



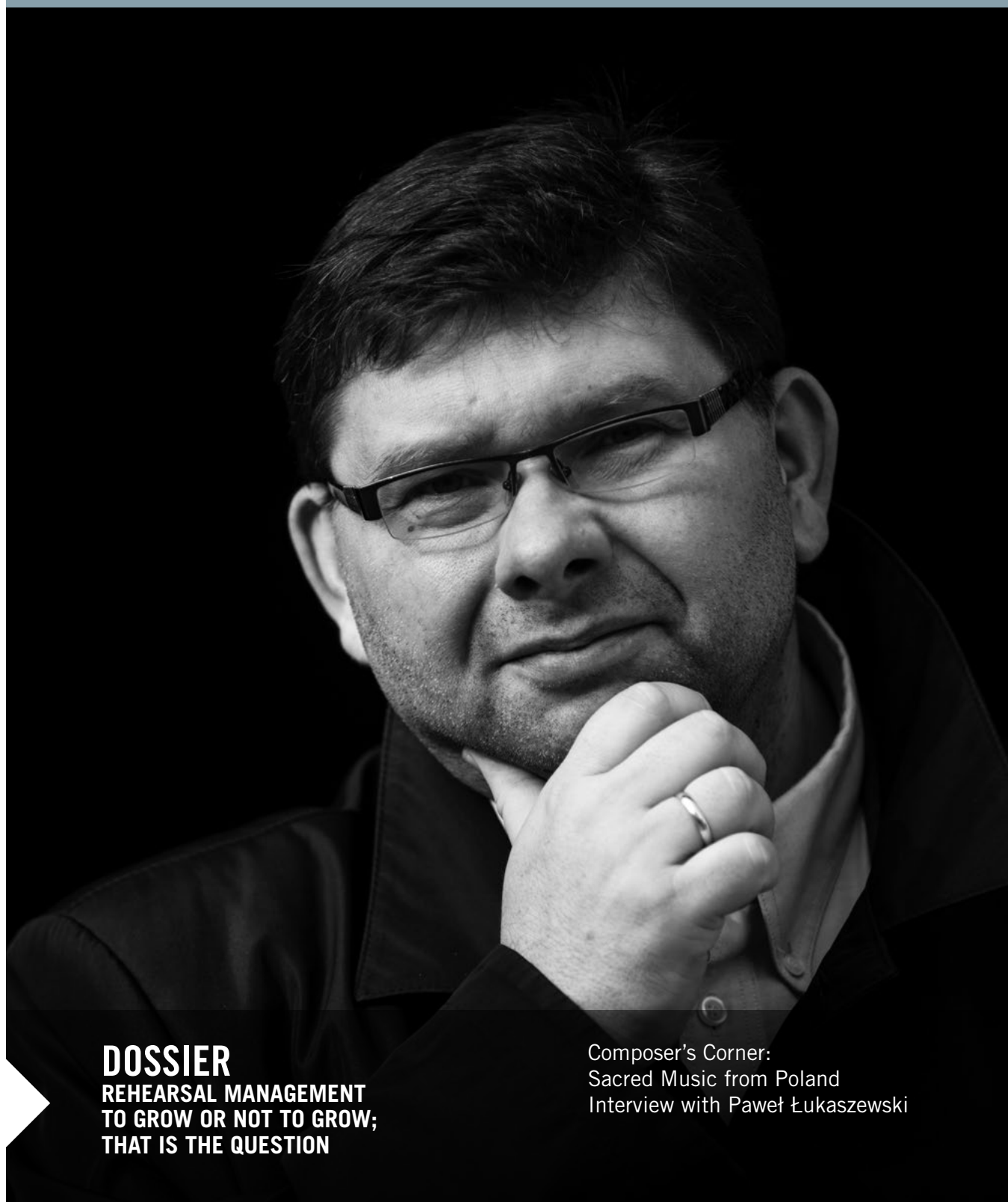
ICB

INTERNATIONAL
CHORAL
BULLETIN

ISSN - 0896-0968

Volume XXXVIII, Number 1

1st Quarter, 2019 — English



DOSSIER
REHEARSAL MANAGEMENT
TO GROW OR NOT TO GROW;
THAT IS THE QUESTION

Composer's Corner:
Sacred Music from Poland
Interview with Paweł Łukaszewski

INTERNATIONAL CHORAL BULLETIN

COVER

Paweł Łukaszewski

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PRINTED BY

PixartPrinting.it, Italy

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PRINTED COPIES

US\$ 12.00 (10 Euros) each
US\$ 40.00 (35 Euros) for 4

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CONTENTS

1st Quarter 2019 - Volume XXXVIII, Number 1

1 MESSAGE FROM THE PRESIDENT

Emily Kuo Vong

DOSSIER

3 REHEARSAL MANAGEMENT

TO GROW OR NOT TO GROW; THAT IS THE QUESTION

Walter Marzilli

IFCM NEWS

15 GRANT HUTCHINSON: A MEMORY OF A FRIEND

John Rosser

18 FOURTH INTERNATIONAL COMPETITION FOR CHORAL COMPOSITION

Notification and Regulation

20 WORLD CHORAL DAY – DÍA MUNDIAL DEL CANTO CORAL

Gábor Móczár

22 ASTANA, THE VOICE OF THE WORLD, THE FIRST INTERNATIONAL CHORAL FESTIVAL IN KAZAKHSTAN

Leila Muzhikbayeva

CHORAL WORLD NEWS

29 UP SINGING AMBASSADORS COME HOME AFTER A SUCCESSFUL 2018 EUROPEAN TOUR

Dr. Bienvenido Lumbera

34 EUROPEAN CHORAL ASSOCIATION - EUROPA CANTAT GENERAL ASSEMBLY

Press Release by ECA-EC

37 A PERSONAL EXPERIENCE: ROBERT CHILCOTT'S ST. JOHN PASSION AND A POEM

Jim Glaser

38 CHORAL MUSIC IN FLANDERS: INTERVIEW WITH MAARTEN VAN INGELGEM, ARTISTIC DIRECTOR OF THE WORLD CHORAL GAMES 2020

Henriette Brockmann

CHORAL TECHNIQUE

41 PERFORMING POLYPHONY (PART 1)

Peter Phillips

IMPOSSIBLE INTERVIEWS

47 AN AFTERNOON WITH GIOVANNI PIERLUIGI DA PALESTRINA ON A PEACEFUL SUMMER DAY AT VILLA D'ESTE

Andrea Angelini

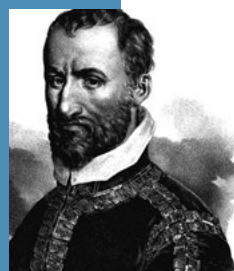
COMPOSER'S CORNER

61 SACRED MUSIC FROM POLAND

INTERVIEW WITH PAWEŁ ŁUKASZEWSKI

Karolina Silkina

70 Sponsoring INDEX





PRESIDENT'S COLUMN



EMILY KUO VONG

President

Dear friends,

I'm very happy to write to you during this month of January, while hoping that you have had an extremely pleasant holiday with the people you love the most.

Briefly reviewing 2018, IFCM has had a very busy and fruitful year, with many activities, especially in China. First in Hohhot for the China Inner Mongolia 2018 Belt and Road Choral Festival - International Choral Week, secondly in Beijing for the 14th edition of the CICF, and last but not least in Kaili for the 2018 China (Quiandongnan) International Folk Song Choral Festival. These were three amazing festivals and we had the pleasure of hearing the beautiful voices of the World Youth Choir and the Asia Pacific Youth Choir. Immediately after China I travelled to Tallinn, Estonia, to attend our founding members' very successful event, the Europa Cantat XX festival where we had many choirs from all over the world.

Fast forward to the month of October, I had the pleasure of attending the Astana - The Voices of The World event in Kazakhstan, as part of the VI Congress of Religious Leaders. Being my first time in this amazing country, I was astounded by the quality of the programme put together by the organisation. To end this event with a bang, they had 500

young singers from all five continents, representing different faiths, performing together with Kazakhstan's Orchestra for a Gala concert, during the VI Congress of Religious Leaders, supporting a world without terrorism.

Jumping to the month of November, the International Federation for Choral Music decided to celebrate, for the first time, the World Choral Day with an event, which was held in Estoril, Portugal. This was also the first time the IFCM held an event in Portugal and we decided to connect these two important milestones in IFCM history with the 100th anniversary of the end of World War I. Attending this event were also 5 local choirs from Portugal. This was a very successful and beautiful event, allowing us to use choral music to celebrate these two very important moments, further developing choral music in Portugal as well. In attendance were also the Chinese Ambassador in Portugal, Mr. Cai Run, and the Mayor of Cascais, Mr. Carlos Carreiras.

For 2019 I'm proud and very excited to announce that the IFCM will have new projects that we are all looking forward to very much. For the month of June we will have the first edition of the Shanghai Cooperation Organization Countries Choral Festival from June 8th to June 12th in Hohhot, Inner Mongolia. Attending this festival we will have singers from all the countries that are part of the SCO making it a very unique and diverse mix of cultures and faiths. The other very exciting project in Asia is the Asia Pacific Choral Summit that will take

place in Hong Kong from 21st to 25th July. During this time we will also celebrate the Hong Kong Children's Choir 50th anniversary and we will support an APYC session during this summit. The next huge IFCM event will make its way to Europe, more precisely Lisbon, Portugal, and it's the World Choral Expo which will take place from 27th July to 1st August. For this Expo we have are happy to have as venues for concerts the "Teatro Nacional de São Carlos" and the "Igreja de São Roque," two very beautiful venues in the capital city of Portugal. I'm very confident this will be a memorable Expo in the City of the Seven Hills, filled with amazing choirs from all over the world as well as extraordinary experiences for everyone who attends this event. During the Expo we will have the presence of the WYC who will be performing for the first time in Portugal. This summer will be a memorable time for IFCM and choral lovers around the world.

Lastly I want to welcome all new members to the IFCM choral family and give a very special thank you to the Board, ExCom and staff members of IFCM because, without their efforts, 2018 wouldn't have been as successful as it was. We have been working hard to make all these projects for 2019 possible and I want to invite you all to join us.

I hope that you have had a good start to 2019 and I have very high hopes that it will be a year to remember, not only in your personal life but for choral music as well.

Edited by Mirella Biagi, Italy

INTERNATIONAL CHORAL BULLETIN EXECUTIVE EDITORS

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MANAGING EDITOR

Andrea Angelini - aangelini@ifcm.net

EDITOR EMERITA Jutta Tagger REGULAR COLLABORATORS

T. J. Harper, Nadine Robin, Cara S. Tasher

ENGLISH TEAM Mirella Biagi

FRENCH TEAM Barbara Pissane

GERMAN TEAM Lore Auerbach

SPANISH TEAM

Maria Zugazabeitia Fernández

LAYOUT Nadine Robin

ICB ONLINE EDITION <http://icb.ifcm.net> PUBLISHER

International Federation for Choral Music
MEMBERSHIP AND SPONSORING
IFCM ICB, PO Box 42318, Austin TX 78704, USA

Fax: +1-512-551 0105

Email: nrobin@ifcm.net

Website: <http://icb.ifcm.net>

DOSSIER

DOSSIER

CHOIR REHEARSAL

Rehearsal Management
To grow or not to grow; that is the question
Walter Marzilli

REHEARSAL MANAGEMENT

To grow or not to grow; that is the question

WALTER MARZILLI

Choir Director and Professor

LET'S BEGIN WITH A FACT: THERE IS ALWAYS A BETTER WAY OF DOING THINGS THAN OUR CURRENT METHOD. ALTHOUGH OUR PROCESSES ARE WELL ESTABLISHED, THEY MAY NOT GUARANTEE THE BEST RESULTS. WHO KNOWS HOW MANY BETTER SOLUTIONS THERE ARE THAN THOSE I'M ABOUT TO LIST. BUT, LET'S ALSO CONSIDER SOME OTHER WAYS TO MAKE OUR CHOIR REHEARSALS MORE EFFECTIVE.

1. MAIN AND SUPPORTING ROLES

When conductors decide to step up rehearsals - perhaps due to an upcoming important commitment - they choose to separate the choir into sections, and often, for convenience, they join two sections together at a time.

When this happens, conductors usually have the men and women separate. In doing so, however, there are certain risks that we should look at carefully. First of all, during warm up vocalisations, particularly those focussing on vocality, one of the two sections will be forced to rest: the altos when the exercises become too high; the sopranos when the vocalisation returns to the lower ranges. Apart from the time lost in having to halt one of the two sections, this can prove to be

ineffective from an instructional, and also psychological, point of view. It's often the altos and basses who suffer most from the inconvenience of having to miss out on the more coveted parts, those in the higher ranges. In other words, the conductor, though certainly without meaning to, runs the risk of implying that main and supporting roles exist, and this certainly does not encourage spiritual harmony before vocal. This is not, however, the only pitfall of working female and male voices separately, which is easily overcome by using warm up exercises for two voices with different ranges. A more serious consequence to the continuation of this habit is possible contamination, such as causing the timbre of the two sections to begin to resemble each other.

Both voices will unconsciously meet at a central point in the timbre characterisation, which does not reflect one or the other. Basically, men will acquire the characteristics of the baritones, and the women, of the mezzo-sopranos, without the higher voices striving for squillo or the lower voices reaching their typical depth.

2. USEFUL COMBINATIONS

If dividing the choir into two parts for separate rehearsals, it therefore makes more sense to have the sopranos rehearse with the tenors, and the altos with the basses. The dangers of the above-mentioned point can be avoided: there will be no timbre contamination nor of vocal colour, since these grouped sections will have the same range even



if an octave apart. Let's add another important factor that can save a lot of time in rehearsals, given that normally, at least in most polyphony, the sopranos and tenors sing the same motif in succession, as do the altos with the basses. When studying and constructing a piece, having the two sections sing the motif simultaneously until the moment when the two lines diverge can optimise the use of the time available. Moreover, the singers cannot fail to notice the attention to instruction and the care the conductor is taking with regards to pedagogical aspects and this will only strengthen their trust in him or her. Let's look at one final consideration. When practicing ancient polyphony, it is very useful to combine the tenors with the altos. By having both sections sing *altus*, one might surprisingly discover potential countertenors amongst the men who would contribute a great deal to reproducing the practices of the time. If you are specifically looking for countertenors it is a good idea to explore the baritone section. There are often hidden gems that can fit this role.

3. SELF-ESTEEM AND AWARENESS

After each rehearsal the conductor could end each session with a different octet (two singers per section) as an extension to the rehearsal. In this way, vocal exercises can be avoided (the octet's voices will have already warmed up and they will be ready to go, within their respective ranges), and one can focus on perfecting pieces they know well or that the choir has been working on. This will increase the singers' self-esteem as well as highlighting the conductor's interest in them. Secondly, it will create excellent opportunities for meticulously perfecting some phrases, working

on particular vocal projection and achieving a smooth execution which is difficult to obtain with the whole choir. As regards ancient music, it allows the construction of a sound that is more truthful and close to the performance practice of the time, which, as we know, used small choral groups. The best results, of course, are obtained by reviewing the same piece with all the octets. When the full choir then sings the piece, there will be a distinct improvement in vocality, phrasing, flexibility and overall performance.

If the choir is small then quartets can be used instead of octets, which are certainly the best solution. The choice of octet is designed to ensure the presence of all four sections. The plan would be to have one singer per part even for a bigger choir. In such a case, however, the absence of





one singer would deprive the quartet of an entire section, rendering the whole performance incomplete. If choosing this method, each singer would be involved just once in every eight rehearsals (assuming a choir of thirty people or thirty-two to be exact). With one rehearsal a week, this becomes one practice every two months, and this may be insufficient. In this case, if the conductor is able, he or she could meet a quartet before the main rehearsal, and meet with another quartet at the end. By dedicating half an hour to each quartet, the rehearsal would only last half an hour longer for the conductor, whilst for the singers the situation would remain unchanged (half an hour less for the main rehearsal). It's worth noting that a rehearsal structured in this way offers the conductor significant artistic fulfilment, as well as to the singers, due to the solo formation and the particular sound derived from it. If the singers are unaccustomed to singing alone, the first rehearsals can be challenging and full of interruptions. Later, the choristers will be looking forward to these meetings with enthusiasm, both for their usefulness and for the satisfaction and benefit that they will obtain on an artistic level.

4. COLOUR

A choir can be successfully divided into two complete and separate semi choruses. This step can also be seen as a first thinning down of the choir, aimed at achieving the composition described in the previous point. If the choir is not sufficiently developed, artistically and numerically, to withstand being halved, or if the singers were resistant to this request, the group could still be divided, positioning the two semi choruses one facing the other, in order to avoid weakening the whole. Indeed, great things can be achieved like this, for example by conducting alternate execution. It would mean asking the two choruses to sing the score alternating between the

different phrases that form the piece, perhaps starting with a homorhythmic score in order to keep it simple. This will require the singers to follow different aspects at the same time: from the rhythmic flow of the other part of the choir, to the need to follow the intonation of their part in their heads, to the greater dependence on the conductor's gestures (these will determine the alternation of the choruses without limiting them to being perfectly symmetrical and /or consequential), to striving for uniformity of the timbre with the other counterposed singers. In this sense the conductor can handle the situation as they see fit. They could, in fact, choose the two semi choruses based on voice colour (in one, those with a clear and subtle sound, in the other, those with the rounder and darker colour), and then ask each group to maintain this colour, or even to seek best possible characterisation of their timbres. This would

mean a choir with two vocal colours: when performing ancient polyphony the conductor could ask the group from the lighter timbre to stand out slightly more than the others, whilst in music from the romantic period onwards they might ask the same of the singers with the darker voices. Otherwise, they could create the two semi choruses by combining the singers with light timbre with those who have a darker colour. In this way, an overall uniform colour can easily be reached.

They could also divide the choir by keeping the less secure singers together, or those they consider weaker artistically or less musically gifted. In other words, those who need so-called 'mentors'. Usually, they will, on finding themselves without their usual support system, together with the encouragement of the conductor, feel an increased sense of responsibility, cease feeling inferior, and assume greater confidence in their own abilities. After some practice nothing will be out of reach, and if the conductor wants to have fun and take the alternation between the two semi choruses to extremes, they can. One bar for each semi chorus would give a wonderful stereophonic quality to the sound, as well as the above-mentioned benefits. The conductors can indulge themselves, inventing all the devices and improvisations they want. Alternating the choirs with each bar requires vocal virtuosity. It is not a simple exercise of acrobatic dexterity, but a demonstration of achievement of remarkable skill and awareness of the parts, which can successfully contribute to the execution.

Afterwards the choir will be able to move on to a piece of non-homorhythmic polyphony. Now random alternation will most certainly mean that some sections will enter in the middle of a musical phrase, engaging the singers much more than before as they follow

their own line in the silence of their minds. It's difficult, not impossible, and very effective. It is within the mind that the world of sounds knows a state of particular grace, far from potential contaminations and the physiological difficulties of singing.

5. THE MUTE CHOIR

A very interesting variant arises from this last consideration. That is, alternating the choir's singing with following the score in silence. This method can be effectively implemented with any division of the choir, with quartets, octets, and semi choruses, as well as for the whole choir. The piece starts as normal, then at some point the conductor continues to beat time whilst making a gesture to stop singing: the conductor's gestures and the beat continue regularly in silence. After a few lines of following the score in silence, a sign will be given for the choir to recommence singing aloud. In the meantime, the choir will have followed the score in their heads, while carefully observing the conductor's gestures. The great efficacy of this exercise lies in the fact that every singer has to build the missing musical phrases in their minds - and only there. The conductor will initially practice this exercise starting with a short silent passage and gradually lengthening it. This can be done either with polyphonic or homorhythmic pieces. If the silent part has been lengthy, coming in on a perfectly pitched chord will be an exciting achievement for everyone, including the conductor. Do not be discouraged by the first inevitable failures, and persist, because this method succeeds in making sure that every singer can deeply internalise the melodies they have to sing. They will then know them inside out and be more flexible in responding to anything the conductor might ask of them. What is more, during the silent phase of the rehearsal the singers have only two aids aside from their own memory: the conductor's gestures and the score. The result is the need to connect these two factors more closely than normal, when a singer can find themselves carried by their companions and when they can afford themselves the luxury of being lazily pulled along. This way everyone has to create the sounds and rhythms on their own, they must visualise and follow the unfolding of the correct intonation, they must implement the markings, they must look at the written notes and hear their sounds, and above all they must connect them with the gestures of the conductor.

6. POSITIONING OF SINGERS

Whatever the choice made regarding the positioning of the choir, it is strongly recommended that singers are moved frequently, so that they do not always sit next to the same two people. It is known that static positioning can create a feeling of inferiority in the weakest singers, and reinforce the dominance of the more confident choir members. It can also cause some negative aspects that should be actively avoided:

6.1. By its very nature, a choir can protectively and reassuringly envelop whoever sits in its semi-circle. The weaker singers feel even safer if they are next to the more experienced, and will have no incentive to mature and seek independence from these "mentors": useful figures in one sense and harmful in another. The temporary absence of one of the latter will push the whole choir into a state of insecurity since the less experienced singers will assume a meek and resigned attitude, certainly not suitable for a concert situation.

6.2 There are always bad habits lurking, including the flaws of others which can end up being assimilated. On hearing the emission of breath between one quaver and the other by one's neighbour, or a badly controlled vibrato or portamento, it is almost inevitable to succumb (especially if the conductor



does not say anything). Location close to a singer making these errors could cause a certain suspicion in a newcomer.

6.3 Timbre becomes stagnant with immobility. It is definitely more difficult to correct a faulty vocal tone production of singers who cling to their timbre, if there is someone next to them who is copying them and so strengthening the vocal projection in question. Moving position is definitely beneficial. If the newcomer sings well, they will be able to improve the voice their neighbour through imitation. If they do not, it will serve to reinforce the better singer's self-awareness. Indeed, the achievement of a good vocal emission is unlikely to be put at risk by a worse one.

6.4 There is always a risk of different factions forming within the choir. Continuous proximity with the same people does tend to create complicity that could lead to divisions that prove harmful to the spiritual unity of the choir. A change in position can instead guarantee a very useful interchange for the general cohesion of the choir. Every conductor knows how long those ten meters that separate the two ends of the semicircle can be, and how much distance, both psychological and physical, can exist in that small space.

6.5 Routine - is to be avoided like the plague, especially in an artistic environment that should instead be creative and reactive at any given time. Mixing the singers up is, surprisingly, enough to break the habit, and to rekindle potentially dormant enthusiasm.

7. UNUSUAL DIRECTIONS

We recommend occasionally sitting the singers in a "disordered" way, without respect for the cohesion of sections, nor tradition, friendship, kinship, sympathies, alliances, etc. (see previous points). If there is enough space to allow a single line, this can prevent help coming from a colleague sitting in the row behind. On the other hand, an arrangement over several rows will reap the benefit of hearing other voices coming from "unusual" directions, thus becoming a source of acoustic and musical interest for each singer. A soprano might hear the bass melody from behind them, and the unusual origin of that sound would certainly ignite their acoustic and harmonic interest.

7.1 There are further advantages to be gained from singing the same piece twice in a row, making sure the line-up is random and different each time. In this way the singers can pinpoint the presence of a voice or of

important melodic and harmonic passages which had been hidden or at least obscured up until that point. The conductor should handle the different combinations in order to exploit their full potential. For example, they could take one singer from their section and surround them with many different singers, thus empowering them and improving their singing contribution. This can serve both to further reinforce the confidence of an experienced singer and to encourage the blossoming of a less experienced one. Conversely, the conductor could take some members of the same section with one singer from each other section, obliging the latter to improve their vocal presence.

7.2 One could also keep a complete quartet united within the "confusion" of the other singers. It will then be possible to alternate the quartet with the sound of the whole choir, or to temporarily silence the choir or quartet and have them join back in at potentially irregular intervals, retaining their intonation and rhythm each time. All this will help to better "discover" the repertoire of every singer, and to recognise the points of view and treasures that might otherwise remain hidden within the sound of the whole choir.

