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童聲

菲臘·布萊爾和希格麗·莊遜談訓練合唱團的音準

THE SECRET TO HEALTHY VOCAL TECHNIQUE AND SINGING
IN TUNE BY PHILIP BRUNELLE & SIGRID JOHNSON

作曲家何崇志專訪

INTERVIEW OF COMPOSER STEVE HO

2006 香港國際青少年合唱節

2006 HONG KONG INTERNATIONAL YOUTH & CHILDREN'S CHOIR FESTIVAL



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TREBLE CHOIRS
ASSOCIATION
香港童聲合唱協會

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會長的話 Message from the President



繼「2005世界童聲合唱節」獲得空前成功後，童協於今年七月，集結更多人的努力，舉辦了第一屆「香港國際青少年合唱節」，承蒙各界的鼎力支持，是次活動成功吸納了四十隊參賽合唱團及數十位獨唱參加者，可說是雲集五大洲及兩岸四地的合唱精英。本人謹代表童協鳴謝香港青年協會作為協辦機構；香港藝術發展局給予資助；康樂及文化事務署提供場租資助；香港作曲家及作詞家協會、商業機構旭日集團、鳳凰衛視控股有限公司、國泰航空公司、香港美麗華酒店等提供贊助及晉博資訊顧問協助策劃。我要特別鳴謝王葛鳴博士、王紀言先生、費明儀女士、鄭德富先生、黎美寶女士和李達樂先生給予的支持。我們亦很高興七月十一日晚上之音樂會獲得鳳凰衛視錄播，將今次的國際音樂盛事傳播到全球，讓世界各地的觀眾能見證「世界同聲頌和平」。

獲得以上成果，本人深感鼓舞，現已準備未來兩年的工作，希望訂下更清晰的目標和爭取更多會員及各界的支持。眼見美國及日本的合唱協會辦得非常成功，當地每間學校及音樂團體都已經成為其屬下會員，我不禁挑戰自己及協會的同事，我們何時才能達成這樣驕人的成績呢？

來年，童協將舉辦一項觸目盛事，世界知名的聖馬可兒童合唱團已獲邀於三月到港演出，他們曾參與演出全球賣座電影《歌聲伴我心》(內地譯名《放牛班的春天》)，我們很榮幸能邀請他們到來，亦很高興香港童聲合唱天地能獲邀於節目中擔任演出嘉賓。我們還會邀請部份會員學校的老師及學生，在音樂會中與他們同台演出，並參與研討會、交流教學及合唱心得。此外，為促進國內外的音樂交流，明年七月，我們將於廣州市少年宮舉行廣州音樂教育營，幾位國內外知名專家將指導工作坊、教授適合比賽和演出的中國和西方曲目及有關音準和演繹的技巧。詳情請參閱本刊。

我們將於二零零八年再接再厲，舉辦第二屆「香港國際青少年合唱節」，日期為七月十四至十七日。檢討第一屆的不足之處，第二屆比賽的各項安排將更趨完善，整個合唱節亦增至四天，希望容納六十隊參加隊伍。除了延續這項國際音樂盛事的成功外，協會將與國際合唱聯盟邀請世界青少年合唱團，包括百多位來自五十個國家最優秀的合唱團員，配合零八年北京奧運會，安排演出。

本人一直致力維持國際間合唱界的聯繫和職務，多年來代表香港及以國際合唱聯盟副主席的身份與不同的合唱組織開會、籌劃各種工作坊並擔任指揮、比賽評委等，雖忙碌卻有意義。例如現階段正與廣州市市長、文化局、教育局及廣州市少年宮等達成共識，籌辦國際合唱聯盟的廣州合唱中心，希望更進一步協助中國合唱發展。除了童協的事務外，「香港童聲合唱天地」已踏入第五年，並將於明年二月十日由本會主辦五周年音樂會，很高興邀請到為麥兜電影作曲及編曲的何崇志博士，為我們統籌今次活動。

