

# Colloquium XXIV Breakout Courses

1:00pm - 2:00pm, Tuesday - Thursday, 11:00 a.m. - 12:00 p.m. Friday

## Conducting Seminars

Tuesday: Horst Buchholz (1 hr) ***Rehearsal Technique for Choral Conductors***

Score analysis and preparation, choral methods, planning your rehearsals, and how to improve your efficiency in working with choirs.

Wednesday: Charles Cole (1 hr) ***Basic Conducting Technique***

There will be a presentation on conducting technique, then participants will be invited to come forward to conduct a small group of volunteers in any of these pieces: Locus iste, Bruckner; Ave verum, Byrd; Ave verum, Elgar; If ye love me, Tallis; and Exsultate iusti, Viadana.

Thursday: Wilko Brouwers (1 hr) ***“How Does the Maestro Move?”***

We will sing and conduct well-known pieces such as Mozart's Ave Verum and Arcadelt's Ave Maria to experience what conducting is about. Do we conduct the desired ideal performance or are our movements influenced by possible problems in the choir?

Friday: MeeAe (Cecilia) Nam (1 hr)

### ***Essential Vocal Techniques for Conductors***

The session will demonstrate pedagogical strategies for building healthy choral singing habits and enhancing vocal quality including various tricks and tips to improve pitch, clarity and vocal flexibility, and tools for proper vocal classification and aging voices.

## Organ Seminars

Tuesday: **Masterclass Presentation on German Baroque repertoire** (Jonathan Ryan; 1 hr)

*Using the exquisite rear gallery organ of Christ Church Cathedral, built by Taylor & Boody (Op. 19, 3 manuals, 37 stops) and sometimes regarded as the finest example of an organ modeled after Gottfried Silbermann in the Midwest, this masterclass will focus on Baroque music from North and Central Germany, including, but not limited to, J.S. Bach, Buxtehude, Bruhns, Pachelbel, Böhm, Scheidemann, Scheidt, and Tunder. Emphasis will be placed on performance practice. Performers from beginner to advanced are welcome to sign up at the Registration*

*Table to play. This is a special opportunity to perform and learn on a superb instrument built specifically for this repertoire!*

Wednesday: **Console Conducting** (Paul Weber; 1 hr)

*Church music directors are often charged with the task of both directing and accompanying their choir(s). How one acts as both the leader and member of the ensemble will be examined to discover some practical techniques for successfully navigating the console without losing one's usefulness to one's choir.*

Thursday: **Chant Accompaniment** (Charles Cole; 1 hr)

*Harmonization and accompaniment of the new Missal Chants will be explored within the context of both leading a congregation and accompanying a choir. This session will cover the use of harmonies which are appropriate to the Mode, and contrast different styles of rhythmic emphasis which arise as a result of where the chord changes are placed.*

Friday: **'Mind the Gap' Liturgical Extensions** (David Hughes; 1 hr)

*Organ improvisation during liturgical action is a centuries-old art form. Organists are frequently charged with providing musical 'extensions' to cover liturgical action lasting longer than the scheduled music, such as at the Procession, Offertory, or Communion. Ways in which improvisation can follow and build upon a pre-existing motet, chant, or hymn, and maintain a close connection to the liturgy will be examined, discussed, and performed.*

**Please note:** *This seminar will be at St. John the Evangelist Church -- not Christ Church Cathedral.*

## **Clergy Training**

Tuesday - Saturday (Rev. Robert Pasley; 1 hr each day)

*"If you are going to sing the Rite, sing it right." Priest and Deacon Chants for the Mass.*

## **Special Topics**

Tuesday: **Holy Mass: A Beautiful Sum of Many Parts** (Susan Treacy; 1 hr)

*What are the various parts of the Mass, and why are they arranged as they are? Perhaps you have never really thought about this when you have been at Sunday Mass, and perhaps you might ask if it even matters. In this lecture we will take a look at the beautiful, organic arrangement of prayers that comprise the Holy Sacrifice of the Mass and also at the chants that enliven the form and content of these prayers.*

Wednesday: **Present-Day Solesmes** (Ann Labounsky; 1 hr)

*Dr. Labounsky will discuss present-day Solesmes, the Benedictine monastery largely responsible for the revival of Gregorian chant in modern times. This breakout will be based on a visit last year by Dr. Labounsky and the Duquesne schola, directed by Sr. Marie Agatha Ozah, and will also include some highlights from their tours of great Parisian organs.*

Thursday: **Should Women Sing in Choirs and Scholæ?: The Early 20th-Century Controversy over Women's Role in Liturgical Music** (Susan Treacy; 1 hr)

*Pope Saint Pius X, in his 1903 motu proprio on sacred music, wrote that music is a liturgical ministry; therefore, women have no place in the choir. This sparked a controversy among Catholics that has persisted to this day in some circles, even though in the wider world the place of women in choirs has long been accepted, even assumed. In this lecture I will follow the discussion as it was carried on in Church documents and the press.*

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## **Miscellaneous Topics**

Tuesday: **Money and Music: Budgets, Spending, and Income** (Matthew Meloche; 1 hr)

*Spending money carefully, whether you are a Director of Music at a large parish with a substantial budget or a choir director with almost nothing to spend, is an essential part of working in sacred music. Come to this lecture which will explore ways to save money, ways to bring income to your music program, methods of managing the funds entrusted to you, and how to increase your budget. This lecture will be helpful to anyone – full-time directors, part-time directors, choir directors - with responsibilities for anything from buying music to hiring other*

musicians. A good deal of time will be spent on how to get things for free, which is everyone's favorite price.

