

LOS CANTARES DE AMERICA LATINA CHORAL SERIES  
Selected by Oscar Escalada

Alberto Balzanelli

# *O crux ave, spes unica*

Mixed Choir  
(SATB)

*Second Prize for Polyphonic Music*  
*Tomas Luis de Victoria*  
*Avila - Spain*



EDITION MUSIC-CONTACT



## Alberto Balzanelli

Composer, educator; choir and orchestra conductor, born in Buenos Aires in 1941. He studied with Alfredo Pinto, Jacobo Ficher; Enrique Sivieri and Pedro Valenti Costa. Took special courses with Robert Shaw and Alberta Ginastera. Graduated from the Institute of High Studies in Art of the Colon Theater as Choir and Orchestra conductor.

Conducted the Company Choir of the Argentine Theater of La Plata, the Children Choir and the Company Choir of the Colon Theater; the Lagun Onak Choral Association, the Choir of the Teresa Carreño Theater in Caracas and the Choir of the Buenos Aires Wagnerian Association. Founded and has conducted the Camerata Monteverdi since 1983. He has conducted the leadingsymphonic orchestras of Argentina and Venezuela.

Between 1991 and 1996 he was Director of the Institute of High Studies of Art of the Colon Theater. He has taught Choir Direction at the Argentine Catholic University and the Institute of High Studies of Art of the Colon Theater. He has given courses on Choir Direction at the national universities of Rosario, San Juan and Mendoza. From 1970 he is member of the Board of Education of the Colon Theater.

Balzanelli composed piano, ballet and chamber music, the opera "The Wizard of Dreams", cantatas and a variety of compositions for a cappella choir. His choral works have been awarded prizes, among others, from the Argentine Association for Musical Education ("Airecillos de Belén"); Music Teachers Association ("Un enanito inventor"); National Art Fund ("Ave Maria"); Polyphonic Choir of Gálvez ("Pater noster") and Centre of Ad-

vanced Studies in Contemporary Music ("Dies irae"), enclosed in the present publication. His music has been premiered and recorded in several countries in America, Europe and South Africa.

In 2005 he received the second prize for Polyphonic Music "Tomás Luis de Victoria", in Ávila, (Spain) for his motet "O Crux ave, spes unica", and in 2006 the

Municipal Prize "Ciudad de Buenos Aires" for his "Soneto to Jesus Crucified", a cantata for solists, choir and orchestra.

His work throughout twenty seasons with the Company Choir of Colon Theater deserved the prizes "Santa Clara de Asis" (1977). "Verdi Opera Association" (1980-82), "Konex 1989" to one of the best five choir conductors in the history of classical music in Argentina, and the prize of the Association Musical Reviewers of Argentina to the best choir conductor of the season in 1992. In 1999 Konex Foundation also awarded him a distinction as one of the best five choir conductors of the decade.

Alberto Balzanelli is a member of the Honourable Counselling Committee of ADICORA (Argentine Association of Choir Conductors).



## Performance notes

Vexilla Regis, Hymnus Dominica II Passionis (in II Vesperis)  
**Venancio Fortunato** (569)

Motet to eight voices for Mixed Choir a cappella, based on a Gregorian Chant from "O Crux ave, spes unica". The singing of birds from the Argentinian Pampa have been applied to the religious lyrics.

The *Dramatic and Victorious feature* of the beginning demands a brilliant sound. The brief appoggiaturas must be played vigorously.

In A, look for darker sound. Measure 74 to 77 is better "in 3". The 5/8: 3+2. M. 79, return "in 1". M. 78: Altos and Tenors: Sprechgesang.

In B, *Praise to the Spirit*, after the Gregorian Chant it is advisable to start "mezza voce", mainly the tenors. The "parlato" at different pitches, should be dramatic but poetic.

In C, above the *Pastoral* Baritons and Bass background and the parlato whisper, as from measure 132 don't concentrate as much on the lyrics as on achieving a flute sound which is like the singing of birds.

In D the expression will be like a Rejoice "winged and sacred birds concert".

In E, the *Hope of Amen* should be sound softly and warmly, ending up in F where the victory of the *Cross Splendour* demands brilliant voices the same as at the beginning.

To Coro de Cámara Arcadia of Colombia  
**O crux ave, spes unica**

Text from the liturgy

Music by Alberto Balzanelli

*Dramático y Victorioso*

$\text{♩} = 176 \text{ (ca.)}$

Dur. 8:15 (ca.)

SOPR. (in 1) *ff* O ————— Crux —————

ALTO *ff* O ————— Crux —————

TENOR *p* O Crux a-ve, spes u - ni-ca, *ff* O ————— Crux —————

BAJO *ff* O ————— Crux —————

6 O ————— Crux ————— O Crux a - ve, O ————— Crux

O ————— Crux ————— O Crux a - ve, O ————— Crux

O ————— Crux ————— O Crux a - ve, O —

O ————— Crux ————— O Crux a - ve, O —

14 a - ve, O Crux a - ve, ————— O Crux a - ve, ————— spes u - ni - ca, —

a - ve, O Crux a - ve, ————— O Crux a - ve, ————— spes u - ni - ca, —

————— Crux a - ve, O Crux a - ve, ————— O Crux a - ve, ————— spes

————— Crux a - ve, O Crux a - ve, ————— O Crux a - ve, ————— spes

A

22

spes u - ni - ca, spes u - ni - ca. u - ni - ca, spes u - ni - ca, spes u - ni - ca. u - ni - ca, spes u - ni - ca, spes u - ni - ca. Hoc Pas - si -

29

Hoc Pas - si - o -  
o - nis tem - po - re tem - po - re. Hoc

36

Hoc Pas - si - o - nis  
nis tem - po - re tem - po - re. Hoc Pas - si -  
Pas - si - o - - - nis tem - po - re,