在香港從事藝術有相當大的困難，但畢竟香港是一個夢工場，而且有很多仁者仁心，在董事局及各界有心人的支持下，我有信心可以把合唱工作繼續推進，多謝各位。

香港童聲合唱協會會長
唐少偉

After the successful 2005 World Children's Choir Festival, Hong Kong Treble Choirs' Association organized the 1st Hong Kong International Youth & Children's Choir Festival with the collaboration of various entities. The event successfully attracted forty participating choirs and a number of soloists around the world. Here I sincerely express my gratitude to all contributors especially the Hong Kong Federation of Youth Groups, Hong Kong Arts Development Council, the Leisure and Cultural Services Department, Glorious Sun Group, C&P Communications, Phoenix Satellite Television Co. Ltd., Cathay Pacific Airways, Hotel Miramar Hong Kong and Composers and Authors Society of Hong Kong Limited. I specially thank Dr. Rosanna Wong Yick-ming, Mr. Wang Ji Yan, Ms. Barbara Fei, Mr. Kant Kwong Tak-fu, Ms. Mabel Lai and Mr. Li Fung Lok for their sincere support. Also, we are glad that the concert "A Date with Phoenix- World in One Voice" on 11th July was broadcasted through Phoenix Satellite TV to the whole world.

It is encouraging to have such achievements. Hoping to set more defined goals and strive for more members and support, I have already been planning our schedule for the upcoming two years. Witnessing the success of the choral association both in the United States and Japan, I am wondering when such conceited outcome can be achieved.

In the coming year, the Association will present the conspicuous event, "Les Choristes" in March. We are glad to invite the famous choir Les Petits Chanteurs De Saint-Marc who has featured in the award-winning movie 'Les Choristes'. It is also our pleasure for the Hong Kong Treble Choir to be one of the guest performers of the music concert. We are planning to involve 100 local primary and secondary schools, from which a few students will be selected to sing in the finale of the concert with Les Petits Chanteurs De Saint-Marc. Moreover, to enhance musical exchange, we will organize the Guangzhou Music Camp in July 2007. Both local and international experts are invited to guide the workshops. Repertoire suitable for competition and performance, skills concerning pitching and performing will be covered.

In 2008, we will continue our success and organize the 2nd Hong Kong International Youth & Children's Choir Festival. It will be held on 14th July until 17th July. With the previous experience, the Festival will be improved. Hoping to accommodate over sixty choirs, it will last for 4 days. Apart from that, the Association and International Federation for Choral Music (IFCM) will jointly invite the World Youth Choir, which comprises over a hundred of talents from choirs over fifty countries, to host their summer session in Hong Kong. I am working on accommodating its performance in the 2008 Beijing Olympics too.

Serving as the Vice President of IFCM and representing Hong Kong, I have been carrying the international duties and liaising with various choral associations. Over the years, I have attended numerous meetings, organized workshops and served as conductors and adjudicators. Although they are not light work, I believe that all these duties are meaningful. For instance, we are working on behalf of IFCM to set up the Guangzhou Choral Centre, which will serve choral development in China. At this stage, consensus with Mayor of Guangzhou, Education Bureau, Cultural Bureau and Guangzhou Children's Palace is reached. Additionally, Hong Kong Treble Choir has established for five years already. We will organize the 5th Anniversary Music Concert for them and invite Dr. Steve Ho, who is the composer and arranger for the McDull movies, to direct this concert.

To devote myself in the arts career is not easy, but still Hong Kong is a place for pursuing dreams. Under the support of the Board of Directors and all of you, I am confident in further advancing choral development. Thank you.

Leon Shiu-wai Tong
PRESIDENT, HONG KONG TREBLE CHOIRS' ASSOCIATION

健康的歌唱技巧及音準的秘訣

The Secret to Healthy Vocal Technique and Singing in Tune

撰文(英): 菲臘·布萊爾及希格麗·莊遜

WRITTEN AND COMPILED BY (ENGLISH): Philip Brunelle and Sigrid Johnson
with credit to Robert and Cora Scholz

譯文: 袁譚敏 ■ TRANSLATION: Wyman Yuen



如何運用健康的歌唱技巧來演繹西方的聲樂作品，如意大利的美聲歌唱，強調的便是聲音優美、靈活且不費勁的歌唱技巧。在此我們希望提供一些聲樂教學法、有效的發聲練習和特別需要留意的音準訓練。正確的音準，其實是關係到我們對聲樂的真正了解和技巧上的掌握。而且眾所周知，除非合唱團有一定的音準水平，否則便不能發揮和弦在音樂作品中所起的效果。

