Music of Canada*. W.W. Norton, 1985.

Pitman, Walter. *Elmer Iseler: Choral Visionary*. Dundurn Press, 2008.

The background is a vibrant watercolor painting. It features a central church tower with a cross on top, rendered in shades of green and purple. To the right, there is a stylized green figure with a yellow crown and a cross on its head. The overall color palette is rich, with deep purples, greens, and pinks.

MEXICAN CHORAL COMPOSERS: A BRIEF HISTORY

JORGE CÓZATL

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email: coratlmexico@gmail.com



Mexico has a long and rich musical tradition. Preconquest Mexico was a place in which fine arts flourished, and indigenous Mexican music eventually gave way to forms with heavy European, mainly Spanish, influences. Concert music has been performed in Mexico since the sixteenth century, and both folk music and early concert music heavily influenced contemporary music. Today, Mexican music reflects a wide range of global influences while retaining traditional elements.

MEXICAN CHORAL COMPOSERS

Pre-Hispanic Period

Evidence of the Olmecs, Mexico's "mother culture," has been found on both the Atlantic and Pacific coasts, but none of their settlements can be visited *in situ*. A precursor to the Mayans, the Olmec civilization reached its apogee a thousand years prior to the Christian era.

Culturally speaking, Mexico is presented as a convoluted quilt of languages, dialects, and customs. In addition to the best-known groups—the Mayans and the Aztecs—dozens of ethnic groups have contributed to the complex fabric of which Mexico is made.

Under Spanish colonialism, many ethnic groups were assimilated and gradually adopted Catholicism, European law, and social structures. Others fled to the realm's least hospitable places. Isolated for centuries in the Sierra Madre Oc-

cidental, for example, the Huichol even today hold on to many of their ancient rites. Other groups like the Otomi of central Mexico and the Tarahumara of the Copper Canyon have blended their own rituals with those introduced by Spain.

The earliest composers in Spanish colonial Mexico were not usually native to that part of the world but came from the Iberian Peninsula, either Spain or Portugal. They were employed as chapel masters at the cathedrals of Mexico City, Oaxaca, and Puebla. The cathedral at Puebla became more important than the Mexico City cathedral during certain past eras. The chapel masters' responsibilities often included providing music for masses and other church celebrations, training and directing choristers, playing the organ, and in general making sure that all of the musical demands of the cathedral were met.

Colonial Composers

Hernando Franco
(1532 – 1585)
Spain

Gaspar Fernández
(1566 – 1629)
Portugal

Juan Gutiérrez de Padilla
(1590 – 1664)
Spain

Francisco López y Capillas
(1615 – 1673)
Mexico

Antonio de Salazar
(1650 – 1715)
Spain

Manuel de Sumaya
(1678 – 1775)
Mexico

Ignacio de Jerusalem y Stella
(1707 – 1769)
Italy

Manuel de Arenzana
(1762 – 1821)
Mexico

Musicologists

Juan Manuel Lara Cardenas
Mexico
*Tesoro de la Música Polifónica
en México*

Aurelio Tello
Peru
*Tesoro de la Música Polifónica
en México*
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A BRIEF HISTORY

Craig H. Russell
USA

"Mexican Rose: Early Music from the Conservatory of the Roses,"
CD audio

Robert Stevenson
USA

Christmas Music from Baroque Mexico
University of California Press, 1974

Thomas Standford
USA

Catalog of Live Acervos
*Metropolitan Cathedrals of Mexico
and Puebla from the National
Library of Anthropology and His-
tory and Other Minor Collections*
National Institute of Anthropology
and History, 2002

War of Independence and the Nineteenth Century

During the Independence war and through the middle of the nineteenth century, cultural activity was not the main interest in Mexico. There was a huge absence of support and creation not only in music but also in most expressions of the fine arts. It wasn't until the presence and influence of France that a new generation of important composers and choral conductors emerged. Those composers and choral conductors founded the first choirs.

Twentieth-Century Choral Composers

Gustavo E. Campa	1863–1934
Manuel M. Ponce	1882–1948
Luis Sandi	1905–1996
Miguel Bernal Jiménez	1910–1956
Blas Galindo	1910–1993
Carlos Jiménez Mabarak	1916–1994

Contemporary Composers

Arturo Valenzuela
Cecilia Rosillo
Diana Syrse
Federico Ibarra
Gerardo Cárdenas
Guillermo Alvarez
Javier Díaz
Jesús López
Jorge Córdoba

Arrangers

Ramón Noble
Gabriel Saldivar
Jorge Pérez
José Galván
Marcos García Cacho
Jorge Cózatl
Julio César Morales
Lilia Vázquez
María Granillo
Novelli Jurado
Rodrigo Cadet Díaz
Sabina Covarrubias

Pioneer – Institutional Choirs

1938
Coro de Madrigalistas de Bellas Artes
Fine Arts Madrigal Choir

1944
Niños Cantores de Morelia
Morelia Children's Choir

1950
Coro de la Universidad de Veracruz
Veracruz University Choir



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Summer Music Courses 2014

WEEK ONE: June 2 - 6

Music and Liturgy, 1:00 – 4:30 p.m., *May Schwarz, Professor of Church Music and Director, M.A. in Church Music*

J. S. Bach: Organist, Composer, Theologian, 1:00 – 3:15 p.m., *Paul Thornock, Cathedral Director of Music; Diocesan Music Consultant. St. Joseph Cathedral, Columbus, Ohio*

Children in Worship, 4:45 – 7:00 p.m., *Sally Beske, Assistant Organist and Director of Youth Choirs. First Community Church, Columbus, Ohio.*

WEEK TWO: June 9 – 13

Vocal Masterclass, 1:00 – 3:15 p.m., *Sharon Stohrer, Voice Faculty, Capital University, Columbus, Ohio*

Perspectives in Choral Conducting, 3:45 – 6:00 p.m., *James Gallagher, Church Musician, Emeritus Director of Choral Activities, The Ohio State University, Columbus, Ohio*

Music & Worship in the African-American Tradition, 3:30 – 7:00 p.m., *Raymond Wise, Affiliated Professor of Church Music, Trinity Lutheran Seminary, Columbus, Ohio*

WEEK THREE: June 16 – 20

Creating Relevant Worship, 1:00 – 3:15 p.m., *Glenn Hecox, Lead Team, Abiding Hope Lutheran Church, Littleton, Colorado*

Music Technology, 1:00 – 3:45 p.m., *Justin Riley Class Guitar, 3:45 – 6:00 p.m., Bret Burleson, Adjunct Instructor, Trinity Lutheran Seminary, Ohio Wesleyan University, and Capital University*

Handbells, 3:45 – 6:00 p.m., *Jane McFadden, Director of Handbells, Christ Lutheran Church, Bexley, Ohio; composer and arranger*

Course fee is \$479 per semester hour.

For further information contact:
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Director, M.A. in Church Music
2199 East Main Street
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music@TLSohio.edu
614-235-4136 ext. 4622
www.TLSohio.edu



MEXICAN CHORAL COMPOSERS

Cultural Government Institutions

Mexico has several institutions that promote and generate choral activity not only in their internal structures but also providing sources and support to encourage this art—teachers, conductors, repertoire, facilities, and more.

Following is a list of the main institutions in Mexico.

Secretaría de Educación Pública
Public Education Secretary

CONACULTA – Consejo Nacional para la Cultura y las Artes
National Council for Culture and Arts

INBA – Instituto Nacional de Bellas Artes
Fine Arts National Institute

SNFM – Sistema Nacional de Fomento Musical
National System of Musical Furtherance

Secretarías e Institutos de Cultura Estatales

Culture State Secretaries and Institutes

UNAM – Universidad Nacional Autónoma de México

National Autonomous University of Mexico

IPN – Instituto Politécnico Nacional
National Polytechnic Institute

PCU – Programa Coral Universitario
University Choir Program

ENM – Escuela Nacional de Música de la UNAM
National School of Music

ESM – Escuela Superior de Música del INBA
College of Music

CNM – Conservatorio Nacional de Música
National Conservatory of Music

ESMDM – Escuela Superior de Música y Danza de Monterrey
Monterrey College of Music and Dance

U de G – Universidad de Guadalajara
University of Guadalajara

Universidad Veracruzana
University of Veracruz

Conservatorio de las Rosas
Roses Conservatory

Top International Choral Festivals

Festival Internacional de Coros Jalisco Canta

Festival Internacional de Coros Tlaxcala Canta

WWW.CHORALNET.ORG
RESOURCES AND COMMUNICATIONS
FOR THE GLOBAL CHORAL COMMUNITY



A BRIEF HISTORY

Festival Internacional de Coros "Con Flor y Canto" de Morelos

Niños Cantores de Morelia
Morelia, Michoacán

Coros de Cámara
(Chamber Choirs)

Festival Internacional de Coros del Estado de México

Niños Cantores de Tepotzotlán
State of Mexico

Altus
Xalapa, Veracruz

Festival Mundial de Coros de Puebla

Niños y Jóvenes Cantores de la Escuela Nacional de Música
Mexico City

Capella Cervantina
(ahora Capptella Barroca)
Mexico City

Festival Internacional de Coros Yucatán

San Luis Gonzaga
Guadalajara, Jalisco

Capilla Virreinal
Mexico City

COR-ATL MÉXICO

COR-ATL MÉXICO is an organization dedicated to the Mexican Choral Activity's documentation and diffusion of it in our country and overseas.

COR-ATL MÉXICO'S Collection is the first project and was released in late 2012. This material integrates thirty-four choral ensembles from thirteen states and more than seven hundred singers.

Schola Cantorum de México A.C.
Mexico City

Fuenteclara
Mexico City

Coro Infantil Conarte de Monterrey
Monterrey, Nuevo León

Melos gloriae
Mexico City

Coros Universitarios (University Choirs)

Voce in tempore
Mexico City

Coros Infantiles I y II (Children's Choirs I and II)

Coro Infantil Voces de la Ciudad Cuauhtémoc, Chihuahua

Canto Libero
Universidad Autónoma de Tamaulipas
Tampico, Tamaulipas

Ensamblés Vocales (Vocal Ensembles)

A capella de Jalisco
Guadalajara, Jalisco

Coral Ensamble México
Mexico City

Coro de la Universidad Autónoma del Edo de México
Toluca, State of Mexico

Mexicalia
Mexico City

Ensamble Coral Cáritas
Mexico City

Coro de la Universidad de las Américas
Puebla, Puebla

Muna zul
Mexico City

Kantorei Cedros UP
Mexico City

Coro de la Universidad Panamericana
Mexico City

Octeto del Instituto Mexiquense de Cultura
Toluca, State of Mexico

Niños Cantores de Chalco
State of Mexico

Coro Femenino de la Esc. Sup. de Mús. y Danza
Monterrey Nuevo León

Tumben paax
Mexico City

Niños Cantores de Colima
Colima, Colima

Coro Universitario Estudiantil
Sttaccato
Mexico City

Vocal Magic
Cancún, Quintana Roo

Niños Cantores de Hidalgo
Pachuca, Hidalgo

Voz en punto
Mexico City

Niños Cantores de Morelos
Cuernavaca Morelos

Ars Viva
Monterrey, Nuevo Leon



CALL FOR INTEREST SESSION PROPOSALS

2015 ACDA National Conference
February 25-28, 2015
Salt Lake City, Utah

We're looking for your best interest session ideas for ACDA's 2015 National Conference to help America's conductors reach their full potential, be challenged and inspired, and advance their art. We encourage sessions of all shapes and sizes that address the diversity of our membership and that actively engage participations. Brainstorm and submit proposals that are rich and creative.

Approximately 35% of the 2013 Dallas attendees were student members of ACDA, with choral professionals representing all areas of education and performance making up the remainder. Meeting attendees are looking for high-level content that opens their minds to new possibilities for how they grow in their profession and how they connect back to the field.

Some possible topics are:

- How are you using innovation to move your organization forward, and what can others learn from you?
- Do you have a unique approach to helping choral programs be more socially responsible and of service to your community?
- Have you tried a new membership model?
- Do you offer a fresh look on a leadership topic?
- Have you created an original approach to pedagogy or to improving rehearsal techniques?
- Have you found ways to generate positive results by using social media?
- Do you have technology solutions for varying choral ensembles?
- Have you discovered a breakthrough on working more efficiently with changing voices?

REGISTRATION AND TRAVEL INFO It is understood that ACDA will not assume financial responsibility for travel, food, lodging for presenters or interest session participants. This application implies that the above-mentioned presenter is prepared to travel and perform at the conference if accepted.

SESSION PRESENTER EXPECTATIONS Presenters must be current members of ACDA and **willing to grant ACDA rights to record their presentation and use such recordings to advance the mission of ACDA.** Please note that all accepted presenters are expected to meet ALL posted dates and deadlines. We reserve the right to make adjustments to any session that does not meet deadlines.

SELECTION PROCESS Submit your session ideas **along with headshots and bios** by March 30, 2014. At the end you will receive an automatic confirmation number of your submission. Keep this confirmation in your files. Each submission will be reviewed by an ACDA national Repertoire & Standards chair and by the conference committee. You will be notified in July 2014 on the status of your submission.

IMPORTANT! We suggest that you first develop your submission proposal in Word to save your work and then copy and paste the information into the appropriate sections in the online form. The online form does not have spell check, so editing your information in advance and then copying and pasting will ensure greater accuracy. View and download the RFP form at <www.acda.org>. Please submit no more than two proposals. ***If you are requesting to use a specific demonstration choir, that group must submit a performance audition application to the National Office for consideration.**

EQUIPMENT: With the exception of one regular microphone, all requests for additional audio visual equipment will be evaluated by the conference steering committee. AV equipment is limited. ACDA cannot assume costs for AV equipment for all proposals. Please include a brief biographical paragraph (no vita). Applications without this will not be considered.

ELIGIBILITY: Presenters must be current members of ACDA. It is understood that ACDA will not assume financial responsibility for travel, food, lodging for presenters or interest sessions participants. This application implies that the above-mentioned presenter is prepared to travel and perform at the accepted conference if accepted.



AUDITION GUIDELINES FOR PERFORMANCE AT NATIONAL CONFERENCES

2015 ACDA National Conference
February 25-28, 2015
Salt Lake City, Utah

Invitations to choirs for ACDA National Conference performances are based solely on the quality of musical performances as demonstrated in audition recordings (uploaded mp3 submissions).

I. PREPARATION OF MP3S

ACDA will consider only mp3 files prepared in compliance with specifications listed below and accompanied by requested materials in pdf form:

1. Proposed repertoire for the 2015 conference
2. Copies of three representative programs sung by the auditioning group, one each from 2011-2012; 2012-2013; and 2013-2014. (For further information, see Section V.)

The uploaded mp3 files should contain only complete pieces. If a longer work is excerpted, several minutes should be included on the file, and the repertoire from all three years' examples should be essentially the same kind as that proposed for the conference performance.

II. AUDITION PROCEDURES

All mp3, pdf, and choir/conductor information will be submitted and uploaded through the link provided at <www.acda.org> no later than **April 30, 2014**. Upon receipt, a National Office staff member will assign each submission a number to assure confidentiality until after the National Audition Committee has completed its consideration. At no time will the choir/conductor information be known to members of the audition committee.

