

The Cambridge Companion to Choral Music

Choral music is now undoubtedly the foremost genre of participatory music making, with more people singing in choirs than ever before. Written by a team of leading international practitioners and scholars, this *Companion* addresses the history of choral music, its emergence and growth worldwide, and its professional practice. The volume sets out a historical survey of the genre, and follows with a kaleidoscopic bird's-eye view of choral music from all over the world. Chapters vividly portray the emergence and growth of choral music from its Quranic antecedents in West and Central Asia to the baroque churches of Latin America, representing its global diversity. Uniquely, the book includes a pedagogical section where several leading choral musicians write about the voice and the inner workings of a choir, and provide their professional insights into choral practice. The *Companion* will appeal to choral scholars, directors, and performers alike.

ANDRÉ DE QUADROS, as a conductor, scholar, music educator, and human rights activist, has conducted and undertaken research in over forty countries. He is a professor of music at Boston University, where he also holds positions in African studies, Asian studies, and Muslim studies. He is the conductor of the Manado State University Choir (Indonesia) and artistic director of Aswatuna, Arab Choral Initiative, editor of *Music of Asia and the Pacific* and *Salamu Aleikum: Choral Music of the Muslim World*, and general editor of the Carmina Mundi series.

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CHORAL MUSIC

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EDITED BY

André de Quadros

Boston University



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Contributors

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Chester L. Alwes has an established reputation as a choral conductor, composer, editor, teacher, and author of *A History of Western Choral Music*. Dr. Alwes conducted choirs and taught graduate choral literature at the University of Illinois for nearly thirty years.

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Simon Carrington, professor emeritus of choral conducting at Yale University, has enjoyed a long and distinguished career in music, performing as singer, double bass player, and conductor. He was the co-founder and creative force for twenty-five years with the internationally acclaimed British vocal ensemble The King’s Singers. Carrington served as the director of choral activities at the University of Kansas and New England Conservatory in Boston before being appointed to Yale where he founded Yale Schola Cantorum and brought it to international prominence. He now maintains a busy schedule as a freelance conductor and choral clinician, leading workshops and masterclasses internationally.

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André de Quadros, as a conductor, scholar, music educator, and human rights activist, has conducted and undertaken research in over forty countries. He is a professor of music at Boston University, where he also holds positions in African studies, Asian studies, and Muslim studies. He is the conductor of the Manado State University Choir (Indonesia) and artistic director of Aswatuna, Arab Choral Initiative, editor of *Music of Asia and the Pacific and Salamu Aleikum: Music of the Muslim World*, and general editor of the Carmina Mundi series. www.andredequadros.com

Cornelia Fales is an ethnomusicologist who specializes in vocal and instrumental timbre, both acoustic and synthetic, in traditional and popular music. Her work has been published in most of the major ethnomusicology journals and she has taught at the University of California, Santa Barbara and Indiana University. In addition to ongoing research on the traditional music of Rwanda and Burundi, she is working on a book comparing concepts of timbre as they developed in the seventeenth and eighteenth centuries with notions of “sound color” as used in twentieth-century electronic dance music.

Liz Garnett is a musicologist, choral clinician, and close-harmony arranger. Her research focuses on music and social values, and her publications include two books, *The British Barbershopper: A Study in Socio-Musical Values* (2005) and *Choral Conducting and the Construction of Meaning: Gesture, Voice, Identity* (2009). She was Head of Postgraduate Studies at the Birmingham Conservatoire until 2009 and now works as a performance coach with choirs, conductors, and vocal ensembles internationally.

Mary Goetze's professional activities are centered around multiculturalism and children's singing. She contributed to the children's choir movement in the United States as a clinician, author, composer, and conductor. While on faculty at Indiana University, Dr. Goetze founded the International Vocal Ensemble with whom she explored singing styles from around the globe. Now retired, she continues to develop *Global Voices* DVDs for teaching music from diverse cultures using multimedia. She is the co-author of *Educating Young Singers: A Choral Resource for Teacher-Conductors*, *Share the Music* and *Spotlight on Music*, and the author of numerous published compositions and arrangements.

