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DOSSIER
**IRREGULAR METERS IN SOUTH-
EASTERN EUROPEAN FOLK MUSIC**

Choral Technique:
A Different Musical Understanding

INTERNATIONAL CHORAL BULLETIN

COVER

Brussels International Singers and Brussels International Junior Singers held their World Choral Day concert on December 7, 2019, at the Brussels Royal Music Conservatoire, Belgium

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PRESIDENT'S COLUMN



EMILY KUO VONG

President

Dear friends,

I am so happy and excited to greet you all at the beginning of this new year. May the good times and treasures of the present become the golden memories of tomorrow.

2019 was an extraordinary year for IFCM. We held the 2019 IFCM World Choral Expo at the end of July, in Portugal. During this magnificent event, more than 600 outstanding choral singers and conductors representing over 50 countries participated and put on many wonderful performances. Portugal, with its crystal waters, picturesque shores, and beautiful buildings, also left a lasting impression on all the singers and the whole choral world. In October 2019, IFCM donated a special third prize to the 9th International Competition for Young Conductors that was organised by IFAC (Institut Français d'art Choral) in partnership with ECA-EC in Paris, France. All the six finalists were amazing and our prize was finally granted to an outstanding young conductor from Denmark, Jonas Rasmussen. This meaningful donation indeed matched our global goal to contribute to the world of choral education and support young singers, conductors, composers, and musicians. Meanwhile, it increased our visibility among the European young conductors.

During the first week of December 2019, the ExCom meeting was a huge success. The core members of our executive committee discussed many agendas, concentrating in particular on the issues regarding the future development of IFCM. We have come to agreements and reached decisions with regards to some practical opinions, and we strongly believe that IFCM will play a more significant role in choral education and choral events in the new year.

The ExCom meeting ended with an exclusive concert featuring the Escola Superior de Música de Lisboa (ESML) Chamber Choir from Lisbon as part of the international celebration of World Choral Day. The concert was conducted by Mr. Paulo Lourenço, starting with *Queda do Império*, which was the common song of the 2019 IFCM World Choral Expo, and ending with two classical Portuguese *Christmas carols*, *Ó Meu Menino* and *Natal de Elvas*, and sending a message of friendship, peace, and understanding to the world.

World Choral Day has been IFCM's international project since 1990 and millions of singers across the globe have been involved in the World Choral Day concerts, festivals, choral seminars, and other events over the last 29 years. In 2019, there were hundreds of choral events and concerts all over the world that registered on our website to participate in celebrating this special day for the choral world. With the World Choral Day project, we are showing that music and choral singing are the most powerful force in this world full of

crises and challenges.

We also discovered out the rich choral culture of Middle and West Asia and the Middle East. The choral treasures of these regions were not overlooked in 2019. IFCM made numerous efforts to launch the Shanghai Cooperation Organisation Youth Choir and held its first performance in China. We hope that the musicians and singers who are from these regions and the world learned more about each other.

The progress we made in 2019 was remarkable. I believe that we have made a difference in supporting the development of choral music around the world, and, equally importantly, I trust that each of us as members of IFCM have felt a sense of satisfaction in having made our contribution. Giant leaps often start with small steps. I am excited about 2020, and all that we will continue to do along with all the different and more integrated approaches towards achieving our global priorities, in support of growing our reputation in choral music. We will increase the number of members of IFCM, and at the same time we will try our best to create more chances for all people to get involved in our federation.

We are working on a great number of projects, events, and festivals for 2020, such as World Symposium on Choral Music 2020 in New Zealand, the 15th China International Chorus Festival, and the long-term project of IFCM, Conductors without Borders. 2020 will be an action-packed year, and I hope IFCM will capture every opportunity to grow. I wish you and your families lots of love, joy, and happiness in 2020! And a prosperous new year for IFCM! Best wishes.

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DOSSIER



Irregular Meters in South-Eastern European Folk Music
Theodora Pavlovitch

IRREGULAR METERS IN SOUTH-EASTERN EUROPEAN FOLK MUSIC

THEODORA PAVLOVITCH

Conductor and Professor

SOUTH-EASTERN EUROPE IS A VERY SPECIAL REGION OF THE OLD CONTINENT. SITUATED AT THE CROSSROADS BETWEEN EUROPE AND ASIA, IT IS A CRADLE OF CIVILIZATIONS AND HAS ALWAYS BEEN ONE OF THE MOST COLOURFUL REGIONS OF THE WORLD. MULTICULTURAL EXCHANGES BETWEEN THE ETHNIC GROUPS, NATIONS AND COUNTRIES IN THIS AREA HAVE BEEN A PERPETUAL PROCESS FROM ANCIENT TIMES UNTIL TODAY, AND PARTICULARLY IN THE FIELD OF MUSIC, WHERE YOU CAN FIND PLENTY OF PHENOMENON THAT ARE THE SAME OR SIMILAR.

One of the most prominent examples of the mixture and mutual influence of music traditions is music written by John Koukouzel, also known as Joahnis Koukouzeles (1280 – 1360?) – the most famous Medieval composer, reformer and singer of the region. Born in Durras (Durazzo) in the Eastern Roman Empire, nowadays Albania, to a Bulgarian mother and an unknown father (most probably Albanian), Koukouzel was educated in Constantinople in the best traditions of Byzantine music. It is almost impossible to define his nationality and background; the Bulgarians insist he was Bulgarian because of his mother, the Albanians insist he was Albanian because he was born there, the Greeks insist he was Greek because he grew up there and was educated in Constantinople... -an endless discussion!

Another example of strong music influences in the region is Adela Peeva's 2003 documentary named "Whose is that song?". She starts the story by saying: "I was in Istanbul with friends from Balkan countries – a Greek, a Macedonian, a Turk, a Serb and me – Bulgarian. There I heard the song I want to tell you about. Immediately after having heard the song, we all started singing in our own

languages and everyone insisted it was a song from their country. And so, the discussion started – whose is that song?" Subsequently she filmed interviews with her camera in all the countries in the region and everyone interviewed was certain that the song belonged to his/her nation. Different texts, different contents and different meaning but with the same melody - that song existed everywhere! This documentary won a dozen of awards from international festivals in different countries in Europe, the USA and Asia.



Map of South Eastern Europe

In folk music traditions, we face the same situation concerning the melodies, the ornaments and mostly the rhythms and meters. Encyclopaedia Britannica describes meters as: "**Metre, also spelled Meter, in music**, rhythmic pattern constituted by the grouping of basic temporal units, called beats, into regular measures, or bars; in Western notation, each measure is set off from those adjoining it by bar lines. A time (or metre) signature, found at the beginning of a piece of music, indicates the number of beats in a measure and the value of the basic beat. For example, 3/4 metre has three quarter-note beats per measure. The time signature implies that an accent regularly occurs on the first beat of each measure. Simple metres are duple (e.g., 2/2, 2/4), triple (3/4, 3/8), or quadruple (4/4, 4/8). Compound metres are also duple (6/8, 6/16), triple (9/8), or quadruple (12/8) but have time signatures that indicate the number of beats to be a multiple of three. Thus, in 6/8, for example, both beats of the basic duple division are divisible into three subunits, yielding a total of six. Some metres that occur less frequently are neither duple nor triple (5/4, 7/4) but may be considered a combination of duple and triple—such as 2/4+3/4 or 3/4+2/4+2/4."

<https://www.britannica.com/art/metre-music>

We can find a definition of irregular meters in a different source. "Irregular meters (also called asymmetrical meters) establish a regular metric pattern from an asymmetrical sequence of two or more-time signatures. A 5/8-time signature, for example, is usually understood as the sum of two simple meters 3/8 + 2/8 or 2/8 + 3/8. Beat hierarchy in irregular meters, just like in regular meters, is either simple (dividing in two equal parts) or compound (dividing in three equal parts). The time signature of 15/16, however, corresponds to the compound meter relative of 5/8. Compound meters include only those time signatures whose numerator is a multiple of three.

Used frequently by different folk traditions across the globe, the use of asymmetrical meters is often associated as a stylistic trait of Balkan music, in Southeast Europe. In classical music asymmetrical meters are used sporadically before the twentieth century. The second movement of Tchaikovsky's Sixth Symphony (1891-93) is commonly referenced as one of the first examples of orchestral music written entirely in an asymmetrical meter (5/4). Irregular meter can be seen represented in different ways. Hungarian composer Bela Bartok (1841-1945), for instance, wrote Six Dances in Bulgarian Rhythm using time signatures, exposing the respective addends, such as, 4+2+3/8, 2+2+3/8, 3+2+3/8 (also called a 4/4 unevenly grouped), 2+2+2+3/8"

<http://www.thesoundstew.com/2010/04/irregular-meters-irregular-meters.html>

In scientific literature, you can find the terms: **irregular meter, time signatures** or *additive rhythm*, **divisive rhythms, uneven beats, asymmetric measures, irregular times** - they all concern the same specific phenomenon.

The irregular meters spread in South-Eastern Europe are:

- 5/8 and 5/16: existing in Bulgaria, Romania and Serbia
- 7/8 and 7/16: in Bulgaria, Macedonia and Greece;
- 8/8 and 8/16: in Bulgaria and Croatia;
- 9/8 and 9/16: in Bulgaria and Serbia;
- 10/8 and 10/16: in Bulgaria;
- 11/8 and 11/16: in Bulgaria, Serbia and Macedonia;
- 12/8 and 12/16: in Bulgaria;
- 13/8 and 13/16: in Bulgaria;
- 15/8 and 15/16: in Bulgaria;
- 17/8 and 17/16: in Bulgaria.

All these meters exist in different combinations of the metric groups and they are usually combined with corresponding dances. Therefore, most of the meters have been named upon the dances called "horos" in Bulgaria, "kolo" in Serbia and Croatia, "χορός" (horos) in Greece, and "oro" in Macedonia - collective dances deeply grounded on the meters specific for the region. For instance, the meters **7/8 and 7/16** exist in several combinations of metric groups as follows:

- 2+2+3: called *Rachenitsa*, one of the most popular Bulgarian meters and dances;
- 3+2+2: mostly in Macedonian regions in Greece, Northern Macedonia and Bulgaria (clear influence between the traditions of ethnic groups that were spread throughout different countries due to many historical events).
- 2+3+2: uncommonly used in Bulgaria.

Some other examples of different combinations are as follows:

- 5/8 (2+3) or (3+2)
- 8/8 (3+2+3) or (2+3+3)
- 9/8 (2+2+2+3), (2+2+3+2), (2+3+2+2), (3+2+2+2)
- 10/8 (3+2+2+3), (2+2+3+3)
- 11/8 (2+2+3+2+2), (2+2+2+2+3), (3+2+2+2+2) - called Kopanitsa.
- 12/8 (3+2+2+2+3), (3+2+2+3+2), (2+3+2+2+3) - called Petrunino horo.
- 13/8 (2+2+2+2+3)
- 14/8 (2+3+2+2+3), (2+2+3+2+3)
- 15/8 2+2+2+2+3+2+2, (2+2+2+2+2+3)

(15/16 is called Buchimish and exists in the Thracian region in South Bulgaria) -

<https://www.youtube.com/watch?v=xeGgdjY5oXI>

8. Lilioară

Versurile: Ion Brad
Muzica: Finiciu Grefleau

Vivace, ben mosso

I
Le-ru-i ler, și Li-li-oa-ră, Dra-gă mi-i a-cen-tă-ți-a-ră.

II
Le-ru-i ler, și Li-li-oa-ră, Dra-gă mi-i a-cen-tă-ți-a-ră.

III
Le-ru-i ler, și Li-li-oa-ră, Dra-gă mi-i a-cen-tă-ți-a-ră.

Heterometric:

- 17/8 (2+2+2+2+2+2+3) or 17/16 (Horse-step horo)
- 18/8 (3+2+2+2+2+3+2+2) or 18/16 (Yovino horo)
- 22/8 (2+2+2+3+2+2+2+3+2+2) or 22/16 (Sandansko horo)
- 25/16 (3+2+2+3+2+2+2+2+3+2+2) or can be counted as 7+7+11/16 (Sitting Donka horo)

This variety and richness of irregular meters is one of the most valuable cultural aspects of the heritage of South-Eastern European countries. Nobody can determine when exactly all those songs and dances were created. At the end of the 14th century, the Turkish armies attacked South-east Europe and it was soon completely taken over by the Ottoman Empire. Terrible damage was caused to national cultures in the 500 years that followed. One of the most important factors that preserved national spirit over the ages of domination was music – rich folk traditions and the old orthodox chants sang in monasteries and nunneries. Unfortunately, as a result of the frequent robberies and fires, most of the rich cultural heritage hidden in them was destroyed. But because of the specific historical conditions, the influence between orthodox and folk songs was very intensive and a great number of anonymous orthodox chants with folk elements can be found in the liturgy even today.

Until the second half of the XIX Century, all music was composed anonymously by unknown, talented people without any music education. Around the middle of the XIX Century, some people started going to different countries and studying music and this was the beginning of the professional music life in the countries of the region. Dozens of people from Bulgaria, Serbia, Greece, etc. travelled to get a high level of music education in Milan, Munich, Prague, Moscow, St. Petersburg and at the National

Ανάμνηση Σύρο και Τζια
Πέτρος 1928
Οδυσσεύς Ελύτης
Междy Cиpoc и Дзiя

$\text{♩} = 90$

A - νά - μνη - σε Σύ - ρο και Τζι - α.

Song from Romania in 5/8 and song from Greece in 7/8

Ръченица/Rachenitsa
Добре Христова (1875-1941)
Dobro Christova (1875-1941)

Vivo

I - lu - ha! Ma - ri, mo - me, tar - ru - o - ka.

Що ми е мило и драго/Shto mi e mило i drago

характеристика Петко Цанков/
harmonized by Petko Zankov (1896-1977)
текст народна/folk text

Жива/Въз

I. Iliho mi e mi - lo, mi - le, dra - go, vo Shtu - ga.

Song from Bulgaria in 7/16 + song from Macedonia in 7/8

University of Music in Bucharest (established in 1863).

The first generations of composers from South-eastern European countries, parallel with creating new compositions with a European style, maintained and developed music traditions by using many irregular meters in their works. They became the first professional composers and conductors in the region and started building the national composing styles in their own countries. New compositions or arrangements of existing folk songs had been a trend in their creativity and most of their pieces are still regularly performed to this day.

Irregular meters and other folk elements have also been intensively used by the next generations of composers who built a higher level of choral music and even in their symphonic pieces. This tendency still exists today, proving the power of creative energy preserved in folk traditions and irregular meters - one of the most spectacular and vivid music phenomenon in the world's music.

Edited by Charlotte Sullivan, UK

⑦ 6' - 8'

⑧ Broadly

mf = f
♩ = 116 - 120

S1 Sta-ni si i - di, yu-na- che,

S2

A1

A2 *Freely*
mf
Sta- ni i - di, yu - na - che, ne - ma mo - ni za to - be

18' - 24'

2' - 3'

S 1 tu - va ne - ma mo - ni za to - be

2

A 1

2

⑨ 6' - 8'

Vivo, sfatissimo

f

S2

1. O - ti ne doy-de, yu - na - che, na moy-ne rav-ni dvo-ro - ve
2. Zam da si kit-chi-tsa met-na, kit-chi-tsa ka-ram-fi-lyo-va
3. Ko-ga mi kit-ka spo-me-ni i me-ne da si spo-me-nesh
4. Kw-ko byah uy-gus mo-mi-che, vwz snaj-ka tyon-ku, vi-soch-ku
5. vwz snaj-ka tyon-ku, vi-soch-ku, vwz li-tse be-la, chw-noch-ku.