Submissions must fit into the following Repertoire & Standards committee areas as clarified below:

• Children's and Community Youth

1. **Children's choirs** are defined as unchanged voices and may include school choirs, auditioned community choirs, boychoirs, and church choirs.
2. **Youth choirs** are defined as **community** groups including singers ages 12-18, pre-college level, and may include (a) treble voicing, (b) mixed voicing (including changed voices); (c) male voices (including changed voices). **Note: School ensembles need to submit in the Junior High/Middle School or High School categories.**

• Junior High/Middle School

• Senior High School

• Male Choirs

• Women's Choirs

• Two-year College: community college (2 years)

• College and University (4 or 4+ years)

- **Vocal Jazz**
- **Show Choir** (Show Choirs will need to submit both audio and video uploads.)
- **Community Choirs:** ages 18+, adult-mixed groups, or single-gender choirs in either category: (a) volunteer amateur groups with a maximum of one paid leader per section, or (b) semi-professional or professional ensembles with paid members.
- **Music in Worship:** ages 18+ adult choirs (treble, mixed, or men's), including gospel choirs, even those sponsored by a community or school organization. (Note: children's and youth church choirs can enter in the children's choir and youth categories).
- **Ethnic and Multicultural Perspectives:** groups that represent various ethnic backgrounds (excluding gospel choirs that will be considered under Music in Worship).

III. SCREENING PROCESS

There are two levels of screening: 1) an initial or prescreening level at which finalists will be selected; and 2) a final screening level at which only those recommended from the preliminary round will be considered. All auditions are "blind," that is, done with no knowledge of who has submitted the materials.

For level 1:

In consultation with the National R&S Chair, national chairs for each R&S area will appoint two other people, representing different divisions, to prescreen the category. It is recommended that auditors be chosen from among conductors who have performed at divisional or national conferences. Each national area chair will be responsible for correlating responses from the listeners in their respective committees and will prepare a list showing the collective top ten submissions, plus five alternates, for the National Audition Committee. In areas where fewer than 10 audition, the National Committee will hear all submissions.

For level 2:

National Audition Committee members will hear only the top 10 in each category, unless fewer than 10 are submitted in that area. The audition committee will meet as a group to listen to all qualifying mp3s, as recommended by the prescreening committees. After scoring is complete, the results will be tabulated and submissions ranked by area in order of excellence. At the end of the auditions, the National Audition Committee Chair will submit audition results to the National Conference Chair, who, together with the Steering Committee, will decide which of the eligible groups to invite in the interests of planning the most effective conference. Every effort is made to represent a broad range of excellent performing groups, and there is no quota in any area. Audition committee members will not know identity of groups until after final decisions are made so as to maintain the integrity of the blind audition process.

National Audition Committee members will be selected from the following:

- Division Presidents, past presidents, and/or past divisional and national officers
- National and/or division R&S Chairs in the area of audition
- Outstanding choral directors of groups in the R&S areas being auditioned that performed at previous national conferences
- The National R&S Chair and Conference Program Chair will be nonvoting members of the National Audition Committee.

No person submitting audition materials for the forthcoming conference may serve on either the prescreening or final auditions committees.

The ACDA National Conference Chair will notify all choirs of their audition results no later than June 30, 2014.

IV. Eligibility

Conductors must be current members of ACDA and must have been employed in the same position since the fall of 2011. No choral ensemble or conductor may appear at successive national conferences. It is understood that ACDA will not assume financial responsibility for travel, food, or lodging for performance groups. This application implies that the submitted ensemble is prepared to travel and perform at the conference if accepted.

V. Items Required for Application Submission:

1. Director's name, home address, phone, e-mail address, ACDA member number and expiration date.
2. Institutional address, name of choir, number of singers, voicing, and age level (See Section II for clarification regarding Repertoire & Standards area clarification of choir categories.)
3. PDF #1 – Proposed program for performance at the national conference. Please include title, composer, and approximate performance time in minutes and seconds. The total program time may not exceed 25 minutes including entrance, exit, and applause. The use of photocopies or duplicated music at ACDA conferences is strictly prohibited. Accompaniment in the forms of mp3/tape/CD may not be used on the audition recordings or on ACDA conference programs. ACDA encourages conductors to program a variety of styles from various eras unless proposing a concert by a single composer or genre. Only one manuscript (unpublished) piece may be included.
4. PDF #2, #3, #4 – Programs – Applicants must upload one program page as proof of conducting and programming for each year represented on the recordings, i.e. from 2011-2012; 2012-2013; and 2013-2014
5. Non-refundable application fee of \$50 by credit card only.
6. Recordings in mp3 format based on the following specifications:

The total length of the three audition uploads should be 10 to 15 minutes, one selection each from from 2011-2012; 2012-2013; and 2013-2014. The first upload mp3 must be from 2011-2012, the second upload mp3 from 2012-2013, and the third upload mp3 from the current year, 2013-2014.

The following information must be provided for each upload:

Title, Composer, Recording location (live, studio, rehearsal), Production (edited, unedited)

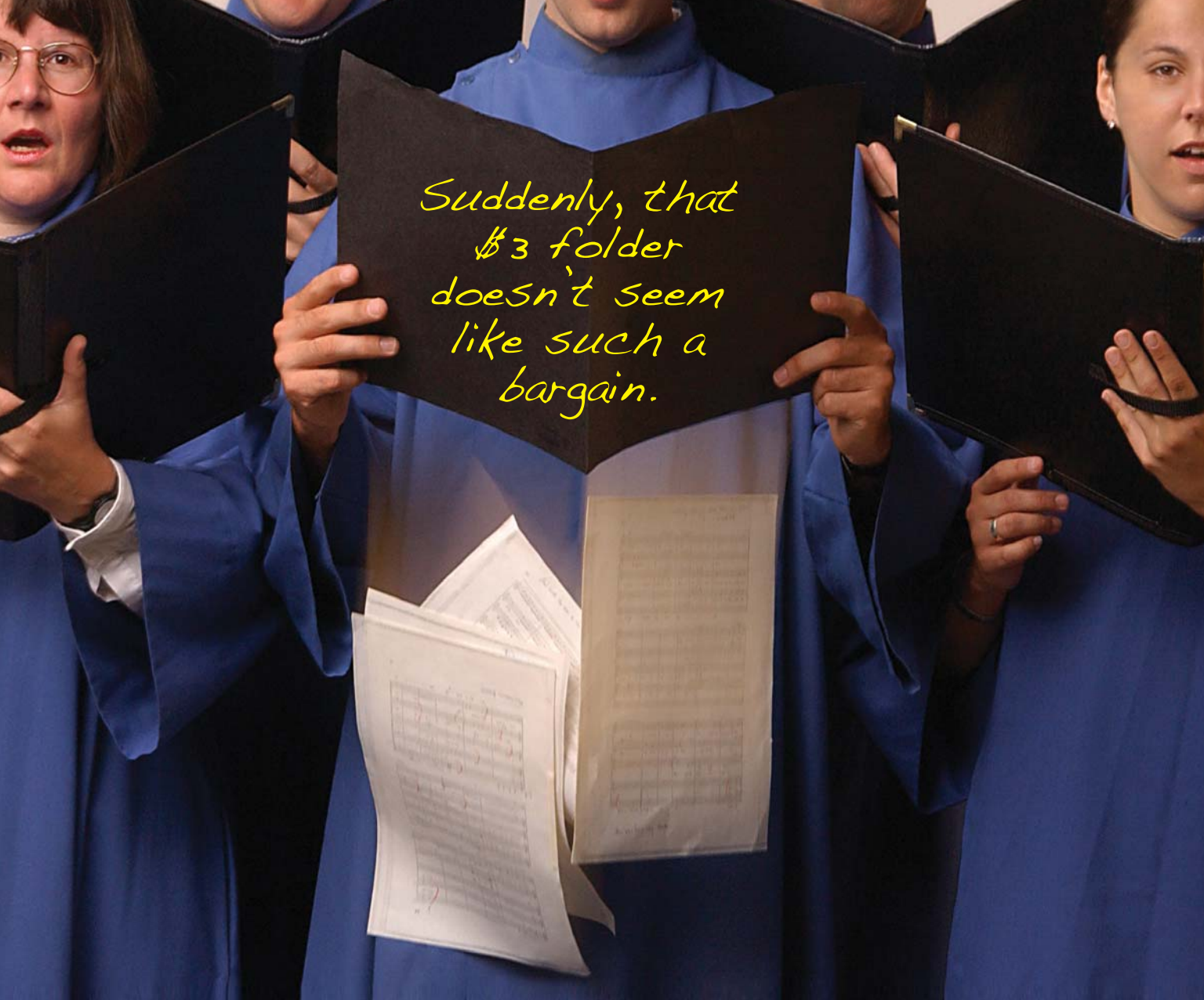
All materials must be submitted in full no later than April 30th via <www.acda.org>

VI. Schedule of Dates

By April 30, 2014 **Audition application, uploads, and payment completed**

By June 20, 2014 **National auditions completed**

By June 30, 2014 **Applicants notified of audition results**



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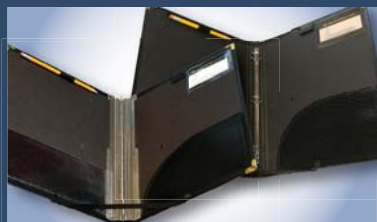


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Repertoire & Standards

Amy Blosser, Editor <amy.blosser@bexleyschools.org>

Male Choirs



Christopher Kiver
National R&S Chair
<cak27@psu.edu>

The Formula for a Healthy Men's Choir

by
Timothy Peter

The current status of singing in choirs in the United States has been greatly enhanced by professional organizations such as ACDA through education, advocacy, and performance along with its published scholarly resource, the *Choral Journal*. As ACDA leaders, membership, and R&S servants develop a vision for the future, attention toward men singing in vocal ensembles will continue to be paramount. The role of teacher/conductor/mentor will require even greater effort in building a healthy base of male participation in our schools, churches, and community groups of all ages. It is now the time to strategically think forward in order to deepen the ranks of men singing together.

Timothy Peter is the director of choral activities at Stetson University in DeLand, Florida, where he conducts the SU Concert Choir and the Stetson Men.

In recent years, there have been articles, essays, and DVD resources on men's choirs, which provide an opportunity for education and inspiration in fostering our male singers. The *Choral Journal* published special focus issues on male singing in April and May 2012, compiled and edited by Patrick Freer.¹ In an effort to add to these resources, this column is based on the author's personal experiences in directing and building men's choruses within collegiate institutions and working with high school men's choirs in festivals, honor choirs, and all-state settings.

Get Men Singing Together!

Create opportunities for same-gender ensemble singing, regardless of limitations due to the rehearsal schedule or number of participants. "My daily schedule doesn't allow this" or "I only have eleven guys in my program" are common challenges. Be persistent and creative, rooted in enthusiasm with clear objectives and outcomes. Conversations with administrators, faculty colleagues, and parents must clearly state the positive experience for the males while meeting the academic goals and standards for learning outcomes and competencies in the music classroom and rehearsal.

The Healthy Men's Choir

The development and growth of a healthy and vibrant men's choir is ex-

iting and challenging. It can be simply stated, "If you build it, they will come." The key action word is *build*. How do we build from small beginnings? How do conductors find success in this genre and retain these men? What does it *really* take to do this? It is obvious that adding a men's choir to a choral program and developing it into a healthy and prominent ensemble has multiple positive outcomes for the individual male singer and entire program. This is hard work to be sure, but the rewards are significant. The following ideas focus to the psyche of our men in choir and what can be done to foster their growth and development as singers, individuals, and citizens.

• Vision and mission

Articulating a vision for your choral program is the starting point. The vision statement should be no more than one short paragraph. The "mission" portion of the document should be considered the work that is to be done.

An example of a mission statement is below:

The Stetson University men's choir, known as the "Stetson Men," promotes excellence in TTBB choral music through educational and artistic rehearsals and performances. Rooted in healthy vocal pedagogy, the ensemble offers a comprehensive experience for the male singer/musician in a curriculum focused on diverse repertoire—historically, geographically, and by genre of



Repertoire & Standards

sacred and secular. Joy in singing is paramount for its conductor and members in the ensemble.

Invest energy and attention to include same-gender ensembles by any definition in this mission. Clarify the role of a men's ensemble in your program regardless of the size of membership or prominence. Do not limit your dreams or scope. Enthusiasm for the men's choir genre in a mission statement will be a psychological asset for the current male singers.

- **It's about relationships**

There is no greater force than the ability to relate personally to the male singer, regardless of the conductor's gender. Consider the singer first and the ensemble second. This is a sea change for many conductors. One must be positive and genuine with them at all times while thoughtfully constructing conversations and attitudes of sincere interest in who they are, why they are there, and what gets them excited about their lives. Being positive, sincere, and gracious is not the same as lowering standards or catering to those lowered expectations. As the

conductor develops a relationship with the males in the choir, relationships with one another grows at an even greater and deeper level.

Additionally, broadened ensemble activities are extremely successful. These activities can be as simple as a volleyball match between sections scheduled in lieu of a rehearsal or a bowling tournament after a performance. This can appear simple and possibly trite, but these types of planned activities positively affect the way men sing together, establishing camaraderie and building trust outside of a routine choral rehearsal.



INTERNATIONAL Boys & Men's CHORAL FESTIVAL **Arizona**

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Hirvo Surva
Estonian National Opera Boys' Choir
Revalia Male Chamber Choir



Julian Ackerley
National Boychoir Repertoire and Standards Chair

Monday, July 14 through Monday, July 21, 2014

Festival information:
International Boys and Men's Choral Festival
5770 E Pima, Tucson, AZ 85712 · (520) 733-0927
EMAIL: ibmcf@internationalchoralfestival.com
www.internationalchoralfestival.com.



- **Establish trust and promote freedom**

Successful and effective conductors are the same person and personality in all environments and situations, and consistency in the director's personality develops a sense of loyalty. Singers will appreciate knowing what to expect every day and will respond positively in this even-keeled atmosphere. Additionally, this trust will anchor the conductor and singers when high demands are placed on them for their attention and effort in rehearsals and performances. The singers will begin to trust one another, which fosters a spirit of openness and risk-taking. The attitude of the conductor and the positive atmosphere in a rehearsal room is directly related to the freedom in a young man's spirit and voice.

Men's choirs have great potential for vocal and artistic growth through the concept of freedom rather than control. Examples in sound production through freedom will often be a louder and more open quality with a natural spin in the voice or a deepened sense of ring and resonance with acoustical overtones in the rehearsal room and on stage. Occasionally the rehearsal can become raucous; however, when you demand a softer and more elegant singing style, the contrast can be very exciting for men to experience together. It can be a rowdy roomful of men at times, but this is a critical investment and small price to pay for the incredible sounds and vibrant singing as a result of trust and freedom.

- **Keep it a fast-paced world**

Engage them physically, musically, and academically in every minute of the rehearsal. Pacing is one of the most important elements in working with a group of men together in a room. When they are not singing, make sure you are not the only one talking during the learning

process. Immediately after a pause in singing, rather than telling them what you want, consider asking one singer a question related to a musical concept and improvement. Make sure you know the answer you are after before you ask. Carefully craft the question, as you want the singer to answer it correctly for the sake of pacing.

A clear and simple question is very effective. Give two choices for a response. It can be humorously obvious such as, "David, given the joyful text and rhythmic nature of this section, should your consonants be strong, clean, and accurate, or weak, long, and flabby?" No student should learn through failure and public humiliation. A correct and successful answer from a selected male singer motivates everyone. Other singers will be either relieved the question didn't come their way or anxious to answer the next question correctly. This will keep the men engaged without slowing down the pace of the rehearsal.


- **Fill the room**

Work on a sound that is rooted in physicality, freedom, and air. If possible, space the men around the room during warm-ups and parts of the rehearsal. For warm-ups, there is nothing wrong with some light calisthenics—a few squats or burpees really does the trick! Physical exercise gets everyone breathing and the blood flowing. Let them sing with gusto and spirit for the sake of their free and unbridled enthusiasm. Fill the room with their presence and sound. Nuance will follow as you command that spectrum of sound and dynamic changes from fortés to pianos. Use breathing techniques related to listening and tuning. The concept of more air and more ears is very effective. Keep asking them, "Are you breathing?" and, "Are you listening?" Also ask them if they are contributing to that amazing sound. The

use of unison singing is very successful in men's choirs.