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Paul Hillier is an English conductor and founding director of the Hilliard Ensemble. He has taught at the University of California (Davis and Santa Cruz) and served as director of the Early Music Institute at Indiana University. Hillier has published books on Arvo Pärt and Steve Reich. In 2006, he was awarded an OBE for his contributions to choral music. The following year he received the Order of the White Star of Estonia and received a Grammy for Best Choral Recording. Hillier currently directs choirs in Copenhagen, Porto, and Dublin, and his own group, Theatre of Voices.

Aida Huseynova is an associate professor at Baku Music Academy (Azerbaijan) and a visiting faculty member at Indiana University Jacobs School of Music. Dr. Huseynova’s work in musicology focuses on East–West synthesis in music. Her books, articles, and multimedia projects have been published in Azerbaijan, Europe, and the United States. Dr. Huseynova has taught music from Azerbaijan to the Indiana University International Vocal Ensemble and has prepared recordings of choral performances from Azerbaijan for the Global Voices in Song DVD series (2005). Since 2007, she has served as a research advisor and interpreter for the Silk Road Project under the artistic direction of Yo-Yo Ma.

Ann Howard Jones is a professor of music and director of choral activities at Boston University where she is responsible for a highly regarded graduate program in choral conducting. Widely recognized for her conducting, leadership, and teaching, she received the Robert Shaw Choral Award from the American Choral Directors Association (2011) for distinguished professional achievement and service, and the Metcalf Award from Boston University for exemplary teaching. Dr. Jones has written on score preparation, rehearsing, and healthy singing in the choral rehearsal. For many years, she worked alongside the late Robert Shaw with the Atlanta Symphony Choruses and the Robert Shaw Institute.

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Victoria Meredith is a professor of music and associate dean at the Western University (Canada). Her research interests include Canadian choral repertoire, the adult voice, and interrelationships between physical and vocal conditioning. She has published numerous critical performing editions of Renaissance and Baroque choral compositions, over forty scholarly articles, and the award-winning book *Sing Better As You Age*. She is a frequent guest conductor, clinician, and

adjudicator, and choirs under her direction have received over a dozen national awards. She has served on the editorial board of the *Choral Journal* and as president of the Association of Canadian Choral Communities.

Francisco J. Núñez, a 2011 MacArthur Fellow, is a conductor, composer, visionary, leading figure in music education, and the founder of the award-winning Young People's Chorus (YPC) of New York City, cited as a national model of artistic excellence and diversity under the Clinton, Bush, and Obama administrations. Núñez is working with the Dominican Republic to create a national choral program inspired by YPC to unite the country's children – rich and poor. Among Núñez's many honors are an ASCAP Concert Music Award, the New York Choral Society's Choral Excellence Award, and the 2009 La Sociedad Coral Latinoamericana's Man of the Year Award.

Andrew Parrott has always put choral music at the forefront of his musical activities – as a widely traveled freelance conductor, as director of his own Taverner Choir & Consort, and as an independent scholar. Alongside work in opera, orchestral, and contemporary music, a succession of pioneering choral recordings (including works by Machaut, Tallis, Gabrieli, Monteverdi, Purcell, Vivaldi, Handel, and Bach) has charted his exploration of performance practices across the ages. In addition to major articles on related matters, his publications include *The New Oxford Book of Carols* (co-editor), *The Essential Bach Choir*, and the first full reconstruction of J. S. Bach's Trauer-music for Prince Leopold.

Doreen Rao is a conductor and master teacher whose distinguished career links the standards of professional performance with the goals of music education. She has held the Cameron Baird Conductor's Chair as Music Director and Conductor of the Buffalo Philharmonic Chorus and is the Elmer Iseler Chair in Conducting (Emerita) at the University of Toronto Faculty of Music. Rao's influential work fostered the children's choir movement in America and inspired a generation of conductors and teachers to lead young choirs around the world.