8. DISSONANCE

This next case is an apparently difficult exercise, but one that certainly rewards with educational feedback on many aspects. The choir sings a well-known score - preferably homorhythmic the first few times - with the two male, or female, sections starting a bar behind. The result will be full of dissonance, but the singers will be required to keep to their melodic line despite the constant disturbance from the other two section voices, even though they normally sing in undisturbed harmony. At the first cadenza, or after a sufficient number of



bars, the sections that started in advance will wait for the others who are a bar behind, and finally, if it all goes to plan, the singers will be able to meet on their first harmonious chord. The satisfaction will not last long because it immediately restarts; there is just enough time to recognise the accuracy of the harmony. It is a demanding exercise, but also in this case, implementation that is neither fleeting nor superficial can guarantee a real immunity to the dangers of intonation, especially from harmonic intervals consciously built on true dissonance. The singers are pushed to deeply internalise their melodic line, both from a rhythmic and melodic point of view, and it will render their entrances more independent and aware than before.

8.1 A possible initial approach to this difficult exercise could be to divide the choir into two parts (see point 2 – it's better to put the sopranos with the tenors and the basses with the altos), and to ask the singers to sing a very simple scale of C major, ascending and descending. As before, however, they should start one beat behind. The arrival of the second section onto the same note will momentarily bring them together, and then it will start again towards the next discordance. Again the variants are numerous. However, it is recommended that the same section does not always start first but rather that the dissonance be created by both, alternating at the end of the exercise or for the descending scale. The dissonance heard while singing the lower note is completely different to that heard while singing the higher.

8.2 As regards the fusion of sounds and the veracity of dissonance, the best result is achieved by singing the same vowel, although the name of the notes would help the singers to stay in contact with the structure of the scale, or at least with the position of the semitones.

Really, exercises like this deeply undermine the tonal hierarchy of the melodic intervals of the scale. For this reason, the pronunciation of the note's name can help link the relative sound with what remains of the structure of the major scale, after the destruction of the organisation of the various degrees of the scale due to the continuous dissonance.

9. LISTENING SKILLS

Separate a section from the rest of the choir, progressively moving it away by a few metres. Where there is a weaker section, its separation from the choir will allow its singers to better unite, both vocally and psychologically. At the same time, their listening skills will improve. This practice can be further developed by asking of the separated section to do what we previously defined as silent singing in point 5. It involves interrupting their singing for a while whilst the others continue to sing, asking them to follow their parts carefully, and then to resume singing when the conductor asks them to do so. This way the rest of the choir will also have the opportunity to extend their attention spans and ability to concentrate, trying to recreate in their minds the sounds that are momentarily missing, in a harmonic context related to their melodic line, but with different parameters from the usual. The remaining three-part harmony will in fact create new interests and uncover relationships between the remaining sections. A perfect fifth, for example, shows stability when sung as an empty fifth, without the third. In the same way, a minor seventh belonging to a dominant seventh chord – but above all in its second inversion – shows all of its dynamic force if isolated from the harmonic context of its own chord, etc.

10. SHARING EVALUATIONS

Although it does not fall exactly within the context of rehearsal management, the next suggestion may prove a useful tool to improve the choir's performance and this is why we shall discuss it. If you have a recording of the choir in concert, listen to it after a considerable interval of time, preferably a few years. You will notice that the pieces in the stable repertoire, those the choir sings over the years, undergo a slow but inexorable transformation over time. They change phrasing little by little, but so slowly and gradually that the singers are unaware of the changes. But this means that, after many years, a score can be profoundly transformed without anyone – perhaps even the conductor – consciously intervening to change it. So listening carefully in reverse can be very useful.

There are three obvious possibilities: the choir has deteriorated, it has remained the same or it has improved. Each of them has a positive effect on the choir, even the first one. If it has deteriorated it means that it is not impossible to return to the previous artistic level, taking into consideration a healthy pride at having been so good. To return to their former splendour

the singers simply need to revive their articulation, the elegance of phrasing and the variety of colour that has fogged gradually due to habit, routine or fatigue. If the decline is due to the loss of many experienced singers and/or the arrival of new members, then it is necessary to remedy the situation right away, to prevent the level from falling too far and becoming impossible to fully recover.

In the event that the level has remained the same there is cause to rejoice that the passage of time has not affected the quality of the choir. It means that the path that the conductor has chosen continues to



be successful and that the singers have confidence in him or her.

If the choir's level has improved, it speaks for itself. However, it is worth noting that a choir's development happens slowly. Improvements are measured along a line with only a slight incline. The evaluation of the choir's level, measured by the disparity of this slight incline, therefore, gives minimal results if carried out in the short term.

In other words, the singers are not aware of their improvements from one rehearsal to the next, so listening to a recording from a much earlier time gives them the opportunity to appreciate the work of the conductor as well as, of course, their own. As a result the conductor gains professional credibility and the singers' motivation is strengthened. If we think about city choirs, where there are hopefully many groups and the transition from one to another creates a certain instability within each choir, this can act as a persuasive antidote to unwanted migration.

11. GROWTH OF THE INDIVIDUAL SINGER

It would be appropriate to adopt a similar approach to accompany and highlight the vocal development of each singer. They follow the advice and instruction of their conductor regarding vocal production, doing exercises as directed, the usefulness and purpose of which they sometimes do not fully understand. As a result, sometimes mistrust or, indeed, scepticism can be seen in their eyes, to which the conductor can but offer results. These results, however, slowly travel that incline discussed earlier, and this does not allow the individual singer to see a consistent improvement. It is, therefore, very effective to listen and comment, together with the singer, on past recordings even of just very simple pieces.

12. NEW SINGERS

How should one deal with new singers? It is not advisable to throw them straight into the magic semicircle. It is better to place them next to the conductor for a few rehearsals, before definitively joining the choir. There are several reasons for this:

- They should view joining the choir as a goal to be achieved and, above all deserved, after some training. Even if they are a tenor and you desperately need them - resist!
- Positioning new singers in the midst of the choir will make them feel like the worst singer of the choir. They will not be able to recognise what they hear as the sound that fascinated them during the concert they attended, and for which they decided to join the choir in the first place. Their conviction could waver, along with their enthusiasm;
- A confusion of sounds will overwhelm their unprepared ears if sitting within the choir so that, often, at the end of their first rehearsal they might approach the conductor to tell them that they don't think they can do it;
- The temptation to put them next to the best singers so that they can learn quicker and better does more harm than good: it creates a dependency that is difficult to break further down the line;
- One cannot overestimate the value of giving adequate compliments to the 'tenured' singers which recognises their greater degree of skill when compared with the newcomer;
- Similarly the new singers will also appreciate the conductor's attention; he or she should dedicate half an hour before or after the rehearsal to the newcomer on their own.

13. AWAY FROM THE "HOLD"

During the rehearsal before a concert, to get to know the acoustics of the venue, there are great psychological benefits in taking one or two singers at a time out of the choir so that they can listen from the outside to a sound that they know only from the inside. They will be surprised to hear, from a distance, a sound and combination that from the "hold" of the choir they could never have imagined. It is well known that the best way to listen to a choir is to place oneself a certain distance from it (Do you understand, dear sound technicians? You always want to place the microphones too close to the choir in order to increase its presence, but this results in much less blending): Unfortunately for the singers, it has to be said that the worst place for them is their positioning within the group. If the rehearsal room is spacious enough, this process can also be used during ordinary rehearsals, seating singers well behind the conductor, a few at a time. It is the opposite of the unpleasant sensation felt when one first hears from a distance the beautiful sound of a mechanical organ and then, when getting closer, one hears all the clicking, clacking, and clattering of the various parts of the instrument. The magic of sound fades irreparably when coming into close contact with the physicality of the source that generates it, and the ethereal wave of sounds reveals all the unexpected rigidity of the true nature of its mechanisms. It is true for the organ, and for the violin: think of the annoying rustle of the bow scraping the strings (so close to the violinist's ear); and it is true for the vent at the mouthpiece of a flute, and for the choir. And to think that singers are always imprisoned in the depths of this choral body, immersed in a pneumatic/mechanical system filled with human moods and



noises. For these reasons, giving them the possibility of hearing the choir from outside will ignite great enthusiasm.

USEFUL SUGGESTIONS FOR CONDUCTORS:

- Mark a convenient point in each system of the score from which to resume the rehearsal after a mistake: the choir does not like it when you waste time looking for where best to resume.
- Do not talk too much or give long explanations: remember that the choir has come to sing.
- Request silence before resuming, particularly after stopping for mistakes: often the singers speak to each other (uselessly, if in good faith) to try to highlight or resolve the mistake.
- After a stop and correction, clearly state where you want to resume (page-system-bar and not the other way round!), and give the singers time to find the place (but not too much time or they will start talking amongst themselves).
- Simply repeating a passage will not correct mistakes and nor will the correct rendition by the conductor: the section that made the mistake must work on the isolated passage.
- Do not repeat a passage without explanation.
- Pay attention to long and repeated notes: they can easily sag in pitch.
- Wait for the choir to have lost a semitone before correcting them: the singers cannot hear the quarter tones and cannot correct them.
- If the choir sings flat, you should raise (not lower) the pitch by a semitone. It means that we are in the zone of register shift, and raising the pitch will help.
- Check the pitch at the end of a piece: if the choir has become flat you will have to go over it again...
- Do not use a pitch pipe for A: it will pitch flat if you blow hard and sharp if you blow too gently.
- If you really want to use the piano to give the pitch, then just play the tonic and build the other notes independently: tempered intonation dampens the sound of any choir.
- If the rehearsal is long, get the choir to stand up from time to time to sing a passage or even a whole piece.
- Study a slow piece by practising it at a higher speed: the singers will memorise the melodies better.
- Watch out for leaps of an octave: they are often sung incorrectly

because they do not have an objective as those of the fourth or fifth do.

- Watch out for compound times: choirs tend to slow them down.
- If you want to highlight the rhythmic weavings of a piece of music, replace the text with the phoneme Linn for each note: you will all be pleasantly surprised.
- If you see the singers slouching, you must find something to rekindle their interest. Perhaps you have talked too much.
- Do not always sing mezzoforte. And if you want piano do not put your finger to your lips with the other arm stretched out: a small gesture will suffice.
- Try using a metronome to beat time and then silence it for a few bars: if you are not still in time when it starts up again, think hard before you next tell the choir to 'keep in time, for goodness sake!'
- Do you prefer to conduct in two time rather than in four? Even for Mozart's Ave Verum? Clever you!
- Consider your left hand as an opportunity, not another nuisance to deal with!

- If you want to improve instantly the sound of the choir, teach them diaphragmatic breathing!
- Never lack enthusiasm. It's highly contagious!
- The old saying is always true: conductors must have the score in their heads, and not their heads in the score. This also applies to the singers.

To conclude, we conductors should take a hard look at ourselves. At the end of a difficult and demanding rehearsal, after having asked so much from our singers – sometimes more than they can give – we are rewarded with the joy of having achieved a great final result, even if it is a passage that lasts only two or three seconds. But can the singers say the same? Or must they be content with our satisfaction, blindly trusting that they have achieved an excellent result which the most distracted of them perhaps has not even heard? Should our "Thank you" be enough for them? (And sometimes we forget to say even this.) We need to remember that our motivations are strictly musical, while those that inspire singers to leave their families in order to come to choir

practice are largely sociological and therefore more vulnerable, probably weaker in terms of resistance and determination. It is hardly necessary to point out that psychosocial aspects constitute an essential component of making music with a choir, if only for the fact that the conductor is not playing wooden and metal objects, but is moving the hearts, sensitivities and souls of so many people.

*Translated by Jessica Hebden, UK
Edited by Theresa Trisolino, UK,
Gillian Forlivesi Heywood, Italy/UK
and Irene Auerbach, UK*



WALTER MARZILLI studied in Italy and in Germany. He is a member of various artistic and scientific commissions in Italy and elsewhere. As a musicologist and choir conductor he has been invited to the United States, Brazil, Lebanon, England, Spain, France, Germany, Switzerland, Holland, Poland and Hungary. He has published numerous studies in conference proceedings and in specialised magazines. He conducts the Polyphonic Choir of the Pontifical Institute of Sacred Music in Rome, the "I Cantori Ensemble" of the Pontifical Institute of Sacred Music, "I Madrigalisti di Magliano" from Tuscany, and the "Giacomo Puccini" Choir from Grosseto. He has directed the "Ottetto Vocale Romano", the "Quartetto

Amaryllis", the Regional Choir of Calabria and the "Ensemble Octoclaves" of the Sistine Chapel, with whom he has recorded a CD of new music being performed for the first time. He is the artistic consultant to the Deutsche Grammophon record label for the recordings of the Sistine Chapel Choir, an institution with which he routinely collaborates. He is a Professor at the University of Notre Dame in South Bend, Indiana, USA, and Professor of Choral Direction at the Guido Cantelli Conservatory in Novara. He teaches Psychoacoustics in the *Master in Music Therapy* course at the Mediterranean Centre of Arts Therapy, and has taught Vocal Technique at the Francesco Cilea Conservatory in Reggio Calabria. He teaches singing at the Sedes Sapientiae International College in Rome, where he is also director of the Music Department, and he has taught at the Pontifical French Seminary, the Pontifical College of Saint Paul, and the Italian Opera Academy. He has directed the Ward Method Italian Centre of Music Teaching, and since 1987 he has taught Vocal Technique and Choir Direction at the Santa Cecilia Italian Association. Since 1991 he has held the Chair of Choral Conducting at the Pontifical Institute of Sacred Music in Rome. Email: marzilliwalter@gmail.com

INTERNATIONAL FEDERATION FOR CHORAL MUSIC



Grant Hutchinson: a Memory of a Friend
John Rosser

Fourth International Competition for Choral Composition
Notification and Regulation

World Choral Day
Día Mundial Del Canto Coral
Gábor Móczár

Astana, the Voice of the World
The First International Choral Festival in Kazakhstan
Leila Muzhikbayeva

GRANT HUTCHINSON: A MEMORY OF A FRIEND

JOHN ROSSER

Immediate Past Chair NZCF, Artistic Director 12th World Symposium on Choral Music (WSCM2020)



In late 2007, Grant Hutchinson interviewed successfully for the newly-established position of Chief Executive of the New Zealand Choral Federation (NZCF). He wasn't an experienced arts administrator – rather, a pharmaceutical sales manager, amateur conductor and organist – but he exuded a passion for choral music and choirs from every pore. In fact, he couldn't stop smiling throughout the interview at the prospect of being employed to advocate for choirs, even though it would pay less than half his previous salary. During a recent performance review, the new Board Chair asked Grant if he still enjoyed his work ten years on. "Of course!" he said. "I've got the best job in the world!"

Grant was one of the most openly enthusiastic people I have ever met. One of our many tasks before applying to host the World Symposium was to engage a professional conference organiser to do a feasibility study. After meeting with three of them in an afternoon, I felt shell-shocked at the reality of what we were facing. Grant, however, was bubbling with excitement and chattered non-stop

for over an hour about what this could mean for choral music in our country. He loved what he did and what we as an organisation had achieved. NZCF choirs were contracted to sing the national anthems at all 24 matches of the 2011 Rugby World Cup. He rang me very early on the morning after he'd conducted the anthems at the second match, utterly unable to contain his immense joy and pride. It was as if he'd just won the cup himself!

Grant immigrated with his family from Port Elizabeth, South Africa in 2006. After a stint in the Waikato region, he moved to Christchurch and became music director of the well-established Jubilate Singers. Those who sang under him speak highly of his leadership, diligence, passion (again), warmth and good humour in front of a choir. His cheeky grin when things went well, or awry, was famous.

Alongside that sense of humour was a real sense of humanity. I'm told that at the first 'Jubes' rehearsal after the 2011 Christchurch earthquake, instead of singing they just sat in a circle, recounting tales of fear, survival, and incredible loss. Grant then turned the conversation to what they as a choir could do for the people of the city. Out of this arose a concert in one of the churches that was still intact, sung to a full and grateful audience and contributing financially to the relief effort.

Within the first few years of Grant's tenure as Chief Executive, NZCF had regained the confidence of our national arts council and our three-yearly bulk funding was reinstated. He even showed an appetite for applying and reporting back to the council that was almost unheard of in the industry. Our triennial Sing Aotearoa festival was revived, an Association of Choral Directors was formed and our nationwide secondary schools' competition The Big Sing continued its rapid growth.

Grant constantly strove to increase the membership of NZCF, always searching for ways to enhance and communicate its importance to conductors and singers. He presided over several upgrades of our website and continually advocated for a more professional look in everything we do. On a more global front, he was one of the early movers in setting up an Asia-Pacific Council to promote choral music in our region and his reports from IFCM events in Seoul and Macau were instrumental in encouraging us to apply for the 2020 Symposium.

In short, Grant was enmeshed in every NZCF activity. Even when others fronted an event or initiative, he worked willingly and tirelessly to make it happen, often without taking credit. Humility was one of Grant's greatest attributes, but there were many others. He was hard-working, unfailingly honest, eager to serve, a true colleague and a genuinely nice man. His admirable self-motivation was evident in his ability to run the organisation from his home office in Christchurch and later Auckland, managing a few very part-time staff members and collaborating with volunteers spread right across the country.

A devastatingly aggressive cancer took Grant from us in October, just three months after its diagnosis. I know he took some consolation in leaving behind an organisation that had grown immensely under his watch, not only in the number of its people and activities but also in the scale of its achievements; from a body that was looking to re-energise itself just ten years ago to one that is now preparing to welcome the choral world to its doorstep in 18 months' time. Of course, he badly wanted still to be at the wheel when the Symposium arrived, but we will remember him with gratitude when it does.

Choral music in our country, and perhaps elsewhere, has reaped huge benefit from the fact that Grant Hutchinson was able for a decade to make NZCF his life's work and passion. Recently I found an email from one of our regional chairs back in 2008, when Grant's appointment had just been announced. She wrote: "Looking forward to meeting him – he sounds like a treasure!" He was.



Christine Argyle, Peter Godfrey (New Zealand Icon), Grant Hutchinson

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IFCM FOURTH INTERNATIONAL COMPETITION FOR CHORAL COMPOSITION

NOTIFICATION AND REGULATION

Please note that the competition rules have changed after the first publication of the ICB 2019-1. The version below is the correct and legally binding one, with the update of article 9.

1. The International Federation for Choral Music (IFCM) announces the **'Fourth International Competition for Choral Composition'**, the chief aim of which is to promote the creation and wide distribution of new and innovative choral repertoire.
2. Participation is open to composers of any nationality or age.
3. The Competition is dedicated to choral compositions a cappella (SATB or divided into as many as eight parts, SSAATTBB) with a maximum duration of 5 minutes, specifically for medium to advanced choirs. The text of the composition - in any language, sacred or secular, written for the occasion or pre-existing - should be available in the public domain. If not, permission must be obtained in writing from the author or copyright holder of the text and must be enclosed with the entry form.
4. There is a 25 USD entry fee payable at the time of submission for each entry.
5. Up to two works per composer may be submitted. Scores must be sent electronically, either in PDF format made from Sibelius or Finale files or in a similar program. Midi files, tapes or CDs may not be submitted. The composer's name must not appear anywhere on any score. The IFCM Competition Office will receive all works which will then be sent to jury members. No composer's identity will be divulged to the jury before or during judging. The jury's decision will be announced in the ICB and on the IFCM website. Each participant must include a document (.doc or .PDF file) with full address, contact details, and title of the composition submitted. This document must also contain a written, signed statement by the composer declaring that any score submitted is unpublished and has never been awarded a prize in any previous contest. Entries must arrive by entry form no later than the 30th of September 2019. Works cannot be revised after submission. Application form at: <https://goo.gl/TyzSUg>
6. The competition will be judged by a five-member jury consisting of international choral conductors and composers. The jury's decision is final.
7. Strong consideration will be given to a work's potential for performance and for the prospect of repeated performances by a medium to advanced SATB (SSAATTBB) choir possessing the appropriate vocal requirements. The winning work must demonstrate excellence in compositional craft, imagination, 'sing-ability' (given reasonable rehearsal time), idiomatic effectiveness and, most importantly, a fresh approach to choral writing.
8. The winning works will receive the following:
 - First Prize:** 1,000 USD, IFCM Awards Certificate and plaque
 - Second Prize:** 500 USD, IFCM Awards Certificate and plaque
 - Third Prize:** 300 USD, IFCM Awards Certificate and plaque

The first winning composition will be performed by one of the presenting choirs at the WSCM (World Symposium of Choral Music) in Auckland, 2020. In consultation with the composers, the three winners will be featured in the International Choral Bulletin where an interview with the composers and the entire scores will be published in print and online. The three winning composers will receive a 20% discount in participation fees at WSCM activities.
9. Compositions submitted to the competition shall be deemed the Intellectual Property of the submitting composer and any rights relating to this shall remain with the composer. The winner of the competition shall grant IFCM the right to premiere the winning piece within 12 months of announcement of the winners. No public performance shall be allowed prior to the premiere performance by IFCM without consent of IFCM. Should IFCM be prevented from giving the premiere within this time frame, the composer shall be free to have the composition premiered elsewhere. IFCM shall not have to pay any additional fee to the composer for any audio and/or

International
Federation
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*Volunteers connecting
our choral world*



PROJECTS

CHORAL COMPOSITION COMPETITION

audio-visual recordings of the performance. If the winning composer is not subject to a contract binding him/her to a specific publishing house, IFCM may publish parts of the score in the International Choral Bulletin without remuneration to the composer.

Publication of the full score shall only be possible with the explicit consent of the composer. In this case IFCM shall also support the composer in finding a publishing house for full publication. All winning works should be marked, whenever possible, as "one of the winning entries of the IFCM Fourth International Competition for Choral

Composition" on the music score cover or in the concert programme

10. Participation in the competition implies full knowledge and acceptance of these regulations.

FOR MORE INFORMATION:

Andrea Angelini, ICB Managing Editor & Director of the Competition

Email: aangelini@ifcm.net

<https://ifcm.net/projects/choral-composition-competition>

Edited by Jonathan Aaron Baudhuin, Germany

WORLD CHORAL DAY DÍA MUNDIAL DEL CANTO CORAL

Commemorating the 100th anniversary of the end of the First World War in 2018

GÁBOR MÓCZÁR

IFCM Vice-President

AN INTERNATIONAL CHORAL EVENT TO EXTOL THE VALUES OF SOLIDARITY, PEACE, AND UNDERSTANDING!

Since 1990, thousands of choirs have joined in celebration of World Choral Day, held on or around the 2nd Sunday of December, with millions of singers across the globe taking part in World Choral Day concerts, festivals, sing-alongs, choral seminars, days of friendship, and surrounding events.

World Choral Day is an initiative by Alberto Grau, Vice President from Latin America for the International Federation for Choral Music, proposed and approved by the August 1990 General Assembly of IFCM in Helsinki, under the auspices of the 2nd World Symposium on Choral Music:

“The world is experiencing a severe and continuous crisis of self-destruction. No plausible reasons exist to justify these circumstances. The majority of the human race wants to live in peace and dignity. It is time to show with a stronger sense of purpose that, through music, our choral family contributes to breaking down the artificial barriers created by politics, differing ideologies, religious differences, and racial hatred that separate us as human beings. We must be able to show that MUSIC, the divine art, more than a mere search for formal perfection and interpretative beauty, should serve to extol the values of solidarity, peace, and understanding. We cannot work in isolation. We must make every possible effort to have our voices heard and to let music work by its own means of communication.”

The fact that 2018 is a special anniversary makes this year's World Choral Day even more significant:

The 11 November 1918 marks the official end of World War I, the “Great War”, which, due to its devastating level of destruction, had a lasting and irreversibly negative impact on humankind's collective trust and hope for humanity.

The close coincidence of the 2nd Sunday of December with World Choral Day creates a remarkable opportunity to present an extensive and globally-visible commemorative event in the form of a series of singing events from November 11th until December 16th, the third Sunday of December 2018.