合唱指揮必須對聲音及其運作有充分的理解和全面的認識。若果在這方面有所不足，應另邀請一些專業的聲樂家來研討聲樂的技巧運作及其功能特質，讓團員和指揮對發聲方法和技巧更為熟悉。

發聲前的準備

身體上的準備

- 1) 互相按摩背部；
- 2) 拉緊、然後放鬆肌肉；
- 3) 按摩面部、下顎肌肉和喉頭附近的頸部位置。

心理上的準備

- 1) 隨意拍出一個四拍的節奏，然後讓歌者把節奏再拍出來。

呼吸練習

- 1) 顫動雙唇和發出蜜蜂似的嗡嗡聲是最好的呼吸練習，能把呼吸和發聲連繫在一起。

發聲練習

著重發聲練習的主要原因

- 1) 與運動員的情況相若，唱歌者的聲帶是需要放鬆、經常運用、訓練和伸展的。發聲時需要運用很多不同部份的肌肉，但有更多是不應該用到的；
- 2) 唱歌者需要有一把健康且清脆悅耳的聲線來演繹歌曲和表達歌詞的意思；
- 3) 健康的聲線能營造出更多有趣的感覺，因為它關係不同到風格的表達；
- 4) 身為指揮的你應成為年輕歌者學習的模範。如果你不是一位健康的歌唱者，你可以帶一位優秀的或從你的合唱團中挑選一位出來，把你想表達或要達到的效果示範出來。另外，聽唱片也能幫助他們對你心目中理想的聲音有更清晰的理解。

進行發聲練習時要達到的目標

- 1) 為學生將要表演的歌曲作準備——如歌曲中有比較難的音程或單音節裝飾句，我們必須把這些元素包含在發聲練習中；
- 2) 利用發聲練習來提昇音樂感——即使是發聲練習，也可幫助訓練處理不同音調和各種細微變化的能力。
- 3) 透過肯定學生所付出的努力和作出的改進，能有效鼓勵合唱團員的投入和參與。
- 4) 引導他們喜愛歌唱及投入於整個過程；
- 5) 讓合唱團領悟到最重要的合唱元素——聆聽；

In the effort to produce healthy vocal technique for singing western repertoire (bel canto singing), we wish to provide information on vocal pedagogy, effective warm-ups and special attention to singing in tune. Singing in tune is directly related to proper vocal understanding and techniques. It is the general consensus that chords do not function as intended in a musical composition unless the choir sings in tune.

It is essential that the choral director have a comprehensive knowledge of the voice and how it works. If this is a deficiency, bring in experts to discuss the vocal mechanism and function until all singers (and conductors) are familiar with the workings of vocal phonation.

BEFORE PHONATION

Physical Preparation to warm-ups

- 1) Give backrub to each other.
- 2) Tense your muscles and then release.
- 3) Massage your face, jaw muscles and neck around the larynx.

Mental Readiness

- 1) Clap a random pattern in a 4/4 bar and have the singers repeat it.

Breathing exercises:

- 1) The best breathing exercise for connecting breath support to phonation is the lip trill or buzz.

WARMING UP THE SINGERS

There are several reasons for warming up your singers.

- 1) The vocal instrument needs to be released, activated, trained and stretched, comparable to an athlete. There are many muscles that are involved in phonation and many more that shouldn't be involved.
- 2) The singers need a healthy, efficient vocal sound to deliver the music and the text.
- 3) Healthy voices are able to provide a more extensive palate choice as it relates to style implications.
- 4) Providing a model for young singers. If you are not a healthy singer yourself as a conductor, bring in singing models or use your own singers who represent your goals as models. Recordings can also be helpful to fill your young singers' minds with your ideal choral sound.

As you begin your vocal warm-ups, consider these goals

- 1) Prepare students for the demands of the music they will be performing. If there are difficult intervals or melismas, incorporate these in the warm-up.
- 2) Use warm-ups to encourage musical sensitivity— even warm-ups can provide an atmosphere for the most intimate nuance.
- 3) Encourage choral community through constant verbal reward for improvement and effort.
- 4) Teach a love of the singing process.