Kathy Saltzman Romey is the director of choral activities at the University of Minnesota and artistic director of the Minnesota Chorale. She is also chorus master of the Oregon Bach Festival Choir and has prepared this ensemble for American and world premiere performances and recording projects. She regularly serves as chorus master for the Internationale Bachakademie Stuttgart and has prepared programs with the Westminster Symphonic Choir, Netherlands Radio Choir, Berkshire Choral Festival, Carnegie Hall Festival Chorus, and Grant Park Chorus. A strong advocate of community engagement, Romey coordinates the Junges Stuttgarter Bach Ensemble and BRIDGES, the Minnesota Chorale's nationally acclaimed outreach program.

John Rutter is a British conductor, editor, composer, arranger, and producer. His well-known choral works include *Gloria* (1974), *Requiem* (1985), *Magnificat* (1990), and *Mass of the Children* (2003), performed many times in Britain, North America, and a growing number of other countries. He co-edited four volumes in the Carols for Choirs series with Sir David Willcocks, and, more recently, edited *Opera Choruses* (1995) and *European Sacred Music* (1996).

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Nick Strimple serves on the faculty at the University of Southern California's Thornton School of Music, where he teaches courses in choral literature, sacred music, and music related to the Holocaust. Author of numerous articles and two critically acclaimed books, *Choral Music in the Twentieth Century* (2002) and *Choral Music in the Nineteenth Century* (2008), he has lectured at Oxford University, Yale University, and other leading institutions, and has conducted some of the world's finest ensembles, including the London Symphony Orchestra and the Chorus and Orchestra of the Polish National Opera. www.nickstrimple.com

Foreword

JOHN RUTTER

Choral music has both a longer history and a wider global spread than almost any other musical genre. Opera was born in seventeenth-century Florence and until the nineteenth century was mainly written and performed within a thousand-mile radius of its birthplace; orchestral music appeared in eighteenth-century Europe, and the symphony orchestra did not crystallize into its present form until the nineteenth century; pop music and its electronic soundworld were products of twentieth-century technology, rooted in America and its musical and ethnic fusions before being copied and developed elsewhere.

Contrast this with a recital program I recently heard sung by an American college choir in New York's Carnegie Hall. It opened with a thousand-year-old Gregorian chant, moved on to Renaissance polyphony by Lassus and Victoria, took in some Brahms part-songs and Russian liturgical music on the way to Barber's *Agnus Dei*, crossed the Pacific for a group of Japanese folk songs and traveled back again for a finale of American spirituals. The young performers and their conductor were perfectly at ease with all this musical time- and space-travel, and I found myself marveling at the global nature of choral music today.

The appearance of *The Cambridge Companion to Choral Music* is a timely reflection and reminder of this easily overlooked miracle. People have gathered together to sing since earliest times, and in doing so they have created marvelous sounds which could not be made in any other way. They have adorned religious ritual, celebrated the landmark occasions in the life of their community, inspired and uplifted their listeners, created a unique instrument for composers, and in doing all this have expressed their innermost souls and forged a communal identity. This volume explores all these themes and more, in just the way a good companion should: informatively but not exhaustingly, pointing the way rather than dragging us down every byway; surprising us now and then with a new perspective on a familiar landscape; and offering sound practical advice for those of us starting out on the road that our guides have already traveled.

[xiii] In editing what is necessarily a compact symposium, André de Quadros has been unafraid to make bold and wide-ranging choices of topic to complement

the global history and survey that form the main part of the book. Despite all the differences of approach and topic, it seems to me that three overarching themes emerge at the end of it all: first, that in engaging with choral music, individuals can be at one with themselves – made whole; second, that people can be at one with each other; finally, that peoples can be at one with each other. In choral music, we can discover and express our own selves, we can form social units that are potentially a microcosm of an ideal society, and at the same time we assert that a diverse world can celebrate its diversity and yet be at one. I can think of no more powerful messages for our times.

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