HOW IT WORKS

All participating choirs may register concerts and events at www.worldchoralday.org, which is sponsored by the IFCM. Once your concert is registered, it can be found on our website by clicking on “Search for events”. Links to social media will be provided to help promote your event and to promote World Choral Day 2018.

A proclamation, to be read at the beginning of every event, will also be available in 29 languages as a



download for registered choirs.

After the concert, participating choirs will be kindly requested to send material from the event (photos, video) to the World Choral Day site to increase visibility for the cause, as well as contribute to the appearance of the event on a global level.

Each participant will receive a diploma for having contributed to a common goal. Thousands of such events with over 100,000 singers have taken place in proclamation before audiences in 50 countries in recent years.

In addition, our team, led by IFCM Communications Officer Sámuel Kőszegi of Hungary, created an animated guide this year to help make registration even easier. The video is viewable on both YouTube and on the IFCM Facebook channel:

<https://www.youtube.com/watch?v=1sJOdR-0CM0>

Please don't forget to use all your social media channels to share the good news of World Choral Day with your friends in the choral-singing community. Let the whole world know that choirs join forces to sing for peace!

MORE INFORMATION IS AVAILABLE HERE

<https://www.ifcm.net/projects/world-choral-day>

<http://worldchoralday.org/>

<https://www.facebook.com/worldchoralday/>



Having initially graduated with an M.Sc. in engineering and worked for 10 years at his family's engineering company, GÁBOR MÓCZÁR changed professions. As an experienced choir singer and festival organiser he studied cultural management and set up new cultural initiatives.

Since 2005 he has been the director of the Central Eastern European Centre of Europa Cantat (later European Choral Association – Europa Cantat), assisting in direct contact between people in the region and the rest of Europe, organising regional events and arranging meetings with people active in the choral world in this region, advising organisers of choral events on organisational and financial matters connected to European issues and setting up networks of choral experts in 19 countries belonging to the Centre's territory. From 2012 till 2016 he worked as Managing Director of the EUROPA CANTAT Pécs 2015 Non-profit Limited Company (Pécs, Hungary) as the head of the organising team for Europe's most colourful triennial choral festival, EUROPA CANTAT XIX. Since September 2015 he has been working at the Zsolnay Cultural Heritage Management Non-profit Limited Company as Director of International Relations in charge of cross-border international projects and fostering multi-national cooperation within Central and South-Eastern Europe. In 2009 he was elected Vice-President, and, from 2012 till 2018, he was President of the European Choral Association – Europa Cantat (ECA-EC). He has been an IFCM Board member since 2012, and in 2017 he was elected Vice President of the International Federation for Choral Music (IFCM).

Email: gabor.moczar@eca-ec.org

THE VOXPOPULI VIRTUAL CHOIR IS AN EXTRAORDINARY OPPORTUNITY IN 2018 FOR ALL SINGERS FROM AROUND THE WORLD. IT WILL BE PRESENTED IN COLLABORATION WITH AN INITIATIVE HONOURING THE FOUNDER OF THE WORLD CHORAL DAY, MAESTRO ALBERTO GRAU.

IFCM is the proud collaborator of a global initiative connected to the 2018 celebration of the World Choral Day (<http://worldchoralday.org/>). As a commemoration of the end of World War I (WWI), IFCM and Fundación Aequalis invite all singers from all over the world to be a part of the VoxPopuli Virtual Choir; which will perform the winning composition of the 2018 "Concurso Internacional de Composición Coral Alberto Grau" ("Alberto Grau" International Choral Composition Competition, <https://www.ciccag.org/en/>) entitled "Nada Te Turbe" by Carlos Alberto Cordero.

This composition has three sections. As a statement of remembrance, the middle section will be performed by ensembles selected by IFCM and its network from the countries that suffered the biggest losses during WWI: Austria, France, Germany, Hungary, Italy, Russia, Turkey, and the United Kingdom.

As a statement of global peace and unity, the first and last sections of this composition will be performed by individual singers from all around the world. For more information, please visit <https://www.ciccag.org/en/virtual-choir-voxpopuli/>.

The resulting composite of all recordings will be compiled by Fundación Aequalis and a final video will be produced. This video will be released on December 7th in connection with the celebration of the World Choral Day, and then globally distributed through social media and individual websites.

Edited by Joel Hageman, USA

ASTANA, THE VOICE OF THE WORLD

The First International Choral Festival in Kazakhstan

LEILA MUZHIKBAYEVA

primary music teacher

AUTUMN IS A VERY BRIGHT SEASON OF THE YEAR: YELLOW, GREEN AND RED COLOURS CREATE A SPECIAL ATMOSPHERE IN THE CITY. WE WANT TO MEET FRIENDS IN A COSY PLACE; WE WANT TO SING AND CELEBRATE LIFE! AND THIS AUTUMN THERE WAS A MAGICAL EVENT IN ASTANA: THE FIRST ASTANA, THE VOICE OF THE WORLD FESTIVAL, WHICH TOOK PLACE FROM THE 5TH TO THE 11TH OCTOBER 2018. FOR THE FIRST TIME IN THE HISTORY OF KAZAKHSTAN, ASTANA HOSTED CHOIRS, CONDUCTORS AND MUSICIANS FROM 5 CONTINENTS AND 25 COUNTRIES ALL AROUND THE WORLD. THIS OCCASION WAS HUGE BECAUSE OF ITS CONCEPT. THIS FESTIVAL WARMED OUR HEARTS.

Special guests of the festival were the President of the International Federation for Choral Music (IFCM), Emily Kuo Vong, and the President of the European Choral Association - Europa Cantat (ECA - EC), Gábor Móczár. It was the first time IFCM had been in Kazakhstan and I witnessed the historical moment when leaders of IFCM and RPA (Regional Public Association of "Kazakhstan's Choir Conductors") signed up to an agreement. During the meeting, the leaders discussed some future projects: creating the first International Youth Choir in 2019 from the countries in the Shanghai Co-operation Organisation, and also organising the First International Festival for Shanghai Co-operation Organisation countries in Hohhot Inner Mongolia, China and Bishkek, Kyrgyzstan.

I felt that this project put Kazakhstan on the map for choir music, because the programme of the festival was built to unite through a number of workshops and master-classes, through the power of choir music. The workshops were very interesting: Gulmira Kuttybadamova (Chairman of the RPA) opened the first day, then Emily Kuo Vong (President IFCM) and Gábor Móczár (Vice-President IFCM and President ECA - EC) talked about what the IFCM and Europa Cantat Association are. The workshops were very practical and at the end of the three-day programme the eyes of the participants had lit up; they all wanted to go back home and start using the things they had learned. Also, the participants found out about special programmes for Kazakh conductors, choral singers, composers and music teachers. Choirs from all around the world joined together in one huge choir and they rehearsed an eleven-piece programme under the leadership of famous conductors from Kazakhstan and Hungary. Each choir had the chance to perform their own repertoire at

a concert "A World Hymn" which was the amalgamation of unique performances.

One hundred and twenty singers were honoured to open the 6th Congress of the Leaders of World and Traditional Religions, performing Kazakh songs. This event united everyone as one big family, taught how to communicate through eye contact and embrace the audience with your gaze. Everyone was nervous: singers, organisers and directors, but as Gulmira Kuttybadamova said: "When I entered the hall, all the singers were looking into my eyes saying that everything was good. They were ready."

The festival will be finished soon, but it will be echoing in our hearts for a long time and we will all be looking forward to meeting again!

Edited by Bethany Farr, UK



LEILA MUZHIKBAYEVA,
primary music
teacher, was born in
the beautiful village
of Borovoye. She
studied English, piano and
singing since her childhood.

**She has worked at the British School
"Halileybury Astana" since its opening in
2011. Currently Leila is developing her on-
line music school. Email: leila985@mail.ru**



Astana, the Voice of the World 2018, Kazakhstan



Astana, the Voice of the World 2018, Kazakhstan



Astana, the Voice of the World 2018, Kazakhstan



Astana Festival officers with IFCM President Emily Kuo Vong and IFCM Vice-President Gábor Móczár



Astana, the Voice of the World 2018, Kazakhstan



Astana, the Voice of the World 2018, Kazakhstan



IFCM President Emily Kuo Vong at Astana, the Voice of the World 2018, Kazakhstan



Astana, the Voice of the World 2018, Kazakhstan



IFCM President Emily Kuo Vong, IFCM Vice-President Gábor Móczár with Prof. Gulmira Kuttybadamova, Professor at Kazakh National University and Art director and chief conductor of "State Academic Philharmonic Chamber Choir"



Prof. Gulmira Kuttybadamova, Professor at Kazakh National University and Art director and chief conductor of "State Academic Philharmonic Chamber Choir"

CHORAL WORLD NEWS



UP Singing Ambassadors Come Home after a Successful 2018 European Tour
Dr. Bienvenido Lumbea

European Choral Association - Europa Cantat General Assembly
Press release by ECA-EC

A Personal Experience:
Robert Chilcott's St. John Passion and a poem
Jim Glaser

Choral Music in Flanders:
Interview with Maarten Van Ingelgem, Artistic Director of the World Choral Games 2020
Henriette Brockmann

UP SINGING AMBASSADORS COME HOME AFTER A SUCCESSFUL 2018 EUROPEAN TOUR

DR. BIENVENIDO LUMBERA

National Artist of the Philippines

THE UP SINGING AMBASSADORS (UPSA), CONDUCTED BY THEIR FOUNDER AND DIRECTOR, DR. EDGARDO “ED” LUMBERA MANGUIAT, HAVE COME HOME ON SEPTEMBER 26, AFTER SPENDING THREE MONTHS IN EUROPE DOING GOODWILL PERFORMANCES, OUTREACH ACTIVITIES, AND REPRESENTING THE PHILIPPINES IN INTERNATIONAL CHORAL COMPETITIONS.

The group competed in four (4) European competitions, namely:

- the 1st Sing Berlin! International Choir Competition in Berlin, Germany;
- the 64th Certamen Internacional de Habaneras y Polifonia in Torrevieja, Spain;
- the 2nd Andrea del Verrocchio International Choral Festival in Florence, Italy;
- the 66th Concorso Polifonico Internazionale “Guido d’Arezzo” in Arezzo, Italy.

Their participation in these competitions earned for the

University and the country three Grand Prizes, 13 First Prizes, and four other special awards.

As the Grand Prize winner of this year’s Arezzo competitions (considered the Olympics of choral singing) the group will represent Arezzo and the country next year in the most coveted choral prize in the world - the European Grand Prix (EGP) for Choral Singing. This prize will be contested by the Grand Prize winners of the other five top choral competitions in the world, held in Tours, France; Maribor, Slovenia; Varna, Bulgaria; Debrecen, Hungary; and Tolosa, Spain. This



Herculean feat has been achieved by only five Filipino choirs!

Following UPSA's tradition of fostering goodwill, joy, peace, and unity, the group engaged itself in outreach performances for the elderly, children, the sick, and Filipino workers abroad. Foremost among these activities is the group's aim to perform (and introduce and teach) Filipino songs and dances for children of Filipino mothers and locals.

The Singing Ambassadors have made this possible through tie-ups with various Filipino organizations and non-government organizations in Europe, such as *Autre Terre* and *Misereor*.

As in the past European tours, this year UPSA engaged in culture and knowledge exchange with different choirs through interactive workshops and joint concerts. UPSA did back-to-back concerts with the Erato Singers of Ans and Amalgam of Visé in Belgium. And together with the Guido d'Arezzo Singers and the European Union Choir, UPSA performed Beethoven's 9th Symphony in Belgium with the 80-member orchestra Nuove Musiche, conducted by Mr. Eric Lederhandler, in commemoration of the 100th year of the end of the First World War.

UPSA have started to bridge potential partnerships between the Katholieke Universiteit Leuven (KU Leuven) in Belgium and the University of the Philippines. Chancellor Michael Tan of UP Diliman and members of the KU Leuven academe attended the group's concerts in Visé and Leuven.

UPSA dedicate the success of their tour to one of their founding members, the group's number one supporter - our dear Kuya Paeng Isberto - who passed away

in Germany during this tour. He was UPSA's official Documentations Officer.

In celebration of its success in Europe, the group is set to hold a homecoming and tribute concert titled "Tunay na Ligaya" on October 1 (Monday), 7 pm at the UP Film Center.

Edited by Karen Bradberry, Australia



BIENVENIDO LUMBERA, National Artist of the Philippines, is a poet, critic and dramatist. He is acknowledged as one of the pillars of contemporary Philippine literature, cultural studies and

film. He is a recipient of the Ramon Magsaysay Award for Journalism, Literature and Creative Communications. He has won numerous literary awards, including the 1998 Centennial Literary Prize for Drama, the 1999 Cultural Center Centennial Honours for the Arts, the National Book Awards from the National Book Foundation, and the Carlos Palanca Memorial Awards. He was also appointed visiting professor of Philippine Studies at Osaka University of Foreign Studies in Japan from 1985 to 1988 and was the very first Asian scholar-in-residence at the University of Hawai'i at Mānoa. Email: bien.lumbera@gmail.com



UPSA at LXVI International Choral Competition Polifonico Guido d'Arezzo, Italy ©Tavanti di Rossi Roberto Arezzo



UPSA in Paris



UPSA at the 64° Certamen Internacional de Habaneras y Polifonia de Torrevieja, Spain





UPSA in Florence



UPSA at the Performance Art Theatre Petrarca in Arezzo, Italy

EUROPEAN CHORAL ASSOCIATION - EUROPA CANTAT GENERAL ASSEMBLY

PRESS RELEASE BY ECA-EC

THE EUROPEAN CHORAL ASSOCIATION - EUROPA CANTAT ELECTS A NEW BOARD AND PRESIDENT AND LOOKS AHEAD TO A RICH PROGRAMME AND EXCITING DEVELOPMENTS IN THE COMING YEARS

The European Choral Association - Europa Cantat is happy to announce that Carlo Pavese from Italy was elected as President of the association on 17 November 2018 in Uçhisar, Turkey.

The General Assembly elected a Board of 11 people from 11 European countries which then elected a new Executive Board:

- President: Carlo Pavese (Italy)
- 1st Vice-President: Mihela Jagodic (Slovenia)

- 2nd Artistic Vice-President: Jean-Claude Wilkens (France)
- 3rd Vice-President: Dermot O'Callaghan (Ireland)
- Treasurer: Martine Spanjers (The Netherlands)

Other members of the Board: Burak Onur Erdem (Turkey), Marti Ferrer (Spain), Loti Piris Niño (Belgium), Flannery Ryan (Germany), Raul Talmar (Estonia), Martin Wildhaber (Switzerland)

The General Assembly was preceded by a Membership Day at which the members discussed their points of view and vision for the association and made proposals for its future development, especially commenting on a first draft of a strategy for the years from 2021 onwards, skills building for members, peer-to-peer opportunities and youth involvement.

The programme of the weekend was completed by a conference under the title **Sing Outside The Box** offering a selection of sessions with Greg Gilg (FR), Ömer Faruk Belviranlı (TR), Dóra Halas (HU), Cemi'i Can Deliorman (TR) as well as the Youth Committee of the European Choral Association – Europa Cantat.

The event was hosted by the Turkish member association Koro Kültürü Derneği in the spectacular region of Cappadocia and included concerts by A Cappella Boğaziçi and the Turkish State Choir as well as a musical walk through the Pigeon Valley. The participants appreciated the warm hospitality and excellent organisation by the Turkish team.

The next General Assembly (15-17/11/2019) will be hosted by JSKD in the city of Ljubljana, host of the EUROPA CANTAT Festival in 2021.



Carlo Pavese (Italy), new elected president

For further information please contact the General Secretariat of the European Choral Association – Europa Cantat, Haus der Kultur, Weberstr. 59a, 53113 Bonn, Germany, Tel: +492289125663, Fax: +492289125658, info@EuropeanChoralAssociation.org <http://europeanchoralassociation.org/>



Left to right: Raul Talmar (Estonia), Móczár Gábor (Hungary), Kaie Tanner (Estonia)



A Capella Boğaziçi | Opening Conference "Sing Outside the Box"



Board Meeting in Uçhisar, Cappadocia, Turkey



Membership Day: project presentations

A PERSONAL EXPERIENCE:

Robert Chilcott's *St. John Passion* and a poem

JIM GLASER

On 18 March 2018, at our local Episcopalian church, the church choir, orchestra, and soloists presented Robert Chilcott's *St. John Passion*. The previous year I had heard this same work here and so I expectantly decided to attend.

I was transfixed by this Jesus that the orchestra, the soloists and the chorus unbelievably brought to life. The soaring voices! The booming resounding drums! The terrible and vivid drama! I left still quietly reverberating and saying "My God!" to the one I was with.

That evening coming home, standing just inside the doorway, still under the spell of what I had heard, yet more so - it was as if this man, Jesus, were now just across the room from me - yet quiet, simple, human - separate from all my past with his image. I felt a new stirring empathy, a visceral sense of genuine feeling for him, while at the same time, a silent, more solid sense of my own presence.

A day or so later, a line came to me:

"From where comes this blooming tenderness in me for you tonight..."

And then slowly my own past with this Jesus unfolded in a poem in a stark and honest way, and the poem went on with its subterranean connections, weaving all of it - the *St. John Passion*, my personal journey, with the cry - with the human life of the man, Jesus. The poem completed, like an anthem of its own, a personal discovery.

On Hearing St. John Passion (by Bob Chilcott)

From where
comes this
blooming tenderness in me for you tonight

From those
bowing cringing
withering years from which I finally emerged

From this new ground
this open air I breathe where you stride in simply clothed
all the garments of the past thrown off
only the beauty left you are I am

Edited by Mirella Biagi, UK/Italy



For almost 30 years JIM GLASER taught high school physics and science in southern California, while he was helping to raise two children. It was then that he began writing poetry. During that time, for about 20 years, membership in a poets' workshop gave him an invaluable apprenticeship and encouragement. Now retired, he makes his home in Nyack, New York, on the Hudson River, not far from New York City. There he writes, participates in poetry readings and workshops, plays banjo on the street, is beginning modern dance, and wanders the woods, New York City, and the beautiful Hudson Valley with his artist-partner. He has published a collection of his poetry entitled *This Festival of Leaves*, as well as a poetic account of his experiences in Saskatchewan, Canada, Plains Vision. His work has appeared in *Snowy Egret*, *Christian Century*, *Samsara*, and other periodicals. Email: jamesglaser1@yahoo.com

CHORAL MUSIC IN FLANDERS:

Interview with Maarten Van Ingelgem, Artistic Director of the World Choral Games 2020

HENRIETTE BROCKMANN

Interkultur Communications Manager

Henriette Brockmann: *On having been appointed as the Artistic Director of the World Choir Games - the largest international choir competition in the world: Why do you think it's important for singers and choirs to compete with others?*

Maarten Van Ingelgem: Competition in arts differs, of course, from competition in sports: choirs don't compete against each other and it's not about singing the highest, lowest or longest notes, nor about singing louder than others. Choral singing is about teamwork and about the music itself. A choir competition challenges choirs in reaching a higher level of performance and in communicating with the audience.

What is the special challenge of having this major role in an international choir competition taking place in your home country and welcoming singers from all over the world?

I feel like a host bringing together people who mostly don't know each other yet but share a main interest. The challenge will be to let everyone participate in this big choral party on the one hand and making closer contacts possible on the other. I see myself as a dating bureau, matching choirs that will start a process long before they will meet and finally sing together. This way I'm sure there will be a strong connection for the future, even after the Games are finished.

What are the special features of choral music in Belgium?

We have a long and interesting history in choral music, starting with the Flemish polyphonic composers, who were very influential on Western music from the 14th to the 16th centuries. You could draw a line, starting from them and finishing with Bach and also contemporary composers like Ligeti who state that they were inspired by their writing for choir. Today our composers build on this tradition looking towards the future. Some of them write in a neo-polyphonic style, others broaden the choral pallet by adding electronics to the performance. To me the diversity and innovation is striking: e.g. projects like The Voice of our Memory, where singing enhances the quality of life for people with dementia,

or Shout at Cancer, started by Dr Thomas Moors, a former singer of the Boys Choir Cantate Domino in my hometown Aalst, who uses vocal techniques to help people after a laryngectomy. Another special one is the inhaling singing technique, developed by singer-composer Françoise Vanhecke.

What do you want World Choir Games participants to take home from their journey?

A lot of good memories, new friendships and plans for the future. And, of course, music of our composers. As a composer I have had the privilege to work closely with so many singers and the most beautiful moment is always when performers reach this point where they own the music. Then the music becomes independent of the creator. What would composers be without these ambassadors?

What is the best thing for international singers to expect from Flanders?

We live in a small crowded region in the centre of Europe and for ages this region has been the setting of many international conflicts; only a few days ago we commemorated the end of WWI. History has its influence on a society, so the best things that have come out of this here are conflict handling, a striving for peace, dealing with complexity, creativity, communication, and mastery of language (most people speak 3 or more languages). Perhaps those are rather abstract ideas. But don't worry, we still have our beer culture...

How will choirs from Belgium benefit from international choirs coming to their home country?

Next to making new contacts and friends I see discovering new music (I really hope that choirs will sing and bring music by composers of their country), reaching a high level and finding other ways of communicating on stage, and future collaborations as benefits to look forward to.

As a musician, you're famous for both singing and composing. Hand on heart: What makes you happier?

Singing was a rather late call, actually the first time I sang in a choir was during my first year at the conservatory in Brussels where I studied piano. We performed the Symphony of Psalms by Stravinsky which was an impressive experience. Later on I started following singing lessons to improve my skills as a conductor. And I'm sure I became a better pianist as well by singing. Singing always gives me an instant feeling of happiness, where composing is a more lonely and long-term activity. But if I would have to choose, I would probably prefer to go on composing and leave the singing to others. I think that's a good compromise.

Who or what is your greatest inspiration in life?

An artist should have an open mind and be able to find inspiration everywhere. Often you don't know on the forehand what is going to touch you. It's important to discover new things, works of art, people, and ideas. In order to create something yourself you need time and silence. One of the things that inspire me most would be silence, or the tension between sound and silence, the moment when something is not yet there, or has just passed by and leaves an impression in your mind.

What would you be doing today, if you were not in music?

As a kid I loved to draw, so probably I would be doing something visual, like design or architecture. During the past years I rarely picked up a pencil, although sometimes I added some visual elements to my scores. Luckily, I have two daughters, ages 8 and 10, who enjoy being creative this way.

With whom would you like to sing a duet once in your life?

As a singer I feel more comfortable as a chorister and I really don't have ambitions being a soloist. But if the occasion would occur singing together with Tutu Puoane would be special. She is a wonderful South-African jazz singer who has lived in Antwerp for years now. Although I'm trained as a classical pianist I have a heart for jazz, I studied jazz piano only for one year and really hope to start this up again. Perhaps this could be the right moment?

From your point of view, what is the greatest piece of choral literature that has ever been written?

Perhaps a surprising thought, but to me music, or even art in general, is not about beauty. Taste is personal and can differ from time to time. It's about meaning: why did an artist make it and what did he or she wanted to express. Hence, atonal music can be as beautiful as tonal music. The

greatest piece of choral literature would then be Beethoven's Ninth Symphony: waiting for about an hour creates an almost unbearable tension for both singers and the audience. And I know it is not the most comfortable piece to sing but it expresses the reaching for a higher goal. No wonder 'Alle Menschen...' was chosen as the European hymn. Since Beethoven had Flemish grandparents (hence the 'van' in his name) we will of course celebrate his 250th birthday in 2020 as well.