As pitch issues arise, use solfège at a moment's notice and immediately ask them about the breath sensation and what sounds they heard. Frequently request half of the group to sing while the other half is listening. The listeners know they will be accountable with a question from the conductor regarding what just occurred related to breathing, listening, pitch accuracy, and beauty of tone. It is now their own sound. Immediately, the men become more focused and invested.

- **Recruiting is personal**

Recruitment of new singers in a men's choir is related to success of the ensemble and a genuine interest in the person. Do not limit your ranks by other academic, social, or athletic interests. In fact, celebrate those different interests and inform that individual of what they will add to the group. This has proven to be one of the most successful tools while communicating with potential members. Additionally, current membership is the best task force in recruitment. They are the ambassadors. Their positive experiences is the message that circulates around a school or campus. Bright and talented men will be more receptive to a gracious yet persistent invitation to sing if they have heard from others that the men's choir is worthy of their time and commitment. Mission accomplished. 

NOTES

1 Patrick Freer, ed., Special Focus Issue: The male choral singer—from Adolescence to College, Part I and II, *Choral Journal* 52, nos. 9 and 10 (April and May, 2012).

2014

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- *Appropriate Cambiata Choral Literature
- *Composers' Forum
- *Everyday Sight-Singing Strategies
- *Classroom Management
- *Boy Language vs. Girl Language
- *MS/JH Choral Music Classroom Technology

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Web Site: www.music.unt.edu/cambiata

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ON THE VOICE

SHARON HANSEN, EDITOR

Why Do We Sing So Loud? — Reflections on Reflexes That Deceive and Tendencies That Can Harm

by

Rebecca Sherburn, DMA; Greta Stamper, AuD; and Tiffany Johnson, PhD

There are many factors that can contribute to the extremely common phenomenon of over-singing. These include: the acoustic reflex, the Lombard effect, one's perception of sound while singing, and the acoustics of rehearsal and performance spaces. Conductors and voice teachers must understand these issues and educate their singers in order to help them sing with healthy and appropriate intensity.

The Ear – So that's how it works!

The ear consists of three parts: outer, middle, and inner ear. Our sense of hearing, however, requires coordinated function of both the ear and the brain. The ear detects sound waves and converts them into electrochemical im-

pulses that the brain interprets as sound (Illustration 1: page 56).

The pinna (wing) and the auditory canal make up the outer ear. Because the pinna is attached at approximately a thirty-degree angle, it collects sounds arising from the front and sides but partially blocks sounds coming from the back. Sound waves vibrate through the auditory canal, a small, funnel-like tube that boosts sound waves in the most important hearing range for humans.¹ The auditory canal leads to the eardrum, the outermost surface in the middle ear.

Behind the eardrum, in the middle ear, is an air-filled chamber where three tiny bones (the ossicles), commonly referred to as the hammer, anvil, and stirrup because of their shapes, are

suspended by muscles. These bones and muscles have a number of functions, but most important to this discussion is the protective contraction called the acoustic reflex.

The vibrations from the eardrum are conducted through the middle ear's bones into the inner ear. The inner ear contains both the cochlea (shell) and the vestibular system and is housed in the temporal bone of the skull. The vestibular system is involved in balance, and the cochlea translates sound vibrations into nerve impulses.

The cochlea looks like a tiny snail shell with a bony center and three narrow, fluid-filled chambers or scalae. The floor of the scala media (the middle chamber) is called the basilar membrane. Spaced along the length of the cochlea are thou-

Rebecca Sherburn is an associate professor of voice at the University of Missouri-Kansas City Conservatory of Music and Dance <sherburnre@umkc.edu>

Greta Stamper is a Ph.D. candidate in the Hearing and Speech Department at the University of Kansas Medical Center <gstamper@kumc.edu>

Tiffany Johnson is an associate professor in the Hearing and Speech Department at the University of Kansas Medical Center <tjohnson7@kumc.edu>

ON THE VOICE

sands of hair cells. The hair cells (along with other structures) sit on top of the basilar membrane. The movement of the basilar membrane and the hair cells produces an electrical impulse in the nerve fibers connected to the base of a subset of hair cells. The central nervous system transmits these electrical impulses to the brain's auditory cortex where the brain interprets the impulses as sound.²

The Acoustic Reflex – Sorry, I can't hear you. I'm singing!

Also known as the stapedial reflex, the acoustic reflex is an involuntary response in the middle ear that inhibits the movement of the stapes (stirrup) and malleus (hammer) bones. The stapedius and tensor tympani muscles contract bilaterally when the human ear is exposed to loud sound 80 to 90 dB above the threshold for hearing.³ (The threshold for hearing is approximately 0 dB SPL, while an intensity of sound that would cause pain is 140 dB SPL.) As a result, the middle ear bones cannot vibrate as readily. This leads to an increase in impedance and a decrease in the transmission of sound through the middle ear for frequencies between 250 and 4000 Hz.⁴

One proposed functional role of the acoustic reflex is to protect the cochlea by weakening high-intensity sounds before they can reach the cochlea. The acoustic reflex is a graded response, meaning there is a greater degree of muscle contraction (leading to more attenuation) at higher sound intensities. However, a latency delay of 25 to 100 milliseconds exists between the onset of the sound and the contraction of the middle ear muscles. Extended exposure to high-intensity sound can also lead to fatigue of the muscles, decreasing their ability to soften the sound.⁵

Therefore, while the acoustic reflex

Anatomical division	Outer ear (auricle and external auditory meatus)	Middle ear (drum membrane and auditory ossicles)	Inner ear (vestibular system and cochlea)
Structures			
Form of energy transmission	Acoustic (longitudinal wave)	Mechanical vibration and acoustic	Hydrodynamic wave motion
Function	Protection resonance transmission	Impedance matching, energy transformation limited protection	Transduction of mechanical and hydrodynamic energy into neural impulses

Illustration 1. The Human Ear. Zemlin, Willard R., *Speech and Hearing Science*, 2nd edition, copyright 1981, p. 544. Reprinted by permission of Pearson Education, Inc., Upper Saddle River, NJ.

can provide sound protection, both a sudden onset of loud sound and prolonged sound exposures can cause a decrease in the ability of the middle ear muscles to protect the inner ear from damage.

When phonating or hearing sound at a level that triggers the acoustic reflex, singers' hearing might be somewhat diminished by the acoustic reflex, which in turn could contribute to over-singing.

How Much Sound Is Safe?

Ear plugs, Seriously!

The human ear has a large, dynamic hearing range. A decibel (dB) is a relative unit of measurement. dB SPL is a mea-

sure of the physical sound level, while dBA better reflects the hazard level of the noise as perceived by the human ear.⁶

For reference, some commonly encountered sounds and their average intensities include:

- Normal conversation—60 dB SPL
- Vacuum cleaner—70 dB SPL
- Lawn mower—90 dB SPL
- Rock concert—110 dB SPL
- Jet plane (takeoff)—120 dB SPL



- A customized car stereo full volume —130 dB SPL
- A gunshot—140 dB SPL⁷

Musicians in particular find themselves exposed to a wide range of sound intensities from different instruments and in various performance venues. A loud musical passage played by a symphony orchestra could easily reach 90 dBA.⁸ Some common instrument sound levels include: violin at 77–91 dBA, clarinet at 80–94 dBA, French

horn at 81–96 dBA, and trombone at 78–95 dBA.^{9, 10} A mature operatic voice at one meter can be as loud as 110–115 dBA.¹¹

Digital portable listening devices have been shown to be capable of producing sound intensities ranging from 97 to 107 dBA, with average levels of 101.5 dBA for earbud style and 97 dBA for supra-audal earphones.¹²

According to standards set by the Occupational Safety and Health Administration (OSHA), hearing protection should be utilized when sound

intensities exceed 90 dBA for 8 hours. For each 5 dB increase in sound intensity, the duration of “safe” listening is halved (e.g., 95 dBA for 4 hours, 100 dBA for 2 hours, etc.).¹³ As a result of safety laws in the occupational sector, industrial hearing loss has been greatly reduced in the United States. However, it remains a prevalent problem despite these regulations.

Exposure to loud sound does not only occur in the workplace. For musicians, exposures to potentially damaging loud sound are encountered during



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rehearsal and performance situations on a regular basis. Especially vulnerable are wind players seated in front of the brass. Therefore, sound exposures encountered by musicians in both practice and performance settings have the potential to exceed what is considered to be a "safe" level. Depending on the duration of the listening session(s), these sound intensities can be damaging to the ear.

Temporary Threshold Shift in Hearing
– I went to a rock concert last night, and my ears feel numb.

A temporary hearing loss, also referred to as a temporary threshold shift, can occur following musical situations when there is prolonged exposure to high-intensity sound. Other accompanying auditory symptoms can include tinnitus (ringing in the ears) and/or a feeling of fullness or pressure in the ears. The temporary hearing loss can last from a few minutes up to several days. Hopefully, hearing returns to normal and the symptoms resolve soon after the exposure to loud sound. However, longer durations and repeated exposures

to high-intensity sound increase the risk of developing permanent, noise-induced hearing loss. When permanent damage occurs, high frequencies are affected first, making the consonants of speech difficult to hear.¹⁴ In order to compensate for those frequencies where a hearing loss is present, a singer might increase their vocal effort and over-sing.

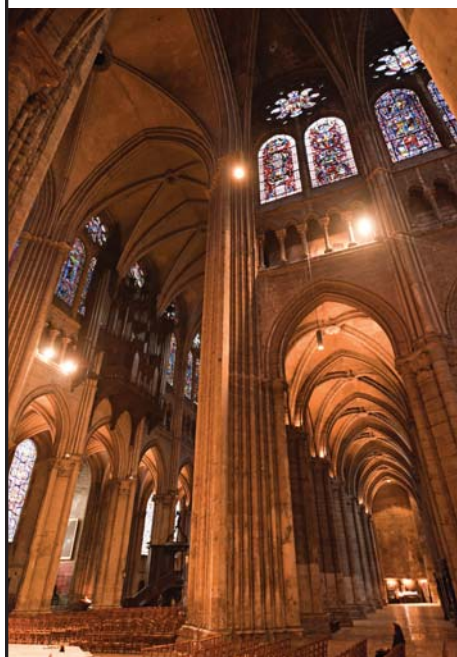
Some musicians choose to wear specially designed musician's earplugs to protect their hearing. These earplugs are custom fit to the individual's ear with the assistance of an audiologist. Sound heard through musician's earplugs decreases the intensity of the incoming sound while preserving the frequency spectrum. It is common practice for rock musicians using amplified sound to wear ear protection. To date, it seems there is no such tendency among classical singers, teachers, or choral conductors (perhaps it is believed to be unnecessary).

Should one's ears ring regularly after rehearsing, performing, or teaching, the ear is sending a danger signal that should not be ignored. If one's ears are indeed ringing, a potentially hazardous listening environment can be addressed by utilizing musician's earplugs, working in a larger room, increasing the distance from the sound source, and reducing the intensity and/or the length of the sound exposure.

Lombard Effect – Excuse me, could you please speak up?

In 1911, Étienne Lombard, a French otolaryngologist, observed that the intensity level of the voice is involuntarily raised in the presence of high-intensity sound. The Lombard Effect is largely automatic and occurs when noise levels go up and the level at which we hear our own voice goes down.¹⁵ The Lombard Effect has been studied in animals and humans. Birds¹⁶ and even whales experience it, both in nature and as a result

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of man-made noise pollution.¹⁷

When speaking or singing in any setting with competing sound, people tend to increase the intensity of their utterances. Although it is highly variable from person to person, most have experienced this reflex while riding in cars and planes, talking over the television, or singing with others (in an ensemble, with an orchestra, or even singing solo with a piano).

Intensity levels coming from ensembles could cause singers to sing too loudly. In addition to intensity level changes, the untrained speaker may raise the pitch, extend the duration of vowels, stress content words, and use exaggerated facial motions in an ability to be understood. While over-singing can be a negative result of the Lombard Effect, increased intelligibility may be a positive aspect of this reflex.¹⁸

In a study published by the Acoustical Society of America, researchers found that verbal instructions given to speakers had minimal impact on the Lombard Effect. However, when verbal cues were combined with visual cues, speakers were not only able to lower the intensity of their voices, but the effect lasted after all verbal and visual instructions ceased.¹⁹

In his 1990 dissertation, *The Lombard Effect in Choral Singing*, Steven Tonkinson found that when instructed to maintain a consistent level of vocal intensity, trained singers were successful in doing so. He therefore encouraged choral conductors to inform singers of this reflex. Depending on skill level, both verbal explanation and visible cues (conducting gestures) could have a major impact on the tendency to over-sing resulting from the Lombard Effect.²⁰

A Singer's Perception of Their Sound – That's not my voice!

Sound reaches the inner ear via two

pathways: bone conduction and air conduction. According to Paula Henry and Tomasz R. Letowski, "Every human hears through air and bone conduction when talking since the vibrations of the vocal folds vibrate the bones of the skull."²¹ It seems odd to listen to a recording of our voice, because we experience the sound primarily through air conduction absent the bone conduction contribution. Bone conduction is more effective at transmitting the low-frequency portion of our voice: as a result, we get more low frequency cues from actually singing and talking than just listening to a recording.²² The lack of high frequencies transmitted through bone as we sing may be a contributing factor to over-singing.

Acoustically, the portion of our voice that reaches the pinnae via sound traveling in air (air conduction) also has more low-frequency emphasis than the sound we would hear from a recording. High frequencies, because they have short wavelengths, do not bend around objects. Low frequencies have longer wavelengths and bend well around objects. As a result, the sound that reaches our pinnae and is conducted into the auditory system through the air will be low-frequency emphasized, transmitting more low- than high-frequency information.

When a car drives by with its stereo blasting, it is primarily the low end of the sound that reaches the ears of other drivers. The high frequencies are deflected by metal and passengers in the vehicle with the loud music, while the low frequencies travel through the offending car into other cars.

This occurs while singing as well: low frequencies travel well; high frequencies do not. When singers cup their ears, they are trying to catch the higher frequencies they cannot hear as readily.^{23,24} Low frequencies are dominant in both our internal and external hearing. What the

listener hears and the recording device registers are accurate, but a singer's perception of his or her own sound while singing is skewed. Our voices generally sound brighter to us on a recording than they do as we speak and sing in real time because we cannot hear our own entire high end (high frequencies).

Psychologically, we are used to feeling and hearing our voice at approximately the same time. When we hear it recorded it seems strange or foreign to us because we are only hearing it, not feeling it simultaneously.

Hearing your recorded voice signifies a major disconnection in time and space: a dislocation in time because you are not aware of speaking those words at the time you are hearing them, and a dislocation in space because you can hear that the sound is coming from *some other place* than where you happen to be, because all of your voice in a recording is perceived externally, whereas in normal speech the voice is mostly located inside your head.²⁵

If the singer's hearing is not accurate, how do singers monitor the sounds they make? Sundberg explains that singers learn to control their sound in part through what they feel, memoriz-



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ing secondary vibrations in the head, neck, and chest area. He further states, "research on the perception of singing is not as well developed as the closely related field of speech research."²⁶

Performance and Rehearsal Space – I am going to have to sing as loud as I can to fill this space!

It can be intimidating to stand on the stage of a large, carpeted concert hall knowing there will be no amplification. Such visual stimulation alone could lead

singers to inadvertently increase the intensity of sound. Then there are those voice students who come to lessons vocally fatigued after having pushed their voices to get something back in a small, intentionally dry practice room. In large and small rooms, acoustics can affect vocal behavior.