- 6) 所有發聲練習應該有其特定的練習目標，而不是盲目的跟著練習卻不知其作用；
- 7) 發聲練習時速度和時間是很重要的：
 - a) 理解或發問的時間
 - b) 呼吸的時間
 - c) 沒有感到無聊乏味的時間
 - d) 除了原有的發聲練習，需加入較新和生動有趣的練習——能製造愉快的氣氛是最好的老師
 - e) 最理想的練習時限為十至十五分鐘，即使是五分鐘的練習也比沒有好
- 8) 教授肢體語言、解釋某些姿勢的含意，然後訓練他們跟著做；
- 9) 利用身體的擺動或不同的肢體語言，因關係到聲音和拍子感的表達。例如我們要「舞出」拍子，「繪製」聲音；
- 10) 首先練習中音聲區，然後用嘆氣的方式從高聲區下行至中音聲區，最後再以高聲區的状态練習低聲區。
- 11) 透過一唱一和的練習來訓練聆聽。

合唱團的音準訓練

音樂是一種聆聽藝術，正確的音準能表達此藝術中一種最基本元素。而正確的音準是建基於：

- 1) 敏銳的聽辨能力
- 2) 深入的聆聽能力
- 3) 模仿外界聲音的能力
- 4) 要唱出正確音準的承諾

嚴格來說，音準和音調的詮釋是聆聽藝術重要一環；這通常是跟據指揮或歌者本身的個人喜好而有所不同，而非跟據普遍公認的美，或以科學核實的標準。這亦是美學標準上需要考慮的問題。

聆聽訓練練習

- 1) 聽一些能唱出一流音準的合唱團錄音；
- 2) 在鋼琴上彈出超乎歌者音域的音準，例如先彈較高的音準，讓歌者以低八度重覆唱出；同樣地，再彈出較低的音準，讓歌者以高八度唱出，這樣能訓練出歌者與管弦樂團同台演出時，從樂器中找回自己音域內的音準的能力；
- 3) 利用音節或數字來練習；
- 4) 練習音程——尤其是半度的音程練習，能促進半度與半度之間的距離概念；

- 5) 把旋律聯繫到基本和弦；
- 6) 唱一些二部、三部和四部的分部練習；
- 7) 唱一些滑動的和弦；
- 8) 唱一些全音階的練習；
- 9) 要記得排練歌曲開首的和弦；
- 10) 要求合唱團記住自己原本的音調，無論指揮給予什麼指示或更正，他們應從記憶中找回自己原屬的音調；
- 11) 處理較熟識的歌曲時，我們可先唱較短的句子，然後細聲的唱出較長的句子。最後才用回原屬的指定把樂句唱出。
- 12) 嘗試利用音叉來尋找和弦中的主音；
- 13) 讓合唱團用吹口哨的方式吹出自己聲部的旋律；
- 14) 要讓合唱團對自己的音準問題付責任和加倍注意；
- 15) 要用心把歌曲記下來。

很多音準問題都是由不正確發聲所引起。忽略唱歌的姿勢也會有所影響。其他的因素包括呼吸不夠深、氣不夠和沒有支持力。加上，過於繃緊、欠缺集中點和共鳴缺乏泛音系列都會影響音準，導致母音的音色有所變化；而不同的顫音方式亦會帶來不同音高的效果。

- 5) Teach the most important aspect of ensemble singing — listening.
- 6) All warm-ups should have a specific goal that the singers are cognizant of — not just mindless activity.
- 7) The pacing of the warm-up is crucial.
 - a) Time to understand (or question)
 - b) Time to breathe
 - c) No time for boredom
 - d) Old exercises and new! Fun exercises — laughter is the best teacher!
 - e) 10-15 minutes is ideal — 5 minutes is better than no warm-up.
- 8) Teach the language of your gestures. Explain what your gestures mean and then train them to follow you.
- 9) Use inclusion of the body as it relates to imagery of the desired sound or rhythmic implication; for example, dance the rhythms, “paint” the sound.
- 10) Vocalize the middle of the voice first, then the top with sighing down through the range. Vocalize lowest register last retaining contact with high voice space.
- 11) Call and response for ear training.