Edited by Grace Kim, USA



Maarten van Ingelgem © Jochen Schollaert



While studying piano and composition at the conservatories of Brussels and Antwerp, MAARTEN VAN INGELGEM caught the choir bug. In 2001, he started conducting the Ghent-based chamber choir for contemporary music De 2de Adem (The Second Wind). So far, he has performed 34 premieres with them. Furthermore, he is one of the bass singers in Aquarius and is regularly invited to conduct or reinforce the bass section of ensembles such as the Brussels Chamber Choir and the Flemish Radio Choir. Maarten has accumulated years of experience compiling programs and organizing concerts for organizations like Jeunesses Musicales. He shares his passion for creativity in his role as Professor of Composition at LUCA School of Arts, Leuven. His oeuvre as a composer ranges from solo work to string quartets, from a chamber opera to a piano concerto – for which he was awarded the Contemporary Music Prize of the Province of East Flanders. The Belgian author society Sabam honored him with a Golden Poppy for his choral oeuvre, and, twice, he became laureate of the European Award for Choral Composers. He has written compulsory songs for the European Music Festival for Young People in Neerpelt and for the International Choir Contest of Flanders-Maasmechelen. His choral works are sung in Belgium and abroad, and are published by Euprint and Schott Music. For more information, visit www.maartenvaningelgem.be

CHORAL TECHNIQUE



Performing Polyphony (part 1)
Peter Phillips

PERFORMING POLYPHONY (PART 1)

PETER PHILLIPS

Director of the Tallis Scholars

BRODSKY'S MISGIVINGS ABOUT EZRA POUND'S CANTOS COULD STAND FOR MANY OLD-FASHIONED INTERPRETATIONS OF POLYPHONY: TAKE A PIECE OF MUSIC THAT LOOKS SIMPLE, SOMETHING APPARENTLY ELEMENTARY IN ITS TECHNIQUE AND NAIVE IN ITS EXPRESSION BY COMPARISON WITH WHAT ONE KNOWS, AND IMPOSE BEAUTY ON IT. LOUDS, SOFTS, RUBATOS, CRESCENDOS, DIMINUENDOS, THE WORKS. THEN THE ORDINARINESS - THAT SIMPLICITY WHICH CAN YIELD BEAUTIFUL RESULTS - WILL SURELY BE CRUSHED.

The discussion which follows is more concerned with how to avoid a boring performance of polyphony than a bad one. It might be thought that the two were the same, but that is not true. A bad rendition, which shows no respect for the very nature of the music by destroying the clarity of the lines, obliges the sensitive observer to leave the room immediately. The experience is completely hideous. A boring performance by contrast is likely to be one which indeed shows rather too studied respect, where the singing is 'white' rather than colourful, where the performers are putting on a 'renaissance' tone of voice which means only half-singing in order to secure a more successful blend.

There is little I can say to those in the former category, now fewer in number than they were

40 years ago. Perhaps I have said all I can say by building up a following for the 'clarity' approach, and broadcasting it as far and wide as possible. It is the boring practitioners who are so prevalent, encased in self-confidence, subtly turning audiences everywhere against the music, and taking their vision of polyphony just so far but never further, making it pretty. It is easy enough to be misled by the sheer beauty of renaissance music into thinking that that is all there is to it. What more is needed? Religion is the place where we shunt off all our good thoughts and fragrant wishes, surely this custom-made old music was designed to complement this? Such a point of view forgets that for almost all the composers we have chosen, sacred music was the only music that they composed, compared with the



A particular of the 'Cantoria' by Luca della Robbia (Firenze, 1399 circa – Firenze, 1482)

contemporary situation when sacred composition is relatively rare, often forming only a small part of a composer's work. Renaissance composers had no other outlet for their emotions, good, tempestuous and bad, than their church music. They may not have been as highly trained as we are in self-analysis, with all its attendant anxiety-inducing complexes, but there surely was more to them than prettiness.

In what follows, I shall try to address the practical problems of achieving clarity in polyphonic singing. None of what I say refers to choirs which only rehearse and perform with some kind of instrumental accompaniment - piano, organ or orchestra. The moment instruments are involved more than half the work is taken out of the singers' hands, the spotlight is off them, and their chances of maturing as a group sharply reduced. Every choir that aspires to high standards needs to sing a cappella as a basic necessity - after that they will find choral society work a doddle. And I would add that when they rehearse they should consider singing Palestrina in the same way that pianists practise Mozart, for the detail. In their own fields these two composers wrote the same kind of music, in which absolute precision is the only way to do them justice. In their textures, where clarity is paramount, every tiny slip is magnified, so that, in one crucial sense, to perform them well is to confront the ultimate technical challenge. Of course there is more difficult music to play on the piano than Mozart's, and more difficult choral writing to sing than Palestrina's; but with both of them what one acquires in learning to articulate their pristine textures will be invaluable for every repertoire.

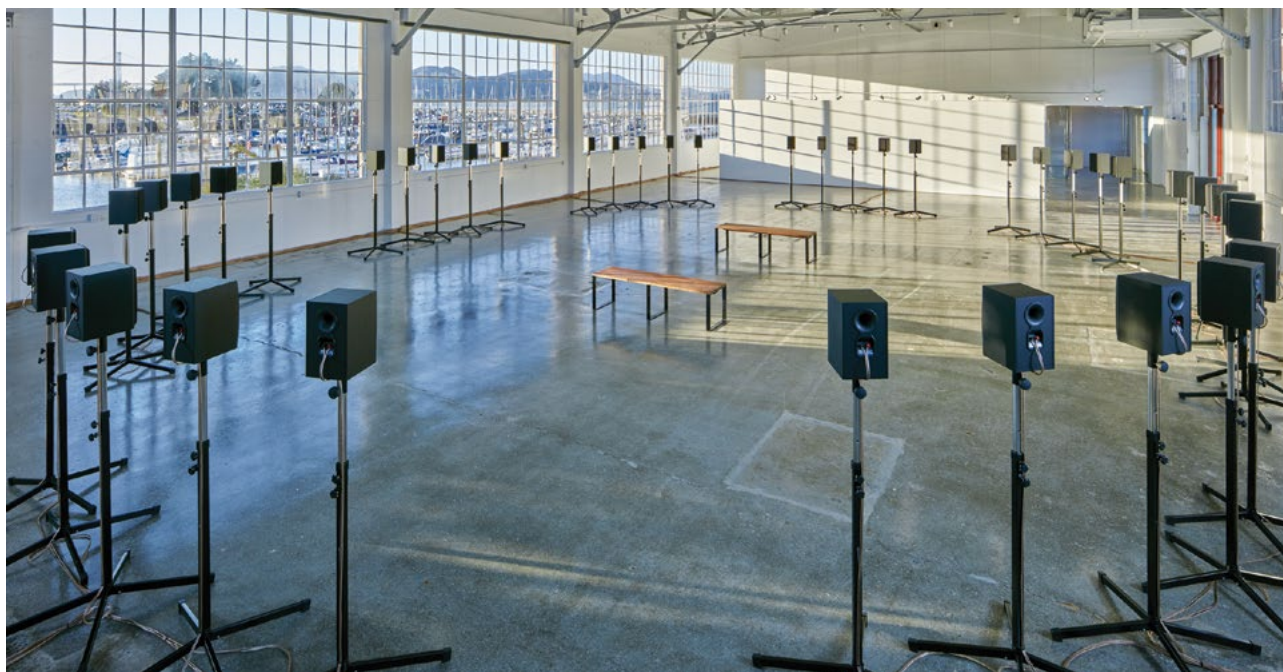
A SHORT HISTORY OF RECENT PERFORMANCE PRACTICE

There can be few things in music-making more opposite than the amateur and professional approaches to rehearsing polyphony. The amateur view, at its most extreme, sees polyphony as an adjunct to later 'choir music', maybe sung by people who cannot read music, and conducted by maestri who don't know what to say if they cannot lead by melodramatic and probably egocentric example. This view has clearly developed from 19th century choral practices, when community singing from musical scores was new, and it tends to find the reserved nature of polyphony — the lack of accessible melodies and exciting chromatic harmony — unhelpful. The sheer number of unmemorable notes in the simplest polyphonic motet may require countless hours of rehearsal for singers who are not used to sight-reading, a process which runs the risk of overwhelming a gentle piece and killing it stone dead. The professional approach is that the notes are so easy one hardly needs to rehearse them at all, which runs the opposite risk

of the singers never really getting to know the music in its finer points, a kind of death by underwhelming. In amateur singing, rehearsals are exciting, physically communal events of elastic length; for professionals they don't exist without a concert that day or the next and even then are viewed as a necessary evil. The irony is that despite the vastly different routes to the eventual performance, when the concert begins we are all in exactly the same situation. The time for histrionics, perfumed or threatening exhortations is past. The only question is whether the notes will be right, and whether the singers have acquired any feeling for them.

The old-fashioned assumption that choirs are a load of sheep who need shepherding, and that their conductors are Romantic heroes, has retreated in recent years. Chamber choirs singing a cappella have become more common, as has general knowledge of how much they cost. I think it has now been generally accepted that The Tallis Scholars are not amateur — and that I am not a Romantic hero; nonetheless, we do still encounter the notion that we cannot be taken as seriously as an orchestra (hence the title of this book) presumably because, as I explain later, it is too much of a stretch for many people to imagine that a group of singers could be as professional as a group of instrumentalists. For this reason we instinctively dislike being called a 'choir', preferring 'ensemble'. Ironically — not that I wish to labour the point — most of my singers come from the hyper-professional training required at cathedral evensong, when the rehearsal will not be long enough for all the music of the day to be sung through even once. Many orchestras would baulk at that regime.

One misunderstanding which can come out of the conjunction of polyphony with a choral society mentality is that polyphony must be suited to the big-choir approach: it looks so simple on the page. It may do, but this simplicity disguises the fact that in performance it is essential that everyone taking part can not only hold a line, but can sing through the line to the cadence with the necessary support and projection, as if singing solo. Even in the simplest four-part music there is no place to hide: no orchestra or organ to keep the pitch or to tidy over imperfections, no camouflage for passengers to wander about or fall off their part. And if this is true in Tallis' *If ye love me*, how much more is it true in his *Spem in alium* which, with its vast structure, has long provided choral societies with a temptation? But the reality is that *Spem* needs not 250 people throwing themselves at it, but 40 (or 80) people capable of singing unusually difficult polyphonic lines with confidence. It is the ultimate test for an ensemble which is the antithesis of a 'choir', and to this day is rarely performed to the highest standards even when entirely sung by professionals.



Janet Cardiff, "The Forty Part Motet" (installation view, Gallery 308, Fort Mason Center for Arts & Culture), 2015; co-presented by Fort Mason Center for Arts & Culture and SFMOMA. Photo: JKA Photography

The role of the conductor has also needed to change to accommodate the demands of polyphonic writing; and it has changed in partnership with the new understanding of the singers' role. While it is true that at best the 19th century autocratic hero figure can produce highly disciplined performances from a large number of participants, it is also true that it will have to be the kind of music on which he can impose his will — this is the only way he can justify being an autocrat. This means choosing music which can withstand the imposition of louds and salts, special attacks and sudden diminuendos, holdings-up and rushings forward. Letting things happen unscripted in performance is not an option for such a conductor. Many choirs have rehearsals for many weeks before a performance, which means a lot of time for the conductor to impose his will on the music and the singers. He has to fill this time and, not least because the notes are not as difficult as in many later repertoires, little choice but to 'do' something with them. He needs to find new corners to tease out, new perspectives to unveil, to inspect the words further and further for the most hidden of meanings. I have known a kind of competition develop between conductors to find these meanings, especially when the language in question is Latin, who then devote hours trying to express them in a romantic way, instead of spending the time building up a good basic choral sound which can be used as a reliable instrument in many differing situations. Polyphony cannot be made to work like that because, ironically given its elitist origins, it has a fundamentally democratic style. The equalness of the

voice parts in renaissance music should condition every approach to it, remembering that, in the most effective democracies, the voters think about what they are contributing to. It is inimical to this idiom that the singers should slavishly obey what one outsider — for the conductor is not singing — chooses to impose on them. A satisfying interpretation of polyphony can only come from a reactive group of people who are listening to what is going on around them, and then, when the music calls for it, adding something of their own. This has serious repercussions for the role of the conductor, the nature of rehearsal, the secularisation of something that was originally sung in church, authentic performance, everything from top to bottom of what it takes to perform polyphony well.

WHY HAVE A CONDUCTOR FOR POLYPHONY?

The role of the conductor in polyphony is ambivalent in a number of ways; but underneath it all his or her problem is essentially how to retain his sense of purpose while doing a job which of necessity commands instant obedience when there are, say, over 20 people present, yet which requires something rather different when there are fewer. It is my opinion that he must cede a lot of that power to his performers, which may well make him uneasy, caught between controlling everything and leaving the singers to get on with it as a self-directing vocal ensemble. In fact, in both the amateur and the professional world, the conductor has the apparently menial but actually crucial task of acting as a kind of aesthetic umpire. Groups of singers left

to themselves in rehearsal can rapidly degenerate into argument, since everybody can easily have an opinion about what they are doing when they are asked. The astute conductor will allow discussion, for example about the phrasing of a point of imitation which everyone will eventually have to sing, pick the view which seems both the most prevalent and the nearest to his ideal, and impose it. This way he will maintain a sense of progress where anarchy would often be the only alternative. In the theory of democracy there should be unlimited time to discuss what everyone feels, but rehearsals are of finite duration, as is the patience of people who lead busy lives. In this sense the skilful conductor has a difficult, unconventional but ultimately essential job to do. He must have enough ego to quieten the egos of everyone else present, not because it is his divine right as conductor, but because that is simply his task as the person called conductor. No one else will do.

In the professional world it is a commonplace attitude for singers to want to rehearse as little as possible, not least because rehearsals tend to be badly paid. They will know how much a rehearsal is worth in advance and, once they are confident their singing will not be ridiculously exposed in the performance, will want to do the bare minimum once they are at it. Sending them home early is always good for morale, which contrasts dramatically with the point of view of the keen amateur. In the professional climate the conductor needs to make quick and transparently fair decisions, knowing that he will always have the full attention and co-operation of those present, since any other approach vitiates the principles by which they agreed to attend the rehearsal in the first place. An academically inclined singer might well violently disagree

with the line I customarily take about any number of issues to do with the music in theory pitch, tempi, phrasing, scoring, *ficta* — but will only say so in rehearsal if their preferences will force them to give a substandard performance. Otherwise they are trying their hardest to do what is wanted, which should be something stylish and individual with what the composer has given them. In some ways this does resemble what I imagine a 19th century orchestral rehearsal must have been like, with the difference that the whole process of command and obedience has been deconstructed and built up again from scratch. In this version the performers know themselves to be on an equal footing with the conductor, but have voluntarily pooled their talents for the period of the project in question in the service of an artistic ideal.

The only disappointment for me in directing amateur or semi-professional performances of polyphony is that the singers often lack the experience to take responsibility for the lines they are singing, and the eventual standard of their performance will depend on how willing they are to acquire that experience. The rank and file chorus singer is probably never going to be prepared to take the necessary risks, and will need to be told everything that is expected of him or her, familiar from rehearsing oratorio choruses. The problem is that polyphony cannot be prepared like this. It is impossible to attach a dynamic to every note, an exact contour of phrasing to every point, a reliable scheme of ebbing and flowing which the habitual chorus member and his or her inevitable pencil can record in the copy and reproduce precisely in every performance. Anyone who has tried to map out a detailed dynamic scheme for a renaissance motet will know how

time-consuming and ultimately self-defeating such a process is. Phrases that look on paper as though they might start loudly and *diminuendo* before building to the next set of entries rarely obey such neatness in the heat of the moment. But if everyone's copy says it must be so, then to some degree it probably will be so, and the result is likely to be forced and unconvincing. The best answer is to dare to leave just about everything to the heat of the moment.

The history of publishing renaissance music, incidentally, has reflected the move towards this understanding. The oldest editions gave a piano reduction and detailed dynamic markings attached to the voice-parts themselves. It is difficult to sing from these editions if one does not intend exactly to follow what Fellowes, or whoever the editor was, felt about the piece, and one notices how often the very best choirs of yesteryear recorded polyphony with all the dynamics of the leading editions of those days meticulously in place. The King's College 1964 recording of Palestrina's *Stabat Mater* and the coeval Novello edition are a case in point (and if the editor of that publication was following the enormously influential markings which Richard Wagner had imposed on the piece in his 1848 edition, then one can see how necessary a new approach to editorial interference had become). Clearly, in the early stages of the general dissemination of polyphony it was felt the rank and file could not be trusted to make interpretative decisions of any kind so that, following tradition, someone in authority must do it for them. We will never know how justified that rather condescending attitude was, since general knowledge and understanding of this music is now quite widespread, not least as a result of Fellowes' efforts. At

some stage it was recognised that it is hard to sing anything other than *forte* when the copy tells you to, and the next stage was that the markings were confined to the piano reduction. The piano reduction anyway had its merits: it could be useful in giving a second reading where the printed polyphony clearly had errors in it; and the suggestions for dynamic schemes could be useful, or ignored. But even this came to be seen as extra to requirements (and piano reductions were time-consuming luxuries for the new one-man editor/ publisher to produce) and now one buys copies which are completely clean of any such helps. I favour this in principle because it leaves me and my performers to take the risks I am advocating; but I accept that at some level of amateur endeavour it makes the music seem more daunting and unfamiliar. One very simple way a modern editor can facilitate access to the music is to put an accent on the syllables one would stress in speech, throughout the text. This device can make phrases come alive in rehearsal immediately, without the natural lie of every textual sub-clause having to be laboriously explained by the conductor.

I have been asked, sometimes with more than a hint of irony, whether a conductor is really necessary in the performance of polyphony, a question which the conductorless British group *Stile Antico* has recently brought to the fore. Certainly it is anachronistic to have a conductor standing out in front of the performers, waving his arms around and 'interpreting' the music. The very most our predecessors in the 16th century would have had in the way of direction was someone keeping the pulse, probably in an audible form like tapping the stand or the choir-stall with a finger or a roll of parchment. I have already said that in modern rehearsals having someone in control is always going to save time; but in performance the issue is less clear-cut. The tempo and the first down-beat need to be given at the start, but they could be indicated by one of the singers. Since polyphony in theory rarely changes tempo in the middle of a movement there should be no difficulty in the singers directing themselves, assuming they watch each other carefully; and this method, in so far as we understand original practice, would have the merit of being authentic. Indeed the chambermusic-like nature of polyphony would seem to be well served by this way of doing things: string quartets achieve their subtleties by intense listening within the group, small chamber choirs should do the same.

How do I justify what I do on stage? The self-conducting method has been known to work well, but rarely with groups which employ more than one voice to a part. I am certainly surplus to requirements on the rare occasions that we sing, as for example the Hilliard Ensemble does, with four or five people

in total on the stage. But the moment there are eight or ten standing there, and two singers are responsible for one line, the director gains a new importance. The two ends of the line begin not to be able to hear each other; the two singers performing the same part cannot look into each other's eyes without turning their backs on other singers; the sheer number of people begins to make an on-the-spot consensus about the minutiae of the performance less achievable. It is true that much of the time all I'm doing is setting and keeping the tempo, but there are moments when suddenly the presence of a conductor is absolutely crucial, by which I mean that a conductor not being there would instantly lower the standard of the performance. Although the singers may not always seem to be watching me directly, I have the power, with a single movement of the hand or expression in my face, fundamentally to change what they are doing, in speed, dynamic level or strength of interpretation. An ill-considered gesture from me can instantly disrupt the flow of the music; a deliberate look or gesture can up the ante in a split second.

Many good singers instinctively think they can do their job perfectly well without outside cajoling from a conductor, and that there would be a perceptible gain in the chamber-music subtleties if they were left to present the music as a group. Assuming the performing conditions were ideal (which is rare, especially in churches) so that everyone could clearly hear and see everyone else, and that the group was prepared to accept one of their own number as a kind of leader, then some of the time they would be right and I have no doubt some of the results, the phrasing, the dialogue within the music, would be very exciting. The drawbacks are that no one is in a position to comment on the balance of the ensemble, because this leader, while singing, can only ever have a very partial impression of the overall picture, and the 'interpretation', however democratically arrived at, would inevitably be in danger of losing its way. Also I gather, though it is outside my experience, that taking responsibility both for one own line as a singer, as well as for the ensemble as a whole, is almost impossible to do properly.

The article is taken from the book 'What We Really Do' (second edition) and has been published by the ICB with permission from its author Peter Phillips. If you are interested in purchasing the book, please visit: <http://www.gimell.com/>

Edited by Emily Wood, UK

IMPOSSIBLE INTERVIEWS



**An afternoon with Giovanni Pierluigi da Palestrina
on a peaceful summer day at Villa d'Este**
Andrea Angelini

AN AFTERNOON WITH GIOVANNI PIERLUIGI DA PALESTRINA ON A PEACEFUL SUMMER DAY AT VILLA D'ESTE

ANDREA ANGELINI

ICB Managing Editor, conductor and composer

AT THE TIME OF ROMANTICISM THE LIVES OF MANY GREAT COMPOSERS WERE REWRITTEN IN IDEALISED VERSIONS, AND TWENTIETH-CENTURY MUSICOLOGISTS RESEARCHING THE SUBJECT FOUND IT DIFFICULT TO DISMANTLE THESE FAIRY-TALES. GETTING BACK TO THE TRUTH CAN BE RATHER SAD, IF WE THINK OF THE IMAGE OF THE PIOUS PROTESTANT *KANTOR* JOHANN SEBASTIAN BACH, WHOSE ONLY GOAL IN LIFE WAS TO SERVE GOD AND WHO RUINED HIS EYESIGHT BY STUDYING AT NIGHT, PORING OVER THE MUSIC HIS BROTHER – WHO WAS ALSO HIS GUARDIAN – HAD FORBIDDEN HIM TO STUDY; OR OF THE FIGURE OF WOLFGANG AMADEUS MOZART WHO DIED IN EXTREME POVERTY, POISONED BY AN ENVIOUS RIVAL.

And it seems that among the ranks of musicians embellished with a legendary halo, Giovanni Pierluigi da Palestrina — also named *princeps musicae* — was the earliest. He supplied the Romantics with a golden opportunity to bring to life the image of a legendary composer, paradigm of incomparable musical purity. In keeping with the aesthetics of the Nazarene and Pre-Raphaelite movements in painting, Palestrina became the symbol of religious fervour and of a return to the roots of Christian music. Palestrina's image is that of the saviour of polyphonic music within the bosom of the Church, a role recalling a tale which told how the Cardinals present at the Council of Trent (1545-1563) were about to prohibit the use of now-impoverished polyphonic music in favour of a return to Gregorian plainchant. But one night a choir of angels appeared to Palestrina, singing a Mass which he had only to write down. The famous *Missa Papae Marcelli* with its ethereal piety, the words clearly comprehensible despite the close-knit musical texture, succeeded in convincing even the sternest opponents that sung polyphonic music could indeed be a worthy interpreter of Christian liturgy. This affecting story, first put into words by the Sienese composer and musical theorist Agostino Agazzari in his treatise *Del sonare sopra 'l basso con tutti li Stromenti* (1607), has no basis in reality: the composition of the Mass in question appears to have pre-dated the seemingly never-ending Council of Trent. It is known that on this occasion the reform of church music was indeed discussed, but was only a minor consideration among many, resulting in a number of suggestions but no real set of rules. But

since every legend has a grain of truth at its heart, it seems only fair to recognise that Palestrina's unique style of composing could certainly be seen as the ideal of Church music at the time of the Counter-Reformation. This is reinforced by the well-documented fact that Marcellus II, who was Pope for less than a month in 1555, had requested for the liturgy of Holy Week comprehensible words set to suitable music, and it is therefore quite possible that such a composition appeared shortly afterwards. However, the fact remains that the work was first published only in 1567, four years after the end of the Council.

As noted above, Palestrina became an icon during the Romantic movement, a time when religious devotion in art flourished in many very different styles, ranging from the extrovert contributions of Hector Berlioz to the asceticism of Franz Liszt to the theatrical mysticism of Richard Wagner — not forgetting the purism and pastism of the Caecilian Movement both in Italy and in Germany.

If Palestrina was seen in this setting as a matchless exponent of a perfect and celestial style of composing, it was not only on account of his well-balanced conception of the vocalism and proportion of the musical parameters now being defined; it was also because his works were performed continuously from the sixteenth century onwards. This was very unusual in the history of music, and would lead to his being regarded as a second pillar of Roman Catholic traditional music, side by side with Gregorian Chant.