Song from Aegean sea (Greece) in 7/8



THEODORA PAVLOVITCH is a Professor of choral conducting and is Head of the Conducting Department at the Bulgarian National Academy of Music. She is also a conductor of the *Vassil Arnaoudov* Sofia Chamber Choir and the Classic FM Radio Choir (Bulgaria). In 2007/2008 she conducted the World Youth Choir and was honoured by UNESCO with the title Artist for Peace, recognizing the WYC's success as a platform for intercultural dialogue through music. Prof. Theodora Pavlovitch is frequently invited as a member of Jury panels to a number of international choral competitions, as conductor and lecturer to prestigious international events in 25 European countries, USA, Japan, Russia, China, Hong Kong, Taiwan, South Korea, Israel. Since 2012, T. Pavlovitch has been a representative for Bulgaria in the World Choral Council. Email: theodora@techno-link.com

Хайде бре, Яно/*Hayde bre, Yano*

музика Петко Стайнов/
music by Petko Stainov (1896-1977)
текст народна/folk text

Moderato

S.
mp I. Хай - де бре, Я - но, хай - де бре, ду - - шо, хай - де по - за...
 I. Hay - de bre, Ya - no, hay - de bre, du - - sho, hay - de lo - za...

A.
mp I. Хай - де бре, Я - но, хай - де бре, ду - - шо, хай - де по - за
 I. Hay - de bre, Ya - no, hay - de bre, du - - sho, hay - de lo - za

T.
mp I. Хай - де бре, Я - но, хай - де бре, ду - - шо, хай - де по - за
 I. Hay - de bre, Ya - no, hay - de bre, du - - sho, hay - de lo - za

B.
mp I. Хай - де бре, Я - но, хай - де бре, ду - - шо, хай - де по - за
 I. Hay - de bre, Ya - no, hay - de bre, du - - sho, hay - de lo - za

Дилмано, Дилберо *Dilmano, Dilbero*

обр. Иван Кавалджиев (1891-1959)
arr. by Ivan Kavalджиев (1891-1959)

I.
p Dil - ma - no, Dil - be - ro, Dil - ma - no, Dil - be - ro,

II.
p Dil - ma - no, Dil - be - ro, Dil - ma - no, Dil - be - ro,

III.
p Dil - ma - no, Dil - be - ro, Dil - ma - no, Dil - be - ro,

5
 ka - zhi mi kak se sa - di pi - pe - ro, ka - zhi mi kak se sa - di pi - pe - ro.

ka - zhi mi kak se sa - di pi - pe - ro, ka - zhi mi kak se sa - di pi - pe - ro.

Song from Bulgaria in 8/16 and song from Bulgaria in mixed meters : 8/16 and 11/16

10

Vivo, stacatissimo

1. O - ti ne doy-de, yu - na - che, na moy- ne rav- ni dvo- ro- ve
 2. Zam da ti kit- chi- tsa met-na, kit- chi- tsa ka- ram-fi- lyo- va
 3. Ko - ga mi kit- ka spo-me- ni i me- ne da si spo-me-nesh
 4. Kw - ko byah uy-gun mo-mi - che, vwz snaj- ka tyon-ku, vi-soch-ku
 5. vwz snaj-ka tyon-ku, vi -soch-ku, vwz li - tse be -lu, chwr-noch-ku.

*) The episode finishes after each singer completes line 5

11

6" - 8"

VIVO

1. Yu- na- che lu- do i mla- do, yot si ki- man ka- hw-ren?
 2. Da- li ta bu- li gla- va- na, il' ti ne- ma sev- da- na
 3. ya- ku ti ne- ma sev- da- na, o- da da ya po- ru- kam
 4. ya- ku sas me- ne ne trwg-ne, ze- mi me- ne yu - na che.

12

Broadly

Yu- na- che lu- do i mla- do, ze- mi me- ne, yu- na - che.

Yu- na- che lu- do i mla- do, ze- mi me- ne, yu - na - che.

Song from Bulgaria with mixed meters : 14/16, 9/16 and 7/16

39. Shkoj e vij flutrim si zogu AL

Albanisches Volkslied
Satz: Fahri Beqiri (*1936)

Moderato

1. Shkoj e vij flut - rim... si zo - gu...
2. Ti kuj-ton se t'kam ha - rroe - mun
3. Ti bre djal në kët - dri - ta - re...

Fatise kolo
(chant populaire serbe)

harmonisation:
Ivan Markovitch

Fa - ti - še ko - lo vranj - ske de - voj - ke fa - ti - še ko - lo mo - ri hajl
Fa - ti - še ko - lo vranj - ske de - voj - ke, fa - ti - še ko - lo mo - ri hajl
Fa - ti - še ko - lo vranj - ske de - voj - ke, fa - ti - še ko - lo mo - ri hajl
Fa - ti - še ko - lo vranj - ske de - voj - ke, fa - ti - še ko - lo mo - ri hajl

Song from Albania in 7/8 and song from Serbia in 9/16

Седи Донка

Се - ди Дон - ка, се - ди Дон - ка на до - кля - че,
та про - да - ва, та про - да - ва руй - но ви - но.

Хубава мома род нама

Тукет народни
много бързо

Музика: Николай
Кочуков

1. Ви - то - се о - ро - за - се -
2. Жан - ни - ро - за - ме -

Song from Bulgaria in 25/16 and another one in 17/16

INTERNATIONAL FEDERATION FOR CHORAL MUSIC



Conductors Without Borders
OFADAC/IFCM
Rubén Darío Videla

The *Escola Superior de Música de Lisboa (ESML)* Chamber Choir (cond. Paulo Lourenço), Lisbon, Portugal, singing during the World Choral Day celebration at the Palacete dos Condes de Monte Real, on December 9, 2019.

CONDUCTORS WITHOUT BORDERS OFADAC/IFCM

Miraflores (El Impenetrable), Chaco Province, Argentina

RUBÉN DARÍO VIDELA

OFADAC Secretary

AS PART OF THE AGREEMENT SIGNED THIS YEAR AND ORIGINALLY PROPOSED BY THE ARGENTINE FEDERATED ORGANISATION OF CHORAL ACTIVITIES (OFADAC), AS PART OF ITS 3RD ARGENTINEAN AND 1ST LATIN AMERICAN CHORAL CONGRESS HELD IN TANDIL (PROVINCE OF BUENOS AIRES) IN MAY 2018, OFADAC LAUNCHED THE *CONDUCTORS WITHOUT BORDERS* (CWB) PROGRAMME.

A public and open call for expressions of interest from choral conductors in Argentina was launched through the organisation's website (www.ofadac.org) in order to select two regular conductors and three alternatives to carry out *Conductors Without Borders* in the two proposed locations: *Miraflores*, in the region of the *El Impenetrable* National Park in the Province of Chaco and the *Huilque Menuco* area located in the Andean region of the Patagonic Province of Neuquén.

This was met with a very good reception from the Argentine professionals, and led to around twenty applications. The selection panel, composed of Oscar Escalada (member of both institutions) and Annele Moroder (Member of the OFADAC and former Director of the *Isaías Orbe Conservatory* of the City of Tandil), appointed Marisa Lilian Anselmo and Roxana Lucía Muñoz as the resident conductors and Laura María Favre, Romina Paula Fernández and María Jesús Bonel as alternatives. After being told of their success, the newly appointed conductors immediately accepted their positions with Marisa Anselmo formally in charge

of the project in Miraflores and Roxana Muñoz of that in Huilque Menuco. At the same time, with thanks to Mario Figueroa, Vice President of OFADAC, the funds necessary to carry out the programme were obtained, by including CWB in the agreement that OFADAC and ADiCoRA (Association of Directors of Choirs of the Argentine Republic) have with the INAMU (National Institute of Music). To this end, Rubén Videla was appointed to manage the first stage of the programme in Miraflores and Mario Figueroa himself to manage the second stage in Huilque Menuco.

CWB MIRAFLORES

The beginning

In order for the first edition of CWB in Argentina to take place, contact was made in June with Prof. Adriana Cragolini, Director of the School No. 1034, who was very interested in the programme being carried out in her town.



As soon as Prof. Cragolini accepted the role of local coordinator of CWB, the next steps were to:

- establish contact with the municipal council to request their support through the use of a physical space or public infrastructure
- conduct a survey in the community to find possible local mentors with knowledge of music (instruments, music reading, etc.) or qualified in the field of music;
- open registration to children from eight to 12/14 years in order to become members of the choir;
- promote the programme through local media and social networks, for which a flyer was designed and shared with an explanatory text;

The dates were set for the programme to take place from 18 to 26 October .

IN MIRAFLORES

After having arrived in Miraflores, the first activity for Marisa Anselmo (appointed conductor of *Conductors Without Borders*), Thierry Thiébaud (Vice President of the IFCM) and Rubén Videla (Secretary of OFADAC) was a meeting with all the local mentors who received a briefing on how the programme would run.

They were informed that the programme would be carried out in the San Rafael Arcángel Church (temple under construction). Children who attend school in the afternoon, would attend from 9:00 a.m. to 11: 00 a.m. and students who attend school in the morning, would attend from 3:00 p.m.

to 5:00 p.m. And then there would be specific activities for mentors, from 5:00 p.m. to 7:00 p.m. It was suggested that in addition to attending their own activities, it would be very important for the mentors to attend at least one of the two daily rehearsals with the children.

Over nine days in Miraflores a total of 14 rehearsals with the children were held, eight classes for the mentors and a final concert to sample the "Singing Children of Miraflores Chorale," the repertoire for which included about 12 musical works learnt at that time, some of which were conducted by the local mentors.

See next the report by Marisa Anselmo.



Young singers in Miraflores



Conductors participating in the CWB session

**Report of the project in Miraflores (Chaco)
between October 18 and 26, 2019
Coro de Niños Cantores de Miraflores
(Singing Children of Miraflores Chorale)**

We were able to carry out a great variety of activities with the children who came to participate in the choir and we took on a considerable amount of repertoire. Most of the children in the choir were of Creole origin and some belonged to the Qom community. From the first meeting they responded positively and enthusiastically to the different musical propositions. The rehearsals sometimes began with melodic echoes of the names of the children (as an introduction), body percussion (which later served as a basis to accompany some of the songs), movements with music (to experience pulse and accent) and ice breaker games for the group. On other occasions they began in the traditional way: with postural exercises, breathing and diction, and then moved on to teaching different songs. Intonation of the C Major scale and practising intervals between a 2nd and an 8^{ve} was always interspersed between the songs that were being learned gradually over the nine days.

As for learning rhythm, body percussion was performed to the pulse and accent of some of the songs (and sometimes we also marched, although the dirt floor caused a lot of dust to rise) and provided the rhythmic base for some of the folkloric genres. Since none of the children knew what a choir was, in some meetings we watched footage of children's choirs from different cultures performing works of diverse genres and aesthetics (from the Guaraní children's choir to the Libera Choir in London).

Of the more than 100 songs I thought about introducing to the children, we were able to sing approximately 30. Some of them were used only as training exercises, others were listened to, others we played, and with most of them we were able to begin developing an awareness of how to sing in tune way with rhythmic precision, creating a sound without unnecessary tensions but at the same time driven by the abdominal muscles

As early as the second or third rehearsal we tried singing in canon (two, three and even four parts, with the help of the mentors and monitors that joined each of the groups). In the song *Estaba el negrito aquel* we



Group of conductors in Miraflores

managed to superimpose the main melody above one of the ostinatos.

In the debut concert of the SCMC, 14 songs were performed; 12 of which by the children and the other two by the mentors. I believe that throughout these nine rehearsals we achieved the following objectives:

- Motivated the children to take an interest and remain interested in choral activity.
- Provided intensive musical training both in general and in vocal technique in particular.
- Facilitated access to the highest vocal register for approximately 80% of the children who attended the rehearsals.
- Built up a repertoire that will serve as a basis for future rehearsals and be performed in the concerts scheduled for November and December.
- Established the Singing Children of Miraflores Chorale.

Training the local mentors:

The group of local mentors was made up of six people, of which only four were able to attend all nine planned

meetings, even though a wide range of possible timings was offered to facilitate their involvement. Of the six mentors, two studied music with teachers who taught in the neighbouring town of Castelli and understood the basics of music reading. The other four at the beginning of the training did not read music at all.

After the second meeting with the mentors and a conversation with Thierry Thiébaud in which he commented that in Africa he devoted a part of the rehearsal each day to teaching sol-fa (since he also usually met with groups that predominantly did not read music, although, unlike the Miraflores group of mentors, did have a lot of experience as singers), I decided to do the same and start teaching the group to read music from the book "Successful Sight Singing" by Nancy Telfer, allocating 15 to 20 minutes to this daily.

From this brief but determined foray into the musical language - an activity that they embraced goo-heartedly - it was easier for the mentors to understand the various topics that we were exploring in the rehearsals and they were able to connect more quickly what they observed in the rehearsals of the children's choir with



the content we studied in the classes, especially on the topics of the extension of the child's voice, diction, types of cue according to the type of word beginning, etc.

Of all the content planned to be tackled, the following was achieved:

- Posture of the choir conductor.
- Ways of marking simple and compound timing.
- Cue for starting phrases as pickups and on the beat, in whole beats and in incomplete beats.
- Note endings at the end of and during the course of a piece of music.
- Understanding the most important parts of a rehearsal.
- Song teaching technique: Echo without interruption; Shared melody (singing with the conductor and from recordings).
- Frequent tuning problems presented by the children without musical training.

- Location of the strings in front of the conductor during the rehearsal and at the concert.
- Use of keyboard, guitar and recordings in the rehearsal.
- Vocal mechanisms: Respiratory system / Sound system / Resonator.
- Breathing, exercises, diction.
- Characteristics of the primary school child's voice: extension, passaggio, range.
- Exercises to help children cross the passaggio.
- Voice change: understanding an outline of the concepts.
- Selecting and gradually increasing the repertoire according to difficulty and the age of the children.
- Music reading: locating notes on the staff, notions of pulse, accent and direction and some different lengths of rests (quarter note, eighth note, whole note).

The mentors practised in groups and individually in general on the same repertoire that was taught to children but also with other songs. This content was complemented with:

Practice:

- Ways of marking simple and compound timing.
- Musical examples of cues with pick-ups and off the beat.
- Different types of note endings.
- Characteristics of the child's voice (extension and passaggio).

Tests:

- Children crossing the passaggio without difficulty.
- Children who remain in the chest register, but the teacher manages to help them ascend using appropriate resources.
- Children who remain in the chest register and the teacher fails to facilitate the crossing of the passaggio either because



Group of conductors in Miraflores



A conductor practicing



Teacher and Students

they do not have the technique or because they have not identified or have failed to use the appropriate strategy.

- Various proposals for appropriate diction exercises to perform with children.

There were two key elements that facilitated training the choral mentors: their excellent willingness to learn and having incorporated music reading into their training.

Four of the mentors each conducted a song at the concert and one of them, two.

