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.
The Cambridge Companion to

CHORAL MUSIC

EDITED BY

André de Quadros

Boston University
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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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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.

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**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.

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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.

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
Foreword

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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