Here we may see a certain affinity with Bach, whose

symbolic significance in the context of Protestant Church music is similar, and it is interesting that this renowned *Thomaskantor* — a Baroque reflection of Palestrina — was seen as the brilliant master of perfect polyphony. But if Palestrina was more attractive to the Romantics, this is perhaps because he belonged to a more distant era than Bach, and we might also add that he may be seen as the first great composer in history of whose character and personality we can build an authentic portrait according to modern criteria, while his predecessors remain vague and indefinable, confined in their late-Mediaeval setting. It is no coincidence that he was chosen by the German composer Hans Pfitzner as the protagonist for a *Künstlerdrama* entitled *Palestrina* (1917), which deals with the mysteries of artistic creation. It embodies a clear ambiguity of vision: the first and third acts show the composer in thrall to doubts and suffering, while the second act paints a cynical portrait of the Council of Trent. The opera, however, is described as a 'musical legend' and it must be recognised that Giovanni Pierluigi da Palestrina was the ideal composer to become the subject of such a work.

I do not imagine I shall find answers for these and many other doubts by conversing with him, but the opportunity I have been given is so precious (not to say miraculous) that I dearly hope his words will shed some light on certain aspects of his life and of his tireless work. With the help of a friend, whose name I am not permitted to reveal, I entered into contact with Cardinal Ippolito II d'Este, the son of Lucrezia Borgia. Ippolito was not only an outstanding Humanist and an art lover; he was also a pleasure seeker who commissioned the sumptuous Villa d'Este in Tivoli. And it is here at Villa d'Este, on a sultry July afternoon (I will refrain from stating the year) that I meet



Cardinal Ippolito d'Este (1479–1520)
Bartolomeo Veneto, oil on panel

the sublime composer. The servants who receive me at the entrance are somewhat surprised by my attire, which they judge to be unsuitable for the formal atmosphere of the Villa. I insist that I am a friend of the Cardinal's and that I am to have a meeting with the Master. Fortunately their opposition, although discourteous, is mild (they must live in fear of the Cardinal!) and in no time at all I find myself walking across a vast salon which opening on to the garden, from where comes the sound of violas, cornets, trombones and lutes. And there he is, Giovanni Pierluigi himself, sitting on a bench, listening ecstatically to the music which he probably composed just a short time ago. We are used to seeing him as the stern composer of liturgical music, but here is a different Palestrina, the director of musical ensembles and groups of madrigal singers. The soft sound of grass being trampled on by five individuals (since no fewer than four servants have elected to escort me to his presence) is enough to make him turn towards me. I notice a pained expression spread over his countenance: as a musician myself I know only too well the reaction when one is compelled to abandon one's composing by a trivial complication such as being required to receive a stranger, especially if that stranger is admitted to your presence because of the support of a person of note. The jeans and shirt I am wearing must seem to him the strangest attire imaginable for the late Renaissance. I stop (we stop) at a distance of three metres, I incline my head and wait,



The Villa d'Este is a 16th-century villa in Tivoli, near Rome, famous for its terraced hillside Italian Renaissance garden and especially for its profusion of fountains

curious and sceptical, to see what he will say. Probably he will direct his bouncers – who are still standing close to me – to eject me without ceremony. But no: the Maestro welcomes me, smiling and amazed, with a friendly ‘Hello’ which makes the atmosphere welcoming. ‘So you are the Cardinal’s friend?’

Good afternoon, Maestro, I hope I’m not bothering you, but I couldn’t resist the opportunity to ask you a few questions. I really didn’t expect to find you here, enjoying the pastimes of bourgeois country life ...

Now, it’s not as you think ... I’m sorry to make such a bad impression on you. Working here at Villa d’Este in the summer is good for my mental and spiritual state: a social interlude to break the courtly solemnity of the rest of the year.



The Villa d'Este is a 16th-century villa in Tivoli, near Rome, famous for its terraced hillside Italian Renaissance garden and especially for its profusion of fountains

Tell us something about your childhood. According to the official records, your date and place of birth are unknown ...

I was born in 1525 but sadly I have never known the exact date because the city archives of Palestrina, where I lived as a child, were all destroyed by a major fire in the year 1547. But I will tell you now that I was actually born in Rome, a fact known to few, because my family had moved there to escape an outbreak of plague which struck Palestrina in 1524. However, we returned to Palestrina in the Autumn of 1527, fleeing from the Sack of Rome at the hands of Charles V's mercenaries. My childhood was a happy one; my family were relatively well-off, owning a house in Via Ceconi as well as the vineyards and other land which allowed us to live comfortably. In those years I drank in the peaceful atmosphere of the countryside and absorbed the traditional music and song which would one day influence my music, giving rise to those clear and simple intervals in a restricted tonal range for which I am known. My earliest musical training was in Sant'Agapito Cathedral in Palestrina, where I learned the basics: playing the organ and singing. I was then – happy days! – a *puer cantor* and very soon, when I reached the age of eight years, I and five of my contemporaries became cantors at Santa Maria Maggiore Basilica in Rome. The contract between my father and the Chapter of the Basilica stated that in exchange for my musical services I would receive food, lodging and clothing, and also a musical and literary education, for a period of six years. The teaching I was to receive would include counterpoint, Italian grammar, and Latin and I also learned to play the organ and the lute. But sadly, things did not go well for my family: my mother died in 1536, without having seen me

again after my removal to Rome.

Your first professional engagement, however, was not in Rome but in Palestrina ...

Indeed, my dear sir. On October 28th 1544 I was nominated organist and singing master at Sant'Agapito Cathedral. I was rewarded with a small salary, similar to that of the parish priest. As luck would have it, the new bishop, Giovanni Maria del Monte (the future Pope Julius III), was a lover of the arts in general and especially of music. I put my whole heart into this new position, making the most of a situation that allowed me to carry out 'work experience' in a field without a specific tradition, still intact, and also favourable to me. I devoted my time not only to the organ but also to composing: my own particular style, which you now call 'Palestrinian', grew out of pragmatic considerations – that is to say, I had to write music which

could be performed easily by the Cathedral choir, which was still being set up.

I believe you did not stay for long in your country idyll: history tells us that you returned to Rome in 1551 ...

Well, yes; golden opportunities don't come too often in a lifetime, do they? To hear you talk, one would think your career as a musician has not benefited from lucky chances ... Please forgive me for saying so, but I know so little about you ... what do you do for a living, besides bothering people with useless questions?

Well actually, Maestro, I have interviewed all the most famous stars in the field of vocal music. A few days ago I was in Venice to talk to your distinguished colleague Claudio Monteverdi...

I'm afraid I know nobody of that name! I know that in Venice the atmosphere is (I shouldn't say this,



Giovanni Pierluigi da Palestrina giving his work 'Missa Liber Primus' to Pope Julius III. Title page of 'Missarum liber primus', published by Valerio & Luigi Dorico, Rome, 1554



Map of Rome during the Renaissance

and perhaps you had better not write it) ... more dissolute: they tell me the Patriarch of Venice is less tyrannical than the Pope and the Roman Curia.

But you know, the Popes have been a blessing for you, bringers of good fortune ...

I hate to admit it but what you say is true ... Pope Paul III died on November 10th 1549 and the following year Cardinal Giovanni Maria del Monte, my patron in Palestrina, was elected to the Papacy with the name of Julius III. The new Pope called me to direct the Cappella Giulia in St Peter's Basilica. He was a great connoisseur of music, and he sent for me because he had known me in former times. This was clearly recognition of my worth, but it also showed that he wished to be sure of top quality music in the Vatican.

Maestro, so much for modesty!

At that time I was the best, I can assure you; and in any case, you don't get anywhere in any sphere unless you're prepared to elbow your way to success ...

I must confess I'm beginning to be a bit confused: I thought it was the Sistine Chapel who sang in St

Peter's, but you mentioned the Cappella Giulia...

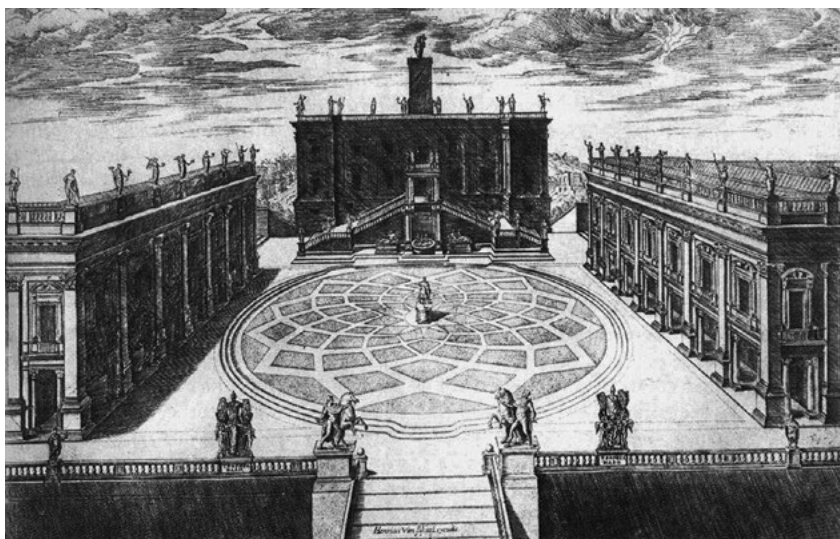
I hope your knowledge of counterpoint is better than your knowledge of the History of Music. The Cappella Giulia is named for its founder, Pope Julius II, who established it to provide music for the liturgical services in St Peter's Basilica. Together with the choirs of Santa Maria Maggiore and San Giovanni in Laterano, it was undoubtedly one of the best choirs in Rome, surpassed, in a hierarchical sense, only by the Cappella Pontificia, known also as the Sistine Chapel choir. But while this latter choir is at the Pope's exclusive service, the duty of the Cappella Giulia is to supply the music for liturgical services in the Vatican. When I took over the Cappella Giulia I found a choir consisting of both adult singers and children; however, the situation was not ideal because of the continuous building work in the Basilica: the choir had only ten adults and three children, two of whom were enrolled and maintained by myself! Still, I can't complain of my salary – I was at the top of the tree; I even overtook the Dean of the choir, who had previously had the privilege of being first on the list. And as well as my salary I received

income from the lands I owned in Palestrina. I wasn't exactly rolling in money, but all the same I was able to devote my time to composing, and in 1554 I published my first volume of Masses.

Yes indeed, the work with that spectacular frontispiece which shows you kneeling at the feet of Pope Julius III as you offer the book to him.

Yes, that's the one, and I don't see what you find so objectionable ...

Would you be offended if I said that where you are concerned, the patronage of Julius III seems to be limitless? Isn't it true that in 1555 he appointed you Cantor of the Cappella Pontificia? It is said that the other Papal Cantors were – understandably – very envious ... It certainly wasn't easy at first. Unlike the other choirs in Rome, this one had no child singers, and it didn't even have a Maestro di Cappella, because such a figure would not have been respected by a group whose members regarded themselves as the best singers in Europe! Just imagine their reaction when I turned up, a mere novice of thirty who had not been required to demonstrate his ability in Gregorian chant or polyphony, thus sidestepping the usual monitoring systems. And what is more, there wasn't even a vacant place in the choir; on the contrary, it already exceeded its established number of twenty-four singers. Add to this the fact that I was married! Fortunately I was able to rely on my considerable professional abilities. Pope Julius III died on March 23rd, barely two months after my appointment as Cantor. I started off well with his successor Marcellus II but alas! he too died, a mere two weeks after his election. I'm a civilised man, so I won't give you my opinion of the Pope who followed him, Paul IV, who turned me out of the Sistine Chapel for the crime of being a married man – to



Roma, Campidoglio Square

the great satisfaction of those choristers who had been hostile to me when I first joined them, a few months earlier. Fortunately the post of Maestro di Cappella at San Giovanni in Laterano was vacant and so I found a new situation.

Maestro, your career seems to have been rewarding but also fraught with difficulties ... I am sorry I cannot let you continue your account of this 'Odyssey', but Time is a tyrant and I have another question to put to you. Your work shows a certain uniformity and a sort of compactness which makes it difficult to see a process of evolution. Do you consider this a virtue or a fault?

Listen, I've been puzzling over this enigma for centuries ... The secret of my style is in its finer points and in the masterly combining of the conventional and consummate compositional skills of the great Franco-Flemish vocal polyphony with a personal Italian touch. You will certainly have noticed, if you have the cognitive abilities, that my melodies are easy to sing because they are influenced by both Gregorian chant and popular traditional music and because they move in small intervals, often in linked notes, with which I sometimes combine an interval of a fourth or fifth in the opposite direction. My perceptions, those of a Renaissance man, have however been

influenced by the archaic mediaeval tetrachord. This is a very clear *melos* to which I match a fairly simple harmonic frame. My colleagues and succeeding generations, people such as you, tell me that I have become an unrivalled point of reference and a paradigm for the treatment of dissonance, for which there is always a reason, sometimes arising from the text. Dissonance in my works has varying purposes: it may serve to link the voices, or to underline an aesthetic aspect through harmonic preparation and resolution; and finally, it may favour the flow of the melody. Here, are you listening to me?

I beg your pardon Maestro, the heat is really insufferable ...

In any case, I can't spare you any more time, I must get back to the orchestration of the music you heard when you arrived. This evening Cardinal Ippolito is giving a banquet and my compositions will gladden the guests. But I would like to give you a present for your readers. The publisher Antonio Gardano in Venice has just sent me some printed copies of my motets; they are page proofs but they're perfectly readable. Look, take this 'Ave Regina Coelorum' for double choir and make good use of it!

Thank you Maestro, I'll also look for a good recording on YouTube.

I have absolutely no idea what you're talking about, young man. But mind you don't show it to Victoria or Byrd; they're always trying to copy my compositions!

Don't worry, they really can't do you any harm!

That's what you think! And come to see me again after the end of the Council of Trent. I might have news for you, really important news ...

Translated by Gillian Forlivesi Heywood, Italy/UK



ANDREA ANGELINI studied piano (MA) and choral conducting (PHD). His professional group Musica Ficta Vocal Ensemble is specialized in Renaissance Choral Music. He is frequently invited to lead workshops and lectures around the world. Andrea is the artistic director of the Rimini International Choral Competition, the Claudio Monteverdi Choral Competition and other Festivals in Italy and abroad. He is the President of AERCO, the Choir Association of Region Emilia Romagna, and the Managing Editor of the International Choral Bulletin (ICB). Email: aangelini@ifcm.net

Ave regina coelorum

Giovanni Pierluigi da Palestrina

Cantus I

Cantus II

Altus

Tenor

Altus

Tenor I

Tenor II

Bassus

A - - - ve re - gi - na,

A - - - - ve re - gi - na coe - lo -

A - - - - - rum, re - - gi - re - gi - na coe - lo - rum, re - gi - na coe - rum, re - gi - na

7

na coe - lo - - - - - rum, re - - gi - re - gi - na coe - lo - rum, re - gi - na coe - rum, re - gi - na

12

na coe - lo - - - rum.

na coe - lo - - - rum.

- - lo - - - rum.

8 coe - - lo - - - rum.

A - - - - ve do - mi -

8 A - - - - - ve

8 A - - - - - ve do - mi -

A - - - - - ve

19

na an - ge - lo - - - rum, do - mi - na an - ge - lo - -

do - mi - na an - ge - lo - - - -

8 na an - ge - lo - - - rum, do - - mi - na an - ge - lo -

do - mi - na an - ge - lo - - - rum, do - mi -

Sal - - -

Sal - - -

Sal - - -

rum.

rum, do - mi - na an - ge - lo - rum.

rum, do - mi - na an - ge - lo - rum.

na an - ge - lo - rum.

Sal - - - ve ra - dix san - cta, ra - dix

- - ve, sal - ve ra - dix san - cta, ra - dix san -

- - ve, sal - - - ve ra - dix san - cta, ra - dix

- - ve, sal - - - ve ra - dix san -

39

san - cta, ex qua mun - do, ex qua mun - do lux est or -

- cta, ex qua mun - do lux est or -

san - cta, ex qua mun - do lux

- cta, ex qua mun - do lux

45

- ta, lux est or - ta. Gau-de, gau - de glo -

- ta, lux, lux est or - ta. Gau-de, gau - de glo -

est or - ta. Gau-de, gau - de glo -

est or - ta. Gau-de, gau - de glo -

Gau - de, gau - de glo - ri - o - sa,

Gau - de, gau - de glo - ri - o - sa,

Gau - de, gau - de glo - ri - o - sa,

Gau - de, gau - de glo - ri - o - sa,

- ri - o - sa, su-per om - nes spe - ci - o - sa, va - le

- ri - o - sa, su-per om - nes spe - ci - o - sa, va - le

- ri - o - sa, su-per om - nes spe - ci - o - sa, va - le

- ri - o - sa, su-per om - nes spe - ci - o - sa, va - le

8

su - per om - nes spe - ci - o - sa, va - le val-de de -

8

su - per om - nes spe - ci - o - sa, va - le val-de de -

8

su - per om - nes spe - ci - o - sa, va - le val-de de -

su - per om - nes spe - ci - o - sa, va - le val-de de -

val-de de - co - ra et pro no - bis

val-de de - co - ra et pro no - bis

val-de de - co - ra et pro no - bis

8

val-de de - co - ra et pro no - bis

co - ra et pro no - bis sem - per Chri -

8

co - ra et pro no - bis sem - per Chri -

8

co - ra et pro no - bis sem - per Chri -

co - ra et pro no - bis sem - per Chri -

66

sem - per Chri - stum ex -

sem - per Chri - stum ex - o -

sem - - per Chri - stum ex -

sem - per Chri - stum ex -

stum ex - o - ra,

- stum ex - o - ra,

stum ex - o - ra,

stum ex - o - ra,

71

o - ra, va - le val - de de - co - ra et pro no - bis sem - per

- ra, va - le val - de de - co - ra et pro no - bis sem - per

o - ra, va - le val - de de - co - ra et pro no - bis sem - per

o - ra, va - le val - de de - co - ra et pro no - bis sem - per

va - le val - de de - co - ra et pro no - bis

va - le val - de de - co - ra et pro no - bis

va - le val - de de - co - ra et pro no - bis

va - le val - de de - co - ra et pro no - bis

Chri - stum ex - o - ra.

Chri - stum ex - o - ra.

Chri - stum ex - o - ra.

Chri - stum ex - o - ra.

sem - per Chri - stum ex - o - ra.

sem - per Chri - stum ex - o - ra.

sem - per Chri - stum, Chri - stum ex - o - ra.

sem - per Chri - stum ex - o - ra.

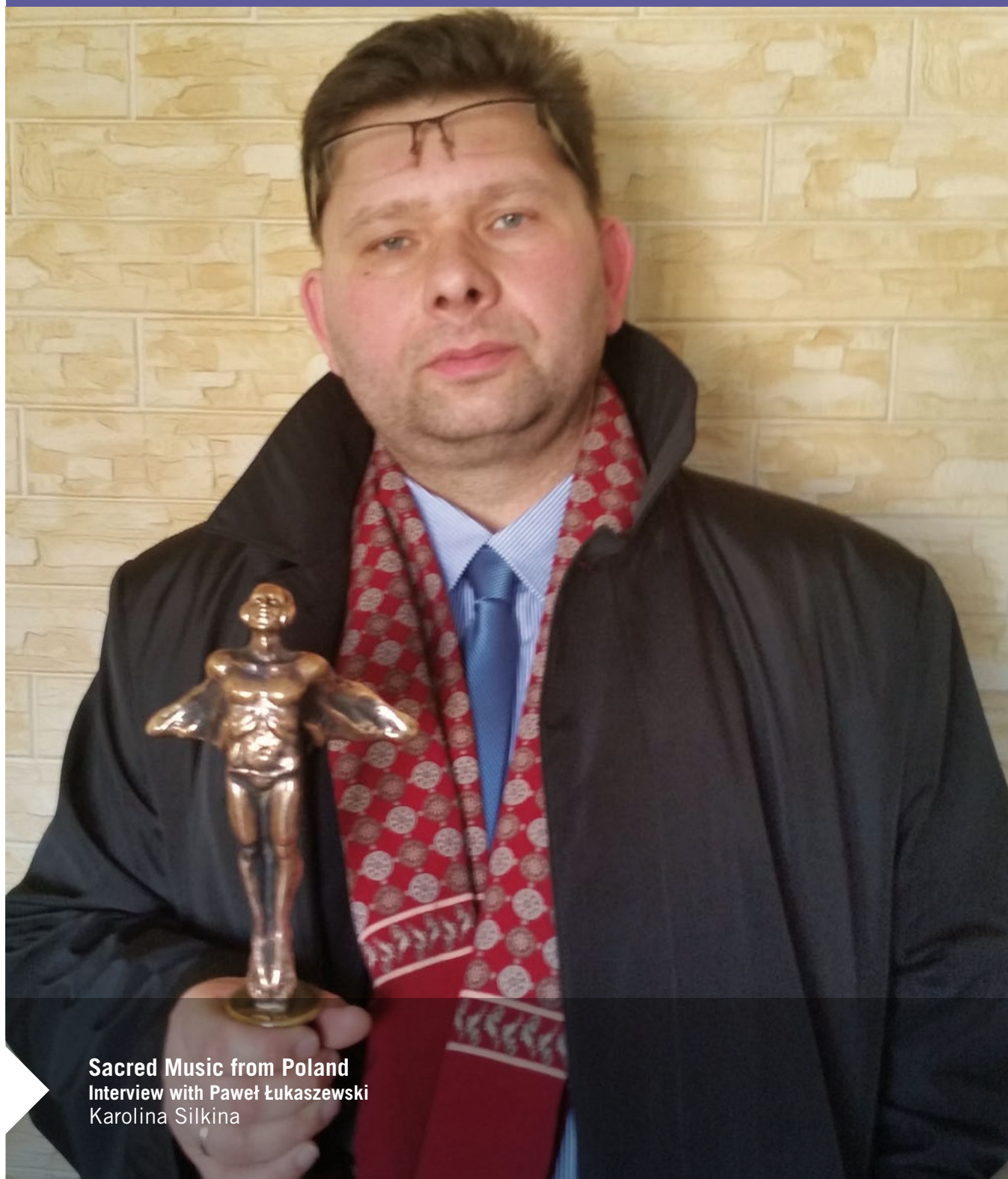


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e-mail : contact@chantchoral.org
www.chantchoral.org
 Tel : +33 (0)383 27 56 56
 Fax : +33 (0)955 29 81 35
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COMPOSER'S CORNER



Sacred Music from Poland
Interview with Paweł Łukaszewski
Karolina Silkina

SACRED MUSIC FROM POLAND

Interview with Paweł Łukaszewski

KAROLINA SILKINA

choral conductor and journalist

Karolina Silkina: *How did your music adventure begin? When did you realize that music was your vocation?*

Paweł Łukaszewski: My family has deep musical traditions. My father was a composer and my mother was the director of the Music Schools Complex in Częstochowa. It became obvious when I started studying at a music school and finished all levels of music education. I decided that I would continue my studies at the Music Academy in Warsaw and from that moment, I have felt that music became my vocation, composition especially. I have started a gradual transition into music by playing the cello in the chamber ensembles, orchestras, singing in choirs, composing, participating in competitions and music courses. Music has become my way of life.

A great amount of your music is sacred compositions. Tell me, what was your inspiration to begin to work in this field?

My childhood experiences are my inspiration. This was a period of martial law and "Solidarity" (Polish trade union) - the greatest patriotic movement. In addition, Częstochowa, my hometown, and the Jasna Góra monastery also are my inspirations.

I was at numerous performances of Penderecki, Górecki and Kilar's wonderful compositions. I also attended the pilgrimage of Pope John Paul II to Poland.

I was a singer in the Academy of Catholic Theology Choir, where we recorded numerous compositions and premieres of sacred words. Thanks to this and on the request of the conductor and choral singers, my first compositions appeared.

Which musicians/composers inspire you and why?

Brahms, Mendelssohn, Faure, Rachmaninoff, Arvo Pärt, John Tavener, Henryk Mikołaj Górecki and many others. I value them all for their musicality, for the beauty and perfection of the works, for the sincerity of the composer's expression.