Wednesday: **Making this a Career: Interviewing, Negotiating, Renegotiating** (Matthew Meloche; 1 hr)

*Nobody gets into church music for the money, but that doesn't mean you have to live in poverty. This lecture will review techniques for spotting good positions, applying for jobs, interviewing successfully, negotiating a good deal for yourself once a job has been offered to you, and re-negotiating your deal at a later date. Though mostly intended for full-time church musicians, this lecture will also benefit those who work for the church part-time or in contract work.*

Thursday: **Introduction to Semiology** (Ed Schaefer; 1 hr)

*If you have never looked at the ancient notation systems and are wondering what all this "semiology" talk is about, this session is for you. We'll walk through a basic introduction to the ancient notation systems.*

Friday: **Slow and Steady Wins the Race: Bringing the propers to a parish** (Andrew Motyka, 1 hr)

*A practical approach to introducing the propers, both Gregorian and vernacular, to the "average" parish. Though some parishes are not ready to take the plunge, a more gradual approach can be a most effective way to move from the banal to the transcendent. This workshop will include both a practical method and plenty of musical samples from various settings of the propers.*

## **At the Local Level**

Tuesday and Wednesday: **Chant in English and Spanish** (Adam Bartlett; 1 hr)

*Join Adam Bartlett—editor of *Simple English Propers*, *Lumen Christi Missal*, and *Lumen Christi Simple Gradual*—for a session that will explore vernacular chant in the English and Spanish languages that is aimed at the needs of parish life today. The Gregorian chant idiom contains secrets that open a window to the organic development of the liturgical chant tradition into vernacular languages—these will be explored and best practices for the use of vernacular chant will be considered. Resources and models for the introduction of vernacular chant into parish liturgy, in both English and Spanish, will be presented and discussion of techniques for the successful reform and renewal of parish liturgical music will be offered*

Thursday: **Child Choristers in the Ordinary Parish Church** (Jeffrey Morse; 1 hr)

*Many of us are familiar with the famous child choristers in the collegiate churches of Cambridge like Kings College or St Johns, or the big cathedrals like Westminster, Wells, Winchester or in the U.S., at National Cathedral or the Cathedral of the Madeleine in Salt Lake City. It is easy to believe that such programs are only possible in these institutions, where history and large budgets come together. Come and hear a presentation on how a chorister program can be part of any parish and how it adds to the life and worship of a parish community and a life changing situation of the children involved, not to mention, entering into a tradition that is nearly as old as the Church. The child chorister is the answer to the Church's problems in sacred music today.*

Friday: **Resources for planning a Sacred Music Workshop** (Janet Gorbitz; 1 hr)

*Thinking about hosting your own chant workshop? Whether a 2-3 hour workshop on the Missal chants, or a 2-day workshop culminating in a Mass with full Latin ordinaries and propers, planning is required. Tips on planning, timing, resources for repertoire, budgeting and other aspects of hosting a training session will be provided to you, as well as how the CMAA can assist you.*

## **Chironomy and Other Topics**

Tuesday: **Introduction to Gregorian Chironomy I** (Jennifer Donelson; 1 hr)

*Perfect for new schola directors or chanters looking to begin conducting, this session will cover the basics of the Solesmes rhythmic method in light of directing chant and basic chironomic gestures.*

Wednesday: **Introduction to Gregorian Chironomy II** (Jennifer Donelson; 1 hr)

*As a continuation of the first session, this class will cover the application of chironomic gestures to repertoire and rhythmic issues encountered especially in melismatic chants.*

Thursday: **The Theology and Music of Charles Tournemire: Learning from L'Orgue Mystique** (Jennifer Donelson; 1 hr)

*Charles Tournemire's massive L'Orgue mystique is a cycle of 253 organ pieces for the liturgical year based on the chants of the Graduale Romanum and Liber Antiphonarius. The cycle provides a model of organ playing sensitive to the demands of both the liturgy and musical excellence, and it provides a model for the role of the organ in a fully-sung Mass. Each piece serves as a musical commentary on the chant it employs and demonstrates the organist's role as a sort of musical homilist. This session will introduce participants to the structure and music*

*of Tournemire's L'Orgue mystique and draw out lessons that the modern church organist can take away in his work in the liturgy.*

**Friday: The Theology of Hildegard of Bingen - Proto-feminist or Doctor of the Church?**  
(Jennifer Donelson; 1 hr)

*This session will explore the theology and style of Hildegard's musical works in light of her recent "equivalent canonization" by Pope Benedict XVI.*