Good acoustics allow singers to hear themselves and each other, at the same time allowing the audience to hear well. According to Vennard, "Pitch and loudness are controlled by the ear."²⁷ If acoustics do not allow for proper hearing, singers may inadvertently increase

intensity, which can drive the pitch up and cause fatigue. If the space is too dry, singers may push because there is not enough sound reflecting off the walls. If it is too reverberant, they may push to hear more of what is reflecting off the walls. Either way, poor acoustics affect performance and performers. Johann Sundberg states that hearing in a choral setting affects intonation, and the acoustics of the room influence hearing.²⁸

Before the modern age, concerts were held in small theaters and homes. In fact, much of the repertoire performed today was written to be performed in moderate- or small-sized rooms. Obviously, wall-to-wall carpeting or acoustic tile did not exist before the twentieth century. Generally, in theaters with less than 600 seats, the human voice carries fairly well regardless of surface. But today, a newly built performance space with less than 600 seats is rare, and carpeting and acoustic tile is commonplace. Because of poor acoustics, some of the larger halls around the world have installed amplification for the performance of what is meant to be unamplified music.²⁹ This solution takes away part of the temptation to over-sing, but it is in sharp contrast to the acoustic intent of the composers who wrote vocal music before the invention of amplification.

During performance, choral ensembles frequently use a choral shell to aid in hearing. A physical space between singers of as much as three feet from shoulder to shoulder and row to row can help with personal hearing and group sound, as does singing in a circle or facing each other while rehearsing.³⁰ Alterations of choral seating are common ways to adjust individual voices to each other and to the acoustics of each space in which ensembles rehearse and perform.

All of these ideas help, but educating singers not to over-sing in acoustically

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challenging environments may be the best tool conductors and voice teachers have.

Conclusion

The Acoustic Reflex, the Lombard Effect, the way we perceive our own voices, and poor room acoustics can cause singers to over-sing. Accurate information and encouragement may be all that is necessary to maintain healthy intensity levels in singing. 

NOTES

- ¹ The auditory canal amplifies frequencies between 2000 and 5000 Hertz (Hz), comprising the area where human hearing is most sensitive. The area between these frequencies is also critical for understanding speech. That said, humans can hear a broad range of frequencies spanning roughly 10 to 20,000 Hz. Sibilants are as high as 12,000 Hz; A5 = 440 Hz; C6 (the soprano high C) is 1,046 Hz. Stanly Gelfand, *Hearing an Introduction to Psychological and Physiological Acoustics* 4th ed. (New York: Marcel Decker, 2004), 85–89.
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- ³ Willard Zemlin, *Speech and Hearing Science: Anatomy and Physiology* (Engelwood Cliffs, NJ: Prentice Hall, 1988), 567.
- ⁴ Musiek, *The Auditory System: Anatomy, Physiology, and Clinical Correlates*, 205.
- ⁵ Zemlin, *Speech and Hearing Science: Anatomy and Physiology*, 568.
- ⁶ E. H. Berger, L. H. Royster, J. D. Royster, D. P. Driscoll and M. Layne, *The Noise Manual* 5th ed. (American Industrial Hygiene Association, 2003), 20–39. Accessed October 22, 2013. <<http://www.aiha.org>>.
- ⁷ American Academy of Audiology, "Turn it to the left!" Accessed October 22, 2013. <<http://www.turnittotheleft.com/educationresources.htm>>
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- ¹⁶ Hans Slabbekoorn and M. Peet, "Birds Sing at a Higher Pitch in Urban Noise," *Nature* 424 (2003): 267.
- ¹⁷ P. M. Scheifele, S. Andrew, R. A. Cooper, M. Darre, and F. E. Musiek, L. Max, "Indication of a Lombard vocal response in the St. Lawrence River Beluga," *Journal of the Acoustical Society of America* 117 (2005): 1486–1492.
- ¹⁸ W. van Summers, David B. Pisoni, Robert H. Bernacki, Robert I. Pedlow and Michael A. Stoke, "Effects of noise on speech production," *Acoustical Society of America* 84 (1988): 917–928.
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- ²² Johan Sundberg, *The Science of the Singing Voice* (DeKalb, IL: Northern Illinois University Press, 1987), 158.
- ²³ Richard Miller states that this generally occurs with bigger, darker voices. In cupping the ear, singers hear more high frequencies even though they are not producing more. He suggests that since it is not possible to sing this way in public, the cupping habit is generally a bad idea. To avoid ear cupping, Miller encourages resonance balancing, proper vowel formation, and recording the voice for playback. Richard Miller, *Solutions for Singers* (New York: Oxford University Press, 2004), 70–71.
- ²⁴ Scott McCoy advocates singing with a hand in front of the face to deflect some high partial back to the ears or plugging one ear. Scott McCoy, *Your Voice: An Inside View* (Princeton, NJ: Inside View Press, 2006), 154.
- ²⁵ Robin Maconie, *The Second Sense Language, Music & Hearing* (Lanham, MD: The Scarecrow Press, 2002), 14.
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- ²⁷ William Vennard, *Singing the Mechanism and the Technic* (New York: Carl Fischer, 1967), 60.
- ²⁸ Sundberg, *The Science of the Singing Voice*, 145.
- ²⁹ Examples include: 3000-seat Royal Festival Hall in London, 2000-seat Concert House in Stockholm. Diana Deutsch, *The Psychology of Music* 2nd ed. (San Diego, CA: Academic Press, 1999), 44.
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Reviewer's note: Many developing conductors, like the reviewer, have a thirst for understanding what makes a great conductor. Breaking into the field can be difficult, and by tracing and emulating established conductors' footsteps, one hopes to replicate others' success. In somewhat of a departure from this column's typical format of discussing new books, this installment reviews two older books. Although each has existed for over twenty years, they contain thought-provoking, practical, and inspiring ideas.

Note Grouping: A Method for Achieving Expression and Style in Musical Performance

James Morgan Thurmond
Meredith Music, 1991
144 pages
ISBN: 978-0942782004

An expanded version of James Morgan Thurmond's master's thesis, *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*, attempts to intellectualize the abstract concept of musicality. Rather than viewing expressivity as an innate gift too mystical to analyze, Thurmond dissects elements of phrasing in a logical manner. By doing so, he promotes an analytical framework and empowers the reader to consciously perform more musically. Although he is himself a horn player, Thurmond's text is of general interest to all musicians and includes familiar musical examples with references to well-known musical analyses and philosophies.

Weston Noble's foreword speaks to the book's applicability toward choral music.

Thurmond challenges the common assumption that moving performances are due to sheer musical talent and suggests a listener's impression of a musically played performance is produced by the performer's mastery of technical skills. At first, this may strike readers as an austere approach to music. However, the romanticizing of a moving performance as being derived from innate talent in a way negates the performer's years of dedicated practice. Thurmond's premise that calculated technical decisions are the root of the highest level of music making bears significance and warrants further inspection.

Thurmond suggests that expressive music making is centered on two fundamental concepts: 1) the relationship between *arsis* and *thesis* and 2) the negation of the barline. The *arsis-thesis* relationship (*arsis*, meaning the weak upbeat; and *thesis*, the stressed downbeat) has existed for centuries, and elements of the relationship can be found in chant and ancient Greece. When spoken, ancient Greek had no dynamic stress; rather, accented syllables were given approximately twice the length of unaccented ones. The terms *arsis* and *thesis* themselves are derived from Greek drama, wherein the dance leader marked time by tapping his foot. Thurmond's entire theory of note grouping (discussed below) is based on the assumption that expression does not come from the arrival of the *thesis* but the motion of the *arsis* toward a

subsequent event.

Thurmond's second fundamental concept is that the barline impedes musicality. Before the advent of the barline around 1600, melodies were not visually divided by the barline. Developed for dance, which required a clear first beat, the barline created a hierarchy of beats within a measure and secured the first beat's supremacy. More complex polyphony and the development of the score (rather than part books) secured the functionality of the barline by allowing performers to see points of congruence and how individual parts related to one another. Before barlines, musicians performed according to phrasing, not simply a rhythmic unit contained within a single measure. Unfortunately, the tyranny of the barline has become systematized. Students are constantly advised to isolate one measure at a time in their practice. While this may improve technical ability to sing or play a measure, this common method unintentionally encourages students to develop an understanding of their repertoire as a collection of disparate words rather than a series of sentences or paragraphs.

Thurmond's theory of note grouping combines the *thesis-arsis* relationship with the negation of the barline. Rather than viewing rhythm as a "succession of thumps," Thurmond suggests viewing rhythmic units as progressions of stressed and unstressed occurrences (*theses* and *arses*). Because musical phrases are rarely conceived of in one-measure units, it is, therefore, necessary to gain the ability to disregard the



Book Reviews

barline in order to comprehend the totality of these strings of stresses and unstresses. Like spoken language, music is conceived of in phrases comprised of smaller components. Both the whole of the phrase and its individual parts contain an arsis-thesis relationship. (A sentence and its component individual words both contain points of stress and unstress.) The guiding principle of Thurmond's concept is that a phrase always begins with an arsis, which actively moves toward a thesis, which is passive.

Conductors will recall this concept

from conducting class: the preparation (arsis) moves toward the tactus (thesis). The most active part of a single note or phrase, therefore, occurs in its second half: expressivity resides within the note. Thurmond argues that musical playing stems from a performer's awareness of the difference between phrases' active-ness and passiveness.

Thurmond's in-depth musical analysis is certainly beneficial to choral conductors. Unlike string players, who mark bowings before the first rehearsal and are thereby forced to grapple with

phrasing and articulation issues, choral musicians naturally look to text to determine phrasing, so much so that other indicators of musical line (harmony, agogic and tonic accents, scalar references, historical and/or geographical considerations) may be overlooked. While each conductor may interpret a phrase differently, the benefit of Thurmond's theory is the process, not the result. By experimenting with phrases' musical stresses, conductors will be challenged to discover different interpretations than what might first occur

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to them. *Note Grouping: A Method for Achieving Expression and Style in Musical Performance* strikes a difficult balance by using concrete ideas to discuss an abstract concept, and the book issues a challenge to all musicians to be more analytical and intentional.

John C. Hughes
Iowa City, Iowa

***Conscience of a Profession:
Howard Swan, Choral Director and
Teacher***

Charles Fowler, editor
Hinshaw Music, Inc., 1987
197 pages
ISBN: 978-0937276075

Conscience of a Profession: Howard Swan, Choral Director and Teacher is a tribute to Howard Swan (1906–1995). After a foreword by Swan's granddaughter and a brief but insightful biography, the book is a collection of essays and speeches by Swan spanning his long and noted career. He taught at Occidental College for three and a half decades, and at California State University, Fullerton, and the University of California, Irvine. The 1987 ACDA National Conference in San Antonio, TX, was dedicated to Swan.

The essays contained in this book cover a range of topics—Bach, Classical/Romantic interpretation, and the function of church music. Swan's interest in history is seen in his essays about Mormon music from 1830 to 1865, the American premiere of *La bohème*, and the history of music education in southern California. But the most interesting essays contain Swan's insights into choral techniques. Swan advocates pragmatic approaches to the rehearsal and discusses how to listen critically. In terms of performance practice, Swan suggests that conductors distill eras

into a few adjectives. He also argues that conductors should find differences within eras based on time, location, and specific composers. In these essays, Swan establishes that conductors must be knowledgeable not only about music but also social relationships, history, theology, poetry, and diction. Swan earned degrees in history and psychology, which were fundamental to his effectiveness as a conductor.

Perhaps the greatest takeaway from this book is Swan's philosophical discussion of the role of the conductor. To Swan, the conductor is a servant to music and beauty, who balances the technical components of music with artistry. Successful conductors are fundamentally educators and communicators who work with people. At this most basic level, conductors rely on others for success; motivation, therefore, comes from communication, not dictatorship. Another key to Swan's philosophy is the idea that conductors are teachers of beauty. Swan argues that students do not intrinsically know how to appreciate the multitude of beauty around them, both within and outside of music. Conductors, then, guide students toward

discovery and appreciation of beauty. Swan describes himself as an "optimistic realist": someone who realistically accepts his own limitations but continues to have faith in one's self, students, and most of all, music.

Conscience of a Profession is certainly overlooked but would benefit both emerging and established conductors. Swan's ideas will not improve the rudiments of being a conductor, such as gesture, repertoire selection, or score study. This book focuses on why people enter the choral profession. Gestures and rudiments are extremely important and can make one a more effective and efficient conductor, but few fall in love with singing because of technical components. Swan reminds us to balance the heart and mind so that performances are technically sound and still inspire others—after all, is that not the point? Swan is, indeed, the conscience of our profession.

John C. Hughes
Iowa City, Iowa



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Recorded Sound Reviews

The Cranmer Legacy

Choir of St Michael at the North Gate,
The City Church of Oxford
Tom Hammond-Davies, conductor
Regent Records REGCD389
(2012; 72:32)

Celebrating the 350th anniversary of the *Book of Common Prayer*, this CD presents Henry Walford Davies's (1869–1941) *Short Requiem in D*, *The Firmament* by John Sanders (1933–2003), and first recordings of *Let not your heart be troubled* by Paul Spicer (b. 1952) and Vaughan Williams's (1872–1958) *Christ's Hospital Service in D*.

The Vaughan Williams service is a complete setting of the morning and evening canticles and the communion service. Rarely heard are the responses to the Ten Commandments. Vaughan Williams wrote three settings of the responses ("Lord, have mercy upon us, and incline our hearts to keep this law") with full choral settings after the third, sixth, and ninth commandments. These beautiful settings contrast sharply with the priest's reading of the commandments. This is highly recommended for use during Lent.

Composed in 1915, the Walford Davies *Short Requiem* is a simple setting in nine movements. The text is primarily in English, with two settings of the Requiem aeternam text in Latin. The "De profundis clamavi" and "Levavi oculos" movements are beautiful settings of Psalm 130 and 121, respectively, set to Anglican chant. Overall, the texts are set homophonically with numerous short solo passages. Walford Davies

wrote this setting in the early years of World War I and leaves a memorial for England's honored dead. The seventh and ninth movements dwell on those who do not "fear the trumpet that soon shall all before the throne of judgment call." While not as well known as Howells's *Requiem*, this setting has much to commend it both to performers and audiences.

The Sanders is a large-scale work celebrating the millennium and combines texts from the *Book of Common Prayer* and Joseph Addison's *Ode*. The piece alternates between large clusters of sound and gentle, ephemeral moments. The Spicer was commissioned in memory of the patron's parents and is a warm, meditative piece.

The Choir of St. Michael at the North Gate is a mixed professional choir. Notably, the altos are comprised of both female singers and countertenors, who blend very nicely. The solo voices are quite lovely and sparkle out of the choral texture. At times, the choir's blend is marred by unfocused vowels, unsettled balance, and unclear diction. This occurs mostly in the Sanders and the Spicer, where the text becomes unintelligible. The Vaughan Williams and Walford Davies, on the other hand, are highly polished, beautiful performances. The choir balances with the organ, and the acoustic is just right. The choir approaches this music with reverence and renders the music wonderfully.

Richard A. A. Larraga
Holliston, Massachusetts

EndBeginning

New York Polyphony
BIS Records SACD-1949
(2012; 67:58)

With *EndBeginning*, New York Polyphony continues to take the professional early music scene by storm. This disc includes sacred music primarily by Franco-Flemish composers active in the sixteenth century (Antoine Brumel, Thomas Crecquillon, Clemens non Papa, and Josquin Desprez) that explores themes of desperation, loss, and mortality.