TUNING UP THE CHOIR

Music is a listener’s art, and singing “in tune” means communicating one of the essential elements of that art. Singing in tune is based on

- 1) Capacity to listen perceptively.
- 2) Capacity to hear inwardly.
- 3) Capacity to reproduce accurately the sound transmitted from an external source.

4) Commitment to singing in tune.

Intonation is properly an aspect of artistic interpretation and as such is more subject to the individual preferences of conductors and singers than to universally accepted, scientifically verifiable criteria. It is often a matter of aesthetic consideration.

Ear training exercises to inform the ear

- 1) Listen to recordings that exemplify singing with excellent intonation.
- 2) Reproduce from high/low register on piano to a comfortable singing range.
- 3) Practice singing on syllables and numbers.
- 4) Practice intervals — in particular the step relationship so there is vocal memory as to how far it is from half step to half step.
- 5) Relate melodies to basic chords.
- 6) Do 2, 3, 4-part singing exercises.

- 7) Glissando chords.
- 8) Sing whole-tone exercises.
- 9) Memorize opening chords of pieces being rehearsed.
- 10) Ask the choir to remember their pitches while the conductor gives directions, makes corrections, etc. and try to return to the correct key.
- 11) In known pieces, sing shorter, then longer passages “silently” returning to vocalizing at a designated place.
- 12) Find pitches of a chord from a tuning fork.
- 13) Have the choir whistle its parts.
- 14) Let singers be responsible for attention to pitch problems.
- 15) Memorize the music.

There are many intonation problems caused as a result of tone production challenges. Lack of attention to proper body alignment/posture would lead the list. Other considerations would include shallow breathing or lack of breath energy. Tensing, lack of focus and failure to resonate without the full function of the overtone series will also cause poor intonation and variance of vowel color and differences in vibrato will give the illusion of different pitches.

要有好音準的方法

- 1) 用“zah”音唱出半度的上行音階；
- 2) 練習用碰不到牙齒的哼唱方法；
- 3) 在每句樂句結束前要呼吸；
- 4) 練習如何適當在高聲區與低聲區之間調節，尤其以高聲區的狀態練習低聲區。
- 5) 在唱轉聲區（passaggio）時嘗試改變母音；
- 6) 把單調乏味的母音讀得明亮一點來造出泛音；
- 7) 要有清楚的發音方法；
- 8) 安排聲音類似的學生坐在一起，使他們相近的母音發聲，得以集中和擴大；
- 9) 安排聆聽能力較弱的學生坐在較強的旁邊，有助他們的訓練；
- 10) 如果音準偏低，要練習唱音的高點（要有高泛音）；
- 11) 唱歌時，培養生動的節奏感；
- 12) 慢慢地唱出一個和弦進行以清楚聆聽音準；
- 13) 用“ooo”的音把旋律唱出，來培養泛音唱法。

正確的指揮手勢有助提升音準

- 1) 保持清晰和精神有力的手勢；
- 2) 以感覺指揮和鼓勵自然的動態多於劃一的手勢位置；
- 3) 一般情況下應把指揮範圍放在橫膈膜的正前方；
- 4) 用手勢鼓勵深而輕鬆的呼吸；
- 5) 當唱得低於正確音準時，我們可以提起雙眉而不是肩膀；
- 6) 輕微的提升指揮範圍，可得到多些力氣和避免唱得低於正確音準；
- 7) 要避免唱得高於正確音準，則需要較平靜放鬆的姿勢和低一點的指揮範圍。

如果你在合唱團中鼓勵自由和富表現力的歌唱方式，那麼你們遇上的音準問題將大大減少，因為歌者愈能放鬆喉嚨和身體，愈能唱出漂亮的音色，那麼，你便可以著重於使音樂變得更生動，並且將樂曲的精髓表達出來。TV9