I am very happy to say that a very good team has been formed that will be in charge of Singing Children of Miraflores Chorale, each with different functions and talents, which complement each other.

We were even able to provide a couple of performances in November and December and some new repertoire for the choir to learn. I think it will be very necessary to be able to dedicate some more meetings next year to training the mentors. Although much hard work was done, it is necessary to build on the training that has already been provided and introduce them to further issues that are essential to sustaining the continuity of a choir.

Finally, I want to highlight the invaluable help of Rubén Videla who not only dealt with the logistics

required to make *Conductors Without Borders* happen in Miraflores, but was also attentive to solving the different challenges that presented themselves, in addition to playing the guitar, the tubes, singing as a soloist, singing with the kids, helping out, solving technical issues, etc., etc. He was a very good travel companion!!

I want to thank the OFADAC with all my heart for having given me the opportunity to be part of a project that is so needed, so well designed, and that has sown the seeds of voices, dreams and smiles!

Best regards!

Marisa Anselmo

Santa Fe, 31 October 2019

FOLLOW UP ACTIONS

At the same time, we began making efforts ensure that this project continues in this location, through the active intervention of the Miraflores municipal council.

With this objective, a first meeting was held with the future President of the Municipal Council Prof. Carolina Libré - elected in the latest elections and who will take office on December 10 - who was very interested in the project and promised to seek an interview with the elected mayor, Dr. Jorge Frank. In the meeting held with Dr. Frank, he pledged in turn to support the

project, expressing that he sees the activity as very conducive to "providing entertainment to the children and providing the opportunity to develop potential talents that may be hidden in the children "; also pointing out that it is a very important tool for their training and contributes - with the creative use of leisure spaces - to preventing children from becoming involved in practices that are very harmful to their health and to the wider community, as there is a serious problem with addictions in the community.

CONCLUSION

In my opinion, the objectives of the programme have been largely fulfilled, since the appointed conductor was able to carry out everything she had planned - both with the children and with the local mentors - and in addition, steps have been taken to ensure the ongoing running of this expressive space through local institutions.

I especially appreciate the very good predisposition, and the bonhomie of Thierry Thiébaud (despite the language difficulties), evident in a good part in all the activities carried out.

Edited by Bethany Farr, UK

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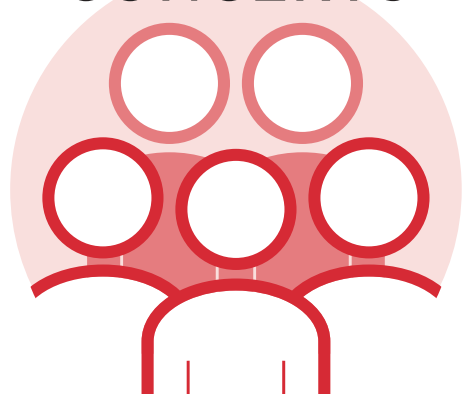
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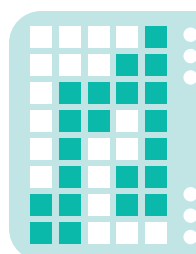


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CHORAL WORLD NEWS



**Jakarta World Choir Festival
A Choral Cornucopia**
Jonathan Velasco

**Building Cultural Bridges through Music
A Montana Choir's Trip to Cuba**
Kirk Aamot

**The Choir: An Instrument of Social
Inclusion in Azerbaijan**
Leyla Muradzade

**International Festival of Orthodox Church
Music 'Hajnówka'
A Secular Event Carried out by Secular
Organizers**
Olga Pacewicz

JAKARTA WORLD CHOIR FESTIVAL

A Choral Cornucopia

JONATHAN VELASCO

conductor

FROM TOMMYANTO KANDISAPUTRA AND THE BANDUNG CHORAL SOCIETY, THE TEAM THAT PRODUCES THE HIGHLY SUCCESSFUL BALI INTERNATIONAL CHOIR FESTIVAL (NOW IN ITS 9TH YEAR), COMES THE LATEST ADDITION TO ITS ROSTER OF EVENTS: THE JAKARTA WORLD CHOIR FESTIVAL. THE FESTIVAL'S PREMIER PRESENTATION TOOK PLACE BETWEEN 24-27 OCTOBER 2019, IN THE TAMAN ISMAIL MARZUKI CENTRE, IN A HALL WITH EXCELLENT ACOUSTICS IN THE MIDDLE OF AN ARTS COMPLEX IN CENTRAL JAKARTA.

The competition involved 44 choirs performing across nine categories, with a Grand Prix competition featuring the category winners at the end. The jury was composed of choral luminaries Prof. Hak Won Yoon and Hee Churl Kim (South Korea), Maestra Catharina Leimena (Indonesia), Susanna Saw (Malaysia), Andrea Angelini (Italy) and Jonathan Velasco (Philippines), with Tommy Kandisaputra acting as artistic director of the jury, and indeed of the entire competition.

Guest choirs were also invited to perform during the festival. These included the Hak Won Yoon Chorale under Prof. Hak Won Yoon himself (who incidentally celebrated his birthday during the festival!), and the Archipelago Singers conducted by Ega Azarya, recent Grand Prix winner of the Busan Choral Festival and Competition in South Korea, among others.

A total of 24 gold medals and 14 silver medals were awarded during the competition. The Grand Prix was won by Fisheries Choir from Malang, Jawa Timur, Indonesia, under the inspiring direction of Alfredo Agustinus Randy Kowi. They are now qualified to directly join the Grand Prix of the 9th Bali International Choir Festival in 2020. The quality of singing was generally high, with several outstanding choirs from Indonesia and South

Korea winning in the various categories. The highest scores were obtained by the winners in the Pop & Jazz category (Paduan suara Mahasiswa Gema Gita Bahana, Insan Kharin Rahim Amuda conductor), Mixed Choir category (Concordia Choir Nommensen HKBP University Medan, Tumpal Paulsen Gultom conductor), and in the Folklore category (Fisheries Choir, Alfredo Agustinus Randy Kowi conductor). The South Koreans avoided an all-Indonesian shut-out by winning the Senior Choir category (Yonsei Music Academy Choir, Hyun Chul Lee conductor).

The new choral arrangements heard from many of the choirs were notable. There were new arrangements of various folksongs by Indonesian composer Ken Steven, which captured the intricacies in rhythm and harmony in the songs of various Indonesian tribes and islands. Dinar Primasti's arrangements for pop music sounded refreshing and earned him a special award for outstanding arrangement in pop music.

The festival also had an educational side, with workshops by the jury members as well as some Indonesian choral specialists. There were also 10



Guest Choir,
Hak Won Yoon Chorale
from South Korea



The Category Winner receiving the trophy from Artistic Director, Tommyanto Kandisaputra



Fisheries Choir from Malang, Indonesia, the Grand Prix Winner of Jakarta World Choir Festival 2019 receiving the trophy from Indra Kurniawan Salama, director of the organization



Gema Sokonandi Children's Choir



JONATHAN VELASCO is a much sought-after conductor, clinician and judge in the choral world today. He was a member and assistant choirmaster of the University of the Philippines Madrigal Singers from 1982-1989. He was also a member and assistant conductor of the World Youth Choir, becoming its first Asian conductor in 1996. He has since conducted this prestigious ensemble two more times, in 2000 and 2018. Velasco and his choirs have won first prizes in major choral competitions in Europe. He regularly sits on panels of choral competitions in Europe and Asia. He currently conducts the Ateneo Chamber Singers. Velasco is advisor to the board of the International Federation for Choral Music, and Philippine representative to the Interkultur World Choir Council. He was elected the first President of the Philippine Choral Directors Association in 2008. Email: choirmaster@gmail.com

friendship concerts and 6 special concerts where the participants had a chance to listen to a wide range of repertoire.

The jury had a good time enjoying the fine performances by the choirs and was able to appreciate the wonderful hospitality of Tommy and his team. The food served was excellent and took guests on a gastronomic tour of this culturally rich country.

The next city for the World Choir Festival series is Makassar, South Sulawesi, Indonesia, from 21-24 September 2020. See you there!

Edited by Laura Massey, UK

BUILDING CULTURAL BRIDGES THROUGH MUSIC

A Montana Choir's Trip to Cuba

KIRK AAMOT

Associate Professor of Music at Montana State University

THE HUMAN DESIRE TO CONNECT WITH OTHERS IS UNIVERSAL, PROFOUND AND ENDURING. UNFORTUNATELY, THE OBSTACLES THAT KEEP US APART ARE UBIQUITOUS, DEEP AND PERSISTENT. MUSIC HAS THE POWER TO TRANSCEND PROFOUND CULTURAL DIFFERENCES AND HELP TO CREATE COMMUNITY AMONG PEOPLES OF DIFFERENT BACKGROUNDS. A SHARED LOVE AND APPRECIATION FOR MUSIC CAN BE FERTILE GROUND FOR FORMING DEEP AND LASTING FRIENDSHIPS.

On a recent choral collaboration, fourteen college students from Bozeman, Montana and twelve choral singers from Havana, Cuba formed a beautiful bond of friendship through their shared love for choral music. However, in the first rehearsal, it was quickly apparent that our different approaches to making music could be one of the obstacles that would create separation and keep us apart.

Music can transcend cultural differences and help to create community, but initially our approach to music was one of the obstacles that created separation between us.



Members of the "Montanans" from MSU traveling to their concert venue in Havana. Photo credit: Hailey Maurer Photography

“The music is not on that sheet of paper you are looking at.” That statement by Sylvia began the building of a beautiful bridge of understanding between the two groups of singers.

In November 2018 our choir was honoured to receive an invitation from Juan García Rodríguez, Archbishop of Havana, to perform a Christmas concert at the Havana Cathedral as part of an eight-day visit to Cuba. Royce Smith, Dean of the College of Arts and Architecture at Montana State University, helped to secure this invitation. Performing in the Cathedral is a distinct honour. For this event, and three other concerts in Havana, our choir joined with *Artes de Cortes*, the parish choir of *Nuestra Señora del Carmen* directed by Silvia Ponce. Sylvia and I agreed on music our choirs would sing together at the end of each concert. Once we gathered in Havana and began rehearsing, however, we discovered that we would need to reconcile our different approaches in rehearsal in order to unite as one ensemble.

Our singers had significantly different approaches to rehearsing music. For the students from Montana, music is first and foremost their discipline. Their first priority is to reproduce the notated music faithfully. They love to sing and they always perform with sincere expression, but their first goal is musical accuracy. Also, the majority of their performances are out of context. They study music from various cultures and time periods and re-create that music in a modern concert setting. Finally, their evaluation of their own performance is more objective than subjective. It isn't that they are dispassionate about the music they are performing, but they have learned to judge their performances on whether they sang the music accurately and in the appropriate style. If they fail to do those two things, ultimately they aren't satisfied with their performance.

We observed that, for the Cuban singers, music is first and foremost a means of being in community with one another and with the people who hear them sing. They love being together and singing together. They love sharing their music with their audiences. Most often the Cuban choir learned their music by listening to each other and sharing musical ideas. They sang parts for each other. Sylvia would have a few copies of the music on hand, but most of the singers would learn by listening and repeating. They often adapted the music as they rehearsed it. Whether practising or performing, they communed around the music. As they rehearsed, a strong sense of unity was created around their common purpose. As opposed to the college students, the Cuban choir always performed music in context. They learned their music in order to share it during worship services. They felt successful when they shared in the learning process with each other and created beautiful music in worship settings that inspired the congregation. In our planning discussions, Sylvia and I were aware of the different ways our choirs approached rehearsal; however, we didn't anticipate how deeply these modes of learning were ingrained in our singers or how long it would take for each group to overcome its paradigm so that they could sing together. I didn't realise how my students depended on “correctness” for affirmation and a sense of accomplishment and how uncomfortable it would be for them to change their perspective. Sylvia didn't fully realize how important it was to her singers that the students learn the music from them without relying primarily on their notated scores.

“The music is not on that sheet of paper you are looking at.” That statement by Sylvia began the building of a beautiful bridge of understanding between the two groups of singers.

The difference in musical approach was palpable the very first evening the singers met. We arrived at the church early in order to have some rehearsal time on our own before the Cuban choir arrived. We began working on the piece we would sing with Sylvia's choir, each student with a copy of the score and pencil in hand, diligently marking their music as we worked. When members of *Artes de Cortes* arrived and the joint rehearsal began, the students from Montana struggled to rehearse alongside their Cuban

counterparts. Not all of the Cuban singers used music. Also, within each section of the Cuban choir there were small discrepancies between the singers as to how the music should go. At some cadential points singers in the same section would go to different notes in the final chord. Some singers added small appoggiaturas to the melody line and others didn't. Occasionally, one of the basses would sing the melody an octave below the sopranos. These discrepancies were an accepted part of their music-making, but it was difficult for the students from Montana to understand that the Cuban singers accepted these variations and didn't always try to reconcile them. For Sylvia and her choir, creating community and worshipping through music was more important than uniformity. When Sylvia sensed how important it was for her singers to feel connected to their guests and that my students' printed scores were getting in the way, she made a comment that eventually led to our coming together as one ensemble. She asked for everyone's attention and, through an interpreter, told the students from Montana, "the music is not on that piece of paper that you are looking at." That statement began the building of a beautiful bridge of understanding between the two groups of singers.

Up to this point in the rehearsal, my students were trying to reconcile the notated music with what they were hearing from the Cuban singers. Sylvia's singers could sense that their new friends were confused, and they seemed to be wondering why the students kept looking at the music rather than at them. The members of *Artes de Cortes* wanted to teach the students how they performed the music, regardless of whether it matched the notation. In order to reconcile the different modes of rehearsal, the students had to stop regarding the music as the authority and cooperate with the Cuban singers. Once they did this, the first section of the bridge was in place.

A natural and important shift took place when one by one the students changed their focus from singing the music correctly according to the notated score to singing together with their Cuban friends.

Slowly students started to shift their focus from the music to the Cuban choir members. One by one they put down their music and joined their voices with the Cuban singers. They listened, they repeated phrases, they smiled, laughed and began to form a singing community. Members of the Cuban choir reached out and touched the arms and shoulders of the students as they sang the parts for them, emphasising those turns of phrase that were different from the notated score. The students' willingness to learn greatly encouraged the Cuban singers. Now that they had the students' full attention and the printed scores were set aside, they began to make music together. Soon the students had their parts learned, to the delight of the Cuban choir. The sounds of the students' voices bolstered the Cuban choir's enthusiasm and passion; Sylvia and I thoroughly enjoyed the beautiful concord that was created.

By the end of our time together, through music, the students and members of *Artes de Cortes* did more than unite as an ensemble; they began to form a true bond of friendship. Our differing rehearsal priorities were initially barriers, but in the end singing together proved to be a medium in which we could form a community. Resolving the difference in our rehearsal methodology required that we listen to each other, respect our differences, and make cooperation the most important goal. If each group had insisted that its choral culture was the right approach and refused to accommodate the other, we would have remained separate groups.

"Artists are the ambassadors for our culture" - Digna Guerra.