The disc opens with one of the earliest known settings of the *Missa pro defunctis*, a work by Antoine Brumel (c.1460–c.1515) that does not stray far from the original chant material. Following an interjected plainsong is the first known recording of *Lamentationes Jeremiae* by Thomas Crecquillon (c.1505–1557). New York Polyphony brings to life the anguish and suffering of the prophet Jeremiah's text. Also included in this recording are two works by Jacobus Clemens non Papa (c.1510–c.1556) and Josquin Desprez (c.1450–1521). According to Ralph Buxton's CD notes, Clemens's work, a setting of martyr Girolamo Savanarola's meditation on Psalm 31, *Tristitia obsedit me* [Sadness has besieged me], was part of his "reaffirmation of faith in the face of imminent and certain death and a direct appeal to God for mercy and forgiveness." Josquin's motet *Absolon fili mi* makes the perfect partner to the Clemens; it is a work also immersed in loss and mourning, with the text

derived from three biblical experiences: David yearning for his son Absolon, Job mourning the death of his son, and Jacob mourning the death of Joseph. New York Polyphony gives this well-known Renaissance motet new life and creates heightened interest at cadential points, eventually leading to a dramatic and pictorial close on the text "Non vivam ultra sed descendam in infernum plorans" [I shall live no longer, but descend weeping into hell].

The album concludes with a contemporary commissioned piece by Pennsylvania composer Jackson Hill (b. 1941), *Ma fin est mon commencement* [My end is my beginning], based on a *rondeau* by poet and composer Guillaume de Machaut (ca. 1300–1377). According to the CD notes, "Hill's composition is a fantasy on Machaut's original in which fragments of the source composition's two upper voices become the primary melodic material in the new setting, with the borrowed phrases being couched in modern harmonies." The work's moder-

nity at the end of the album provides curious juxtaposition to the previous track of plainsong, *In paradisum*, which liturgically ends the Requiem mass. Hill's piece is the perfect ending for this disc and seems to reflect on every moment of music preceding it, highlighting New York Polyphony's ability to interpret musical phrase like no other vocal ensemble.

EndBeginning was recorded at the picturesque fourteenth-century Länna Church, north of Stockholm, Sweden. It gives the ensemble an enhanced sonic palate through the close reflection of sound in the room. The space in which they record seems to transform the singers from four voices to one singular state of consciousness, yet each singer is able to bring their own true vocal color to the overall sound, creating a breathtaking experience for the listener.

Listening to New York Polyphony on this Super Audio CD is the closest thing to experiencing them in a live performance. While nothing can surpass hearing New York Polyphony in concert, *EndBeginning* provides a sublime experience and further establishes this ensemble as a key player in vocal chamber music.

Cameron F. LaBarr
Cleveland, Tennessee

audiences. The year 2012 marked the fiftieth anniversary of Ireland's death, and this CD, as well as *The John Ireland Companion*, edited by Lewis Foreman (Boydell & Brewer, 2011), was released at an opportune time, as it not only commemorates the composer but also provides musicians with greater insight into Ireland's profound music.

Ireland enjoyed the rich musical culture of late nineteenth- and twentieth-century England. From 1897 to 1901, he studied with Charles Villiers Stanford, who would have a lasting influence on his style. Musical attributes associated with William Walton and Hubert Parry are also evident in Ireland's music. As a faculty member of the Royal College of Music, Ireland would teach many pupils, most famously Benjamin Britten.

Forty children (twenty girls and twenty boys) comprise the Lincoln Cathedral Choir's treble voices. Adult members sing the alto, tenor, and bass parts. Aric Prentice, director of music at Lincoln Cathedral and Lincoln Minster School, and Charles Harrison, assistant director of music and sub organist, have each held their respective positions since 2003. Together, they have recorded a definitive collection of Ireland's church music that will certainly serve as a useful resource for years to come. Included on the CD are Ireland's well-known works *My Song is Love Unknown*, *Greater Love Hath No Man*, *The Holy Boy*, and *Ex ore innocentium*. Beyond these pieces, the recording contains several extended works (*Communion Service in C*, *Four Unaccompanied Carols*, and *Evening Service in F*). Harrison beautifully plays two organ solos on the CD.

The purity of the children's voices is not only true to what Ireland would have been accustomed but also lends a sense of transparency to Ireland's sometimes thick textures. Throughout the recording, Prentice chooses bright tempos, which is refreshing, as many

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John Ireland—*My Song is Love Unknown: Church Music*

Lincoln Cathedral Choir
Aric Prentice, conductor
Charles Harrison, organ
Naxos 8.573014 (2012; 77:05)

With the exception of the anthem "Greater Love Hath No Man" and possibly some hymns, the choral music of the English composer John Ireland (1879–1962) remains largely unknown to American conductors and

conductors are tempted to luxuriate in the music's depth and lushness. The organ registrations chosen by Harrison offer tasteful contrasts to the purity and homogeneity of the Lincoln Cathedral Choir's tone. The recording is a good reference for Ireland's church works and also has a pleasing sense of pacing. The programming and order of pieces retains the listener's interest throughout the CD. Listeners will enjoy it both as a whole or when consulting individual tracks.

It is hoped that conductors with no familiarity or merely cursory knowledge of John Ireland's choral music will consult this CD, as it contains expert renditions of works worthy of more frequent performance.

John C. Hughes
Iowa City, Iowa

Mozart: Requiem Realisations

The Choir of King's College, Cambridge; Academy of Ancient Music
Stephen Cleobury, conductor
Elin Manahan Thomas, soprano;
Christine Rice, mezzo-soprano;
James Gilchrist, tenor;
Christopher Purves, bass-baritone
King's College KGS0002
(2013; 2:08:48 [2 discs])

Another recording of Mozart's *Requiem* may not seem to be significant. But in a crowded field, this new release by The Choir of King's College, Cambridge, offers a high-quality performance of the *Requiem* (Süssmayr's completion); a variety of completions of fragmented movements by Maunder, Levin, Beyer, Druce, and Finnissy; and an audio documentary written by renowned Mozart scholar Cliff Eisen. Even without those extra features, the *Requiem* performance alone would be worth the purchase. This is Cleobury's first recording of the

Requiem, performed with period instruments and boy trebles, in his words, "to bring the piece a certain strain of authenticity." Though the use of ecclesiastical Latin, instead of German Latin, seems to contradict that statement, the rest of

this record is superb. Recorded in the Chapel of King's College, the grandeur of the *Requiem* is equaled by the magnificence of the space. Cleobury effectively uses the room to great dramatic effect (including a grand pause at the end of



ACDA TREASURE CHEST

A Take a Slice to Go

by Scott W. Dorsey

The archive of the American Choral Directors Association is filled with immensely valuable educational resources. However, many of the educational tools produced by ACDA are not limited to the shelves of the archive but can be obtained for a daily use.

Perhaps primary among these resources are the books in the ACDA Monograph Series. Launched in 1972 with "Guide for the Beginning Choral Director" (coauthored by the members of the Committee on High School Choral Music), the series has included texts on choral history, pedagogy, and various bibliographic documents. Later volumes in the series have focused increasingly on choral repertoire, a topic of profound interest to conductors.

Recently, the series has moved from producing printed books to making the monographs available in a digital format. This allows for a greater number of documents to be produced more quickly. One volume in the series is currently available in both print and digital formats: "Singing in English: A Manual of English Diction for Singers and Choral Directors," by Richard Cox.

Another valuable resource is the "ACDA on Location" series. Though short lived, this series featured discussions of choral music by significant figures in the art. The titles in the "ACDA on Location" collection include: "Doreen Rao: The Children's Choir," "Howard Swan (Interviewed by Gordon Paine)," "Jester Hairston (interviewed by Gene Brooks)," and "2009 National Conference Peace Event."

All the publications in the ACDA Monograph Series are available for purchase at the ACDA store at <www.acda.org>. The videos in the "ACDA on Location" series may be purchased directly from the national office by calling (405) 232-8161.

"ACDA Treasure Chest" provides an encapsulated description of some of the remarkable resources available in the Archives of the American Choral Directors Association. The archive is open to members without cost. Contact the National Office to schedule your research visit.

the “Kyrie” fugue that left me breathless for the final phrase), so much so that the Chapel itself might be considered one of the performers. In contrast to

these spacious moments, moments requiring clarity, such as the “Hosanna” and “Quam olim Abrahae” fugues, are performed with vitality and vigor, with a unity of articulation between orchestra and chorus. The soloists all perform skillfully, with Purves’s booming entrance at “Tuba mirum” a particular highlight.

The first disc concludes with completions by Richard Maunder (“Amen”), Robert Levin (“Sanctus” and “Cum sanctis tuis”), Duncan Druce (“Benedictus”), and Michael Finnissy (“Lacrimosa”). While the completions by Maunder, Levin, and Druce have all been recorded, this may be the only available commercial recording of Finnissy’s completion, and his “Lacrimosa” is a unique interpretation.

In an interview on the second disc, he describes his completion as a sort of “What if?” journey, with the *Requiem* framed in the lens of developing nineteenth- and twentieth-century musical styles. In Finnissy’s completion, the soprano soloist sings alongside the chorus, soaring expressively in her upper register, evocative more of Bellini or Donizetti but still retaining the integrity of the eight measures composed by Mozart.

The second disc features commentaries that are informative and insightful. While all of this information can be found in separate resources, it is definitely convenient to have them so accessible and written by an authority such as Eisen. More than just a summary of the inception and composition of the *Requiem*, the commentary features comparisons with compositions by Handel, Wilhelm Friedemann Bach, Michael Haydn, Gassmann, and Gossec, employing excerpts of those works by Mozart’s contemporaries, recorded exclusively for this disc in a lecture recital format. Further comparisons between Süssmayr’s completion and those of Maunder, Levin, Druce, and Finnissy are

just as enlightening. In one comparison, the difference between Süssmayr’s and Maunder’s completion of the “Agnus Dei” is illustrated, to great effect, in the simple change from G[♯] (Süssmayr) to G[♮] (Maunder). Hearing these differences adds a level of insight that simply cannot be matched by reading a book.

Even without the *Requiem* performance, this two-CD set would be worth listening to just for the completions and audio commentary. It just happens to be of great benefit to the listener that Cleobury has put together a performance that captures the mystique and magnificence of Mozart’s *Requiem* in such a resplendent space.

Nathan Windt
Athens, Tennessee

Valentin Silvestrov: Sacred Songs

Kiev Chamber Choir
Mykola Hobdych, conductor
ECM New Series 2279 (2012; 53:44)

Clare Maclean: Osanna

Sydney Chamber Choir
Paul Stanhope, conductor
Tall Poppies TP 218 (2011; 50:08)

We live in an age of unparalleled artistic diversity—a truism made readily apparent by a comparison between two recent choral recordings from the Ukraine and Australia. Though both are devoted to unaccompanied choral music, their differences are both extraordinary and informative. The Kiev Chamber Choir gives Silvestrov’s music a sympathetic performance, while the Sydney Chamber Choir offers persuasive renditions of arresting new pieces by Clare Maclean. While Silvestrov’s music emanates generally from the palette of Orthodox chant, Maclean’s influences are more diverse and intriguing; yet both will find admirers among those keen to



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acquaint themselves with the unfamiliar and beguiling.

The Kiev choristers present two major works—*Songs for Vespers* and *Psalms and Prayers*—by the celebrated Ukrainian composer, Valentin Silvestrov (b. 1937), one of the first composers in the former USSR to move away from the *avant-garde* style of the 1960s and seek inspiration in Minimalism, traditional chant, and even folk song. Thus, he may be compared with composers like Henryk Górecki, Arvo Pärt, and Alfred Schnittke. Like Pärt, Silvestrov is clearly drawn to *tintinnabulation*, as well as the hypnotic use of a drone over which women's voices can dance and weave. The multiplicity of low C chords in the men's voices is immediately recognizable to those familiar with Rachmaninov's *Vespers* and the like. Yet, this very Russian effect is embellished in quite an original manner through superimposition of traditional melodies, sacred and secular. If there is a complaint, it is with the arrangement of these works on the disc itself; the textures of the main works are too similar to be juxtaposed and would have been happily leavened if later works on the disc had been interspersed between them. Certainly, the listener should not miss the concluding sets of *Spiritual Songs*, since they are at once more animated and engaging. The CD notes by British critic Paul Griffiths demonstrate how difficult it is to describe music in words. They are puzzling to read: "Melodies in these songs are traces dissolving in the waters of eternity ... There is no resolution because nothing remains to be resolved, which means that everything remains to be resolved, because the resolution ... is not enough." Yet when one encounters Silvestrov's harmonic textures, Griffiths' comments lose some of their pretension.

Far removed, geographically and stylistically, from Silvestrov is the output

of Clare Maclean (b. 1958), a composer trained first in her native New Zealand, and then in Sydney with the "dean" of Australian composers, Peter Sculthorpe. Her music has been the subject of two discs by the Sydney Chamber Choir, with whom she once sang. The most recent offers her *Osanna Mass* and four motets, and deserves to be heard by all who yearn for contemporary music that moves beyond the cliché of cluster chords yet fascinates both performer and audience. Unlike the Silvestrov, this is a disc that invites repeat listening, especially in order to appreciate her

"layering" of ideas. Birdsong embellishes *Vive in Deo*, an eclectic collection of inscriptions taken from the Roman catacombs. The contemporary cartoonist Michael Leunig provides a brilliant *paean* to summer, while an intimate verse by the ancient poet Sappho sung in the original Greek ends with music as enigmatic as the text. Words from the Book of Isaiah, *In the Year that King Uzziah Died*, are given a radically different yet refreshing treatment. The *Osanna Mass* demonstrates a remarkable fluency with polyphony while incorporating unexpected elements of text and

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effect. The “Sanctus,” for example, opens in Hebrew and ends in Latin, while the “Credo” concludes with an “Amen” that verges on the ecstatic. This new mass setting won the 2012 “Art Music Award for Vocal/Choral Work of the Year” in Australia.

Here, then, are two remarkably diverse recordings from composers not yet familiar to many American choral directors but whose music merits our attention and consideration. They reward our curiosity and assure us that choral “pioneers” may be found in both the Old World and the New, and that ours is a constantly evolving art form.

Philip Barnes
St. Louis, Missouri

Thomaskantoren vor Johann Sebastian Bach

Kammerchor Josquin des Prés
Ludwig Böhme, conductor
Carus 83.342 (2012; 66:58)

In their newest release, Ludwig Böhme and the Kammerchor Josquin des Prés have assembled a unique collection of music from the seventeenth and eighteenth centuries, all composers who were employed at St. Thomas Church in Leipzig before Johann Sebastian Bach. It highlights some of the leading composers of this period and presents some of their best works on one beautiful compilation. The order of the composers begins chronologically with Sethus Calvisius and culminates with two performances of Johann Sebastian Bach. Following the Bach, we hear a second recording of many composers' works who had held the post before Bach, finishing with the same composer who began the disc: Calvisius. The trajectory of the recording highlights the evolution of sacred music over 150 years in a unique way.

Composed of only sixteen singers, the Kammerchor Josquin des Prés tackles this music expertly. Their tone is clear and focused, devoid of any extraneous acoustic noise. Their impeccable intonation is particularly evident in the unaccompanied compositions of Calvisius and Kuhnau. I was impressed by their expressive performance of Tobias Michael's *Unser trübsal, die zeitlich und leichte ist*. The variety of shape and style within such a short motet, paired with particular attention to shaping the points of imitation and polyphonic moments, made for an arresting performance.

When performing with *basso continuo*, the choir's natural tendency to shape each phrase is somewhat limited by the presence of the organ. Nevertheless, their attention to an exquisite sound shines through, leading to beautiful performances. Of particular note was their performance of Johann Hermann Schein's *Gott, sei mir gnädig*, a relatively significant, multisectional work. The choir takes their time to breathe between each section, allowing the ears to relish each sound without being overtaken by the next unit. The range of expression between each section is remarkable. From graceful, lilting, triple meter to a solemn and somber performance, the work is continually interesting and builds towards a thrilling and beautiful climax.