Do you have a favorite composition of yours, the composition you are most proud of?

There are several compositions which I like. I think that *Via crucis* is one of them but I also adore *Symphony No. 3 - Symphony of Angels*. I have been always inspired by the world of angels. I have read many texts, including Pseudo-Dionysius Areopagites and apocryphal writings, including the Book of Enoch and the Catechism of the Catholic Church. I have written my symphony to these texts, using special instruments such as Chinese balls and Tibetan bowls. Every man has his Guardian Angel and I have dedicated my composition to my angel.

Let's speak about your special composition techniques which describes your own style

I do not use special compositional techniques. I base my experience on traditions because I think that much can be achieved, when the music language is understandable for everybody.

I can mention reductionism, which is the principle of limiting both the sound and rhythmic material and striving for the perfect combination of text and music. We must remember that each composer is different. I personally believe, that in the tonal system, you can still do a lot. That is why I have called this technique *a renewed tonality*.

How would you describe your general process for creating a new score?

I get up very early and can compose in every situation.

First of all I am looking for the right form of the composition like its construction and then the right sounds, chords, harmony. It takes a lot of time for me to choose the right texts and its searching sometimes lasts several months.

How does the text connect with melody and harmony in your music, and how important is text for you in the process of composition?

Each word should be illustrated and described by using of the correct sound. I am looking for this sound, consonance or interval. I treat the text with respect. I am still looking for it...

How do you think music should be accessible on the first hearing?



Paweł Łukaszewski with Arvo Pärt receiving the Degree of Doctor Honoris Causa of the Fryderyk Chopin University of Music in Warsaw, Poland

It depends. On the one hand, you have to listen to the composition several times to understand it, to understand the meaning and the message of the music. On the other hand, music can impress us from the first sounds. It is very important that the music should touch the listener.

In your opinion, how does the composer communicate with the audience in his works?

Music is a language and the composer communicates with the audience and listeners by sounds. Communication takes place at various levels of penetration into a musical work: sometimes superficially, and sometimes very deeply, through simple means or in a very veiled, hidden way.

For whom do you write your compositions?

I compose for myself, for friends, acquaintances, family, but many of all my compositions are my way of contact with God. For many years I have been composing for various institutions and ensembles from Poland and abroad.

You are the composer but also a conductor. How does conducting influence your style?

This is a very important experience. I am a choir conductor and I have my own choir in the cathedral of Saint Florian. This experience does not affect the style of composing, but it is connected a lot with a technical sphere: the metric and tempo, the flow of the time and its understanding in other words.

What does it feel like conducting your own piece?

I conduct my own compositions sometimes, but it is not my favorite activity. I prefer to conduct the works of other composers. I know my own works very well and I have no patience with the performers.

How would you describe the relationship between the composer and the conductor during preparing the composition for the concert?

Both roles are very important, they complement each other. A good conductor and a good ensemble is a guarantee of the composer's success. I always take part in the rehearsals for the premieres of new works and I am open to the conductor's suggestions. I also hope that the conductor will understand my intentions.



Paweł Łukaszewski with Jakub Szafrąński and Prof. Łukaszewski's student

You are also a teacher. What is your advice to young composers?

First of all, I encourage them to be perseverant on their way to their goals. I suggest that they should not give up in their own creative intentions and look for music in themselves mainly.

Do you feel responsibility for the choir music when you compose your compositions?

After many successes that my music has achieved, I think, I can state that I understand the choral music and my own place in it. I believe that in the future my choral works will be performed and recorded as regularly as nowadays. I do not strive for the performances but they constantly appear in different parts of the world.



Paweł Łukaszewski and Morten Lauridsen, USC Thornton Professor of Composition

Do you have a life motto?

I wish my music would encourage reflection and, by slowing the pace of life, help people to concentrate and contemplate. My compositions are the reflection of my personality and formation, which I have gone through. As Boethius said: *Musica humana*, not *Musica vulgaris*. Perhaps, by creating such music, I will become an intermediary in transferring the Truth.

Where do you see yourself in 10 years?

I hope that I will have a chance to compose many new compositions, maybe I will write operas. I hope that I will have more time than now. I do not want to give up my activity, which is also connected with work as a pedagogue at the University and conducting the choir. I want to continue doing it!

Edited by Louise Wiseman, UK



PAWEŁ ŁUKASZEWSKI was born in 1968 in Częstochowa, Poland. A professor, he is one of the younger generation of Polish composers specializing in sacred and choral music. He studied composition with Professor Marian Borkowski at the Fryderyk Chopin Academy of Music in Warsaw. He received a Ph.D (2000) and a Ph.D Hab. (2007) in composition. His works have been performed throughout Europe including Great Britain, Belarus, Belgium, the Czech Republic, Denmark, France, Germany, Iceland, Italy, Lithuania, Luxemburg, Malta, Moldova, Monaco, Poland, Romania, Switzerland, Ukraine and at the Vatican as well as in Argentine, Chile, China, Israel, Cuba, Canada, South Korea, Peru, Uruguay and in the United States. Paweł Łukaszewski was highly awarded for his fascinated and very valuable work: First Prize at the Frédéric Chopin Academy of Music Competition for Arrampicata, Second Prize at the Young Composers Forum in Kraków for *Winterreise*, an award from the President of Częstochowa for his entire musical output, Second Prize in the Adam Didur competition in Sanok for *Recordationes de Christo moriendo*, Second Prize in the Florilege Vocal de Tours Competition in France for Two Lent Motets, two Third Prizes in the Pro Arte competition in Wrocław for Church Songs. Moreover, Professor has received the Knight's Cavalry Order of the Rebirth of Poland, Saint Albert Award, Bronze Medal "Gloria Artis", the Primate Prize of Poland, The Golden Orpheus Award and Fryderyk 2007, 2012, 2013, 2015, 2016, 2017 Award. Łukaszewski has taught composition at various institutions including the Fryderyk Chopin University of Music in Warsaw and in Chile as visiting professor at the Pontificia Universidad Católica de Chile in Santiago, the Pontificia Universidad Católica de Valparaíso, the Universidad de Chile in Santiago and the Universidad de Playa Ancha in Valparaíso. Also an active conductor, Paweł Łukaszewski is Artistic Director and Conductor of Musica Sacra Cathedral Choir in Warsaw. His works have been recorded on more than 150 CD albums. Email: lukaszewski@chopin.edu.pl



KAROLINA SILKINA was born in Grodno, Belarus. There she started her fascinating musical adventure playing the piano, singing in the choir, taking part in numerous concerts and winning competitions. Karolina completed her bachelor's degree in Public Relations and Media Marketing (Journalism Department) at the University of Warsaw. She currently is continuing her master's studies at Alma Mater (University of Warsaw). She is interested in PR, visual marketing, communication and event marketing. In addition, Karolina is a third-year student of Choral and Music Ensembles Conducting at the F. Chopin University of Music. Karolina is the founder and conductor of the Journalism Department choir at the University of Warsaw. Also she is a choral singer (soprano) at the F. Chopin Chamber Choir and University of Warsaw Choir. Email: caroline.silkina@gmail.com

Anima Christi (2018)

per coro misto a cappella

t. s. Ignatius de Loyola

♩. = 40

Paweł Łukaszewski

[*1968]

12/8 *pp* rit. a tempo *p*

S [a] [a] [a] [a]

A *p* A - ni - ma Chri - sti, a - ni - ma *en dehors mp* a - ni - ma Chri - sti,

T *p* A - ni - ma Chri - sti,

B *p* [a] [a]

3 6/8 12/8 6/8

S [a] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a]

A *p* san - cti - fi - ca me. [a] *p* Cor - pus Chri - sti, *mp* [a] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a]

T san - cti - fi - ca me. cor - pus Chri - sti, sal - va, sal - va me.

B san - cti - fi - ca me. Cor - pus Chri - sti, sal - va me.

[a] [a] [a] [a]

7 **6** *mp* **9** *mf* **6**

S [a] San - guis Chri - sti, i - ne - bri - a me.

A [a] *mp* *mf* san_ guis_ Chri_ sti, San_ guis Chri - sti,

T *mp* *mf* San - guis San_ guis_ Chri_ sti, San_ guis Chri - sti,

B *mf* San - guis Chri - sti, San - guis Chri - sti,



12 *mf* *p*

S A - qua la - te - ris, Chri - sti, la - va me. Pas - sio Chri - sti con -

A *mp* [a] [a] Pas - sio Chri - sti con -

T *mf* A - qua la - te - ris, Chri - sti, la - va me.

B *mp* [a] [a]

18 **12** *mf* **6** **9**

S for - ta me. [a] [a]

A for - ta me. [a] [a] [a] [a] [a] [a]

T for - ta me. *f* O bo - ne Ie - su, ex - au - di

B *f* O bo - ne Ie - su, ex - au - di

mf bo - ne Ie - su, ex - au - di

bo - ne Ie - su, ex - au - di

22 **12** **9**

S [a] [a] [a] [a] [a] [a] [a]

A [a] [a] [a] [a] [a] [a] [a]

T me. In - tra tu - a vul - ne-ra ab - scon - de me.

B me. In - tra tu - a vul - ne-ra ab - scon - de me.

me. [a] [a]

25 **9** *mp*

S Ne per-mit-tas me se-pa-ra-ri a te. Ab hos-te ma-li- gno de-fen-de me. In

p

A [a] *p* [a] [a] [a]

T *p* [a] [a] [a] [a]

B *p* [a] [a] [a] [a]

29 *mf* *f* *rit.* **6**

S ho-ra mor-tis mea-e vo-ca me. et, et iu-be me ve-ni-re ad te,

mp *f*

A [a] *mp* *f* [a]

T *mp* *f* [a] [a]

B *mp* *f* [a] [a]

33 **6/8** *f* **a tempo** **9/8** **6/8**

S *f* ut cum San - ctis tu - is lau - dem te.

A *f* ut cum San ctis tu is lau dem lau - dem te,

T *f* ut cum San ctis tu is lau dem lau - dem te,

B *f* ut cum San - ctis tu - is lau - dem, lau - dem te

38 1. *mf* 2. *mp*

S in sae - cu - la sae - cu - lo - rum. A - men.

A *mp* [a] A - men.

T 1. *mf* 2. *mp* in sae - cu - la sae - cu - lo - rum. A - men.

B *mp* [a] A - men.

43 *p*

S in sae - cu - la sae - cu - lo - rum. A - - men.

A *p* in sae - cu - la sae - cu - lo - rum. A - - men.

T *p* sae - cu - lo - rum. A - - men.

B *p* A - - men.

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Paris International Choir Festival, France, 7-11 Mar 2019. Friendship concert with a local choir at their home venue, massed sing at La Madeleine Church, Sunday worship service singing, sightseeing. Contact: Music Contact International, Email: info@musiccontact.com - Website: www.musiccontact.com

8th International Gdansk Choir Festival, Poland, 8-10 Mar 2019. Competitive and non-competitive festival for all kind of choirs from around the world. Jury members: Javier Busto (Spain), Ambroz Copi (Slovenia) Rihards Dubra (Latvia), Grzegorz Rubin (Poland), Jan Rybarski (Poland). Apply before Oct 15, 2018. Contact: MELODY & Polonia Cantat, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 15-18 Mar 2019. The Catholic University of Ponce, the University of Puerto Rico, and the city of Ponce invite choirs to discover Puerto Rico! Work with the island's most famous composers and directors, and exchange with choirs from the region. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Dublin International Choral Festival, Ireland, 20-26 Mar 2019. Individual workshop with one of Ireland's highly acclaimed conductors. Friendship Concert with an Irish host choir. Closing Concert Rehearsals with all participating choirs. Closing Concert Performance and Massed Sing. Contact: Music Contact International, Email: ireland@music-contact.com - Website: www.music-contact.com

Cherry Blossom Washington D.C. International Choral Festival, USA, 21-24 Mar, 28-31 Mar, 4-7 Apr & 11-14 Apr 2019. Festival celebrating the friendship symbolized by the gift of flowering cherry trees from Tokyo to Washington, D.C. and demonstrating cross-cultural exchange through a dynamic mix of American, Japanese, and other cultural performing arts. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Young 2019 Bohemia, Prague, Czech Republic, 21-24 Mar 2019. For youth choirs and orchestras. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: <https://www.musicultur.com/en/our-choral-trips.html>

Festival of Peace and Brotherhood, Rome, Italy, 21-25 Mar 2019. Sing together with Italian choirs and others from around the world. Perform in breathtaking venues throughout the cities and towns southeast of Rome and in Rome's historic center. This festival fosters a deep

sense of respect and understanding between cultures through the common language of music. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Lewes Lamentations, Lewes, United Kingdom, 24-29 Mar 2019. A week of music for experienced choral singers in a church in the centre of the historic Sussex town of Lewes. A group of up to thirty-six singers will rehearse a programme of Lenten music for a public concert. Contact: Lacock Courses, Andrew van der Beek, Email: lucy@lacock.org - Website: www.lacock.org

Golden Voices of Montserrat! International Contest, Montserrat Monastery, Catalonia, Spain, 24-28 Mar 2019. Taking place in Spain, this is one of the most biggest and incredible contest for choirs from all over the world. Contest day, master class, recording of the song in studio, flash mob and gala concert is waiting for you! Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

Verona International Choral Competition, Verona, Italy, 27-31 Mar 2019. Choirs from around the world attend this annual festival sponsored by the Association of Choirs of Northern Italy. Hear choirs from Asia, Eastern Europe, Central Europe and North America at the adjudicated performance venue and exchange with a local Italian choirs during your individual concerts. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://www.music-contact.com>

ON STAGE with Interkultur in Verona, Italy, 28-31 Mar 2019. Event including touristic activities (sight-seeing), short concerts in touristic places (churches, halls), a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

22nd Rainbow International Festival of Children's and Young Choirs, St. Petersburg, Russian Federation, 29-31 Mar 2019. Festival with a very long tradition focusing on competition in one of the 10 categories including small vocal groups. Apply before 15 Dec 2018. Contact: MELODY & Polonia Cantat, Email: info@petersburgfestival.com - Website: www.petersburgfestival.com

International Choir Festival Corearte, Puerto de la Cruz, Tenerife, Spain, 2-7 Apr 2019. For all kind of choirs from around the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

17th Festival di Primavera (Spring Festival), Montecatini Terme, Tuscany, Italy, 4-6 & 10-13 Apr 2019. A great festival reserved to school's, children's and youth choirs with more than 20 workshop and internationally renowned conductors. More than 2500 participants every year coming from Italy and Europe. Apply before 31 Jan 2019. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: info@feniarco.it - Website: www.feniarco.it

America Cantat 9, Panama City, Panama, 6-13 Apr 2019. America Cantat is the premier cultural music festival of the Americas, and is the only non-competitive choir festival to unite singers, clinicians, and festival choirs from North, Central, and South America in a ten-day cultural and musical immersion program. Over ten days, singers of all ages and abilities are invited to participate in overlapping five-day-long workshops. Contact: America Cantat, Email: info@acpanama19.org - Website: www.acpanama19.org

3rd Michelangelo International Music Festival, Florence, Italy, 12-14 Apr 2019. Competition and festival for choirs and orchestras. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

17th Budapest International Choir Festival & Competition, Hungary, 14-18 Apr 2019. For all kinds of choirs from all around the world. Categories: Gospel, Pop Modern, and Jazz. Apply before 30 Nov 2018. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Barcelona Workshop "Easter Week and Religious Choral Music", Spain, 15-18 Apr 2019. Intensive workshop with Josep

Prats (Spain) as main guest conductor. Contact: Festival Internacional de Coros Corearte Barcelona, Email: stage@corearte.es - Website: www.corearte.es

International Choral Festival Wales, Gwyl Gorawl Ryngwladol Cymru, Venue Cymru, Llandudno, North Wales, United Kingdom, 19-21 Apr 2019. Competition in the following categories: mixed choirs, single voice choirs, open category, young voices. Choir of Choirs: the Sir Karl Jenkins Trophy. Contact: International Choral Festival Wales, G yl Gorawl Ryngwladol Cymru, Email: post@internationalchoralfestival.wales - Website: <http://www.internationalchoralfestival.wales/>

Music at Gargonza, Tuscany, Italy, 22-27 Apr 2019. A course for experienced choral singers of all ages and nationalities in a fortified mediaeval Tuscan village and led by Carlos Aransay. Repertoire: Cardoso, Esquivel, Ribera, Scarlatti and Piazzolla. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

9th International Messiah Choir Festival, Salzburg, Austria, 25-28 Apr 2019. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: messiah-salzburg@cc-a.at - Website: <https://messiah-chorfestival-salzburg.jimdo.com/>

3rd International Choir Festival and Competition All Nations Are Singing, Vilnius and Trakai, Lithuania, 25 Apr-7 May 2019. For all choirs around the world. Contact: Gratulations, Paulius Andriu kevi ius, Director, Email: choralfestivals.org@gmail.com - Website: <https://www.choralfestivals.org/>

5th International Children's & Youth Chorus Festival 'StimmenKlangRaum', Weimar, Germany, 25-28 Apr 2019. Four day festival full of music, recreation and social interaction in inspiring environment full of parcs, historical buildings and modern architecture. All concerts are non-competitive and non-judged. Contact: Schola Cantorum Weimar, Email: sg@schola-cantorum-weimar.de - Website: www.schola-cantorum-weimar.de

World of Choirs, Montecatini Terme, Toscana, Italy, 28 Apr-1 May 2019. All the participants will demonstrate their skills on one of the best stages of the Adriatic coast. Invites all amateur choirs! Italy will not leave you indifferent. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

65th Cork International Choral Festival, Ireland, 1-5 May 2019. For 5 wonderful days Cork City and County will welcome some of the finest amateur Competitive and Non - Competitive choirs from around the world for a programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Join us in Cork for one of Europe's Premier Choral Festivals. Bringing a city to life with song since 1954! Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

Voices for Peace, Perugia, Assisi, Italy, 1-5 May 2019. To Compete or not to Compete. Opportunity to participate in both non-competitive and competitive activities. The Friendship Concerts will give choirs the chance to perform together with other international choirs. The competition includes

six categories, among which sacred choral music and folklore. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Riga Sings, International Choir Competition and Imants Kokars Choral Award, Riga, Latvia, 1-5 May 2019. Competition in 11 categories, evaluation performances, friendship concerts and Grad Prize competition. Possibility of non-competitive participation. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

18th Venezia in Musica, International Choir Competition and Festival, Sacile and Venice, Italy, 1-5 May 2019. Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra and folklore. Activities for non-competitive choirs include evaluation performance, individual coaching and friendship concerts. Apply before Jan 28, 2019. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Cornwall International Male Voice Choral Festival, United Kingdom, 2-6 May 2019. With over 60 choirs involved in 50 events at 40 locations, there is something for everyone. Contact: Rob Elliott, Festival Director, Email: rob@cimcf.uk - Website: www.cimcf.uk

7th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 2-5 May 2019. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts at the beautiful San Leo medieval cathedral. Apply before 31 Mar 2019. Contact: Queen Choral Festival

and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

14th International Festival of University Choirs UNIVERSITAS CANTAT 2019, Poznań, Poland, 6-12 May 2019. Meetings of university choirs from all around the world in order to stimulate co-operation and cultural exchange. Non-competitive festival. Contact: International Festival of University Choirs, Email: festival@amu.edu.pl - Website: <http://cantat.amu.edu.pl/pl/>

ON STAGE with Interkultur in Stockholm, Sweden, 9-12 May 2019. Event including touristic activities (sight-seeing), short concerts in touristic places (churches, halls), a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

9th World Choir Festival on Musicals, Thessaloniki, Greece, 10-12 May 2019. Non competitive choral event for all types of choirs and vocal ensembles all over the world with audience prize awarded to the best choir at each concert. Contact: Choir Korais, Email: choirkorais94@gmail.com - Website: www.xorodiakorais.com

3rd Lorenzo de Medici International Music Festival, Florence, Italy, 11-13 May 2019. Competition for all genres of choral singing, in 11 competitive and non-competitive categories. Contact: Florence Choral, Email: chairman@florencechoral.com or info@musicaficta.org - Website: www.florencechoral.com

International Choir Festival Corearte All'Italiana, Italy, 13-22 May 2019. For all kind of choirs from around the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

38th International Festival of Orthodox Church Music, Białystok, Poland, 15-19 May 2019. The aim of this festival is to present the artistic and spiritual values of Orthodox Church music. For all types of choirs from around the world. Contact: Fundacja Muzyka Cerkiewna, Email: biuro@festiwal-hajnowka.pl - Website: <http://festiwal-hajnowka.pl/>

6th Vietnam International Choir Festival & Competition, Hô An, Vietnam, 15-19 May 2019. For choirs of all kind from around the world. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Voices United in Costa Rica, San José, Costa Rica, 15-22 May 2019. With Ian Loeppky and the University of North Alabama String Orchestra. For choirs of any kind from around the world. Optional individual concerts and gala concerts. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

Festival de la Voix, Châteauroux, France, 16-19 Mai 2019. Concerts, workshops, open stages. Contact: CEPRAVOI, Email: contact@cepravoi.fr - Website: www.festivaldelavoix-chateauroux.fr

40th International May Choir Competition "Prof.Georgi Dimitrov", Varna, Bulgaria, 16-19 May 2019. For mixed, men's, women's, children's and chamber choirs. Contact: International May Choir Competition

"Prof. Georgi Dimitrov," Email: office@choircomp.org - Website: <http://choircomp.org/en/home-en/>

Beijing and Hong Kong Choir Festival, China, 19-27 May 2019. Artistic director: Eric Stark. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Venezia Music Festival 2019, Italy, 22-26 May 2019. International festival of choirs and orchestras. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Cantate Croatia International Choir Festival, Croatia, 23-27 May 2019. individual performances and common song performed in historic venues. Exchange with choirs from all over the world. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

ON STAGE with Interkultur in Florence, Italy, 23-26 May 2019. Event including touristic activities (sight-seeing), short concerts in touristic places (churches, halls), a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

47th International Choir Festival of Songs Olomouc, Czech Republic, 28 May-2 June 2019. International choir festival of sacred and clerical music, Musica Religiosa Competition for choirs in all categories from all around the world. Apply before March 31, 2019. Contact: Festa Musicale, Email: info@festamusicale.com - Website: <https://festamusicale.com>

Sing Along Concert On Tour Barcelona, Spain, 29 May-2 June 2019. The highlights of this Sing Along Project ON TOUR will be the performance of Verdi's „Messa da Requiem“ in Barcelona together with the Rundfunkchor Berlin and the choirs of Orfeo Català, conducted by Simon Halsey at the legendary Palau de la Música Catalana. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

48th International Competition Florilège Vocal de Tours, France, 31 May-2 June 2019. The competition is open to vocal ensembles, equal voices ensembles, mixed choirs, small vocal ensembles. Two categories: choirs (mixed or equal voices) 25 to 36 singers, vocal ensembles (mixed or equal voices) 4 to 24 singers. Accommodation is free of charge for the choirs who will be competing. Contact: Florilège Vocal de Tours, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

International Choral Competition Ave Verum 2019, Baden, Austria, 31 May-2 June 2019. Baden is a spa and has been a historical meeting point for artists such as Mozart, Beethoven, Schubert, Strauss, Lanner and many more. Only 10 choirs worldwide can join this extraordinary Grand Prix competition. For all amateur choirs (mixed, female, male, treble, men) of at least 20 singers, maximum 50 singers. Apply before November 1st, 2018. Contact: Wolfgang Ziegler, chairman, Email: aveverum.baden@gmail.com - Website: www.aveverum.at

Sing Austria with John Dickson, Vienna & Salzburg, Austria, 3-9 June 2019. Individual and festival concerts under the direction of John Dickson. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Winchester Cathedral Choral Festival, United Kingdom, 4-8 June 2019. Join conductor Dr. Pearl Shangkuan, composer-in-residence Dr. Dan Forrest and singers from the U.S., England and Germany at the inaugural Winchester Cathedral Choral Festival. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

D-Day Memorial Concert Series, Paris and Normandy, France, 4-10 June 2019. Opportunity for overseas choirs to visit France, perform memorial concerts for its citizens, and commemorate those men and women who fought so valiantly there during the Allied Invasion in 1944. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://ddayconcerts.org/2019-paris-choral-festival/>

9th International Choral Festival Chernomorski zvutsi, Balchik, Bulgaria, 5-9 June 2019. Festival and competition for all kind of choirs. Workshops with composer-conductor and well-known choral experts. Apply before 1 Feb 2019. Contact: Association Musical World-Balchik, Email: festival@chernomorskizvutsi.com - Website: www.chernomorskizvutsi.com/

Limerick Sings International Choral Festival, Limerick, Ireland, 5-10 June 2019. Non-competitive event for choirs of all traditions and nationalities. Choirs will meet each other through formal and informal concerts and other social events. It will include a gala concert with a professional Irish orchestra under the direction of Dr. Cameron LaBarr. Apply before December 1, 2018. Contact: Limerick Sings, Email: information@limericksings.com - Website: www.limericksings.com

Tampere Vocal Music Festival, Tampere, Finland, 5-9 June 2019.