Artists play a crucial role in promoting cultural understanding. For the students from Montana and the members of *Artes de Cortes*, a shared love of singing was strong enough to bridge cultural differences and to

A natural and important shift took place when one by one the students changed their focus from singing the music correctly according to the notated score to singing together with their Cuban friends.

reconcile our different approaches to the choral art to create a lasting bond of friendship. When the college students first met their Cuban friends, there were many significant differences between the two groups of singers. The students were a generation younger than the volunteer church musicians. They lived in Montana, a state three times as large as the country of Cuba with only one tenth of the island's inhabitants. No

one in our group had ever been to Cuba and not one member of the Havana-based choir had ever left the island. Yet despite these obstacles, the bridge built between these groups through choral music will last a lifetime. Our art gives us an instant connection that allows for open and honest sharing, but differences in our approach to artistic expression can be a potential barrier. In our first rehearsal, after we agreed on how we would approach learning the music, everyone in the room united around the goal of artistic expression. Our love for music and the beauty of the music itself compelled us to cooperate and to enter into each other's world. We discovered that our common love for music was much stronger than the differences that initially divided us.

Edited by Katie Sykes, UK



"Beautiful Concord": the singers from Montana State University and members of Artes e Cortes.
Photo credit: Hailey Maurer Photography



KIRK AAMOT is Associate Professor of Music at Montana State University in Bozeman, MT, where he conducts the University Chorale and Montanans while teaching choral methods and choral conducting. His editions of choral music are published by Hal Leonard, Kjos Music, Santa Barbara and Alliance Music Press and his reviews of choral music performance practice and teaching philosophy have been published in regional, national and international publications of the American Choral Directors Association. His conducting and teaching mentors include Anton Armstrong, Kathy Romey, Lawrence Kaptein and Joan Catoni Conlon. Dr Aamot is a board member of the National Collegiate Choral Organization as well as a member of the International Federation for Choral Music, the National Association for Music Education and the American Choral Directors Association. Email: kaamot@montana.edu



"Building Bridges" through a shared love of music. Photo credit: Hailey Maurer Photography

THE CHOIR: AN INSTRUMENT OF SOCIAL INCLUSION IN AZERBAIJAN

LEYLA MURADZADE

conductor and singer

THE EMERGENCE AND DEVELOPMENT OF THE CHORAL CULTURE IN AZERBAIJAN HAS UNDERGONE A LONG EVOLUTION PROCESS. UNLIKE IN OTHER EUROPEAN NATIONS, THIS ART IS NOT INDIGENOUS TO AZERBAIJAN. I WOULD LIKE TO NOTE THAT UZEYIR HAJIBEYOV, A GREAT AZERBAIJANI COMPOSER, PUBLICIST AND EDUCATOR, WHO MADE AN INVALUABLE CONTRIBUTION TO THE DEVELOPMENT OF PROFESSIONAL AZERBAIJANI MUSIC IN MANY WAYS, LAID THE FOUNDATIONS FOR CHORAL ART, THUS CREATING ANOTHER CHANNEL FOR ABSORBING EUROPEAN CULTURE AND ENRICHING IT WITH NATIONAL TRADITIONS.

The history of this genre in Azerbaijan originates in 1908, when “Leyli and Majnun”, the first opera ever to be released in the Middle East, was composed by the Hajibeyov. The composer laid the foundations for the future achievements of the professional choral art in Azerbaijan by combining two traditions - Eastern monotonic and European polyphonia.

Returning to the present day, in early 2019 we launched the project entitled “Yüksəl, ey Azərbaycan” (Raise, Azerbaijan). First of all, we should note that it is a social initiative that was completed this May with the release of a choral album of 12 songs performed by around 250 children and teenagers. The aim of the project was to promote choral music among children and young people



Billy Joel's Lullaby



Performance of visually impaired children's and students' choirs with soloist



Performing Billy Joel's Lullaby

and to help them in developing and refining their collective singing skills. The choir is the perfect embodiment of the ideology of solidarity and equality. It should be noted that the involvement of children with physical disabilities in the project significantly contributed to increasing their activity and uncovering their musical potential. These young people trained to prepare for the performance with a great enthusiasm. All the students had various degrees of vision impairment and some of them were completely blind. In order to work on the project both individual and collective sessions were necessary. Choosing an appropriate repertoire and developing a sense of music and rhythm in the choir members was of great importance in this process. Although I had already had several years of experience working with the Children's Chorus, for the first time ever I got to experience working with visually impaired children, many of whom had no musical education. Of course, I knew in advance that it would be difficult to create a choral ensemble, so I decided to work with each child individually on their voice first and



Presentation of the CD

organized vocal classes. Then I trained them in small groups of two or three. And lastly, as a soloist, I was able to assemble a chorus of 15 people and record the song

“Odlar Yurdu” (“Country of Fire”). Prior to this process, I used rall call tactics to cut ties between small groups. That is, we practiced continuous reading in small groups of the same sentence. Azerbaijan is planning to do this with the Braille Alphabet. Music educators will begin to use the textbook by G.A. Smirnov, “Notes on the Braille System” (GA Smirnov, “The Post Office”). This textbook is designed to teach music to children with visual impairments.

Following this project, I plan to launch new initiatives to promote choral music, particularly among children and teenagers with no musical education. Since social responsibility is a very significant part of my vision, I hope to include vulnerable social groups who need special care and support.

Edited by Mirella Dina Biagi, UK/ Italy



LEYLA MURADZADE was born in Baku on 30 April 1991. She graduated from musical secondary school in 2008 and in the same year she joined the Baku Musical Academy, named after Uzeir Hajibayli. She specialized in Choir Conducting.

Leyla also got a Master degree in Conducting History and Theory in 2014 and then began her PhD in 2015 at the Azerbaijan National Conservatory. She was awarded the “Special Stipend of the President of Azerbaijan” as a “Special talented young person” and a member of the “Children’s Chapel Choir” in 2008 after successfully participating in the “Goodwill angels of Azerbaijan” concert at the UNESCO office in Paris. Her professional life started with the “Azerbaijan State Choir” in 2012 as a choral artist. At the same time she also began to work with the “State Children’s Philharmonic” as a choirmaster of the children’s choir. Email: mouradzadeah@gmail.com



Joint choir including Children and Students choirs, together



Finale concert performance

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*Sleńdzińscy Gallery in Białystok – Departmental Head of Exhibitions Publishing,
visual arts specialist, copywriter*

THE INTERNATIONAL FESTIVAL OF ORTHODOX CHURCH MUSIC, "HAJNÓWKA", IN BIAŁYSTOK IS ORGANIZED BY THE "ORTHODOX CHURCH MUSIC" FOUNDATION IN HAJNÓWKA, POLAND.

The festival has been held annually since 1982. So far, 895 choirs from 41 countries from Europe, Asia, North America, Africa and Australia have participated in the Festival (Armenia, Australia, Belarus, Belgium, Bosnia and Herzegovina, Bulgaria, Cyprus, Czech Republic, Egypt, Estonia, Finland, France, Georgia, Germany, Ghana, Great Britain, Greece, Hungary, Italy, India, Iran, Israel, Kazakhstan, Kenya, Korea, Lebanon, Lithuania, Latvia, Macedonia, Moldova, Montenegro, Poland, Russia, Romania, Serbia,

Slovakia, Switzerland, Sweden, Ukraine, United Arab Emirates, United States).

The festival takes place under the Patronage of the President of Poland, the Polish Ministry of Culture, the Artistic Patronage of professor Krzysztof Penderecki, (one of the most prominent contemporary composers) and the Patronage of Polish Composers' Union.

The Festival is a secular event carried out by secular organizers. Even since the first idea of the event, organizers have never treated

it as a religious festival. As such, during the Festival, Orthodox church music is performed by the choirs regardless of their nationality or religion – not only Orthodox church choirs, but also Catholic, Greek-Catholic, Protestant, Old-believers', as well as Muslim, Buddhist and Jewish choirs. The openness of the Festival, the variety of repertoire and cultural diversity is an example of mutual respect and tolerance, confirming the idea of the Festival as the Musical Forum of East and West.



Performance of the K. Penderecki's Cherubs' Song for the 85th anniversary of K. Penderecki



Orthodox Choir "Theotokos" from Beirut, Lebanon

Orthodox Church music fulfils the human need to seek out profound experiences. While respecting canon, it also introduces into its local colour: autonomic sound - an emotional characteristic of the area where it's created. In its structure one can find traces of contact with other cultures, echoes of different worlds. This "otherness in unity" which is a notable characteristic of Orthodox music and simultaneously its undeniable value, finds direct reflection on the repertoire presented during the Festival, also called the Festival of the Singing Soul. Orthodox Church music is performed by

representatives of various nations, cultures and religions. The "artistic ecumenism" consciously and consistently achieved by the organizers of the Festival has become its calling card.

The Festival's uniqueness lies also in the fact that it has discrete competitive categories for amateur choirs (parish, secular, children's), musical academy choirs and, an international phenomenon, excellent professional choirs. It's the only choir festival in Poland that pits professional choirs against one another. There is not a similar contest anywhere else in the world. The Festival also includes non-

competitive concerts in different cities and areas of Poland, such as Warsaw, Krakow, Białowieża, or Krzysztof Penderecki's European Music Center in Łusławice.

The Polish Ministry of Culture and National Heritage awarded the Festival the highest level given to a musical art events, the "zero category," the same as International Fryderyk Chopin Piano Competition, making it one of the most famous Polish world music events.

The Festival also sets the bar in terms of standards to emulate.. Thanks to the Festival, many Orthodox Church music festivals have started up around the world. Both Orthodox and secular environments in many countries follow on from the Festival's example, organizing similar festivals locally.

Thanks to the Festival, Orthodox Church music has been able to step out of the shadows and show itself in its full beauty and brilliance. It has earned the admiration of people, regardless of nationality or religion, who, until now, had little or no knowledge of it. Pieces that have not been performed in a thousand years have been dredged up from the depths of oblivion. Starting from pieces from the beginnings of Christianity, through



Gala Concert



Inaugural Concert "Masterpieces of European Orthodox Church Music" performed by the State Transnistrian Choir from Moldova

the Middle Ages, all the way to modern compositions. The Festival also contributes to the creation of many new Orthodox Church music compositions. A historical "full course" repertoire is a constant element of the event. Among the Festival's achievements are also discovering or recalling Polish composers - Stanisław Moniuszko, Konstanty Gorski, Józef Kozłowski, Karol Szymanowski, or Michał Rogowski - who have created Orthodox Church music.

The Festival is approaching its 40th year anniversary of being a pioneering world event that presents the international legacy of music of the singing soul and its role cannot be overstated. Through its existence, the Festival has initiated a true renaissance of Orthodox Church music. The oldest Greek hymns sang by monks from Mt. Athos, Byzantine chants, ancient Aramaic prayers, are performed side by side with modern pieces composed by Penderecki, Twardowski, Tavener, or Arvo Pärt. IFOCM constantly presents listeners with new evidence of the vitality and power of Orthodox Church music. The Festival has also broadened the world's collection of modern sacral music inspired by

Orthodox Christianity with a great number of invaluable pieces.

Sir John Tavener's fame far exceeds the regions reserved for the classical music. Aside from Arvo Pärt, he is one of the greatest stars in the lexicon of modern music.

It coincided with Tavener's 60th birthday and became a large scale event. Health issues prevented the composer from participating in the event. The Choir of the Tchaikovsky Moscow Conservatory, directed by Boris Tevlin, performed an over 50-minute-long program completely filled with the composer's Orthodox Church music. They presented ten iconic compositions from his legacy, starting with the piece "Today the Virgin," through "The lamb" and "Song for Athene" (a piece performed, among others during Princess Diana's funeral), all the way to "Icon of the Nativity".

The very fact that the Festival was able to gain a composer of Krzysztof Penderecki's rank should be considered an exceptional success for the event's creators and organizers. Whereas what started as a consequence of the artist's reciprocated sympathy (he has provided artistic patronage over the event since 2003, and all of his pieces of work have seen their



Competition auditions: Harmonious Chorale from Ghana

IFOCM is the only festival in Poland where all of Tavener's Orthodox Church music pieces have been performed in their entirety. Europe's first original concert of the "English mystic" took place in 2004, in the Podlasie Philharmonic, during the inauguration of the 23rd Festival.

premiere performances during the festival), have surpassed the audience's wildest expectations. Krzysztof Penderecki's creative work crosses not only religious and cultural barriers, but also community and generational ones. His large format pieces



Announcement of the results



Concert of Orthodox Church Music in Holy Trinity Evangelical Church of the Augsburg Confession, Warsaw - Chernivtsi Philharmonic's Choir from Ukraine



Orthodox Church Music Concert in Warsaw Church - Harmonious Chorale from Accra, Ghana

are performed in the world's grandest concert halls. Fragments of Penderecki's compositions are just as frequently used by foremost cinema creators such as Wajda, Friedkin, Lynch, Kubrick, or Scorsese.

Every new edition of the IFOCM brings new compositions and introduces listeners to new personalities from the world of Orthodox Church music, both unearthed from the past and created in modern times. We can only ask: Who else remains to be discovered? The answer to this question will certainly be found during the Festival's subsequent editions.

38TH IFOCM HAJNÓWKA, 15-19 MAY 2019

The Festival opens with the concert "Masterworks of European Orthodox Church Music" performed by the professional State Transnistrian Choir from Tiraspol in Moldova, with an original program by its conductor, Tatiana Tverдохлеб. The choir singers present, among others, "Lord's Prayer" set to Stanisław Moniuszko's music (to accent the year of Moniuszko declared by the Polish Commonwealth Sejm), as well as a piece by the Festival's lead juror Romuald Twardowski, "In Thy Kingdom". Moniuszko's piece is also performed

by Belarus's Bishop Choir from Minsk, during the 38th Representative Concert of Orthodox Church Music in Warsaw. The gala concert's audience gives warm applause to the performance of "Harmonious" by a choir from Accra in Ghana led by James V. Armaah. The jury awards the ensemble with 3rd place in the professional choir category and presents it with a special diploma for promoting Orthodox Church music in Africa. 25 choirs from eleven countries across Europe, Asia, and Africa participate in the competition. As every year, the invited choirs perform several dozen complementary concerts in selected cities across the country. The Festival's inauguration and gala concerts are made available through a live Internet broadcast. One of the most anticipated events of the 38th edition is the premiere of the documentary "Festival of the Singing Soul", which presents the event's 37-year history as told by its participants - both people at the centre of the events and ordinary observers. Candidly recorded opinions of Festival guests create an emotional portrait of the event, while simultaneously being its multi-voiced review.

Edited by Louise Wiseman, UK



Orthodox Church Music Concert in K. Penderecki's European Music Centre in Lusławice, Poland: "Khreshchatyk" Choir from Kiev

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CHORAL TECHNIQUE



A Different Musical Understanding
Aurelio Porfiri

**Choral Memory:
Developing & Sustaining
Tonal Excellence in Choirs**
Carol Beynon, Jennifer
Beynon-Martinec and Jakub
Martinec

**CONNECTION or
PERFECTION:
Can we have both?**
Tim Seelig

A DIFFERENT MUSICAL UNDERSTANDING

AURELIO PORFIRI

composer, conductor, writer and educator

HOW MANY CONDUCTORS GO DEEP INTO DIFFERENT IDEAS, UNDERSTANDINGS, HERMENEUTICS, REGARDING THE MUSIC THEY WANT TO PERFORM? I HAVE ALREADY REFERRED PREVIOUSLY TO THE ISSUE OF "CONDUCTORS' CULTURE", AN ISSUE THAT IS COMPOUNDED BY THE FACT THAT CONDUCTORS TEND TO INCLUDE IN THEIR CHORAL PROGRAMS PIECES THAT ARE VERY DIFFERENT IN STYLE, OFTEN BEING UNFAMILIAR WITH THE PIECES THEY HAVE CHOSEN. OF COURSE I AM NOT REFERRING TO ALL CONDUCTORS, BUT THERE ARE SOME WHO PERFORM MUSIC THEY KNOW VERY LITTLE.