Perhaps the most arresting moment in the recording is the choir's performance of the “Kyrie” from J. S. Bach's *Mass in G Major*, BWV 236. Placing this work at the center of the track list highlights the differences between Bach and his predecessors at St. Thomas Church, leading to a balanced and compelling recording.

Bryson Mortensen
Janesville, Wisconsin

Touched

Calmus Ensemble
Carus 83.379 (2012; 55:05)

Imagine a rendezvous where Freddie Mercury, Bill Withers, and Sting congregate with Monteverdi, Schütz, and Janequin. *Touched* eliminates boundaries of time and place and offers such a convincing comingling of pop song and madrigal that one might marvel at the congruity of it all rather than question the compatibility. “Ain't No Sunshine When She's Gone” is the natural predecessor of “Lasciatemi morire,” and Janequin's playful birdcalls usher in not only spring's arousal but also Mercury's “Crazy Little Thing Called Love.”

The laser-like tonal precision of the Calmus Ensemble (a quintet of Leipzig musicians Anja Pöche, soprano; Sebastian Krause, countertenor; Tobias Pöche, tenor; Ludwig Böhme, baritone; and bass, Joe Roesler) and the thematic trajectory of love, longing, pain, and pleasure supply cohesion and stir our imagination. In case one would not yet be convinced of this alliance of songs, the union is secured by the novel and occasional Interlude—brief musical bridges between CD tracks that refashion Renaissance refrains with inventive, modern turns.

Whether the strains are deeply romantic, as in Elton John's “Your Song” and Purcell's “If Love's A Sweet Passion,” or whimsical, as in Eric Idle's Monty Python hit, “Always Look On the Bright Side of Life” and Schütz's “Feritevi, ferite,” the singing is exact and crystalline in its clarity. Although there is no attempt to mask the studio mixing and mastering of sound on *Touched*, the Calmus Ensemble shifts from smoldering passions to reverent simplicity; the journey through sound and time is quixotic and fantastic.

Natasia Sexton
Jefferson City, Missouri



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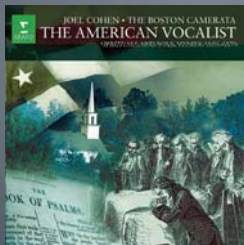
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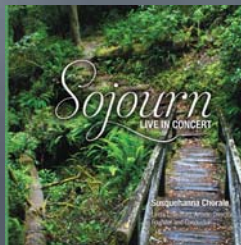
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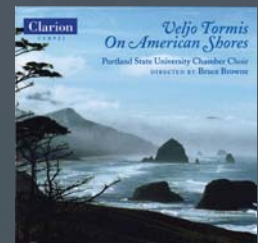
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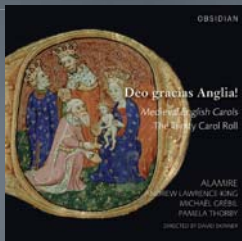


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Choral Reviews

Steven Grives, editor <sgrives@depaul.edu>

Editor's note: The following is a special extended review by Richard Sparks, Professor of Music and Chair of Conducting and Ensembles at the University of North Texas.

Vespro della Beata Vergine (1610 *Vespers*)

Claudio Monteverdi
(1567-1643: 1610)

Ed. Hendrik Schulze (General Editor),
with 10 coeditors (2013)

Voicing: Variable, from SSATTB to
SSAATTBBB; 2 recorders, 3 cornetti,
3 trombones, 2 violins, 2 violas, cello,
organ

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Texts: Responsorial introduction to Vespers service: Domine ad adjuvandum; five Vespers psalm settings: Psalms 109, 112, 121, 126, 147; four sacred concerti: Nigra sum, Pulchra es, Duo Seraphim, Audi Coelim; Sonata sopra Sancta Maria; Hymn: Ave maris stella; Magnificat

Claudio Monteverdi's *Vespro della Beata Vergine* (more commonly known as the *1610 Vespers*) is a masterwork that is performed relatively often, particularly considering the specialist

instrumentation of *cornetti* and *sackbuts* (baroque trombones) it requires. The year 2010 was the 400th anniversary of the publication and was marked by many performances of the work by professional and university ensembles.

Bärenreiter, the well-known German publishing house, has recently published their *urtext* edition of the work that includes the Vespers Psalms, the sacred *concerti*, and both versions of the *Magnificat: septimum vocibus* (with *obligato* instrumental parts) and *sex vocibus* (for 6 vocal parts and organ). The edition includes both written pitch and transposed versions of the *Lauda Jerusalem* and the *Magnificat*, movements written in *chiavette*, or so-called high clefs (more about that later).

Full disclosure: General editor Hendrik Schulze is a colleague of mine at the University of North Texas (UNT), and I conducted the first performance of the new edition on October 25–26, 2013, at UNT. I had many discussions with him about performance practice and issues around the edition, and he played second *theorbo* in our performance. Prior to the 2013 performance, I conducted the *Vespers* a number of times, beginning in 1976 and 1978 (using the Mösel Verlag edition edited by Gottfried Wolters), and in 2000 and 2010 (using the King's Music Edition, edited by Clifford Bartlett). In addition, I have also studied (but not used for performance) the Oxford edition, edited by Jeffrey Kurtzman.



Seventeenth-century music, particularly Venetian opera, is one of the focuses of Schulze's scholarship. The editorial process for this edition of the *Vespers* was unusual. Schulze created a class for ten graduate students at UNT with the specific purpose to create the new edition. Each of the graduate students became coeditors of the edition, and each had primary responsibility for one movement. Schulze acted as general editor, looked over the whole work, and performed the primary editing on a number of movements. The class continued beyond one semester to follow through the entire process of making



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the edition, from the initial production of the score to participation in proofreading prior to publication.

All parts of the edition are available for purchase: a full score (that includes a thorough preface, translations, and critical notes) in large format (9½ by 12 inches) in a paper cover; two piano/vocal scores (one with the transposed version of the two movements listed above and one with the original pitch); and a set of instrumental parts. Parts intended for *colla parte* doubling of vocal parts by instruments were not part of the initial publication those should be ready by summer 2014. All the components are printed with the high quality one would expect from Bärenreiter and are clear and easy to read.

The Preface is useful as an introduction to the *Vespers*, performance practice issues, and the choices made within this edition. It will answer many questions that a first-time conductor/performer would have. However, for the most thorough background on all of these issues, I recommend Jeffrey Kurtzman's *The Monteverdi Vespers of 1610: Music, Context, Performance* (Oxford University Press, 1999).

The Preface to the Bärenreiter edition is sixteen pages long in the full score and is comprised of the following sections:

- Monteverdi and the *Vespers* – an introduction that speaks to the possible purposes for Monteverdi's composing and publishing the *Vespers*.

- Music and Text

- Liturgical Contexts – a short description of the liturgy of the *Vespers*.

- The Text of Monteverdi's *Vespers* – a discussion of the role of the

- sacred concerti within the context of the *Vespers*.

- The Music of the *Vespers* – a discussion, movement by movement, of the compositional techniques and text setting Monteverdi employed in the work.

- Modern Controversies – discusses debates about “the original purpose of the composition, its liturgical and artistic unity, and contemporary and modern performance practice.”

- Monteverdi's *Vespers* for Modern Edition: A Source Evaluation – this section looks at the *Vespers* from the following perspectives and gives the philosophy behind the edition:

- The *Vespers* as a Collection of Sacred Music

- The *Vespers* as Sample of Compositional Process

- The *Vespers* as an Application Portfolio

- The Question of Aesthetic Unity

- Consequences for a Modern Edition

- Performance Practice – an overview of issues and therefore a starting point to a complicated subject for individuals who have not performed or studied much seventeenth-century music. Topics and subsections within this heading include:

- Space

- Ornamentation

- Dynamics

- Voices per part

- High Clefs

- Continuo Instrumentation

- Figured Bass

- Meter and Tempo

- Obligato instruments

- Tuning, Temperament, and Pitch

- Editorial Principles

- Accidentals

- Barring

- Beaming

- Clefs

- Continuo Figures

- Falsobordone

- Fermatas

- High Clefs

- Key Signatures

- Mensural Notation

- Meter

- Note Values

- Organ Part

- Text

- Ties

There are many minor differences between this edition and previous editions of the work. One major difference concerns the high clef transposition in the *Lauda Jerusalem*. Briefly, research has shown that music written in *chiavette* (or high clefs) should be transposed down, normally a fourth. I remember the intense controversy when Andrew Parrott first proposed this. (“Transposition in Monteverdi's *Vespers of 1610*: An ‘Aberration’ Defended” *Early Music*, 12, 1984, 490-516.) When I first performed the *Vespers*, no one knew anything about *chiavette*, so both the *Lauda Jerusalem* and *Magnificat* sections had a different character than one hears at the lower pitch. It also put the *cornetti* in an un-



comfortable—and unnatural—tessitura and range. The other editions of the Monteverdi extant (Oxford and King's Music) all include the lower transposition as an alternative. Today there is little controversy over the transposition, although a few conductors still perform these movements at a higher pitch (and that option is available in the Bärenreiter edition).

In a major difference from other editions, Schulze concludes that in the *Lauda Jerusalem* movement, the printer made a mistake of key signature when transposing the mode up a fourth for the original print, based on looking at the music from a modal rather than tonal standpoint. Where other editions indicate F-sharps in the middle section of this Psalm, Schulze suggests F-naturals. Admittedly, having performed and heard the work numerous times with F-sharps, it was an adjustment for my ear to accept this alteration.

Ultimately, I found the change convincing and preferable. Our complete performance from October is available on YouTube with chapter headings that allow you to go directly to any movement. I invite you to listen and judge the performance for yourself.

Looking at this music from a seventeenth-century perspective has also led to some other decisions, coming from the source material itself. For example, in the hymn, "Ave Maris Stella," at the final "Amen" the choir holds a D-major chord, while the descending tenor II part four bars before the end sings a descending line with an F-natural. I first took this to be a mistake, but Schulze insisted that a seventeenth-century musician would not have been bothered by the clash between the F-sharp and F-natural (much as we see with "cross relations" in Tudor composers). It has always been problematic when looking back at music from other periods or

cultures to superimpose our modern viewpoint, so it is useful to have other viewpoints and scholarship on performance practices.

One of Schulze's performance prac-

tice conclusions was that instrumental doublings of vocal parts in the *Vespers* was not normal practice. A number of contemporary sources about doubling in Psalm settings affirm that position,



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and Schulze concludes, given the source material for the *Vespers* itself, that Monteverdi was very specific in where he wanted the instruments to play and

therefore would not have doubled parts that did not specifically call for it. It is for that reason that the first publication did not include parts for instrumental

doubling.

A Few Performance Considerations

When I performed this edition, I chose to not double the vocal parts (as I have in the past), with the exception at the end of the "Dixit Dominus" and "Ave Maris Stella," where the instruments are already playing *ritornelli* in those movements. In the "Dixit," I had the instruments double for the "Gloria Patri," and in the "Ave Maris Stella" I had the instruments double the final stanza of the hymn. I found that, in many ways, having the big instrumental pieces at the very beginning (Dominus ad adjuvandum, based on the toccata from "Orfeo" and "Dixit Dominus") and the very end ("Ave Maris Stella," Sonata sopra *Sancta Maria*, and *Magnificat*), without hearing the instruments for the long set of Psalms and Sacred Concerti in the middle, that the instruments made a bigger impact at the end. But this is up to each conductor's taste and choice.

It is, of course, possible (as Monteverdi mentions in his preface) to perform the entire *Vespers* without the *obligato* instruments (which is the reason for the alternative version of the *Magnificat*). I have performed individual movements such as the "Dixit Dominus" in that manner, meaning you simply leave out the *ritornelli* and directly connect the stanzas.

The realization of the *basso continuo* is one area where we expect various editions of a work to disagree. In the seventeenth century, figures were rarely printed, and *continuo* players were expected to know what to do simply by reading the bass line. It is best to undertake such music with experienced *continuo* players who are proficient with seventeenth-century music; it is well worth allocating part of your budget for that. One convention of the period

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was to play cadences in a “minor” mode as major chords. In a few places, I opted against doing this because there was not enough time for the cadence to feel at rest, and it was too jarring to suddenly play the chord as a major one. Our *continuo* players, both our organist and principal theorbo player, were experienced and made suggestions for changes of choral realization in various places. You will no doubt do this, no matter what edition you use. This is an area where there are few absolute “right” answers.

There are many options for *continuo* instruments. In the past I have used harpsichord and (for one performance) baroque harp in addition to organ and *theorbo*. For this performance, partly being convinced that neither the harp-

sichord nor the harp were usually used in church, I chose an organ and two theorbos.

There are many decisions an edition cannot make for you. For example, if you perform this work with a chorus, you must decide what sections of the Psalms can be done with multiple voices and with one voice per part. You must realize the *falsobordone* (chanted text harmonized but the rhythms undefined), and, of course, you must solve the many performance practice issues inherent in the work (where Schulze gives some guidance in the preface), from ornamentation to tuning and pitch. (For example, we performed the *Vespers* at A=465, a half step higher than A=440 and in quarter-comma mean-tone tuning).

However, Bärenreiter has created an edition that is clean, a pleasure to read and use, one that gives a scholarly basis for the decisions made by the editor(s), and one that is at a competitive and reasonable cost. If you plan to perform the *Vespers*, I recommend the Bärenreiter edition without reservations.

Performance link: <<http://www.youtube.com/watch?v=G3MSL3nq2vl>>

Repertoire & Standards:
College/University

Keywords: Monteverdi, performance practice, scholarly edition, *Vespers*

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Voz en Punto MEXICO, conducted by José Galván
Moran Choir ISRAEL, conducted by Naomi Faran
University of Southern California Thornton Chamber Singers USA, conducted by Jo-Michael Scheibe
Choeur Africain des Jeunes SENEGAL, conducted by Ambroise Kua Nzambi Toko
Oslo Chamber Choir NORWAY, conducted by Håkon Nystedt
Roomful of Teeth USA, conducted by Brad Wells
Inner Mongolian Youth Choir CHINA, conducted by Yalun Gerile
Hamilton Children's Choir CANADA, conducted by Zimfira Poloz
Choir of the John Paul II Catholic University POLAND, conducted by Grzegorz Pecka
Musica Quantica Voces de Cámara ARGENTINA, conducted by Camilo Santostefano
Harmonia Ensemble JAPAN
Incheon City Chorale KOREA, conducted by Hak-Won Yoon
And Three Korean Choirs

SECOND HALF | August 11-13

Sofia Vokalensemble SWEDEN, conducted by Bengt Ollén
Muungano National Choir KENYA, conducted by Risper Oduor
Ikeda Junior Choir JAPAN, conducted by Kayoko Shibuya
University of Maryland Chamber Singers, conducted by Edward Maclary
Kammerchor Stuttgart GERMANY, conducted by Frieder Bernius
Manado State University Choir INDONESIA, conducted by André de Quadros
Túmben Pax MEXICO, conducted by Jorge Córdoba
Choeur des Jeunes de Casablanca MOROCCO, conducted by Adnane Matrone
VocalEssence Ensemble Singers USA, conducted by Philip Brunelle
Leoia Kantika Korala Children's Choir SPAIN, conducted by Basilio Astúlez
Fusion AUSTRALIA, conducted by Debra Shearer-Dirié
Naniwa Choraliers JAPAN, conducted by Keishi Ito

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CONSTITUTION AND BYLAWS OF THE AMERICAN CHORAL DIRECTORS ASSOCIATION

2013 REVISED EDITION

CONSTITUTION

ARTICLE I

NAME

This organization shall be known as the American Choral Directors Association, Incorporated.

ARTICLE II

PURPOSES

1. To foster and promote choral singing, which will provide artistic, cultural, and spiritual experiences for the participants.
2. To foster and promote the finest types of choral music to make these experiences possible.
3. To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.
4. To foster and promote the organization and development of choral groups of all types in schools and colleges.