SOLUTIONS FOR GOOD INTONATION

- 1) Sing 1/2-step intervals up the scale on “zah”.
- 2) Work on humming with teeth apart.
- 3) Replenish breath before the very end of a phrase.
- 4) Work at proper adjustment going into high and low registers (light and heavy mechanism) especially light mixed down.
- 5) Vowel modification through the passaggio.
- 6) Brighten dull vowels for more overtones.
- 7) Articulation and clear diction.
- 8) Seating of the choir: place similar vocal colors together to maximize the vowels working together.
- 9) Place weaker ears next to strong ones to help the training process.
- 10) Sing “on top” of the pitch if flattening is the challenge.
- 11) Sing with rhythmic vitality.
- 12) Sing a chord progression at slower tempo to listen for tuning.
- 13) Use “ooo” to sing a passage encouraging overtones.

CONDUCTING GESTURES HELPFUL TO PROMOTE GOOD INTONATION

- 1) Keep the gestures clear and energized.
- 2) Direct with feeling and invite motions rather than positions.
- 3) Generally, keep the conducting plane in front of the diaphragm.
- 4) Gesture to encourage deep, easy breaths.
- 5) Lift eyebrows rather than shoulders at flattening moments.
- 6) Raising the plane slightly suggests more energy and resists flattening.
- 7) Use calm gestures and a lower plane to resist sharpening.

If you are encouraging free and expressive singing with your conducting, you will have few intonation problems with your choir. Their careful preparation in that area will be apparent and you can focus on making the music come alive and communicate the essences of our music making. TV9

菲臘·布萊爾

美國明尼蘇達州「聲樂原素」創辦人暨藝術總監
美國合唱及國際合唱聯盟委員

菲臘·布萊爾於1969年創辦了「聲樂原素」，並帶領組織以具創意的活動，探索聲音與樂器之間的互動性。因此，他於2002年獲選為第六屆世界合唱會議的主席。



布萊爾最近曾為洛杉磯愛樂、伯克夏合唱節及明尼蘇達州管弦樂團擔任客席指揮，深受樂迷歡迎。他曾在明尼蘇達州藝術委員會、國家藝術議會服務，現時出任聖歐勒夫學院、大明尼蘇達州旅遊觀光事務局、美國合唱及國際合唱聯盟委員，亦為Walton Music和Boosey & Hawkes編撰音樂。

另外，布萊爾亦曾屢獲國際殊榮，其中包括：匈牙利政府頒發的高大宜獎章及瑞典皇家北極星勳章。2004年8月，他為享負盛名的匈牙利巴托克合唱比賽擔任國際評審員。此外，他曾獲明尼阿波利斯獎、美國合唱指揮協會基斯臣信獎、美國銀行莎莉奧維艾雲成就獎、美國合唱米高安合唱藝術發展奠基者獎及安達臣藝術卓越成就獎。

Philip Brunelle

ARTISTIC DIRECTOR AND FOUNDER, VOCALESSENCE (MINNEAPOLIS, MN, USA)
BOARD MEMBER, INTERNATIONAL FEDERATION FOR CHORAL MUSIC
BOARD MEMBER, CHORUS AMERICA

Philip Brunelle founded VocalEssence in 1969 and continues to lead the organization to explore the interaction of voices and instruments through innovative programming. As a result, he was selected to preside over the Sixth World Symposium on Choral Music in 2002.

A sought-after guest conductor, he has recently appeared with the Los Angeles Philharmonic, Berkshire Choral Festival and Minnesota Orchestra. He has served on the Minnesota State Arts Board and the National Council on the Arts. Currently, Philip serves on the boards of St. Olaf College, Greater Minneapolis Convention and Visitors Association, Chorus America and the International Federation for Choral Music. He edits music for Walton Music and Boosey & Hawkes.

Philip has received many international awards, including the Kodály Medal from the government of Hungary and the Royal Order of the Polar Star from the King of Sweden. In August 2004, he served on the international panel of judges for the prestigious Béla Bartók Choral Competition in Hungary. He has been honoured with the Minneapolis Award, F. Melius Christiansen Award of the American Choral Directors Association, the U.S. Bank Sally Ordway Irvine Award for Commitment, Michael Korn Founder's Award for Development of the Choral Art from Chorus America and the A.P. Anderson Award for Outstanding Contributions to the Arts.