There is also another problem, related to this, concerning main performance practices. Sometimes we refer to performance practices which we think are untouchable, whereas this may not be the case. So it is certainly worthwhile to look at the work of musicologists who offer a different perspective that may help us to broaden our horizons.

One example for me is certainly Jacques Viret (1943), a French musicologist of Swiss origins. He is currently Professor Emeritus at the University of Strasbourg, where he has been teaching since 1972. The supervisor of his PhD thesis (on Gregorian chant) was the famous French musicologist Jacques Chailley (1910-1999). Jacques Viret is the author of several books, including *Regards sur la musique vocale de la Renaissance italienne* (1992), *La Modalité grégorienne, un langage pour quel message* (1996), *Les Premières Polyphonies, 800-1100* (2000), *Métamorphoses de l'harmonie : la musique occidentale et la tradition* (2005), *Le retour d'Orphée: l'harmonie dans la musique, le cosmos et l'homme* (2019).

Jacques Viret's thinking is important because it puts us in direct contact with a meditation not on the past but on the origin of music. This difference between past and origin is very important, and it is relevant also for those who deal with music and the human voice: I would say especially for them. The past it is what happened before us; the origin is what has been happening through all eternity. We may say that the second concept is more spiritual, using "spiritual" in a broad sense. In *Le retour d'Orphée* he has said: "Our modern idea of music is influenced by the prevailing ideology, rationalist, Cartesian, analytic." (my translation from French). It is important to reflect on this, because what Jacques Viret is teaching us is that we cannot reduce music-making merely to rules and techniques: "Bach's Cantatas for dummies" or "Italian choral music at your fingertips". Simplifying everything in this way

may seem the best solution, a homage to American pragmatism; but pragmatism (the idea that thought is not a passive contemplation of ideas but a way to modify reality) has to be clearly understood. Thinking should not be just an abstract and solipsistic activity, but it can have no meaningful effect on reality if it has no meaningful support. We call this tradition. Jacques Viret is certainly a musicologist who values tradition as the base for understanding music. His research on the contacts between Gregorian chant and other monodic traditions coming from other religions is very interesting. In all his research he attempted to identify the contacts among all the musical traditions of the world, trying to identify common origins.

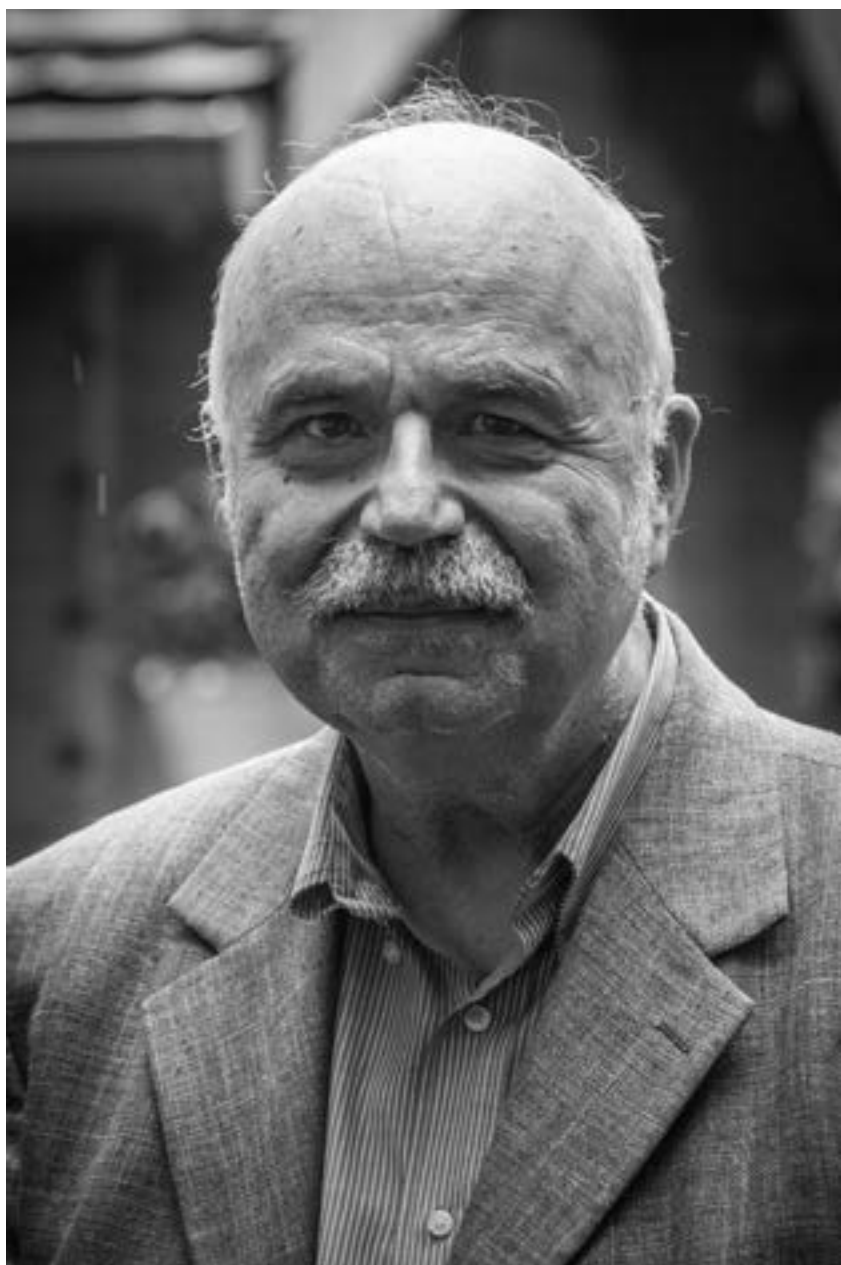
His ideas on Gregorian chant, which we must remember is at the base of Western music, are "heretical". He admired the work done by the monks of Solesmes in reconstructing melodies, but he strongly condemned their interpretation as "romantic" and not faithful to the spirit of this repertoire. In an interview given to *O Clarim* in 2017, said he had this to say about his interest in Gregorian chant: "At the beginning, my interest was essentially in music: I wished to study the process of composing Gregorian chant – this was the subject of my doctoral thesis at Sorbonne University in Paris, written with the supervision of Jacques Chailley (1981). This research made me aware of folk music, "world music." I became convinced that Gregorian chants are built on structures which are universal, a sort of musical archetype. There is nothing surprising in this, because when the monks of Solesmes founded Keur Moussa Abbey in Senegal in 1963, they heard local people singing traditional songs that resembled some of the antiphons and hymns in Gregorian chant. By adapting the shapes of these melodies, they composed a beautiful liturgical repertoire in French and Wolof (a local language), half chant and half African." Viret's research, as I have said, led him to disagree with

the way the monks of Solesmes (an absolute authority on the study of Gregorian chant for most of the musicological community) present the interpretation of chant. In the same interview for *O Clarim* he stated: "The monks of Solesmes have restored the original melodic text of the repertoire corrupted in the seventeenth century, a considerable undertaking. But their style of interpretation is not authentic; it was too much influenced by the choral aesthetic of Romanticism and consequently destroyed the tradition of singers, a tradition which had survived until the nineteenth century." This reference to the tradition of singers is interesting: the "chantres" interpreted Gregorian chant according to the definition of good singing given by St. Isidore of Seville: "sweet voices are delicate and full, clear and high-pitched" (translated by Priscilla Throop). The singing therefore should not be very soft but should make use of the full voice. Jacques Viret also studied traditional singing not only in the field of plainchant but also in polyphony, focusing his attention on the Sistine Chapel Choir tradition. He also turned his attention to traditions outside the Christian world, including the importance of music as a way to keep people healthy or to aid in recovering from illnesses (he also wrote a book about music therapy).

I had the pleasure and honor of writing a book with Jacques Viret, called *Les Deux Chemins* (2017). We are currently writing another book on modality, which we hope to publish in 2020. In *Les Deux Chemins*, Jacques Viret stated that music is "knowledge in the highest sense of the word, wisdom; it connects with things that are really essential, that is to say, spiritual. Traditional societies were aware of this, and we too were aware of it in our Western culture in ancient and mediaeval times. We have forgotten it." (my translation). In the same book there is a profound meditation that should be considered carefully by every choral conductor: "Music exists only if someone hears it; physically there exist only aerial vibrations. Music is not in the sounds, it is in their relations. If we transpose a melody to bass or treble, it remains identical to itself while all its sounds change. This musical evidence, observed in 1890, engendered the psychology of form, Gestaltpsychology. Consciousness transforms aerial vibrations into sounds with a determined pitch and sonority, and into sound structures made coherent by the sounding phenomenon - harmony - which creates an interconnection between sounds. And this "someone" who hears music must be a human being with a human conscience, human thought, a human soul. A human



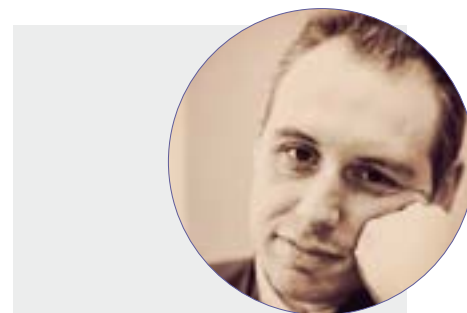
Keur Moussa Abbey, Senegal



Jacques Viret (1943), French musicologist of Swiss origin

memory too, because to perceive the musical meaning of a melody we must remember notes already heard. I imagine animals hear the sounds but they do not hear the music because they do not have a human mind. It is different for a painting or a sculpture, material objects existing independently of the subject. This is why music moves us more than a painting or a statue; it penetrates our inner being." (my translation). Music is not in the sounds, Jacques Viret has stated, but in their relations;

and is this not a definition also of a choir? A choir is not in this or that singer, but in their relations: if this relation is not effective then the choir, even if composed of very good singers, will never be a good choir. This is why it is often said that there are no bad choirs, only bad conductors, because the conductor is the one who should be able to listen, to fill the gap. And you can achieve this only if you are able to listen not just to your singers but also to the tradition from which a certain type of music



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comes. You need to be able to exercise your critical judgment and accept also different points of view, including that of Jacques Viret. It is neither necessary nor even important that you agree on everything; what is important is that your own ideas will be reinforced and improved through comparison and interchange with a different musical understanding.

Edited by Gillian Forlivesi Heywood, Italy/UK

CHORAL MEMORY:

Developing & Sustaining Tonal Excellence in Choirs

CAROL BEYNON, JENNIFER BEYNON-MARTINEC AND JAKUB MARTINEC

AS THE TITLE OF THIS PAPER IMPLIES, THE CONCEPT OF CHORAL MEMORY, REFERRING TO THE DEVELOPMENT AND SUSTAINABILITY OF A DISTINCTIVE SOUND WITHIN A CHOIR OVER A PERIOD OF TIME, MAY BE ONE INDICATOR OF THE HEALTH AND LONGEVITY OF A CHORAL ORGANIZATION. IS IT POSSIBLE THAT THIS TERM, DERIVED FROM THE BUSINESS AND ADMINISTRATION THEORIES OF ORGANIZATIONAL MEMORY MAY INFORM OUR UNDERSTANDING ABOUT DEVELOPMENT AND GROWTH IN CHOIRS?

The authors of this paper have a cumulative 60 years of experience as conductors of boys' and men's choirs and the subject of the development of choral tone is a constant area of discussion and research in their work. We begin this paper with a brief narrative account.

The primary author was the co-founder of the community-based Amabile Boy' & Men's Choirs. While the numbers of male singers were reasonably constant and healthy, and parental and community support and enthusiasm were high, the first few years were a struggle musically. Each season, half of the treble choir would move into the male youth choir as their voices began the inevitable change process and we would start developing a sound all over again with 8 and 9 year old non-readers and inexperienced singer musicians. At the same time, the newly changed voices with their extremely limited range and unpolished tone quality would move into the developing Tenor-Bass choir, trying to learn to sing with a brand new and often unpredictable voice. As a result both the treble and youth male choirs sounded young and immature.

None of the story told thus far is

news to anyone who has worked with boys' choirs anywhere in the world. Each time he heard us perform and listened to our frustrations about the lack of growth in choral tone, Amabile conductor colleague, John Barron CM, would say that the choirs would develop a good choral tone over time and a sense of *choral memory* would emerge once the singers themselves had a concept of choral tone in their own minds. With patience and consistent, good teaching, he said the sound that we were seeking would begin to emerge, and once it was there, it would lock in and even the new choristers would almost automatically pick up *our sound*.

Coincidentally in the third season, four university students and experienced singers joined the Tenor-Bass youth choir, and even though they only represented four of the 25 members, their singing provided a solid foundation on which to build a more mature choral sound and provided examples for the younger adolescent boys to emulate. That season, finally, the choristers with younger voices began to make a dramatic change in developing an acceptable choral sound. The next season, the university students graduated and there was no one of similar voice or maturity to replace the former leaders. However, even though the older students were no longer in the choir, listeners commented on mature sound of the youth male choir. Having these four young men in the choir seemed to be the catalyst for the other singers to hear a model they wanted to emulate and to work harder to develop a better choral tone. During that one year, the older voices served to imprint the sound of the entire Amabile Young Men's Ensemble in a permanent way, and all of the singers began to understand and have a sense of the choral tone they wanted to achieve. Reverting back to the previous immature sound would have seemed obvious since the new members who came into the choir had newly changing voices without much tone colour. However, the highly-motivated singers and conductors moved collectively forward from that point to continue their development of a more mature and polished tonal quality within the choir. Their choral tone was a subject of constant subject of discussion amongst the members on a regular basis and the choir gradually became known for its artistic excellence and through a concept of *choral memory*, became known for its distinctive warm tone colour.

Their own choral experience and John Barron's sage advice about the concept of choral memory caused these authors to consider the concept



Primus: Amabile Men's Choir

of *choral memory* from a theoretical perspective. A search through the choral literature yielded no clues. Perhaps, we thought, organizational theory could help us to understand why certain choral organizations grow and flourish, while others remain static and/or unremarkable.