5. To foster and promote the development of choral music in the church and synagogue.

6. To foster and promote the organization and development of choral societies in cities and communities.

7. To foster and promote understanding of choral music as an important medium of contemporary artistic expression.

8. To foster and promote significant research in the field of choral music.

9. To foster and encourage choral composition of superior quality.

10. To cooperate with all organizations dedicated to the development of musical culture in America.

11. To foster and promote international exchange programs involving performing groups, conductors, and composers.

12. To disseminate professional news and information about choral music.

ARTICLE III

MEMBERSHIP

Section 1. There shall be nine membership classifications: (1) Active, (2) Associate, (3) Industry Associate, (4) Institutional, (5) Contributing, (6) Paid Life, (7) Honorary Life, (8) Student, and (9) Retired.

Section 2. Membership eligibility, methods of admission, privileges, tenure, and dues shall be as prescribed in the Bylaws of the Association.

ARTICLE IV

AUTONOMY AND ORGANIZATION

Section 1. This organization shall be constituted as a non-profit, educational association.

Section 2. The fundamental authority and responsibility of the Association shall reside in the corporate active membership and shall be exercised by the free expression and vote of each individual

member by representative legislative powers vested in the Board of Directors, and by the executive powers delegated to officers.

Section 3. Neither any member of the Board of Directors, nor any appointed officer or representative of the Association, nor any member shall be required to accept financial responsibility for duly authorized activities of the Association carried out in good faith and in pursuit of the purposes and activities prescribed or authorized by the Constitution and Bylaws.

Section 4. No official action involving ACDA membership may be taken without a regularly constituted or specially invoked meeting of the Executive Committee and/or the Board of Directors.

Section 5. The membership shall be organized, as a convenience in planning and executing some of the activities and programs of the Association, according to geographic divisions of the United States. The divisions, as defined in the Bylaws, shall be named: Central, Eastern, North Central, Northwestern, Southern, Southwestern, and Western.

Section 6. Any state with three hundred or more ACDA members may be organized as an Affiliate State Association of the ACDA if this is the desire of the membership in the state. Any independent and previously established state choral directors association may become an Affiliate State Association.

Section 7. The ACDA membership in each state not organized as an Affiliate State Association shall be designated only as the state membership of the Association and shall be governed according to the provisions of the ACDA Constitution and Bylaws.

Section 8. Each Affiliate State Association shall exercise autonomy over state association government and programs and activities as provided in the ACDA Constitution and Bylaws. Each Affiliate State Association shall have a Constitution and Bylaws to determine the organization and government of that association and for the direction of state activities.

Section 9. All publications of Affiliate State Associations shall include the following under or immediately following the name of the Association: Affiliate Association of the American Choral Directors Association.

Section 10. Affiliation of associations as described above shall require the approval of the Executive Committee and Board of Directors of ACDA.

tional Chair for the Committee on Choral Repertoire and Standards.

Section 2. The President-Elect Designate shall be elected as provided in the Bylaws. He/she shall serve a term of one year beginning on July 1 of even-numbered years as an ex officio, nonvoting member of the Board of Directors. At the end of his/her term, the President-Elect Designate automatically assumes the office of President-Elect. In the event of a vacancy of the office of President-Elect Designate, a special election will be held to fill the vacancy for the remaining length of the term.

Section 3. The President-Elect shall serve a term of two years beginning on July 1 of odd-numbered years. At the end of his/her term, the President-Elect shall automatically succeed to the office of President. In the event of a vacancy of the office of President-Elect, the President-Elect Designate shall assume the remaining length of the term. A special election will be held to fill the President-Elect Designate vacancy.

Section 4. The Treasurer shall be elected as provided in the Bylaws. He/she shall serve a term of four years beginning on July 1 of odd-numbered years. The Treasurer may be reelected for one additional term of four years but may not serve more than a total of two terms. In the event of a vacancy in the office of Treasurer, a special election shall

ARTICLE V

NATIONAL OFFICERS

Section 1. The National Officers of the Association shall be as follows: President, Vice President, President-Elect, President-Elect Designate, Treasurer, and Na-

BYLAWS

be held to fill the vacancy for the remaining length of the term.

Section 5. The President shall serve a term of two years beginning on July 1 of odd-numbered years. At the end of his/her term, the President shall automatically succeed to the office of Vice President. In the event of a vacancy in the office of President, the Vice President shall serve the balance of the unexpired term. The retiring Vice President shall chair the Past Presidents Advisory Council for a term of two years.

Section 6. The National Chair for the Committee on Choral Repertoire and Standards shall be elected as provided in the Bylaws. He/she shall serve a term of four years beginning on July 1 of odd-numbered years. The National Chair may be reelected for one additional term of four years but may not serve more than a total of two terms. In the event of a vacancy in the office of the National Chair for the Committee on Choral Repertoire and Standards, a special election will be held to fill the vacancy for the remaining length of the term.

Section 7. Elections shall be conducted as provided in the Bylaws.

ARTICLE VI

APPOINTED OFFICIALS

Section 1. The Executive Director shall be appointed by the Executive Committee, with the approval of the Board of Directors. The Ex-

ecutive Director is an employee of the Association who may be remunerated for services and who shall serve at the discretion of the Executive Committee and Board of Directors.

Section 2. The National Conference Assistant Chair and Program Chair shall be appointed by the President-Elect, with the approval of the Board of Directors.

Section 3. The Industry Associate Representative shall be appointed by the National President with the approval of the Executive Committee for a two-year term. The Representative may be reappointed for one additional term.

ARTICLE VII

EXECUTIVE COMMITTEE

Section 1. The Executive Committee shall consist of the President, the Vice President, the President-Elect, the Treasurer, and the Chair of the Past Presidents Advisory Council. The President-Elect Designate and the Executive Director shall serve as ex officio, nonvoting members of the Executive Committee and the Board of Directors.

ARTICLE VIII

BOARD OF DIRECTORS

Section 1. The Board of Directors shall consist of the Executive Committee, the Division Presi-

dents, and the National Chair for the Committee on Choral Repertoire and Standards. The President-Elect Designate, Industry Associate Representative, and Executive Director shall be ex officio, nonvoting members of the Board of Directors.

Section 2. In the event that a Division President cannot attend a Board of Directors meeting, he/she can give written authorization for the division's President-Elect to vote as proxy.

ARTICLE IX

PAST PRESIDENTS ADVISORY COUNCIL

Section 1. There shall be a Past Presidents Advisory Council consisting of the Past Presidents of the Association.

Section 2. In the event that the immediate past Vice President is unable to serve as Chair, the President, with the approval of the Board of Directors, shall appoint a person to chair the Council.

ARTICLE X

DIVISION OFFICERS

Section 1. The officers for each division shall consist of at least a President, a President-Elect, and a Vice President.

Section 2. The Division President-

Elect shall be elected by ballot, as provided in the Bylaws. The Presidents-Elect of the Central, Southern, and Western Divisions shall serve terms of two years beginning on July 1 of odd-numbered years. The Presidents-Elect of the Eastern, North Central, Northwestern, and Southwestern Divisions shall serve terms of two years beginning on July 1 of even-numbered years. At the end of his/her term, the President-Elect shall automatically succeed to the office of President.

Section 3. The President shall serve a term of two years. At the end of his/her term, the President shall automatically succeed to the office of Vice President. In the event of a vacancy in the office of President, the Vice President shall serve the balance of the unexpired term. Division Presidents shall serve as voting members of the national Board of Directors during their term of office. The retiring Vice President shall chair the Division Past Presidents Advisory Council for a term of two years.

Section 4. Should circumstances warrant, a Division President may be removed from office upon recommendation of the National President with the approval of the Board of Directors. Any vacancy thus occurring shall be filled by recommendation of the Executive Committee with approval of the Board of Directors.

ARTICLE XI

DIVISION PAST PRESIDENTS ADVISORY COUNCIL

Section 1. There shall be a Division Past Presidents Advisory Council in each division consisting of the Past Presidents of the division.

Section 2. In the event that the immediate past Vice President is unable to serve as Chair, the Division President shall appoint a person to chair the Council.

term of two years beginning on July 1 of odd-numbered years. At the end of his/her term, the President-Elect shall automatically succeed to the office of President.

Section 4. The President shall serve a term of two years beginning on July 1 of odd-numbered years. At the end of his/her term, the President shall automatically succeed to the office of Vice President. In the event of a vacancy in the office of President, the Vice President or President-Elect shall serve the balance of the unexpired term at the discretion of the national President-Elect with the advice of the Division President.

ARTICLE XII

STATE OFFICERS

Section 1. The officers for each state association shall consist of at least a President, a President-Elect, and a Vice President.

Section 2. The President-Elect of state associations with more than twenty (20) active members shall be elected by ballot during a state business meeting or by mail, as provided in the Bylaws. He/she shall serve a term of two years beginning on July 1 of odd-numbered years. At the end of his/her term, the President-Elect shall automatically succeed to the office of President.

Section 3. The President-Elect of state associations with fewer than twenty (20) active members shall be appointed by the national President-Elect with the advice of the State and Division Presidents. He/she shall serve a

Section 5. State Presidents may serve no more than two consecutive terms but may be reelected or reappointed after a lapse of one or more terms.

Section 6. Upon recommendation of the national President-Elect and with the advice of the Division President, the Board of Directors shall have the authority to remove a state President or President-Elect from office and to fill the vacancy thus created by appointment until the next regular election.

ARTICLE XIII

MEETINGS

Section 1. Business meetings of the Association may be held as needed at a time and place to

BYLAWS

be determined by the Board of Directors.

Section 2. An annual meeting of the Executive Committee and Board of Directors shall be called by the President to conduct the business of the Association.

Section 3. Other meetings of the Executive Committee may be called by the President.

Section 4. Special meetings of the Board of Directors may be called by the President or upon the signed petition of three Division Presidents and four other members of the Board.

Section 5. The call for special meetings must state the business to be transacted, and no business shall be transacted except that specified in the call.

Section 6. Business meetings of a division may be held as needed at a time and place to be determined by the Division and State Presidents within that division.

Section 7. The Past Presidents Advisory Council may meet in conjunction with the Executive Committee and/or the Board of Directors, or separately, as authorized by the President.

Section 8. An assembly of Division and State Presidents shall meet biennially at the National Leadership Conference. The meeting shall be called and chaired by the National President.

Section 9. An assembly of State Presidents in each division shall meet

at the Division Conferences. The meeting shall be called and chaired by the Division President.

ARTICLE XIV

QUORUM

Section 1. The quorum of the Executive Committee shall be three of the five voting members of that Committee.

Section 2. The quorum of the Board of Directors shall be seven members of the Board, including two voting members of the Executive Committee, three Division Presidents, and any two of the remaining voting members of the Board.

Section 3. The quorum of the Association for the transaction of business shall consist of a quorum of the Board of Directors, as stated above, plus the active membership voting.

ARTICLE XV

AMENDMENTS

Section 1. Amendments and/or revisions to this Constitution may be initiated by the Executive Committee, the Board of Directors, the Past Presidents Advisory Council, or by a petition signed by 10 percent of the national membership from no fewer than three of the divisions of the Association.

Section 2. This Constitution may be amended or revised by an approving vote of two-thirds of the active members who cast ballots in accordance with stipulations of the Bylaws, provided, however, that in any case, sixty (60) days' notice of such contemplated amendment or revision shall be given to active members.

BYLAWS

ARTICLE I

MEMBERSHIP

Section 1. ACTIVE. Any person who is engaged as a part-time or full-time choral director, or who is responsible for the administration of a choral program, is eligible for active membership. An active member is entitled to all privileges of the Association, including the right to vote, to hold office, and, upon compliance with registration requirements, admission to all meetings and conventions. In addition, active members shall receive appropriate publications from the Association. Upon receipt of a completed ACDA Application Form and payment of the annual membership dues, the candidate for active membership shall be accepted for a term of one year from the date of acceptance. Membership shall be continued each succeeding year on receipt of membership dues prior to or during the month designated for membership renewal. Failure to remit annual payment during



CONSTITUTION AND

the membership renewal period shall result in discontinuation of membership. Active membership shall be renewed on receipt of the current annual dues.

Section 2. ASSOCIATE. Any person who is interested in the objectives of the Association is eligible for associate membership. Privileges accorded the associate member shall be the same as those for the active member, except for voting and the right to hold office in the Association. Transfer of an associate member to active may be made upon compliance with requirements and procedures for active membership. The candidate for associate membership shall be accepted on receipt of a completed ACDA Application Form and payment of the annual membership dues for a term of one year from the date of acceptance. Procedures for continuing membership are the same as those stated for active membership.

Section 3. INDUSTRY ASSOCIATE. Any business firm associated with music and related to the choral field may become an industry associate member. Privileges accorded the representatives of each industry associate firm shall be the same as those for the associate member. Application for membership shall include an application form provided by the Association and filled out by a representative of the firm, or a letter of application from such representative, and a dues payment for one year sent

to the Membership Coordinator of the Association. Procedures for continuing membership are the same as those stated for active members.

Section 4. INSTITUTIONAL. The following institutions, or music departments thereof, may be institutional members: schools, colleges, universities, conservatories, churches, synagogues, lodges, other professional associations, professional choruses, and choral groups from industry, business, or community. Privileges accorded to representatives of each institutional member shall be the same as those for the associate member. Application procedures shall be the same as those prescribed for industry associate members. Procedures for continuing membership are the same as those stated for active members.

Section 5. CONTRIBUTING. Any individual, firm, foundation, institution, or other organization that has contributed one thousand dollars or more for a given year to the Association shall be classified as a contributing member. Privileges of associate membership shall be accorded the individual contributing member or a representative of the contributing firm, foundation, institution, or other organization.

Section 6. PAID LIFE. Life membership shall be open to persons who are eligible for active membership and who have been active members of ACDA for a minimum of ten years. Life members

shall have the same privileges as active members. Paid-up life members shall not be assessed additional dues.

Section 7. HONORARY LIFE. Persons who have made unique meritorious contributions to choral music and to the profession of choral directing shall be eligible for honorary life membership, designated and bestowed by the Board of Directors. Privileges of honorary life membership shall be the same as those of active membership, but an honorary life member may not vote or hold office unless he/she chooses to maintain active membership. Otherwise, there shall be no dues for honorary life membership.

Section 8. STUDENT. Any high school or college student may become a student member of ACDA with the submission of an ACDA Application Form marked "student" and the payment of dues. Student members may attend ACDA conferences by payment of the prescribed conference fee. Student memberships may be submitted by individual students or by the ACDA sponsor-teacher for a student group. The student shall be a nonvoting member, ineligible for office except in a student capacity or in a local student chapter. Students actively engaged as choral directors are eligible for active membership in ACDA.

Section 9. RETIRED. ACDA members attaining retirement status may maintain membership in ACDA

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by payment of reduced annual dues. Privileges accorded retired members will be the same as those for active members.

Section 10. Membership classification, requirements, and procedures of Affiliate Associations shall not differ from those of ACDA, which are specified under Section 1 through Section 9 of this Article, except that the Executive Committee may make adjustments as desirable and necessary for previously established choral directors associations.

ARTICLE II

DUES

Section 1. The Executive Committee shall set the amount of dues to be paid for all categories of membership and the amount of all other fees. Changes in the amount of membership dues must be approved by a two-thirds majority vote of the National Board of Directors.

Section 2. ACDA membership dues in each Affiliate Association shall be the same as those specified for the National Association and shall be payable to the American Choral Directors Association. Each Affiliate Association may charge dues for its purposes in addition to those of ACDA with the following qualifications: approval of the ACDA Board of Directors must be obtained for the adoption of dues, for the

amount to be charged, and for the fiscal procedures to be used in billing and collecting.

