

Morning Breakouts at Colloquium XXII

(alphabetical by presenter. Daily schedule forthcoming)

Wilko Brouwers:

Conducting: Principles of conducting technique

Horst Buchholz:

Conducting: Technical aspects of choral singing.

Charles Cole:

Conducting: Basic Conducting technique

The Solesmes Chant Tradition: the original neumatic signs and practical performance today.

Aristotle Esguerra:

Chant Engraving with *Gregorio*: An Introduction

This class will introduce and demonstrate the use of the *Gregorio* software for transcribing Gregorian chants and composing plainsong melodies. Participants will learn: Basics of the gabc chant markup language; Rules of typesetting Latin and vernacular texts; Producing an attractive, high-resolution chant score using one of two online *Gregorio* interfaces.

Prerequisites: Working knowledge of chant notation and terminology; WiFi-enabled laptop with a up-to-date Web browser and OpenOffice.org.

N.B. This course will not cover installing the *Gregorio* software to one's own computer.

Paul Ford:

The *Graduale Simplex* and *By Flowing Waters*: What they are, how they came to be, how they are used.

David Hughes:

New Music Composition seminar (over four days); final performance of select works on Saturday afternoon. **Composers:** bring enough copies of your works to share with other workshop participants during the week.

Ann Labounsky:

Lecture: Building a degree program in sacred music, using the example of Duquesne University.

Organ session/recital: "Jean Langlais: the Man and his Music".

Program

"A Servant of the Church"

Advent: Pensez à l'éternité

Christmas: Eight Songs of Brittany Noël Breton

Palm Sunday: Dominica in Palmis

Holy Saturday : Incantation pour un jour sainte

Pentecost : Troisième personne : le Saint Esprit

" A Story Teller"

Offrande à Marie : Regina Angelorum

American Suite: Boys Town, Place of Peace

American Suite Scherzo Cats

Neuf Pièces : Chant Héroïque

" A Man of Many Moods"

Organ Book: Pasticcio

Suite française : Nazard

Suite française : Dialogue sur les flûtes

Fête

Melanie Malinka:

Teaching Young Choristers Healthy Vocal Habits: Thursday, June 28th, 1100am-1200pm. As choir directors, music teachers, and voice coaches, we are entrusted with the care of our singers' voices. When those singers are ten years old or even as young as seven, our concern should not only be for their immediate vocal health but also for the longevity of their developing voices. The goal of this class is to provide choral conductors and music instructors with a concise vocal training curriculum for children, that focuses on the promotion of healthy vocal habits when singing challenging sacred choral repertoire. The class will culminate in a short master class with students and choristers from The Madeleine Choir School.

Teaching Adolescent Choristers Healthy Vocal Habits; Friday, June 29th, 1100am-1200pm; As choir directors, music teachers, and voice coaches, we are entrusted with the care of our singers' voices. While emphasis should be placed on the development of a natural voice when instructing young boy and girl choristers, it is with necessity that we focus on maintaining healthy vocal habits when working with the maturing voices of adolescent singers. The goal of this class is to provide choral conductors and music instructors with an overview of basic vocal technique while focusing on the unique vocal challenges male and female adolescent singers face during the crucial maturing teenage years. The class will culminate in a short master class with choristers from The Madeleine Choir School and The Choir of The Cathedral of the Madeleine.

Matthew Meloche:

Maintain and Strengthen Your Position and Program

This practical course will show you how to maintain and strengthen your current position and program, whether you are music director of a large parish or direct a small choir. Special emphasis will be given to changing the direction of a program, with positive advice for how to do so while keeping your leadership role secure.

MeeAe Nam:

Vocal Techniques for you and your choir

Jeffrey Ostrowski:

Toward a "Complete" Parish Hymnal: The Vatican II Project

Is there such a thing as the "perfect" Catholic hymnal? Should we even be talking about a hymnal for the Catholic Mass? Jeff Ostrowski, editor of Corpus Christi Watershed's new *Vatican II Hymnal*, shares the vision behind the project, as well as some successes and failures. One thing the editor learned is that every musician has an opinion when it comes to hymns!

Sister Marie Agatha Ozah, HHCJ, Ph.D.:

Gregorian Chant and World Music: Tensions and Solutions for the Liturgy

Chants are some of the oldest religious music genres of the world, and their centrality in Buddhist, Hindu, Judaic, Christian and Islamic worship cannot be over emphasized. In the Christian Church alone, one can name Byzantine, Ethiopian, Anglican, and Gregorian chants, for example, as indispensable vehicles of religious worship. This lecture explores the

significance and uses of chants in some world religions. It will focus specifically on Gregorian Chant in the Roman Catholic liturgy.

The traditionalism and canonicity that Gregorian Chant enjoyed for centuries was disputed by the Second Vatican Council, which encouraged the use of other forms of world music as backdrop in the liturgy. The introduction and use of world music in the liturgy has fostered the continuous decline of the use of Gregorian Chant, an issue that has become a cause of concern among sacred music scholars. The dilemma of whether or not the Roman Catholic liturgy is a common ground where tensions can be resolved persists today.

Rev. Robert Pasley:

Priest and Deacon Chants for Mass: If you are going to sing the Rite, sing it right!

In this four day course for priests, deacons, seminarians and those who can teach all of the above, registrants will have the opportunity to learn chants for the Celebrant at Sung Masses in both the Ordinary and Extraordinary Forms of the Roman Rite. The basics for the priest's chants, in both Forms, are founded on the rules stated in the Liber Usualis. This course will address "singing the Mass, not singing at Mass," the singing of orations, the Readings, the Prefaces, various intonations and more. **It is extremely important that you bring the New English Missal. Priests and deacons should bring one from their parish. Everyone else should borrow one from their home parish or school and bring it along.** The class will involve instruction as well as practical applications and will progress from the simple to more complex as the week unfolds.

Kathleen Pluth:

Vernacular Hymns: The Good, the Bad, and the Heretical

Although sung Propers are always the best choice for the Mass, parish musicians are still often called upon to select hymns for Mass, devotions, and the Liturgy of the Hours. Choosing among the various options can be a daunting task. This lecture begins with an examination of the importance of hymns in the Church from apostolic times, preceding the Reformation by many centuries. Then, individual hymns will be sung and analysed for their usefulness in teaching and evangelization, focusing primarily upon textual and theological considerations.

Kurt Poterack:

Lecture: Documents on Church Music

Conducting: Gregorian Chironomy

Susan Treacy:

Treasures of Sacred Music in Liturgical Context

Many masterpieces of sacred music are well appreciated as concert pieces or ornamental accessories to the Mass. In this lecture, however, selected motets will be discussed in relation to their liturgical functions. The lecture will feature recorded examples

Monsignor Andrew Wadsworth:

Lecture: Aspects of English Translation

This lecture will examine challenges and difficulties in rendering Latin liturgical Text into English, as well as musical considerations.

Paul Weber:

An Introduction to the Music of Joseph Gabriel Rheinberger

This introduction to the music of Joseph Gabriel Rheinberger examines his significance as a composer of sacred music in the late 19th century. Composer, performer and pedagogue, this largely forgotten master was at the center of the Wagner and Brahms controversies at the time and an influence on the trajectory of church music at the dawn of the 20th century.