ORGANIZATIONAL LEARNING

The ability for an inanimate object such as an organization to have personal capacities to learn seems unique. The pioneer of organizational learning theory, Peter Senge (1990) posits that learning occurs when organizations interact with their environments and grow or improve through increasing their understanding of what it is they do. While the actions an organization takes may be experimental, imitative, adaptive or carefully planned, an organization's ability to learn may make the difference between its thriving or perishing in the years ahead. The literature on organizations would indicate that an organization's growth—or lack thereof—becomes a collective of the people who work within that organization, and cumulatively, each person's action—or inaction—leads to or away from organizational productivity or what is called learning in the literature. In other words, it is the notion of a *community of learners* that emerges in relation to organizational and cultural structure and change emanates from the understandings about the nature of learning. But, organizational/community learning is not merely the sum of the individual member's learning. In fact, it is—and this is a fact most applicable to choir development—

the lowest common denominator in organizational learning. The research shows that individual learning, instead of guaranteeing learning, may indeed inhibit or prevent organizational growth. It is critical that the whole organization learn, not merely rely on one expert's knowledge (*i.e.*, conductor) but to rely on social interaction for group learning (Mitchell & Sackney, 2000). The relationship, then, between individual and members within the community is critical, and is based on an interactional model of causation in which personal factors associated with individuals, environmental events and behaviours operate as interacting determinants of one another. Human learning in the context of a particular community of learners is not only influenced by the organization, but has consequences for it and produces phenomena at the organizational level that go beyond anything we could infer simply by observing learning processes in isolated individuals. Human rationality complicates the concept even further. Organizational learning occurs if any members (*i.e.*, individual singers, conductor, or accompanist) and units (*i.e.*, sections) acquire knowledge that can change the range of behaviours of the organization.

Organizational memory has been continually recognized as an integral component of an organization's ability to learn. Even when seemingly critical members leave the organization, enough collective wisdom or memory is left behind for incumbents and new members to make the organization continue to grow. Thus, a significant component of organizational learning is that of organizational memory. Organizational memory



 Amabile Young Men's Ensemble

is grounded in information acquisition, storage, and transmission rooted in the beliefs, theories and ideologies of the culture which are conserved through systems of socialization, experimentation and control. Memory is knowledge stored in indexes and encyclopedic form and choirs (i.e., conductors, accompanists, singers) have vast stores of such information. Organizations have repertoires of activities for acquiring the information and improving what organizations can do. Building and modifying the repertoire are fundamental activities because they embody learning in routines, thus constituting a major form of organizational memory. Even when the participants leave, organizational memory protects the organization so it can survive and grow further (Senge, 1990). Building upon and modifying the repertoire constitute a major form of organizational memory (e.g., repetition of an existing piece of repertoire). Participants in an organization are the ones who decide on the worthiness of information that emanates from the leader and organizational memory is represented by the structures used to retrieve, organize, modify, and/or even make use of that knowledge. Participants decide how the information is coded, processed and even retrieved. Past experience is of utmost importance in creating change in an organization because memories of previous successes tend to invoke further risk-taking and dynamic innovation.

CHORAL MEMORY

While choral organizations are seen as instruments of the aesthetic, they are often based on a rationale and rigid structure that is linear, involves chain-of-command decision-making, differentiation of tasks, hierarchical supervision above and within the choir, formal rules and regulations, and professes certain ideologies. While social relationships are seen as an integral component of choirs, collaborative decision-making is not. Development may be based on repeated practices—regardless of participants—and change is both cosmetic and short-lived. But second order change or penetrating, intensive restructuring requires a deeper level of organizational management.

Choral memory is a multi-faceted phenomenon that evolves in a choir even in its first year of existence, involves learning and unlearning, and is essential for the growth of the organization. There is the memory that serves the bureaucratic structures of the choir, the memory that serves as a foundation for a music education program and applies to the individual level of each singer in the choir, and there is the choral memory of the *sound* that emerges and becomes idiosyncratic to the choir. As expert choral conductors work to transform vocal technique, musicianship and pedagogy into their concept of sound within the ensemble, the tonal quality develops and settles as a basic constant and consistent foundation over time. While the distinctiveness and singularity of that tone is a requisite to most conductors, it is maintained through

continuous chorister development as well as conductor growth. Most conductors and their singers, however, are never totally satisfied with the sound even at its most mature level. Nor can they afford to be complacent in this regard because it is the ongoing development in technique, repertoire and performance standard that not only sustains the foundation of the sound but keeps improving it. It is this ongoing development in the learning community that ensures the choir is a healthy learning community. We posit that there are two factors at work: 1) it is the sustainability of the particular sound that indicates a healthy community of learners; and, 2) it is the ongoing strengthening and maturing of that choral sound that comes with longevity.

At the beginning of a new season, conductors of seasoned choirs often report that, even though a large percentage of the membership may have changed, it is always amazing yet ameliorating to hear the first warmups and recognize the distinctive but familiar choral sound of the choir. How does this happen? One would think that a choir's sound is based on the distinctive voices of the immediate singers and coloured by the personalities within the group. But, initial findings are showing that this is a false assumption. The indicator seems to be a sense of organizational choral memory that is more entrenched than the collection of individuals in the choir. This information was borne out in conversations we had with six choral conductors of excellent community-based children's, youth and adult choirs about the phenomenon of their choral sound in their choirs. Their comments served to affirm our belief that choral memory does evolve over time and indeed indicates that these choirs did become learning communities. The overall sound in elite choirs is coloured by the conductor's ability to train and develop that sound based on a particular preference that s/

he has. Even idiosyncratic voices can be honed into a definitive sound that is particular to that conductor and this process begins with the advent of a new program or new conductor. These experienced conductors told us that choral memory involves learning vocal technique and then unlearning certain technique as new and more advanced information and/or abilities replace preliminary instruction.

Organizational learning theory fits the context of the personal example with which we began this paper. In relation to tonal development in these beginning male choirs, John Barron wisely advised that a conductor must have a concept of sound in mind and must continue working toward it even though the environment is always in a state of flux. In this one case study, the university students contributed to both an event and a process of organizational learning because the choir as a unit was ready to learn; they worked together to develop a sound that not only began to emulate and complement the older singers, but also began to emerge as a cohesive sound unit. How this learning occurred is interesting and vital to understanding how choirs develop. The concept of choral memory has the potential for helping us understand how healthy choral organizations develop, and these initial findings point to a need for further research to explore the fit between organizational theory and choral development.

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CONNECTION OR PERFECTION:

Can we have both?

TIM SEELIG

Choral Conductor and Teacher

MUCH HAS BEEN WRITTEN ABOUT THE DIFFERENCE BETWEEN “MUSIC FOR MUSIC’S SAKE” - **PERFECTION** AND “MUSIC AS A MEANS TO AN END” - **CONNECTION**. IN FOUR DECADES OF SINGING, CONDUCTING AND TEACHING, I HAVE EXPERIENCED THE ENTIRE GAMUT OF CHORAL MUSIC, AS HAVE YOU. IT IS MY HOPE THAT YOU WILL READ THIS ARTICLE AS IF WE WERE HAVING A CONVERSATION – EVEN THOUGH THIS ONE IS REALLY ONLY IN MY HEAD!

Any connection we might have to this thing called music began long ago - longer for some than others. At some point in our youth, we connected with this art form and decided it was what we would pursue. Do you remember the moment? Do you remember the teacher or conductor or minister of music who brought you to that moment of decision? Have you thanked him or her?

Your initial decision to pursue the choral art most assuredly came about because of a connection, not because of perfection. Even more interestingly, it probably did not happen at one moment in an amazing performance, but rather through daily contact with someone for whom music was a complete passion. You experienced music as the driving force in someone’s life and thought, “If someone can feel that passionate about something, I want that in my own life.” It was this connection that brought you to pursue music and choral music as a life’s calling.

Everything we teach in singing and choral music is based on a wide-swinging pendulum. It is never black and white. While it has components of math that are rational and logical, it is driven at its very core by the gray of emotional response.

We arrive at our ultimate goal - somewhere in the middle - by experimenting with various ends of the spectrum. Some of the sometimes-confusing dichotomies we teach include:

Bright and Dark
Loud and Soft
High and Low
Intense and Relaxed
Vowels and Consonants
Vibrato and Straight-tone
Text and Music
Connection and Perfection

This very pendulum is why our singers and students sometimes think we are a little “off.” One week we ask for a brighter sound, the next darker. One week we ask for more energy, the next for more relaxation. One week we emphasize the vowels and the next the consonants.

We certainly do ask them to be flexible as we find that perfect combination where the pendulum rests right in the middle – achieving the mysterious sound that resides only in our own head! We say things like, “I want you to sound like One Voice.” We just forget to tell them which one!



The question is, "How can we arrive at that perfect resting place, right in the middle, where we can have it all – Connection and Perfection?" Or can we?

My own career has straddled a fence between two worlds. I feel most fortunate to have had an entire lifetime of emphasis on the "music as a means to an end" through my work in church music and community choruses while simultaneously teaching in higher education where the opposite is most often the norm.

Thus the genesis of this article as we try to look at both sides of this sometimes troubling, but ultimately exciting coin. There is obviously a difference between musicianship and musicality. Musicianship is the craft we continue to hone throughout our entire lives. On the other hand, most believe musicality is innate. Can it be taught? That is the \$64,000 question.

In academia, the obvious focus is on achieving perfection – often to the detriment of the musicality or connection. Books, college courses and convention workshops are filled with the pursuit of music as something that is completely objective: math, if you will. Attention to the subjective nature of music-making - the things that drew us to it in the first place - the connection, the art, is virtually ignored. It is most often a by-product that is taught at the end of a course of study if there is time left over, which there never is, or something we just expect our students to "get" on their own.

There is no question that it is our job as educators to teach everything inside the box called "musicianship." Sometimes, however, we carve that box out of stone with walls so high our students can never see beyond or over it. We do this by didactic teaching methods - telling our students what to think rather than the critical method - sharing with them how to think. The result is a

dry desert - attempting to achieve the unachievable: perfection.

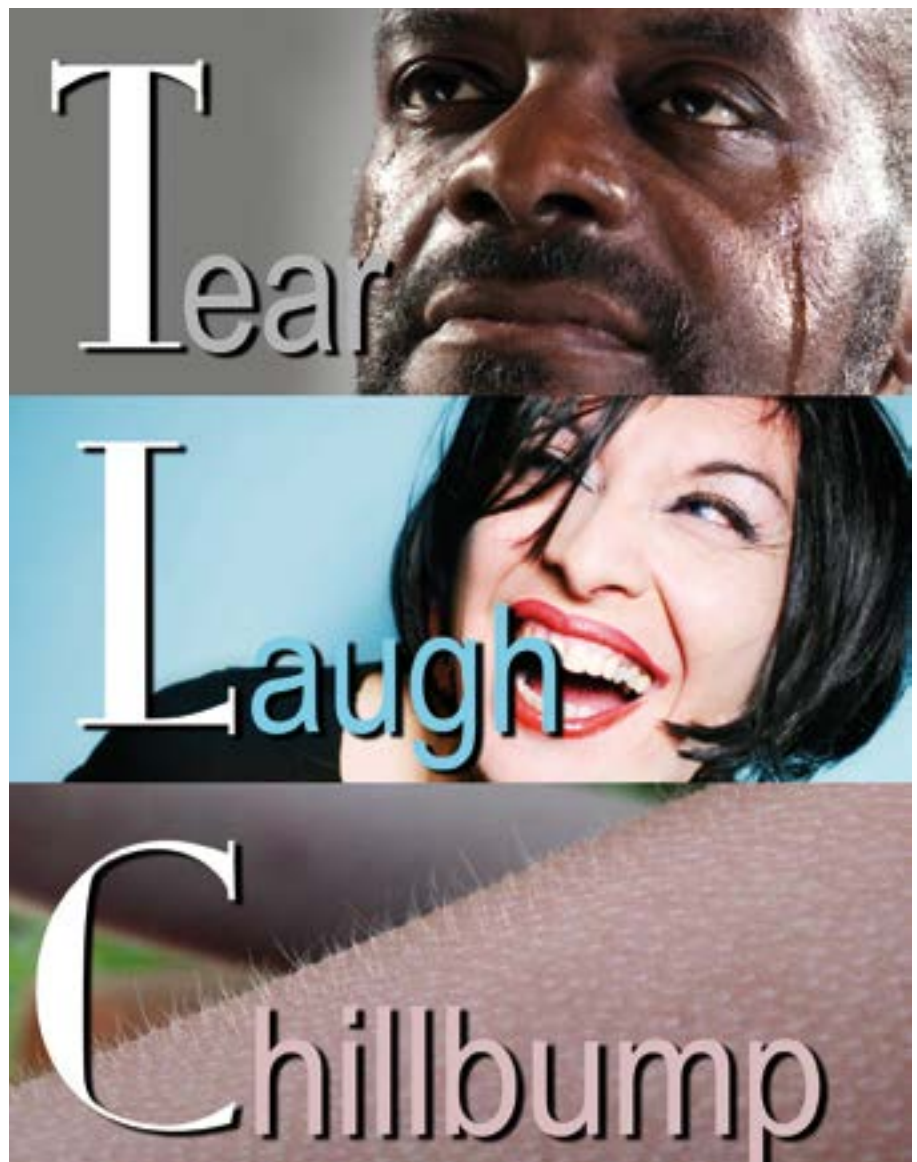
Perhaps our job would be better viewed as teaching everything inside a box drawn for them with disappearing ink. In the beginning, the lines are clear as the students learn the rules and mechanics of making music. Then, as they begin to explore and discover their own creativity and musical expression, the lines begin to disappear – never far from their minds, but allowing their own artistry and voice.

My real concern is that in our rigid academic endeavors, we have lost our way: our connection. We have forgotten that it is our job to teach concepts not create clones. We have somehow lost the memory of

In life and in music, we connect with those exact three things: **TLC!**

Tear
Laugh
Chill Bump

And, of course, all three are created with much **T**ender **L**oving **C**are.



those first moments when music moved us beyond description and we simply could do nothing else but become musicians ourselves. Could this lack of connection be the cause of shrinking audiences for choral concerts? I believe it is. The answer to audience growth and retention does not rest in dummifying down our product or catering to the lowest common denominator. In fact, quite the contrary. I believe the answer rests in reaching our audience by connecting with them at every possible level, musical and emotional.

In most university settings, attracting an audience to a choral concert is not a priority. But it should be. Singers put in many, many hours to perfect the music you select for them to perform. Why would they not want someone to hear the end result? What is wrong with this picture? Choir concerts become an academic exercise like taking a final. Then, the students go out to jobs – be it school, church, community or other – and they have no experience of connecting to an audience or even knowing how to get an audience in the door to try.

This must become a part of our curriculum. Branding, marketing, creative programming is essential to sustaining our art and not allowing it to go the way of the dinosaur.

How do we connect? It all starts with you. Do you remember the last time you laughed out loud, wiped away tears or simply experienced a transcendent moment of sheer beauty and awe – at a choral concert?

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We have all studied the hierarchy of needs as put forth by Abraham Maslow. Did you know the entire list applies directly to the choral art? The first is physiological. We all agree that our physical nurturing and abilities are absolutely crucial to success in singing. More on that later.

The second is the need for safety or security. In the choral art, we must always be careful that we do not seek to create safety for our singers by making them into robots by stripping away all individuality. The real meaning of that safety lies in creating a space where singers can completely be themselves. Choral music must be a place where the singers/students are never belittled, embarrassed or made to feel less than they are. It is the very coalescence of a variety of human colors that makes choral music exciting. Otherwise, we will sound little better than a midi file. And we have all heard choirs that have worked so hard to obliterate any individuality that the result is just that.

The third area of human need is social. So we have:

Connection - Safety - Physiology



There is no other endeavor I can think of that provides more of our human needs than choral music. It hits on all cylinders.

The connection falls into six areas. We are leading them to connect to the following:

- The Voice.
- The Music.
- Themselves.
- Each other.
- Us.
- The Audience.