This versatile international festival includes a chorus review, a contest for vocal ensembles, concerts and workshops among other things, and gathers app. 2,000 singers to Tampere. Contact: Tampere Sävel, Tampere Vocal Music Festival, Email: music@tampere.fi - Website: www.tamperefestival.fi/vocal/en

Krakow International Choral Festival, Poland, 6-10 June 2019. Perform alongside international choirs during adjudicated and non-adjudicated performances in Poland's medieval center of culture, art and academics. Perform in the Karłowicz Music School, the Krakow Philharmonic, and some of the city's most beautiful churches! Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

10th International Krakow Choir Festival Cracovia Cantans, Poland, 6-9 June 2019. The biggest international choral festival in Poland. For all kinds of choirs, 10 categories including non-competitive category, many concert opportunities. Gala concert in Krakow Philharmonic. Apply before Nov 15, 2018. This competition is one of the World Choral Championship: <http://www.worldchoralchampionship.org/>. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Rome Choral Festival, Italy, 6-11 June 2019. For all kind of choirs. Artistic Director, Dr. Leo H. Davis. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

16th International Chamber Choir Competition Marktoberdorf 2019, Germany, 7-12 June 2019. Two categories: mixed choirs and popular choir music (number of singers from 16 to 32). Two competitions rounds: 20 minutes including compulsory work and 10 minutes programme of the choirs own choice. Apply before September 15, 2018. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org

Wales & England Choir Festival 2019 with Thomas Lloyd, United Kingdom, 8-14 June 2019. Participating choirs will sing a repertoire of Cathedral Anthems. Possibility for choirs to perform independent and collaborative concerts. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Monteconero Music Party, Montenegro, 9-15 June 2019. Schütz to Brahms with an invited group in a former mediaeval monastery on the Adriatic directed by Patrick Craig. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Montréal Choral Festival 2019 with Elena Sharkova, Canada, 16-22 June 2019. Participating choirs will sing Fauré Requiem. This will add to the French flavor of the event. In addition to combined rehearsals, choirs will have the opportunity to perform their own concerts if they wish it. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Music at Monteconero, Montenegro, 16-22 June 2019. Josquin, Rore, Isaac, Pizzetti and Jackson in a former mediaeval monastery on the Adriatic directed by Joanna Tomlinson. Contact: Lacock Courses, Andrew van der

Beek, Email: avdb@lacock.org - Website: www.lacock.org

International Contest Sun of Italy, Pesaro, Italy, 16-19 June & 7-10 July 2019. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

Italian Alpine Choral Festival, Dolomites, South Tyrol, Italy, 18-24 June 2019. Open to all types of choirs offering performance opportunities in theaters, concert halls and churches across the Val Pusteria region, as well as open-air performances at alpine huts, music pavilions, castles and lakes. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscanymusic-contact.com/>

Dublin Choral Festival, Ireland, 19-23 June 2019. Lend your voices to sing in a combined mixed-voice choir in Ireland's Fair City. The festival chorus will perform thrilling choral literature under the direction of Artistic Director Dr. Stan Engebretson – Chorale Artistic Director for the National Philharmonic. Contact: Music Celebrations International, LLC, Email: info@dublinchoralfestival.org - Website: <http://dublinchoralfestival.org/>

7th International Anton Bruckner Choir Competition and Festival, Linz, Austria, 19-23 June 2019. For choirs of all kind from around the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

2nd Salzburg International Choral Celebration and Competition, Salzburg, Austria, 19-24 June 2019. Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other

categories: children and youth choirs, sacred music and folklore. Activities for non-competitive choirs include evaluation performance, individual coaching and friendship concerts. Apply before Dec 15, 2018. Contact: Meeting Music, Email: info@meeting-music.com - Website: <http://meeting-music.com/>

3rd International Choral Festival Costa Rica for Peace, San Jose, Costa Rica, 19-24 June 2019. Repertoire must be a cappella and of free choice giving preference to music of the choirs' own country or region. All accepted choirs will sing together a common piece, which will be rehearsed during the festival. Contact: Costa Rica International Choral Festival, Email: info@choralfestcostarica.org - Website: www.choralfestcostarica.org/

International Choral Festival in Tuscany, Montecatini Terme, Italy, 20-24 June 2019. Join choirs from around the world in the heart of Tuscany to perform in venues throughout the region. Hear the other guest choirs sing at the Tettuccio Spa, and exchange with Italian choirs during friendship concerts in churches and theatres. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

Roma In Canto International Festival of Sacred Music, Rome, Italy, 20-24 June 2019. Perform a stunning repertoire of music by Monteverdi and Palestrina during High Mass at St. Peter's Basilica alongside choirs from across the globe. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

17th "Seghizzi" International Choral and Solo Voice Composition Contest, Gorizia, Italy, 21 June 2019. Open to musicians from any nation, citizenship and age.

Two categories: choral compositions a cappella or with piano (for mixed, male, female or children's voices); compositions for solo voice and piano. Contact: Associazione Seghizzi, Email: info.seghizzi@gmail.com - Website: <http://www.seghizzi.it/en/composition-contest-2019/>

Festival Coral de Verão, Lisbon, Portugal, 21-24 June 2019. Partake in international choral competitions and immerse your choirs in the historical and cultural district of Belém. Choirs will have performance opportunities at various landmarks including UNESCO World Heritage site - Jerónimos Monastery. Contact: SourceWerkz, Email: info@sourcewerkz.com - Website: <http://pscf.sourcewerkz.com/>

Harold Rosenbaum's Choir Concert Tour of Ireland, Ireland, 23 June-1 July 2019. For singers as well as non-singers. Repertoire: Faure's Requiem. Contact: The Harold Rosenbaum Institute, Email: HaroldRosenbaum@gmail.com - Website: <http://haroldrosenbaum.com/institute.shtml>

Choral and Cultural Summer Workshop for Singers, Noto, Sicily, Italy, 23 June-4 July 2019. Opportunities to perform sacred and secular choral repertoire from the Renaissance up through the 21st Century under the leadership of David Hayes. Contact: Umbrian Serenades, LLC., Email: umbrianserenades@gmail.com - Website: <http://www.umbrianserenades.com/>

Festival Chorale de Paris commemorating the 75th Anniversary of D-Day, France, 24-30 June 2019. Artistically rich, poignant and inspirational journey through areas of France steeped in historical significance. In collaboration with Paris Choral Society, composer-in-Residence, Richard Burchard, and artistic director, Dr. Jefferson Johnson. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

picfest - Treble Choral Festival, Eugene, Oregon, USA, 25 June-1 July 2019. Pacific International Choral Festivals' 22nd Season in America's spectacular Pacific Northwest! Maestra Susan Brumfield leads boychoirs, girlchoirs, mixed treble choirs (through age 18). This non-competitive event features: individual choir performances/workshops; mass chorus schedule of inspiring rehearsals, fun-filled socials, shared meals and culminating Gala Concert. Contact: Oregon Festival Choirs, Peter Robb, Email: peter@picfest.org - Website: <http://picfest.org/>

International Festival Verona Garda Estate, Verona, Brescia, Mantua, Vicenza, Italy, 27 June-14 July 2019. For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: info@festivalveronagardaestate.eu - Website: www.festivalveronagardaestate.eu

Irish International A Cappella Festival 2019, Dublin, Ireland, 28-30 June 2019. Competition aiming at both small ensembles and large choruses performing contemporary a cappella repertoire. Also open to barbershop. Contact: Ardú Vocal Ensemble, Email: ardumusic@gmail.com - Website: <https://www.irishacappella.com/>

Festival of Voices, Hobart, Tasmania, Australia, 28 June-14 July 2019. Performance such as concerts to clubs, cabaret venues and pop up performances for participants and singers of all ages and backgrounds. Contact: Festival of Voices Tasmania, Email: info@festivalofvoices.com - Website: <https://festivalofvoices.com/>

Cracovia Sacra – Sacred Choral Music Festival, Krakow, Poland, 28-30 June 2019. Choir festival focusing on sacred music of all Christian churches. 6 categories including non-competitive category. Apply before Dec 31, 2018. Contact: MELODY & Polonia Cantat, Email: info@poloniacantat.pl - Website: www.cracoviasacra.com

Perform in Great Britain, United Kingdom, 29 June-4 July 2019. Individual and festival concerts under the direction of Rollo Dilworth. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Italia Canta! With Craig Courtney, Rome, Italy, 29 June-5 July 2019. Enjoy guided tours of ancient Roman monuments, the Sistine Chapel, and local infamous landmarks. Participate in Mass in St. Peter's Basilica and perform in world class venues. Contact: Sechrist Travel, LLC, Email: info@sechristtravel.com - Website: www.sechristtravel.com

7th Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toruń, Poland, 29 June-3 July 2019. Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra and folklore. Activities for non-competitive choirs include evaluation performance, individual coaching and friendship concerts. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Toronto Children's Festival 2019 with Henry Leck & Zimfira Poloz, Canada, 1-7 July 2019. Festival celebrating the sounds of fine children's choirs. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

International Choir Festival Corearte Junior 2019, Puerto de la Cruz Tenerife, Spain, 1-6 July 2019. For all kind of children and youth choirs from all over the world. Participants must be between 8 and 20 years old. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

Chanakkale International Choir Festival and Competition, Chanakkale, Turkey, 2-7 July 2019. Non-competitive festival or competition for female, male, mixed adults, mixed youth, mixed children, and folk choirs from all over the world. Contact: Çanakkale Onsekiz Mart Üniversitesi, Email: info@canakkalekorofestivali.com - Website: <http://www.canakkalekorofestivali.com/>

Paris Choral Festival, Paris, France, 2-9 July 2019. In 2014, MCI organized the Paris Choral Festival to commemorate the 70th Anniversary of D-Day and Liberation of France with a mass choir performance in La Madeleine. To continue this celebration of the centuries-old Franco-American friendship, and to commemorate another milestone anniversary, Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://ddayconcerts.org/2019-paris-choral-festival/>

10th Salerno Festival, International Choral Festival, Salerno, Naples and Amalfi Coast, Italy, 3-7 July 2019. The charming Amalfi Coast and the beautiful ruins of Pompei and Paestum welcome the choirs from all over the world to this international festival organised by the national federation of choirs in Italy. Five days of music, art, culture and sun! Apply before 15 Mar 2019. Contact: Federazione Nazionale Italiana Associazioni Regionali Corali (FENIARCO), Email: info@feniarco.it - Website: www.feniarco.it

10th International Sacred Music Choir Festival & Competition Laudate Dominum, Vilnius and Trakai, Lithuania, 3-10 July 2019. For all choirs around the world. Contact: Gratulations, Paulius Andriu kevi ius, Director, Email: choralfestivals.org@gmail.com - Website: <https://www.choralfestivals.org/>

11th International Johannes Brahms Choir Festival and Competition, Wernigerode, Germany, 3-7 July 2019. Competition for choirs and music ensembles from all over the world. This competition, named after Johannes Brahms, puts a musical focus on this German composer and the German romantics of the 19th century. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

37th International Choir Festival of Preveza, 25th International Competition of Sacred Music, Preveza, Greece, 4-7 July 2019. For mixed, equal voices, children's, chamber and youth choirs. Repertory must include four pieces of sacred music (Renaissance or baroque, romantic period, a composition from the early 20th century, a composition of composer born after 1970). Also category for spiritual, gospel, jazz, pop choirs, pop ensembles, folklore and byzantine chant. This category offers each choir the opportunity to express its own traditions and strengths. Contact: Choral Society «Armonia» of Preveza, Email: armonia4@otenet.gr - Website: <http://www.armoniachoir.gr/festival/index.php>

21st International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 4-7 July 2019. Ten selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings.

Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.cantusmm.com

Passion of Italy Rome Festival, Italy, 5-9 July 2019.

With Dr. Janet Galván. For choirs of any kind from around the world. Individual and festival concerts. Sing mass at St. Peter's Basilica. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

13th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 5-10 July 2019.

Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: CONCERTS-AUSTRIA, Email: office@scfestival.org - Website: www.scfestival.org

Golden Voices of Barcelona, Spain, 7-11 July 2019.

For both professional and amateur choirs from all around the world. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

International Choir Festival InCanto Mediterraneo, Milazzo (Sicily), Italy, 7-13 July 2019.

First part of the festival non competitive, second part competitive in various categories. Contact: Associazione Corale «Cantica Nova», Email: festival@festivalincantomediterraneo.it - Website: www.festivalincantomediterraneo.it

54th International Choral Music Festival Barcelona, Spain, 8-14 July 2019.

Singing week in the magnificent city of Barcelona, workshops, final concert at the Palau de la Música, individual concerts for the participating choirs in Barcelona. Workshops with Conductor: Lluís Vilamajor (Catalonia) - Ancient Music Renaissance-Baroque and Maud Hamon-Loisance (France) - Choral Music and Movement. Contact: Federació Catalana d'Entitats Corals, Email: fcec@fcec.cat - Website: www.fcec.cat

Sing Brothers, Sing! – picfest, Eugene, Oregon, USA, 8-14 July 2019.

Set in America's spectacular Pacific Northwest, Eugene, Oregon hosts the 22nd season of Pacific International Choral Festivals. Master conductor Fernando Malvar-Ruiz leads Treble, SATB and TB male choirs (through age 18) six days of joyful music and friendship making. Contact: Oregon Festival Choirs, Peter Robb, Email: peter@picfest.org - Website: <http://picfest.org/>

International Singing Week Flanders, Ghent, Belgium, 8-15 July 2019.

Ateliers with Benoît Giaux, Belgium (Beautiful Harmony, from Romantic choral music to Pop, for young voices 11 to 18), Basilio Astulez, Spain (Kaleido, a magical box of colours and sounds, for SATB aged 16 to 27), Virginia Bono,

Argentina (Passionate Women, music by and for women with a passion for singing, for SSA women over 18), Carlo Pavese, Italy (Tempo Giusto, sing your music and live your life in the right tempo, for SATB adults over 27). Contact: Koor&Stem Ghent, Email: singingweek@koorenstem.be - Website: www.koorenstem.be/singingweek

International Boys and Men's Choral Festival, Flagstaff, Arizona, USA, 9-16 July 2019.

For boys and men's choirs as well as individual male singers from around the world. Conductors for the 2019 festival will be selected from participating choirs. Performances in Flagstaff, Mesa (Phoenix) and Tucson. The program will feature music for treble & male choirs and grand finale of combined choirs. Contact: IBMCF, Email: IBMCF@internationalchoralfestival.com - Website: www.internationalchoralfestival.com

3rd Leonardo Da Vinci International Music Festival, Florence, Italy, 9-12 July 2019.

Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

10th Musica Eterna Roma International Choir Festival and Competition, Italy, 10-14 July 2019.

Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra and folklore. Activities for non-competitive choirs include evaluation performance, individual coaching and friendship concerts. Apply before Feb 15, 2019. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

7.5-day Course, Bodymind and Voice, Collegeville, Minnesota, USA, 11-18 July 2018.

The course includes: (1) how voices are made and "played" with physical and acoustic efficiency, (2) voice protection, and (3) how human growth affects vocal capabilities (prenatal through older adulthood), especially during pubertal voice transformation (all based in the voice and voice medicine sciences). Human compatible learning and teaching (based in the neuropsychobiological sciences) are woven throughout the course. Contact: The VoiceCare Network, C/O Dr. Axel Theimer, Executive Director, Email: info@voicecarenetwork.org - Website: www.voicecarenetwork.org

Zêzerearts Choral Festival 2019, Tomar, Médio-Tejo Region, Portugal, 13-21 July 2019.

For individual singers from around the world to work with with Zêzere Arts Artistic Director, Brian MacKay, with Pedro Correia and Aoife Hiney and other members of the music staff. Contact: Ferreira do Zêzere, Email:

zezerearts@gmail.com - Website: www.zezerearts.com/

6th International Choir Festival Coralua, Trondheim, Norway, 13-19 July 2019. For children, middle school and adult choirs. Choral workshops with Javier Busto (Spain) and Sanna Valvanne (Finland). Singing Tour in Norway, discover the beautiful village of Røros. Concerts in the best venues of Trondheim and Røros. Contact: Coralua, Email: trondheim@coralua.com - Website: www.coralua.com

Ludlow Summer School, United Kingdom, 14-19 July 2019. The 40-part motet Spem in alium by Thomas Tallis directed by Gabriel Crouch. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Vienna International Arts Festival VIAF, Austria, 15-21 July 2019. For all non-professional choirs composed of young musicians of all nations below the age of 26. A maximum of 10% of the participants may be between 26 and 30 years of age. Conductors and piano players accompanying the choirs are not subject to the age limit. Application deadline: May 31, 2019. Contact: Vienna International Arts Festival VIAF, Email: office@viaf.at - Website: <http://www.viaf.at/>

Chorus America Conducting Academy, Ann Arbor, Michigan, USA, 15-21 July 2019. Hosted by University of Michigan School of Music, Theatre & Dance, Chorus America's Conducting Academy is a unique opportunity to build choral-orchestral skills and advance your career in a supportive learning environment with an outstanding faculty. During the week-long program, participants will focus on Mendelssohn's choral-orchestral masterwork,

Elijah. Fellow and Scholar Applications Deadline: January 18, 2019. Symposium. Applications Deadline: June 1, 2019. Contact: Chorus America, Email: service@chorusamerica.org - Website: <http://www.chorusamerica.org/ca2019>

Gondwana World Choral Festival, Sydney, Australia, 15-21 July 2019. Celebrating the 30th anniversary of the Sydney Children's Choir during a week of concerts, recitals, workshops, masterclasses and panel discussions. Venues: The concert hall of the Sydney Opera House and the Sydney Conservatorium of Music. Contact: Gondwana Choirs, Email: Sam.Allchurch@gondwana.org.au - Website: <http://gondwana-wcf.org.au/>

Pacific Pride Choir, Vietnam and Cambodia, 16-28 July 2019. Pacific Pride Choir (PPC) is an occasional touring choir created to contribute to the visibility and acceptance of LGBTQI+ people in countries where homosexuality is legalised, but not fully recognised. Open to all singers from over the world, experience singing in a choir is preferable but not essential. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

International Choral Festival of Missoula, Montana, USA, 17-20 July 2019. Non-competitive showcase festival for children's, youth, men's, women's and mixed choirs. Social events, home stays (international choirs) and cultural exchange. Contact: International Choral Festival, Email: info@choralfestival.org - Website: www.choralfestival.org

12th Grand Prix Pattaya, Pattaya, Bangkok, Thailand, 17-24 July 2019. Festival and Grand Prix competition including 15 categories for all kind of choirs from around the world. Apply before: April 17. Contact: Festa Musicale, Email: info@festamusicale.com - Website: <https://festamusicale.com/en/festivals/grand-prix-thailand/>

Al Sole della Sardegna International Choral Festival, Sant'Antioco, Italy, 17-21 July 2019. For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: info@festivalalsoledellasardegna.eu - Website: www.festivalalsoledellasardegna.eu

58th International Seghizzi Choral Competition and Festival, Gorizia, Italy, 19-21 July 2019. For choirs or musical groups. Categories: Renaissance, Baroque, 19th Century, 1900 to the present day, folk and traditional songs or spirituals and gospels, pop and jazz music, contemporary music. Apply before 1 Mar 2019. Contact: Associazione Seghizzi, Email: info@seghizzi.it - Website: www.seghizzi.it

Eastman School of Music Workshop on Advanced Choral Conducting, Rochester, NY, USA, 20-23 and 25-28 July 2019. Join William Weinert for "Choral Masterworks – Handel's Messiah: Style and Structure" (July 20-23) and "The Complete Conductor – Focus on Bach Motets" (July 25-28). Participants conduct Voices, the institutes' professional choir-in-residence. Each class is limited to 14 conductors. Contact: Eastman School of Music, Email: summer@esm.rochester.edu - Website: <http://summer.esm.rochester.edu>

International Children's Choir Festival at Canterbury Cathedral & London, United Kingdom, 21-27 July 2019. With Henry Leck (Indianapolis Children's Choir) and David Flood (Master of the Choristers at Canterbury

Cathedral). The festival is centered around three major choral performances: a joining of voices at the Evensong and a massed concert at Canterbury Cathedral, and the final festival concert in London. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

2019 Choral Festival in Ireland, Cork and Dublin, Ireland, 23-29 June 2019. Individual and festival concerts under the direction of Henry Leck and Michael McGlynn. With the participation of the Anúna singers. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

8th Bali International Choir Festival 2019, Denpasar Bali, Indonesia, 23-27 July 2019. Bali Cantat, Choir clinics and workshops, evaluation performances, friendship concerts, choir competition, choir championship, Grand Prix championship, 'Meet the Jury' consultation. Contact: Bandung Choral Society, Tommyanto Kandisaputra, Email: mailbcsevents@gmail.com - Website: www.bandungchoral.com

World Peace Choral Festival Vienna 2019, Austria, 25-28 July 2019. «Coming together to sing, singing for a better future», the World Peace Choral Festival will celebrate its 10th anniversary in Vienna. Festival supported by the Austrian federal government authorities, the city government of Vienna, the Vienna Boys Choir, the United Nations Headquarters in Vienna, and featuring concerts, workshops, competition, music dinner, exchange and celebration activities. Contact: Stefanie Rauscher, Email: info@wpcf.at - Website: www.wpcf.at

IFCM World Choral Expo, Lisbon, Portugal, 27 July-1 Aug 2019. International choral event which provides the opportunity for the global choral community (singers, conductors, composers, music educators, and professionals) to interact with and learn from world-renowned choirs and their conductors. The WCE 2019 will highlight three focus areas: choral music education, choral performance, and a choral exhibition. The inaugural WCE was held in Macau SAR (2015) and brought together over 10,000 participants with the common goal to sing 'songs of friendship and peace'. The theme for WCE 2019 is "Voices Meeting for a Better World". Contact: International Federation for Choral Music, Email: info@ifcm.net - Website: www.ifcm.net

12th Orientale Concentus International Choral Festival 2019, Singapore, 29 July-1 Aug 2019. Competition for mixed, equal voices, children's, folklore and chamber choirs. Opportunity for all choirs to step into a holistic and memorable international choral learning journey, all in one place. Contact: ACE 99 Cultural Pte Ltd., Email: event@ace99.com.sg - Website: www.orientaleconcentus.com/

2019 Summer Residential Course for Choral Music, Brunico, Italy, 1-4 Aug 2019. Intensive residential course for selected choir (SATB) and individual singers, conducted by Karmina ilec. Contact: Verein Cordia, Email: info@cordia.it - Website: www.cordia.it

Grand Prix of Nations Gothenburg & 4th European Choir Games, Gothenburg, Sweden, 3-10 Aug 2019. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Parallel to the European Choir Games, Grand Prix of Nations is a competition for amateur choirs from all over the world. Contact: Födrerverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

3rd Andrea del Verrocchio International Music Festival, Florence, Italy, 6-9 Aug 2019. Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