ARTICLE III

ADMINISTRATIVE AND FISCAL YEAR

Section 1. The administrative and fiscal year shall be from July 1 through June 30, or such other period as may be determined by the Board of Directors.

ARTICLE IV

MEMBERSHIP YEAR

Section 1. Membership dues shall be for one year from the date of acceptance of said dues.

ARTICLE V

FISCAL POLICIES AND PROCEDURES

Section 1. A verified financial statement shall be prepared by the Treasurer and/or other officers of the Association who have been empowered by the Constitution and Bylaws and the Board of Directors to handle Association funds. Such statements shall be published within the fiscal year following the audit approval by the Board of Directors.

Section 2. The certification of the financial statement shall consist of an audit of the financial records

of the Association by a Certified Public Account or by a Public Accountant with accompanying affidavit by a Notary Public.

Section 3. The complete financial records of the Association shall be examined and approved by the Board of Directors at the annual meeting. A budget for the following year shall be presented to the Board of Directors by the Treasurer at the annual meeting.

Section 4. Any fiscal policies and procedures needed in the administration and operation of the Association and not specified in these Bylaws shall be formulated by the Executive Committee and approved by the Board of Directors.

ARTICLE VI

DUTIES OF NATIONAL OFFICERS AND APPOINTED OFFICIALS

Section 1. The President shall preside at all national business meetings and conferences of the Association, call and preside at meetings of the Executive Committee and Board of Directors, make appointments as provided in this Constitution and Bylaws, serve as ex officio member of all committees, be responsible for implementing the overall program of the Association, and perform other duties pertaining to the office. The President shall also serve as Chair of the assembly of Division and State Presidents at the biennial Leadership

Workshop and shall report all recommendations to the Board of Directors for consideration and action.

Section 2. The Vice President shall serve as an advisor to the President, Executive Committee, and the Board of Directors. He/she shall assume all duties of the President in the case of resignation, disability, or death until the President-Elect assumes the office of President at the beginning of the next regular biennium. The Vice President shall coordinate all international activities of the Association and shall undertake other duties as may be assigned by the President.

Section 3. The President-Elect shall assist the President as requested. He/she shall serve as the National Conference Chair for the biennial National Conference that will take place during his/her term of office. He/she shall appoint the National Conference Assistant Chair and Program Chair with the approval of the Board of Directors. He/she shall also serve as the chief liaison officer to the Division and State Presidents and Industry Representative. In the capacity, it shall be his/her responsibility to communicate and implement any policies or decisions of the Executive Committee or the Board of Directors that directly affect the administrative procedures of division, state, and affiliate associations. It shall be his/her responsibility to see that all division and state elections are carried out in accordance with

the provisions set down in the Constitution and Bylaws. He/she shall appoint State Presidents when necessary.

Section 4. The President-Elect Designate shall assist the President-Elect as requested and shall use his/her one-year term of office to prepare for his/her role as Conference Chair for the biennial National Conference that will take place during his/her term of office as President-Elect.

Section 5. The Treasurer shall be responsible for all financial affairs of the Association as governed by policies set forth by the Board of Directors. With the assistance of the Executive Director, the Treasurer shall prepare financial reports and budgets for submission to the Board.

Section 6. The National Chair for the committee on Choral Repertoire and Standards (R&S) shall, in collaboration with the Executive Committee, appoint the fourteen National Chairs for each of the following choral areas: (1) Boychoirs, (2) Children and Youth Community Choirs, (3) College and University Choirs, (4) Community Choirs, (5) Ethnic and Multicultural Perspectives, (6) Junior High/Middle School Choirs, (7) Male Choirs, (8) Music in Worship, (9) Senior High School Choirs (10) Show Choirs, (11) Two-Year College Choirs, (12) Vocal Jazz, (13) Women's Choirs, and (14) Youth and Student Activities. The National Chair coordinates the work of these National Choral

R&S Chairs on behalf of the Association.

Section 7. National Chairs of Choral Repertoire and Standards Committees, as enumerated in Section 6, are appointed for a two-year term. A National Committee Chair may be reappointed twice, for a maximum of six years. The National President or National Chair for the Committee on Choral R&S may recommend removal of a National Committee Chair from office to the Executive Committee for action.

Section 8. The Executive Director shall work with the Executive Committee in keeping a complete and accurate record of all business meetings of the Association and all meetings of the Executive Committee and the Board of Directors. The Executive Director shall assist Division Presidents in implementing division meetings and conferences. He/she shall conduct the business of the Association in accordance with the Constitution and Bylaws under the direction of the Executive Committee. This officer shall also make available the proper records at all official meetings and shall submit an annual report to the Executive Committee.

Section 9. The Publications Editor shall serve as Chair of the Editorial Board. This person shall be responsible for the non-revenue-related content of all publications, in consultation with the Editorial Board, and for the timely publication of such. The Editor shall present an annual

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report to the Board of Directors.

Section 10. The National Conference Program Chair is responsible for the program of the National Conference and shall, with the approval of the National Conference Chair (the President-Elect), appoint all committees and clinicians necessary to implement the National Conference.

ARTICLE VII

DUTIES OF THE EXECUTIVE COMMITTEE

Section 1. The Executive Committee, as the administrative branch of the Association, shall have the power to transact the general business of the Association, shall be responsible for the management and control of its funds, and shall be empowered to appoint assistants to any of the officers of the Association. It shall serve in the government of the Association as detailed in the Constitution and Bylaws. It shall annually review the performance of Association employees and determine all salaries.

ARTICLE VIII

DUTIES OF THE BOARD OF DIRECTORS

Section 1. The Board of Directors shall serve as the legislative and policy-making body of the Association and shall serve in the government of the Association as specified in the Constitution

and Bylaws.

ARTICLE IX

DUTIES OF THE PAST PRESIDENTS ADVISORY COUNCIL

Section 1. The Past Presidents Advisory Council shall serve primarily in an advisory capacity to the Executive Committee and the Board of Directors. Unless otherwise directed by the Board of Directors, the following services shall be performed by individuals or committees from this Council appointed by the Chair: (1) a continuing review and improvement of the Constitution and Bylaws, (2) preparation and preservation of historical and permanent records of the Association, (3) necrology and memorials, (4) nominating candidates for honors and awards.

ARTICLE X

DUTIES OF DIVISION OFFICERS

Section 1. The Division President shall serve as the chief executive of the division and shall be responsible for the implementation of ACDA activities in the division. He/she shall serve as Division Conference Chair and presiding officer for the Division Conference, as determined by the division election cycle. He/she shall be responsible to the National President-Elect for matters pertaining to the Division Conference and other programs sponsored by the Association

at the division level. This person shall also serve as representative for his/her division to the Board of Directors and as Chair for the assembly of State Presidents at division meetings. He/she shall endeavor to work cooperatively with other previously established choral and music education organizations within the division.

Section 2. The Division President shall be responsible for the integrity and soundness of divisional fiscal operations. He/she will appoint a Division Treasurer, whose term of office will coincide with that of the Division President. A Division Treasurer may be appointed or reappointed, upon review each time by the incoming Division President and the National Executive Committee.

Section 3. The Division President-Elect shall serve as cochair of the Division Conference, may appoint appropriate committees as needed for planning and executing division activities, and shall perform other duties as assigned by the Division President.

Section 4. The Division Vice President shall serve as an advisor to other divisional officers. He/she shall assume all duties of the President in the case of resignation, disability, or death until the President-Elect assumes the office of President at the beginning of the next regular biennium.

Section 5. The Division Treasurer shall manage funds for divisional operations, including disbursements to State Presidents and

R&S Chairs within the division, in accordance with established fiscal policies. Accounting of such disbursements shall be submitted annually to the National Treasurer.

ARTICLE XI

DUTIES OF STATE PRESIDENTS

Section 1. The State President shall serve as the chief executive officer for the state and shall be responsible for the implementation of ACDA activities in the state.

Section 2. Each State President shall participate in meetings of the assembly of State Presidents at the divisional and national levels.

Section 3. The State President-Elect shall assist the President in the administration of the state association and assume other duties as assigned by the State President.

Section 4. The State Vice President shall serve as advisor to other state officers. He/she, or the President-Elect at the discretion of the National President-Elect with the advice of the Division President, shall assume all duties of the President in case of resignation, disability, or death until the President-Elect assumes the office of President at the beginning of the next regular biennium.

MULTIPLE OFFICES

Section 1. No state, divisional, or national officer or chair or member of a national standing committee shall hold more than one of these positions at the same time.

ARTICLE XIII

COMMITTEES

Section 1. There shall be four standing committees and an Editorial Board for the Association publications under the supervision of the officers listed below:

1. Editorial Board – National President
2. Research and Publications – National Vice President
3. Choral Repertoire and Standards – National Chair for the Committee on Choral Repertoire and Standards
4. Conference – National President-Elect
5. Educational Technology – Chair of the Past Presidents Council

Section 2. The Editorial Board shall plan and implement publication of ACDA publications.

Section 3. The Research and Publications Committee shall supervise other appropriate publications, as approved by the Executive Committee.

Section 4. The Choral Repertoire and Standards Committee shall seek to improve the quality of choral performance and literature in the United States.

Section 5. The Conference Committee is responsible for planning and executing the National Conference.

Section 6. The Educational Technology Committee shall explore uses of technological resources to enhance the work of ACDA and the continuing development of the choral art.

Section 7. For committees listed as 2 and 5 in Section 1, each committee shall be comprised of not more than six voting members, including the chair. The national officer having supervisory responsibility for each respective committee will serve as an ex officio member of that committee. The National Executive Director will also serve as ex officio member of each committee. ACDA office staff members shall serve as ex officio, nonvoting committee members as approved by the Executive Committee.

Section 8. Chairs for committees listed as 2 and 5 in Section 1 shall be appointed by the Executive Committee, with approval by the Board of Directors. The chair for each of these committees will appoint the members of his/her committee, with approval by the Executive Committee. Chairs and committee members are appointed for a two-year term. A Chair or committee member

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may be reappointed twice, for a maximum of six years.

Section 9. The President, with the approval of the Executive Committee, may appoint other committees for which there are special needs.

ARTICLE XIV

DIVISIONS

Section 1. The Divisions of the Association shall be as follows: CENTRAL – Illinois, Indiana, Michigan, Ohio; EASTERN – Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont; NORTH CENTRAL – Iowa, Minnesota, Nebraska, North Dakota, South Dakota, Wisconsin; NORTHWESTERN – Alaska, Idaho, Montana, Oregon, Washington, Wyoming; SOUTHERN – Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia; SOUTHWESTERN – Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma, Texas; WESTERN – Arizona, California, Hawaii, Nevada, Utah.

ARTICLE XV

ELECTION PROCEDURES

Section 1. A Nominating Committee of five members shall be appointed by the President and

approved by the Board of Directors at their annual meeting before January 1 of odd-numbered years. The President-Elect shall serve as chair of this committee and shall present a slate of nominees for the office of President-Elect Designate to the Board of Directors at the National Board of Directors Meeting in odd-numbered years.

Section 2. Election of the National President-Elect Designate shall be completed before February 1 of even-numbered years. The President-Elect Designate shall assume office on July 1 of the same year.

Section 3. A Nominating Committee of five members shall be appointed by the President and approved by the Board of Directors before January 1 of even-numbered years. The Chair of the Past Presidents Council shall present a slate of officers for the office of Treasurer to the Board of Directors at their annual meeting in even-numbered years.

Section 4. Election of the National Treasurer shall be completed before February 1 of odd-numbered years. The National Treasurer shall assume office on July 1 of the same year.

Section 5. A Nominating Committee of five members shall be appointed by the President and approved by the Board of Directors at the annual meeting in odd-numbered years. The Vice President shall present a slate of candidates for the office

of National Chair for the Committee on Choral Repertoire and Standards to the Board of Directors at the annual meeting in even-numbered years.

Section 6. Election of the National Chair for the Committee on Choral Repertoire and Standards shall be completed before February 1 of odd-numbered years, with the National Chair assuming office on July 1 of the same year.

Section 7. Nominees for Division Presidents-Elect shall be proposed by a committee that includes no fewer than three of that division's Past Presidents.

Section 8. Election of Division Presidents-Elect shall be completed before February 1 of the year in which they assume office on July 1.

Section 9. For each of the above national and divisional officers, a slate of nominees shall be presented to the membership through Association publications at least sixty (60) days prior to the election.

Section 10. Division Presidents, in cooperation with the National President-Elect, shall be responsible for the elections in their division and all states and Affiliate State Associations within their division. Election of the President-Elect in states with twenty (20) or more members shall be completed as stated in the Constitution before January 1 of odd-numbered years with

that officer assuming his/her post on July 1 of the odd-numbered year. Should no election take place in a state, or no effort be made to elect a President-Elect by January 1, the Division President shall be responsible for appointing a nominating committee and conducting the election from his/her office. Such action shall not include Affiliate State Associations.

Section 11. Nominees for State Presidents-Elect shall be proposed by a committee that includes no fewer than two of that State's Past Presidents.

Section 12. Ballots of ACDA state, divisional, and national elections shall include two nominees for each office.

Section 13. Election procedures for Affiliate State Associations shall be determined by their Constitutions and Bylaws.

Section 14. Special elections as prescribed in the Constitution shall be conducted in the following manner:

1. A Nominating Committee of five members shall be appointed by the President and approved by the Board of Directors. For the office in question, the appropriate officer as designated in Sections 1, 3, or 5 shall serve as chair of this committee and shall present a slate of nominees to the Board of Directors at the earliest possible date.

2. The nominees for special elections shall be presented to the membership through Association publications.

3. Special elections shall be completed thirty (30) days after the ballots are made available to the membership.

ARTICLE XVI

RELATIONSHIPS WITH OTHER ORGANIZATIONS

Section 1. Cooperative relationships, including conferences and other activities, may be exercised by the Association with other national and international educational institutions and/or musical organizations as authorized by the Board of Directors.

ARTICLE XVII

OFFICIAL ORGAN

Section 1. The official publication of the Association shall be the *Choral Journal*.

ARTICLE XVIII

DISPOSITION OF ASSETS IN CASE OF DISBANDMENT

Section 1. In the event of disbandment, properties and funds of the American Choral Directors Association remaining after all financial obligations have been met shall be utilized only for the

purpose of furtherance of choral music in the United States and shall be dispensed by the Executive Committee.

ARTICLE XIX


RULES OF ORDER

Section 1. Robert's Rules of Order Revised shall be the authority for all questions of procedure in business meetings not covered by these Bylaws.

ARTICLE XX

AMENDMENTS

Section 1. Amendments and/or revisions to these Bylaws may be initiated by the Executive Committee, the Board of Directors, the Past Presidents Advisory Council, or by a petition signed by 10 percent of the national membership from no fewer than three of the divisions of the Association.

Section 2. These Bylaws may be amended by an approving vote of two-thirds of the active members who cast ballots in accordance with stipulations of the Bylaws, provided, however, that in any case sixty (60) days notice of such contemplated amendment or revision shall be given to active members. 

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ACDA ADVOCACY RESOLUTION

WHEREAS the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts, and

WHEREAS serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout our country,

BE IT RESOLVED that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government, to ensure the survival of arts programs for this and future generations.

ARTICLE SUBMISSION INFORMATION

Articles submitted for publication in the *Choral Journal* should meet established specifications. Although the length of articles varies considerably, submissions generally consist of ten to twenty typed, double-spaced pages. Referenced material should be indicated by superscript and end- notes. Any artwork and a one- to two-sentence professional identification of the author should also be included. Complete writer's guidelines can be found on the ACDA Web site at <www.acda.org/choral_journal/writer%27s_guidelines>. Articles submitted via e-mail attachment should be sent to <epperley@acda.org>.

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