Let's look at the six briefly.

- **Connection to the Vocal Instrument.**

There is not enough that can be said about the connection to the whole instrument – body, mind, and spirit. For those of you working in schools, churches and community choruses, you may be the only voice teacher your singers will ever have. Warming up your instrument is just like a 5 course meal! It should never be taken out of order nor should any one course be omitted because of lack of time or attention. Every single time the instrument is warmed up, it should include at least one delectable selection from each of the food groups – in this order! (Actual five course meals sometimes include other selections or even in a different order, but the exercises should never change!)

Appetizer - Posture

Soup - Breath

Salad - Phonation

Entrée – Resonance/Articulation

Dessert – Artistry

We will do our singers and ourselves a disservice by warming up any other way!

Unfortunately for us, choral singing is actually an unnatural act in today's world. Most people have poor posture. We require excellent posture. Most people access 20% of their vital capacity or breath. We need 50% - 70% for good singing. Most people speak completely wrong. Reversing this for choral singing is one of our most difficult tasks. It is not longer "Come canta si parla."

The interesting thing about the five-course warm-up is that the first two of the five exercise food groups do not engage the vocal folds at all. The first course simply engages the body

and mind. The second course accesses and exercises the breathing mechanism. ONLY THEN are the choir members allowed to engage the vocal folds. The third course is to help them understand the workings of the folds, easy onset, registers and on and on.

Once the first three have been accomplished, you are free to add exercises that explore resonance and exercise the articulators. Finally, we explore artistry – making magic with our vocal instruments – putting it together with others to make the choral art. This may or may not require singing at all, but the study of musical expression.

- **Connection to the Music.**

Why did you select the music you are presenting? Your singers have no idea unless you tell them. There is no doubt you had good reasons. Tell them. Always start with the texts. Read them out loud. Talk about the meaning. Let the singers respond in kind. Ask them to research the authors, poets or lyricists. All too often, we dive right in the deep end and begin with the details of the music. We get completely overwhelmed and never come up for air. Often, when we do, it is too late. We have "count-sung" ourselves beyond the point of no return. The text can never be resuscitated. The potential for connection is gone. Work on prosody - the natural rise and fall of language. Tell the singers which words YOU feel are the most important. Ask them to put a small dot above those words in the very beginning. Speak the text together. Finally, after you have put the music together with the text and worked and worked on the music side of the equation, go back and read the text one last time before taking the stage.

Remember, understandability on the part of your audiences rests at least 50% on the intent of your singers to help the audience understand! If they do not care whether the audience understands or not, there is not enough diction, pronunciation, articulation in the world to counteract their indifference.

- **Connection to each other.**

One of the most difficult tasks we have is bringing a room full of wildly divergent personalities together. And singers do have "wide emotional palettes." We need to provide leadership that allows our singers to be open, to be vulnerable with each other, grow together and learn from one another. Through this, we will all be able to create art as one single unit. This cannot happen when there is rancor in the midst.

We must be peacemakers, healers, counselors, parents, pastors, therapists and more! Where was that in the Owner's Manual?

- **Connection with themselves.**

Learning to sing in a group provides life lessons like no other activity. It encompasses all of the other needs in Maslow's list: Self-Esteem, Confidence, Achievement, Respect of Others, Respect by Others, Creativity, Spontaneity, Problem solving, Lack of Prejudice, Acceptance of Facts; Spirituality or Giving of One's Self.

Music is the most healing of all art forms. It is nothing short of transformative. This is probably one of the most challenging aspects of our profession. We have all experienced the best and worst of watching our singers discover and uncover deep emotions through the music we make when we are together.

- **Connection to the Conductor.**

Your singers simply must connect with you. There is one and only one key to this: Authenticity. Everyone on this planet can ferret out a fake. This does not mean sharing with your singers your personal issues or details of your life. It does mean being the same person on the podium and off. Do your singers hang around after rehearsal? Do your students hang out in or near the choir room? Then you are doing your job!

There is another area that is ignored in our education - how to lead and nurture and allow our singers to be vulnerable and grow and risk. Every time they stand on stage in front of an audience with you as their leader, they take a risk. They put themselves in your hands - in front of an audience. If they do not trust you, there will be no magic.

- **Connection with the audience.**

As in the previous point, there is also a crucial key to connecting with the audience: Intent. Again, this begins with you and your music selection. What is the reason you have selected specific repertoire? Have you

told your singers why? The reasons can run the entire gamut - even "because it's good for you" or because "the music was on mark-down." But there has to be a reason for them to understand why they are spending so much time perfecting this particular music. Tell them!

The connection your singers will have "through you" to the audience is one of the most magical experiences of their lives.

There is an emotional line - exactly half way between the singers and the audience - where they will meet. Finding that place can be a very precarious road. If your singers "over-emote," the audience will pull back. No audience member comes to a concert to watch your singers have a catharsis on stage. If, on the other hand, your singers pull back emotionally from their connection to the music, the audience also pulls back, disengages and becomes uninterested. This will result in several things. One is the comment, "It was pretty good." No one wants to be "pretty

good." Another is the fact that they will not soon be returning to hear your chorus!

CONCLUSION

Well, there is really no conclusion. In the beginning, I stated my hope was to have a conversation. If I have succeeded, you have been talking back to me - at least in your head if not out loud. You have pondered your own journey and how you have been taught to make music and how you are teaching others. Have some of your own students gone on to pursue choral music because they "caught the bug" from your passion? If not, it is not too late.

When all is said and done, most audiences don't really care about the details. Most audiences do not care about perfection. They do, however, care whether or not they feel a connection. Most of the greatest artists and ensembles in history have achieved their status through connection, not perfection. Can we have it all? Yes, we can. But how wonderful it would be to have the connection as our main goal and perfection the by-product. Now, that's a concept!

Always remember this wonderful slogan:

**They may not remember what you sang,
but they will never forget how they felt.**



TIMOTHY SEELIG is a singer, conductor, professor, motivational speaker and a funny guy! He is the Artistic Director Golden Gate Performing Arts and the San Francisco Gay Men's Chorus. He taught on the faculty at the Meadows School of the Arts at Southern Methodist University for 14 years and is the Artistic Director Emeritus of the Turtle Creek Chorale, which he conducted for 20 years. Dr. Seelig holds four degrees, including the DMA from

the University of North Texas and the Diploma from the Mozarteum in Salzburg, Austria. As a singer, he was the lead baritone at the Swiss National Opera in St. Gallen, Switzerland. He has four books and four DVDs on choral technique including several best-sellers *The Perfect Blend*, *The Perfect Rehearsal*, *The Perfect Choral Workbook*, *Choral Quick Fixes*, *The Music Within* and *The Language of Music*. Dr. Seelig continues a busy guest-conducting schedule throughout the U.S., Canada and Europe. He is known for his enthusiasm and sense of humor - Grammy Magazine says, "*Dr. Seelig takes eclecticism to new heights.*" The Fort Worth Star Telegram says, "*Known as a fine singer, he also slices a thick cut of ham.*" He is the proud father of two children and has a brand new grandbaby.

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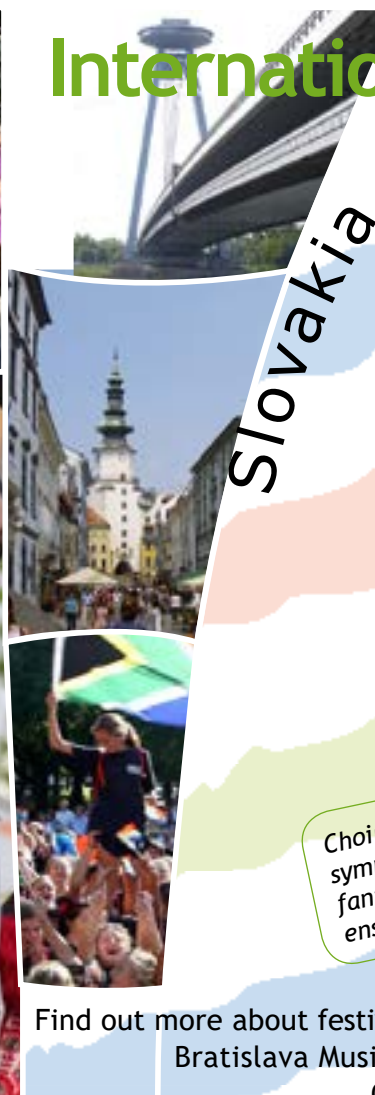
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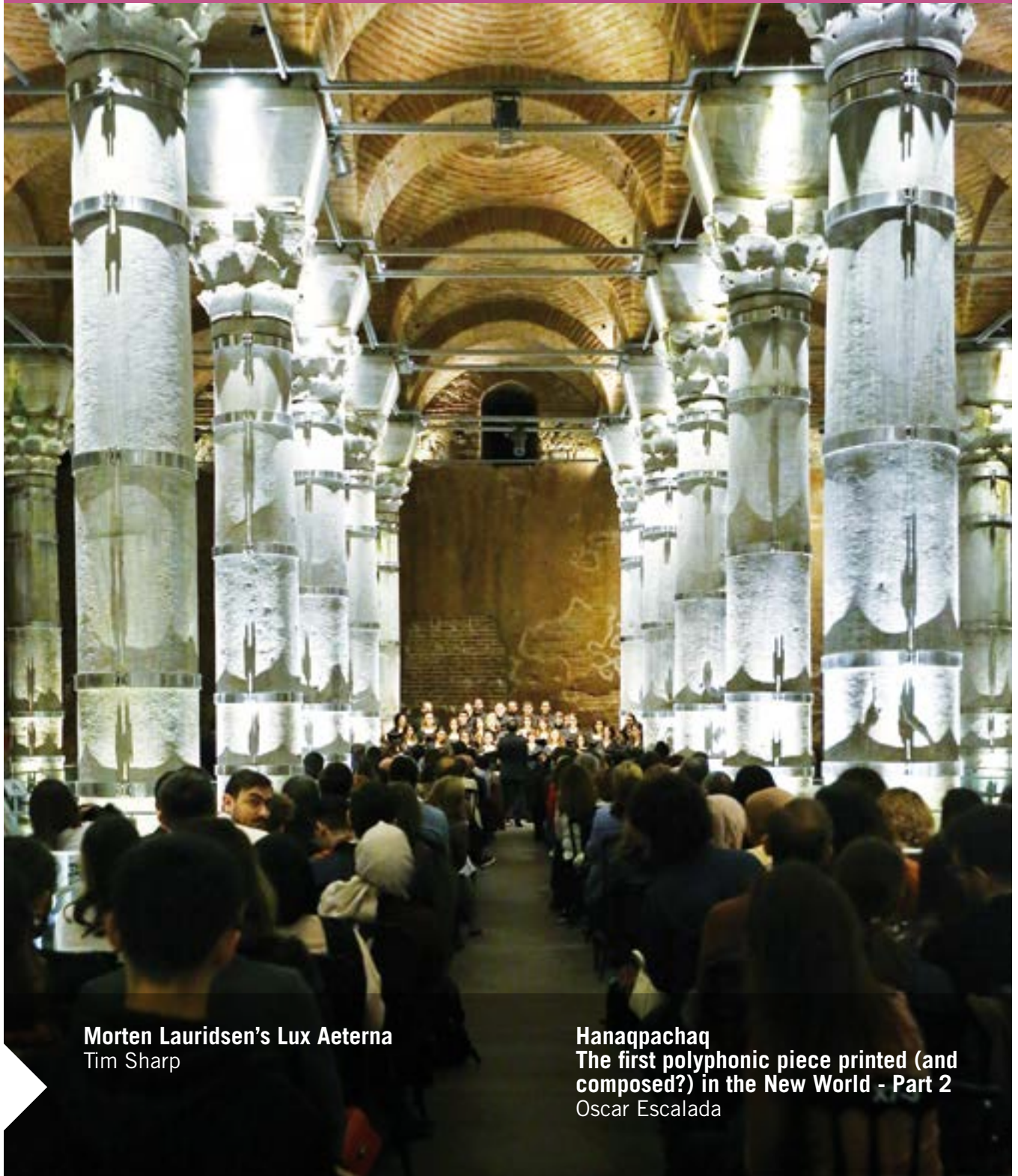
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REPERTOIRE



Morten Lauridsen's Lux Aeterna
Tim Sharp

Hanagpacha
The first polyphonic piece printed (and composed?) in the New World - Part 2
Oscar Escalada

MORTEN LAURIDSEN'S LUX AETERNA

TIM SHARP

IFCM Vice President, ACDA Executive Director,
Artistic Director/Conductor Tulsa Chorale

MORTEN LAURIDSEN IS A CONTEMPORARY COMPOSER FROM THE UNITED STATES WHO HAS RECEIVED THE RESPECT AND ESTEEM OF TODAY'S CHORAL CONDUCTORS AND AUDIENCES. NPR'S WEEKEND EDITION WITH SCOTT SIMON, PETER RUTENBERG'S THE FIRST ART, AND KCET'S LIFE AND TIMES HAVE FEATURED LAURIDSEN AND HIS COMPOSITIONS. THE WALL STREET JOURNAL STATED THAT LAURIDSEN'S MOTET *O MAGNUM MYSTERIUM* HAS BECOME ONE OF THE MOST-PERFORMED WORKS OF CONTEMPORARY MUSIC, SELLING MORE COPIES THAN ANY OTHER PIECE IN ITS PUBLISHER'S 220-YEAR HISTORY. MULTIPLE SUPERB ALL-LAURIDSEN RECORDINGS ARE COMMERCIALY AVAILABLE, ALONG WITH STELLAR RECORDINGS OF HIS COMPOSITIONS BY ROBERT SHAW AND DALE WARLAND.

A full-length documentary film of his work has received awards for capturing the essence of the composer's style. Nick Strimple states in *Choral Music in the 20th Century*, "by century's end (the 20th century), he had eclipsed Randall Thompson as the most frequently performed American choral composer."

Born in Colfax, Washington, on February 27, 1943, Dr. Lauridsen studied at Whitman College and the University of Southern California. According to Brett Campbell's article in The Wall Street Journal, "while in a singing group at USC, [Lauridsen] was moved to compose a choral work which he then showed to the conductor, hoping to get some feedback. Instead he was told, 'We'll perform this next month.'" Lauridsen joined the faculty of the Thornton School of Music at the University of Southern California in 1967, following his study of advanced composition with Ingolf Dahl and Halsey Stevens. His compositional career spans forty-five years. He chaired the Department of Composition at USC from 1992-2002 and was composer-in-residence with the Los Angeles Master Chorale from 1994-2001. He divides his time between Southern California and his native Pacific Northwest, where he retreats each summer to his waterfront cabin on a remote island off the coast of Washington State.

In my conversations with Mr. Lauridsen he recently expressed his approach to his art: "My passion second to music is poetry. I read and study it constantly – every day. It is a fundamental part of my life. I have profound admiration for poets who seek deeper meanings and truths and are able to express themselves elegantly through the written word. Consequently, it has been a natural development for me as a composer to wed these two passions and to set texts to music."