Norfolk 2019 Chamber Choir and Choral Conducting Workshop, Norfolk, CT, USA, 11-18 Aug 2019. Workshop with Simon Carrington, for advanced singers and choral conductors. Repertoire ranges from the Renaissance to the 21st century. Conductors have the opportunity to direct instrumental as well as choral ensembles. All sessions and final concert are professionally audio and video recorded. Invited singers will receive a Fellowship covering the full cost of tuition, housing and meals. Application Deadline: March 21, 2019. Contact: Norfolk Chamber Music Festival, Email: norfolk@yale.edu - Website: <http://norfolk.yale.edu/school/choral-about/>

67th «Guido d'Arezzo» International Polyphonic Competition, Arezzo, Italy, 22-24 Aug 2019. For amateur choral ensembles. Categories: Christian plainchant, polyphony, polyphony for children's voices, special competition, int'l choral festival of folksong. Contact: Competition secretariat, Email: fondguid@polifonico.org - Website: www.polifonico.org

10th European Academy for Choral Conductors, Fano, Italy, 25 Aug-1 Sep 2019. A professional masterclass open to participants from all over the world with a high level choir-in-residence. Maximum 20 active conductors. Apply before 30 Apr 2019. Contact: FENIARCO, Email: info@feniarco.it - Website: www.feniarco.it

International Choir Festival Corearte Argentina 2019, Córdoba, Argentina, 3-8 Sep 2019. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

Jimena de la Frontera MusicWeek, Spain, 8-13 Sep 2019. Choral music in an Andalusian pueblo blanco directed by Robert Hollingworth. Repertoire: El Siglo de Oro, Spanish music of the 16th Century. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

19th EUROTREFF 2019, Wolfenbüttel, Germany, 11-15 Sep 2019. Concerts and ateliers for children's, girls' and mixed youth choirs. Possibility of regional meeting with a German choir before or after the festival. Ateliers for children's choirs with Cécile Mathevet Bouchet (France), Yoshihisa Kinoshita (Germany) and Veronica Bertsch (Germany). Ateliers for girls choirs with Bak Do an (Turkey) and Dominic Ellis-Peckham (England). Ateliers for mixed youth choirs with Cecilia Martin-Löf (Sweden) and Luigi Leo (Italy). Apply before Jan 15, 2019. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: <http://www.eurotreff.amj-musik.de>

ON STAGE with Interkultur in Israel, Israel, 13 Sep 2019. Event including touristic activities (sight-seeing), short concerts in touristic places (churches, halls), a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

ON STAGE with Interkultur in Lisbon, Portugal, 13-16 Sep 2019. Event including touristic activities (sight-seeing), short concerts in touristic places (churches, halls), a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

13th Rimini International Choral Competition, Rimini, Italy, 19-22 Sep 2019. Competition for equal voices, mixed choirs, children & youth choirs, folk/Gospel music and sacred music. Apply before May 31, 2019. Contact: Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it

6th International Music Council World Forum, Paris, France, 27 Sep-1 Oct 2019. Forum taking place in Paris for a special celebration of the 70th anniversary of the International Music Council, which was founded in 1949 at the request of UNESCO as the advisory body on musical matters. Contact: Conseil International de la Musique, Email: forum.imc@unesco.org - Website: www.unesco.org/imc

15th International Choir Contest Flanders, Genk, Belgium, 4-6 Oct 2019. Competition for choirs with mixed or equal voices with a minimum of 14 (equal) or 16 (mixed) singers and a maximum of 40 singers. Compulsory repertoire: a work composed before 1750, a work from the period 1800-1950, the compulsory work (a work composed by a Flemish composer), a work composed after 1950 of the choir's own country, a unison folksong from the choir's own country and a free choice of some other choral pieces. Contact: International Choir Contest Flanders, Email: ikv.vlaanderen@gmail.com - Website: www.ikv2019.be

International Choir Festival Corearte Barcelona 2019, Spain, 7-13 Oct 2019. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

3rd Kalamata International Choir Competition and Festival, Greece, 9-13 Oct 2019. Competition for all types of choirs in different categories of difficulty, line-ups and musical genres. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Musica Festival Bad Hofgastein 2019, Salzburg, Austria, 10-13 October 2019. On the occasion of the traditional "Bauernherbst", the period when the harvest festival is celebrated, international choirs and music groups meet with local music groups and present themselves at different venues while tasting regional specialities. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

13th In Canto sul Garda International Choir Competition, Riva del Garda & Arco, Italy, 12-16 Oct 2019. Competitive or non-competitive festival open to mixed, male, female, senior choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra, folklore and modern. Apply before May 15, 2019. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

2nd Botticelli International Choral Festival, Venice, Italy, 12-15 Oct 2019. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts in beautiful churches in Venice. Sung Service for the winners at the St.

Mark Basilica. Contact: Botticelli International Choral Festival, Email: chairman@florencechoral.com - Website: <http://www.florencechoral.com/>

Singing in Rome, Italy, 13-18 Oct 2019. A week of early music with Erik van Nevel. The programme is based on music that would have been heard in Rome c.1600 with a Palestrina double-choir Mass as the central work. Contact: Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 17-20 Oct 2019. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts in beautiful churches in Venice. Sung Service for the winners at the St. Mark Basilica. Contact: Claudio Monteverdi Choral Competition, Email: office@venicechoralcompetition.it - Website: www.venicechoralcompetition.it

8th Canta al Mar International Choral Festival, Calella, Barcelona, Spain, 23-27 Oct 2019. All concert and competition venues in Calella are within walking distance and can therefore be combined ideally with a pleasant stroll through the historic center - a great way for choirs to meet, sing together in Friendship Concerts and get to know other nations and their individual traditions. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Cantate Barcelona, Spain, 25-28 Oct 2019. Annual festival for choirs from across the globe. Concert tour throughout Spain's Costa Brava region. Shared concert with local choirs at the Auditori Palau de Congressos in Girona. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Dubrovnik International Choir Festival & Competition, Croatia, 30 Oct-3 Nov 2019. Competitive or non-competitive festival open to mixed, male, female, senior choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra, folklore and modern. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

ON STAGE with Interkultur in Prague, Czech Republic, 7-10 Nov 2019. Event including touristic activities (sight-seeing), short concerts in touristic places (churches, halls), a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

15th International Warsaw Choir Festival Varsovia Cantat, Poland, 15-17 Nov 2019. For a cappella choirs. Choirs can compete in one of 7 categories for statuette of Golden Lyre and Special Romuald Twardowski Prize. Festival takes place in Porczynski Hall, Chopin Hall. Additional concerts in Warsaw churches. Apply before 31st May 2019. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

International Choir Festival Corearte Brazil 2019, Caxias do Sul, Brazil, 11-17 Nov 2019. Non-competitive event open to choirs of various backgrounds from all over the world. Workshops with Pablo Trindade (Brazil) and Fernanda Novoa (Uruguay). Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

Singers in Residence - Sing Along Concert in Vienna, Austria, 15-18 Nov 2019. For singers from all around the world. Rehearsals and performances with the Wiener Singakademie, Barucco and 450 singers at the prestigious Mozartsaal. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Vienna Advent Sing, Austria, 28 Nov-2 Dec, 5-9 Dec, 12-16 Dec, 19-23 Dec 2019. Vienna's Cultural Affairs Department welcomes choirs from around the world to share their voices in the magnificent City Hall and breathtaking Melk Abbey as part of the city's Advent celebration. Choirs exchange with local musicians, sing to full houses, and experience the festive pre-holiday atmosphere in this enchanting city! Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 1-4 Dec 2019. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Allmänna Sången & Anders Wall Composition Award 2019, Uppsala, Sweden, 1 Dec 2019. International competition targeting female composers of all profession and nationality. The composition has to be new and unpublished. The lyrics can be new or pre-existing and are chosen by the composer but has to be in the language of English, Swedish or Latin. The music shall be written for mixed voice a cappella choir with 4-12 parts and the duration of the piece shall be 6-9 minutes. The winner will also get the contribution published by Gehrmans Musikförlag AB and premiered by Allmänna Sången; one of Sweden's most outstanding choirs. Contact: Allmänna Sången and Anders Wall, project manager Simon Arlasjö, Email: award@allmannasangen.se - Website: <https://www.allmannasangen.se/asawca>

International Advent Singing Festival Vienna 2019, Austria, 5-9, 12-16 & 19-23 Dec 2019. For choirs from all around the world. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: <https://www.musicultur.com/en/our-choral-trips.html>

10th Krakow Advent and Christmas Choir Festival, Poland, 6-8 Dec 2019. For all kinds of choirs. Competition in 6 categories for the statuettes of "Golden Angels" or non-competitive participation. The oldest Advent Festival in Poland. Apply before June 30, 2019. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

Sing'n'Pray Kobe, Japan, 23-27 Jan 2020. More than 600 singers will meet in Kobe with international choirs to sing for peace and for the victims of the earthquake and tsunami around Fukushima. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

9th International Gdansk Choir Festival, Poland, 13-15 Mar 2020. For all kinds of choirs. Competition part in 6 categories, concerts, non-competitive participation possible, meeting of choirs in the famous city of Solidarity. Apply before Oct 15, 2019. Contact: MELODY & Polonia Cantat, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

ON STAGE with Interkultur in Verona, Italy, 26-29 Mar 2020. Event including touristic activities (sight-seeing), short concerts in touristic places (churches, halls), a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

4th Michelangelo International Music Festival, Florence, Italy, 3-5 Apr 2020. Competition and festival for choirs and orchestras. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

16th Concorso Corale Internazionale, Riva del Garda, Italy, 5-9 Apr 2020. For all kinds of choirs from all around the world. Beside the competition meeting music will organize further festival activities, such as Evaluation Performance, Individual Coaching, meeting in music Friendship Concerts and a Choir Parade through the streets of Riva. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Barcelona Workshop "Easter Week and Religious Choral Music", Spain, 6-9 Apr 2020. Intensive workshop with Josep Prats (Spain) as main guest conductor. Contact: Festival Internacional de Coros Corearte Barcelona, Email: stage@corearte.es - Website: www.corearte.es

10th International Messiah Choir Festival, Salzburg, Austria, 23-26 Apr 2020. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: messiah-salzburg@cc-a.at - Website: <https://messiah-chorfestival-salzburg.jimdo.com/>

66th Cork International Choral Festival, Ireland, 29 Apr-3 May 2020. For 5 wonderful days Cork City and County will welcome some of the finest amateur Competitive and Non - Competitive choirs from around the world for a programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants

bring Cork to life. Join us in Cork for one of Europe's Premier Choral Festivals. Bringing a city to life with song since 1954! Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

8th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 30 Apr-3 May 2020. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts at the beautiful San Leo medieval cathedral. Apply before 31 Mar 2020. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

68th European Music Festival for Young People, Neerpelt, Belgium, 30 Apr-4 May 2020. Categories: children's, single-voice youth, mixed-voice youth, pennant series children, pennant series single-voice youth, pennant series mixed-voice youth, free series: vocal and vocal-instrumental ensembles such as close harmony, vocal jazz, folk music, gospel & spiritual. Contact: Europees Muziekfestival voor de Jeugd, Email: info@emj.be - Website: www.emj.be

19th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 1-5 May 2020. Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra and folklore. Apply before Jan 28, 2020. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

ON STAGE with Interkultur in Stockholm, Sweden, 7-10 May 2020. Event including touristic activities (sight-seeing), short concerts in touristic places

(churches, halls), a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

4th Lorenzo de Medici International Music Festival, Florence, Italy, 17-19 May 2020. Competition for all genres of choral singing, in 11 competitive and non-competitive categories. Contact: Florence Choral, Email: chairman@florencechoral.com or info@musicaficta.org - Website: www.florencechoral.com

12th European Festival of Youth Choirs, Basel, Switzerland, 19-24 May 2020. Platform for 18 outstanding youth and children's choirs (age-limit 25) from European countries. No competition. Over 40 choral-concerts for more than 30'000 listeners. Possibilities to sing together, innovative concert concepts, networking, choir conducting classes, open singings and much more. Contact: Europäisches Jugendchor Festival Basel, Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: info@ejcf.ch - Website: www.ejcf.ch

International Choir Festival Corearte Senior 2020, Puerto de la Cruz, Tenerife, Spain, 19-24 May 2020. Non-competitive event for amateur choral groups of adults (50 years old and more). Participants will perform at iconic venues of the city and enjoy workshops with renowned teachers, including José Híjar Polo (Tenerife, Spain). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

20th International Festival of Choral Singing Nancy Voix du Monde, Nancy, France, 20-24 May 2020. Festival for all choir categories. 1600 singers from all over the world. Invited choirs' local costs covered by the festival. Apply before 1 Feb 2020. Contact: Festival International de Chant Choral de Nancy, Email: festival-choral@orange.fr - Website: www.chantchoral.org

Florence 2020, 6th Annual Great and Grand American Choral Series in Italy, Florence & Verona, Venice, Lake Garda, Italy, 29 May-7 June 2020. Open to all choruses from around the world. Apply before: Nov 15, 2019. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

4th International Choral Celebration and Laurea Mundi Budapest, Hungary, 2-6 June 2020. Choirs may compete in the following well liked categories: Children's and Youth Choirs, Female, Male and Mixed Choirs, Musica Sacra, Pop, Jazz, Gospel,

Modern & Folklore, Chamber Choirs & Vocal. Also available: workshops, individual coaching and more. Apply before January 5, 2018. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

11th International Krakow Choir Festival Cracovia Cantans, Poland, 4-7 June 2020. The biggest international choral festival in Poland. For all kinds of choirs, 10 categories including non-competitive category, many concert opportunities. Gala concert in Krakow Philharmonic. Apply before Nov 15, 2019. This competition is one of the World Choral Championship: <http://www.worldchoralchampionship.org/>. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Paris 2020, Music and Cultural Tour to the Great and Historic City of Paris, France, 5-14 June 2020. Open to all choruses from around the world. Apply before: Nov 15, 2019. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

Beethoven 250 Choral Festival, Vienna, Austria, 9-13 June 2020. Under the artistic direction of Dr. Marc Foster, choirs will perform in the "Capital of Classical Music" with a finale performance in St. Stephen's Cathedral. Contact: Music Celebrations International, Email: info@musiccelebrations.com - Website: <http://beethoven250.org>

8th Per Musicam Ad Astra International Choir Festival and Competition, Toru, Poland, 10-14 June 2020. Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra and folklore. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

International Choral Festival in Tuscany, Montecatini Terme, Italy, 11-15 June 2020. Join choirs from around the world in the heart of Tuscany to perform in venues throughout the region. Hear the other guest choirs sing at the Tettuccio Spa, and exchange with Italian choirs during friendship concerts in churches and theatres. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

MidAm Interntional Warsaw and Krakow 2020, Poland, 12-21 June 2020. Openings for three distinguished guest conductors and their 60-voice choirs to perform Mozart's Requiem, Fauré's Requiem and Rutter's Requiem. Contact: MidAmerica Productions,

Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

Vienna Choral 2020, Vienna & Salzburg, Austria, 12-21 June 2020. Open to all choruses from around the world. Apply before: Nov 15, 2019. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

Many Voices, One Song, Dublin, Ireland, 13-18 June 2020. Festival for choirs, offering individual concerts and common rehearsal and performance under the direction of Artistic Directors Joshua Habermann, conductor of the Dallas Symphony Chorus and Santa Fe Dessert Chorale and Deke Sharon, one of the leaders in the contemporary a cappella movement. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Perform in London, United Kingdom, 14-19 June 2020. Individual and festival concerts under the direction of Thomas Lloyd. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Festival for Women's and Treble Voices, San Sebastian, Spain, 17-22 June 2020. Join women's and treble choral ensembles under the direction of Dr. Andrea Ramsey in San Sebastian, Spain for a musical tapas from both continents. Dr. Ramsey will be joined by esteemed Basque Composers, Eva Ugalde and world-renowned Javier Busto. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Rome Choral Festival, Rome, Italy, 21-25 June 2020. Festival featuring Mass participation at St. Peter's Basilica in the Vatican and a formal final concert at Rome's famed Saint Mary above Minerva Basilica on June 24th. For mixed-voice singers and choirs that will come together to rehearse and perform en masse under the direction of Z. Randall Stroope. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://romechoralfestival.org/>

Roma In Canto International Festival of Sacred Music, Rome, Italy, 17-21 June 2020. Perform a stunning repertoire of music by Monteverdi and Palestrina during High Mass at St. Peter's Basilica alongside choirs from across the globe. Create new friendships with singers from around the world during rehearsals and festival ceremonies. Additionally, perform your own repertoire as part of the festival concert series at a local church in Rome. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

International Choral Festival CorHabana, La Havana, Cuba, 23-27 June 2020. Music makes the world go round, a musical exchange trip in partnership with CorHabana Choral Festival. Experience the art, culture, and natural beauty of Cuba and meet and collaborate with choral directors and singers from Cuba and all over the world! Contact: International Choral Festival Corhabana, Email: coronac@cubarte.cult.cu - Website: guerra.digna@gmail.com

2nd Sing Berlin! International Choir Festival & Competition, Germany, 24-28 June 2020. Event in cooperation with Georg-Friedrich-Händel

Gymnasium for choirs from all over the world. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Salzburg Choral Festival Jubilate Mozart!, Austria, 24-28 June 2020. Festival featuring a large chorus consisting of mixed voice choirs. Three days of festival rehearsals under the direction of Dr. Eph Ehly. János Czifra, Domkapellmeister of the Dom, will conduct Mozart's Mass in C Major, "Coronation," KV 317, accompanied by the Salzburger Domorchester. Contact: Music Celebrations International, LLC, Email: info@mozartchoralfestival.org - Website: mozartchoralfestival.org

Madrid Choral Festival, Spain, 28 June-3 July 2020. For all kind of choirs. Artistic Director, Dr. Derrick Fox. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

2020 Choral Festival in Ireland with Rollo Dilworth, Belfast and Dublin, Ireland, 28 June-5 July 2020. For any type of choirs. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

International Choral Kathaumixw, Powell River, Canada, 30 June-4 July 2020. Join choirs from around the world in 20 concerts, competitions, common singing, conductor's seminars and social events on the shores of Canada's magnificent Pacific Coast. Guest Artists and International Jury. Extension Tours available. Application Deadline November 1, 2019. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Great Basilicas of Italy Festival Tour, Italy, 1-6 July 2020. Festival celebrating the artistic

heritage of two of Italy's most important churches. Under the leadership of artistic director Dr. Gene Peterson, the mixed festival choir will perform repertoire that is significant to each of these wonderful concert spaces. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Toronto Choral Festival 2020 with Elise Bradley and Henry Leck, Canada, 5-9 July 2020. For treble and mixed voice choirs. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

11th World Choir Games, Antwerp, Ghent, Belgium, 5-15 July 2020. Large competition for choirs from all around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

16th Annual Choral Festival of the Aegean, Syros Island, Greece, 8-22 July 2020. Open to all choruses from around the world. Apply before 15 Nov 2019. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

Passion of Italy Rome Festival, Venice and Milano, Italy, 8-14 July 2020. With John Dickson. For choirs of any kind from around the world. Individual and festival concerts. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

38th International Choir Festival of Preveza, 26th International Competition of Sacred Music, Preveza, Greece, 9-12 July 2020. For mixed, equal voices, children's, chamber and youth choirs. Repertory must include four pieces of sacred music (Renaissance or baroque, romantic period, a composition from the early 20th century, a composition of composer born after 1970). Also category for spiritual, gospel, jazz, pop choirs, pop ensembles, folklore and byzantine chant. This category offers each choir the opportunity to express its own traditions and strengths. Contact: Choral Society «Armonia» of Preveza, Email: armonia4@otenet.gr - Website: <http://www.armoniachoir.gr/festival/index.php>

14th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 10-15 July 2020. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: CONCERTS-AUSTRIA, Email: office@scfestival.org - Website: www.scfestival.org

11th Musica Eterna Roma International Choir Festival and Competition, Italy, 11-15 July 2020.

Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra and folklore. Activities for non-competitive choirs include evaluation performance, individual coaching and friendship concerts. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

12th World Symposium on Choral Music, Auckland, New Zealand, 11-18 July 2020. Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: <http://wscm2020.com/> or <http://www.nzcf.org.nz/>

4th Leonardo Da Vinci International Music Festival, Florence, Italy, 14-17 July 2020. Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

Sing Austria with Elena Sharkova and Henry Leck, Vienna & Salzburg, Austria, 21-27 June 2020. Individual and festival concerts for all type of choirs. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

4th Andrea del Verrocchio International Music Festival, Florence, Italy, 4-7 Aug 2020. Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

International Choir Festival Corearte Rio de la Plata 2020, Montevideo, Uruguay, 8-13 Sep 2020. Competition open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

ON STAGE with Interkultur in Lisbon, Portugal, 11-14 Sep 2020. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

14th Rimini International Choral Competition, Rimini, Italy, 17-20 Sep 2020. Competition for equal voices, mixed choirs, children & youth choirs, folk/Gospel music and sacred music. Apply before May 31, 2020. Contact: Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it

20th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, Oct 2020.

Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra and folklore. Activities for non-competitive choirs include evaluation performance, individual coaching and friendship concerts. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

4th Beira Interior International Choir Festival and Competition, Fundão, Portugal, 2-6 Oct 2020.

Register in categories for Mixed, Male, Female and Chamber Choirs, Children & Youth Choirs, performing in Sacred Choral Music, Folklore, Gospel, Pop & Modern categories. Choirs have the opportunity to participate in the event without competing in Evaluation Performance, Individual Coaching, Voice Training and Friendship Concerts. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

3rd Botticelli International Choral Festival, Venice, Italy, 11-14 Oct 2020.

Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts in beautiful churches in Venice. Sung Service for the winners at the St. Mark Basilica. Contact: Botticelli International Choral Festival, Email: chairman@florencechoral.com - Website: <http://www.florencechoral.com/>

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 15-18 Oct 2020.

Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts in beautiful churches in Venice. Sung Service for the winners at the St. Mark Basilica. Contact: Claudio Monteverdi

Choral Competition, Email: office@venicechoralcompetition.it - Website: www.venicechoralcompetition.it

International Choir Festival Corearte Barcelona 2020, Spain, 19-25 Oct 2020.

Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

ON STAGE with Interkultur in Prague, Czech Republic, 5-8 Nov 2020.

Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

16th International Warsaw Choir Festival Varsovia Cantat, Poland, 13-15 Nov 2020.

For a cappella choirs. Choirs can compete in one of 7 categories for statuette of Golden Lyre and Special Romuald Twardowski Prize. Festival takes place in Porczynski Hall, Chopin Hall. Additional concerts in Warsaw churches. Apply before 31st May 2020. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

International Choir Festival Corearte Medellin 2020, Colombia, 1-6 Dec 2020.

Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

11th Krakow Advent and Christmas Choir Festival, Poland, 4-6 Dec 2020.

For all kinds of choirs. Competition in 6 categories for the statuettes of "Golden Angels" or non-competitive participation. The oldest Advent Festival in Poland. Apply before: 30th June 2020. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

67th Cork International Choral Festival, Ireland, 28 Apr-2 May 2021.

For 5 wonderful days Cork City and County will welcome some of the finest amateur Competitive and Non - Competitive choirs from around the world for a programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

12th International Krakow Choir Festival Cracovia Cantans, Poland, 10-13 June 2021.

For all kinds of choirs, 10 categories including non-competitive category, concert opportunities, gala concert in Krakow Philharmonic. In 2020, Krakow will also hold the World Choral Championship where the best choirs of different competitions partners will compete: <http://www.worldchoralchampionship.org/>. Apply before: 15th November 2020. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

39th International Choir Festival of Preveza, 27th International Competition of Sacred Music, Preveza, Greece, 8-11 July 2021.

For mixed, equal voices, children's, chamber and youth choirs. Repertory must include four pieces of sacred music (Renaissance or baroque, romantic period, a composition from the early 20th century, a composition of composer born after 1970). Also category for spiritual, gospel, jazz, pop choirs, pop ensembles, folklore and byzantine chant. Contact: Choral Society «Armonia» of Prevesa, Email: armonia4@otenet.gr - Website: <http://www.armoniachoir.gr/festival/index.php>

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Photo: Matthew Crawford