Lauridsen has not only set a variety of poems and poets to music, but he has also set poems from several historical eras in a variety of languages. Lauridsen is particularly attracted to the idea of the choral cycle, which through his craft becomes a multi-movement piece unified by both a central poetic theme by one or more authors and recurring musical elements. He finds inspiration and historical precedents for his work in the music of Beethoven, Schubert, Schumann, and Brahms. Contemporary musical influences include Rorem, Copland, Barber, and the jazz stylings of Miles Davis. The poets he has chosen for his cycles include Graves, Rilke, Moss, and Lorca, as well as historical liturgical Latin texts.

LUX AETERNA (1997)

Lauridsen began work on this large-scale choral/orchestral work following the completion of *Les Chansons des Roses* in 1993. He put the work aside in early 1994 to compose the Christmas canticle *O Magnum Mysterium*. The serene, uncomplicated, and lyric style of the *O Magnum Mysterium* is continued in *Lux Aeterna* (Light Eternal). The piece is fashioned on texts from several different Latin sources, including the Requiem mass, with each movement containing a reference to "light." This is an intimate work of quiet contentment centered around a universal symbol of hope, reassurance, goodness, and illumination at all levels. Paul Salamunovich, conductor of the Los Angeles Master Chorale, for whom Lauridsen composed this cycle, considers *Lux Aeterna* to be one long chant. Lauridsen comments that this did not happen accidentally: "While I do not incorporate an overt reference to the single chant line anywhere in the piece, the conjunct and flowing melodic lines contributing to the works' overall lyricism and the chant-like phrase structures creating a seamlessess throughout certainly have their underpinnings in the chant literature. Renaissance procedures abound through *Lux Aeterna*."

The “Introitus” introduces a complex of themes that are used throughout the cycle. Many of the themes are constructed on the ecclesiastical modes found in Medieval and Renaissance music, especially the mixolydian and dorian modes. The harmonic vocabulary is primarily consonant, reflecting the purity and directness of Renaissance sacred music as seen in the music of Palestrina and Victoria. A subsidiary theme on “Te Decet Hymnus” is reformulated to become the principal theme of the later “Agnus Dei.” Lauridsen’s esteem for Renaissance contrapuntal procedures is manifested in a four-part canon on “et lux perpetua,” painting the textual meaning of perpetual light.

“In te, Domine Speravi” most clearly exemplifies the composer’s use of Renaissance formal procedures and textures. The masses of Josquin, for example, often contain sections of paired voices. That particular device is used in the second movement. Sopranos are paired with altos and tenors paired with basses on the lengthy two-part mirror canon “fiat misericordia” at the centre of the movement. This setting incorporates the

idea of self-reflection as well as a dialogue between Man and Creator. Lauridsen also employs the idea of cantus firmus in the hymn tune *Herzliebster Jesu* from the Nuremberg Songbook of 1677. The hymn is stated in full in solo brass instruments as an underpinning to the paired voice treatment. “In te, Domine Speravi” is particularly introspective, personal, complex, reflective, and thoughtful.

The central movement of the cycle, “O Nata Lux,” is an unaccompanied motet. Lauridsen inserts a pure vocal sound without orchestral accompaniment as the centrepiece of this choral cycle, underscoring the historical place held by centuries-old unaccompanied sacred motet. The ongoing homophonic texture of “O Nata Lux” disguises the constant emergence of gentle but stunningly beautiful melodic fragments offered by various vocal parts. If the essence of water can be captured on canvas, surely Monet approached this conceptual impossibility in his painting. Similarly, if light could be set to music, Lauridsen’s choral centrepiece “O Nata Lux” has given us this deeply felt impression and



Morten Lauridsen
and USA President George W. Bush

expression.

The exuberant “Veni, Sancte Spiritus” follows “O Nata Lux” as an outgoing and jubilant canticle. This movement is cast in a five-part rondo form, another form traced back to the Medieval and Renaissance periods. The lilting and joyous song in a waltzing three-meter freights a large and unusual number of words, with each phrase offering vivid images of the “Spiritus.” The tempo and interpretive marking for the fourth movement is “Exuberantly,” leaving no doubt as to interpretation. “Veni, Sancte Spiritus” is paired with the earlier “O Nata Lux” to form the second of contrasting pairs in the overall architecture of the work. The first two movements form a similar pair. The final movement contains two internal contrasting sections found in a quiet setting of “Agnus Dei” and the final “Lux Aeterna.”

“Agnus Dei” and the concluding “Lux Aeterna,” which reprises the opening section of the “Introitus,” create a musical arch, a form found in Lauridsen’s other choral cycles. Lauridsen comments: “The idea of the retrograde in music, again common in the masses

of Josquin is also found here – the wind progression at the opening of the ‘Agnus Dei’ is answered by the strings in an exact retrograde several measures later. ‘Agnus Dei’ is reformulated for a third time to become the basis of a short joyful ‘Alleluia’ which also combines motivic fragments from other preceding movements.” The seamlessness of this music comes into play again as light leads to new light, as harmony merges into harmony, and as tempo modulates into new tempo. The work closes softly, as it began, with an “amen” as a benediction.

Morten Lauridsen’s middle name, Johannes, is not the only commonality he holds with one of his important influences. The relationships between Brahms’s *Ein Deutsches Requiem* and Lauridsen’s *Lux Aeterna* is cause for reflection.

There is a universal appeal and warm humanity that beg comparisons between Brahms’s and Lauridsen’s choral embrace of light, life, and finitude. Plumbing deeper into the motivation for both works reveals something of the personal expression by both composers. In both



USC Thornton Composition faculty, 1952. From left to right: Julia Howell Overshiner, Halsey Stevens, Leon Kirchner, Ellis B. Kohs, Ernest Kanitz, Mabel Woodworth, Ingolf Dahl (one of Lauridsen’s teachers)



Morten Lauridsen

instances this leads to the personal relationship between the works and the death of each of the composer's mothers. Brahms's mother had died years before; Lauridsen's mother died while he was writing *Lux Aeterna*. This spiritual reality was a compelling factor and a driving symbol for both composers. To perform and to hear both works is to walk through some of their emotional journey. Stylistically, both works emerge from the depths of the string section to introduce the referent opening choral statement. Both works express extremes, from the most reverent of statements to the most exuberant of luscious

choral climaxes. In addition to the modal harmonies, use of canon and counterpoint, the use of historic texts and tunes, and the overall "geist" of the two choral monuments (not so much the memory of the dead as the comfort of the living), both composers unify their works through melody, which must account partially for their unusual immediacy of appeal.

Peter Rutenberg offers the following conclusion: "It is possible to hear in *Lux Aeterna* the echoes of a direct line back thirteen centuries to the codification of plainchant by Pope Gregory; to the first and second Notre Dame schools under Leonin and Perotin respectively; to the paired dialogues that distinguish Josquin's high Renaissance style; to the playfulness of early Baroque counterpoint; to cantus firmus as a Palestrina or Bach might have used them; to the big, juicy sonorities heard in Brahms's own *Requiem*, and beyond to the twenty-first century. Indeed, Lauridsen's choice of ancient texts and the associations that come with them add an important component to this two-way bridge to the past and future. It is the coup of his genius that not only doesn't the music sound academic or laboured, but fresh and new, as in a modern distillation of essential flavours."

Edited by Shekela Wanyama, USA



TIM SHARP, DMA, is Executive Director of the American Choral Directors Association and Vice-President of the International Federation for Choral Music. Tim's published choral works focus on Appalachian folk music and shape note hymn arrangements, including his bluegrass mass, *Come Away to the Skies: A High Lonesome Mass*. He is in his eleventh season as Artistic Director and Conductor of the Tulsa Chorale, Tulsa, Oklahoma, and is author of numerous articles and books on choral music. Email: sharp@acda.org

HANAQPACHAQ

The first polyphonic piece printed (and composed?) in the New World - Part 2

OSCAR ESCALADA

composer, conductor, IFCM Board Member

SAN PEDRO DE ANDAHUAYLILLAS

The order that Saint Frances of Assisi founded at the beginning of the 1200s developed its evangelical activities in the Church of San Pedro in Andahuaylillas, some 32 kilometres (20 miles) outside Cuzco, in the direction of Puno. In the same way as those I previously mentioned that are located in Cuzco, this church was also built on an Inca temple. It is considered the “Sistine Chapel of America” thanks to the exquisite frescos adorning its walls and its gilded alters and carvings. Here it was that Hanqpachaq was born and the descendants of those that created the church still live in the same small village. I ought to add, however, that I was sad to see the current state of deterioration. If no restoration work takes place in the near future, their beauty will not last much longer and our children will be deprived of their charm and their history.

Pictorial art was developed in Peru from the XVI century onwards as a consequence of the influence from Italian artists such as the Jesuit priest Bernardo Bitti. In the century that followed, the Italian influence disappeared, instead favouring the creation of an indigenous school. Nowadays, we find very characteristic paintings of religious imagery in Cuzco Cathedral and in other churches in the surrounding region including San Pedro de Andahuaylillas. The style dates from the XVII century and is referred to as the “escuela cusqueña”, the Cuzco School, which is characterised by figures with curly hair, healthy, rotund faces and the use of flat inks with golden backgrounds. One of the most famous painters of this style is Diego Quispe Tito, an indigenous man of extraordinary artistic talent. However, sadly, many of these works are not signed and so the artist is often unknown.

THE SISTINE CHAPEL OF AMERICA

The most splendid period for sculpture in Cuzco came during the XVII and XVIII centuries. It is particularly worth drawing attention to the choir stalls and the carved wooden altar pieces in the Cathedral and the churches of San Sebastián and Pedro de Andahuaylillas. The Incas had a special interest in music. There was a division of women called *mamacona* (Virgins of the Sun) that was divided into different categories based on their origins, beauty and abilities. Girls from the age of 12 — the *Taqui Aclla* — who were chosen for their musical ability and their vocal quality were taught in the *accllahuasi*, or cloisters for the virgins, and they sang accompanied by drums and *pincullos* (reed flutes). In his Royal Commentaries, the Inca Garcilaso, son of an indigenous mother and a Spanish father, tells of festivals celebrated in the *Tahuantinsuyu* where there was singing and dancing. Instruments were also played, like drums, shell horns, transverse flutes, panpipes and *quena* flutes. Chronicler Guamán Poma also talks of these festivals in his pages. Indigenous people did not therefore find it strange to learn and practise the music brought over by the Spanish priests. The Franciscan Priest Bernardo de Sahagún, another chronicler of the period, mentions the beautiful musical conditions in the *Taqui Aclla*.

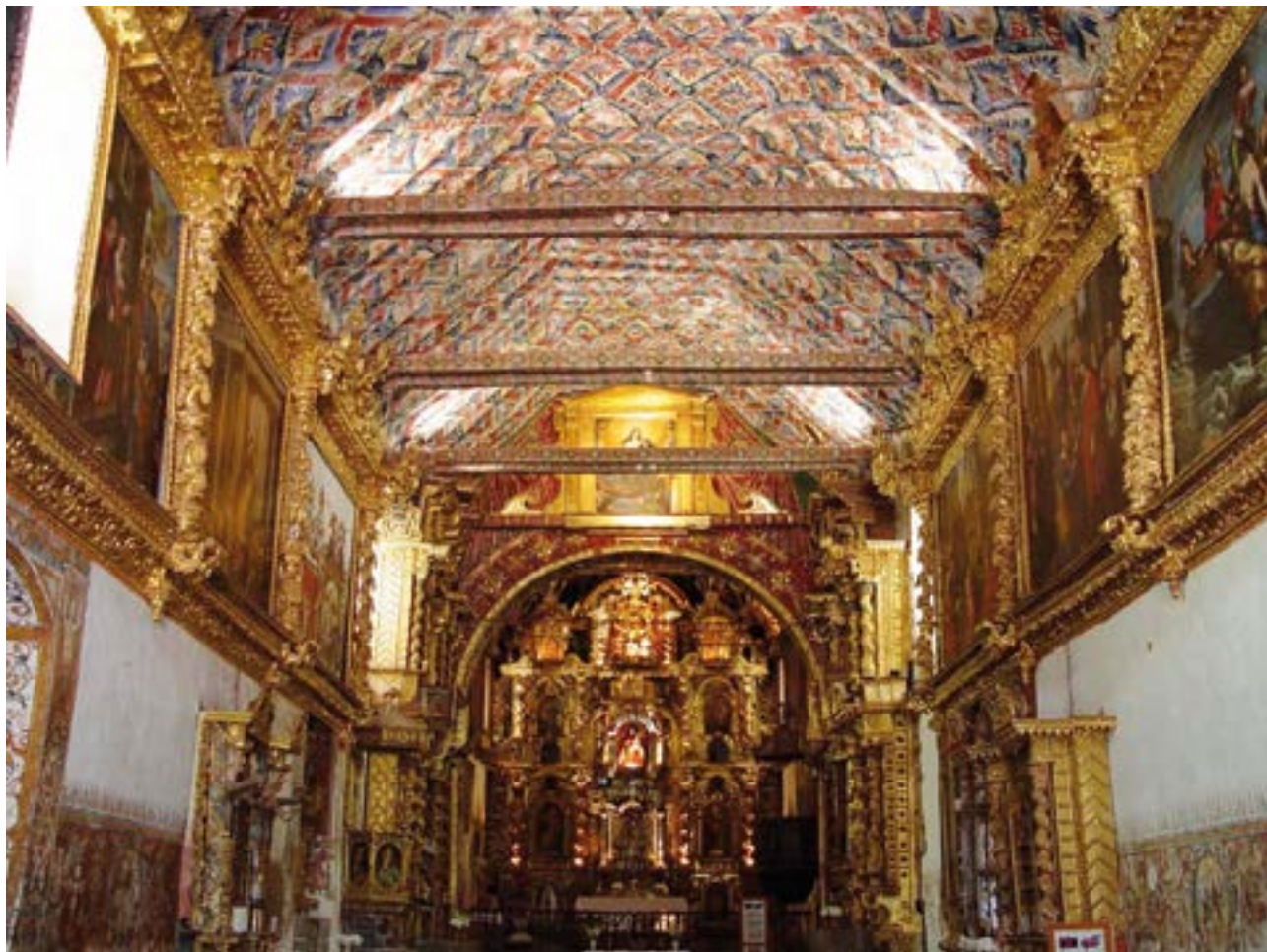
The main musical centres were established in religious centres. The most important centres in Peru were Cuzco, Lima and Trujillo.

The brothers Rodrigo, Luis and Edwain Montoya Rojas have made a laudable project of collecting, categorising and analysing works of poetry. One of the interesting conclusions to emerge is that “the relationship that the indigenous people have with their gods is not one of total submission and reverence.” As their gods are not

abstract, it is possible to discuss things with them, make requests and raise your voice to them. The “Canto del Pastor,” or Shepherd’s Song, is an example:

“Señor San Juan Bautista/ no tendrás miedo yo me enfrentaré con el hacendado me encontraré con el barbudo no tendré miedo ni en la hacienda/ ni en el corral ni en la pampa de Dios.”

Saint Juan Bautista/ do not be scared I will face the landowner I will meet the bearded man I will not be scared not at the ranch / nor in the corral nor in God’s plain.



The ceiling of the Church of San Pedro de Andahuaylillas

When they refer to their *Apus* (guardian spirit of the village) and *Huamanis* (god of the mythical *chanca*) they do so with pleading and requests:

“Cerro Chitulla, Cerro grande/ tú que recibes el rocío de los nevados Carhuarasu y Sara Sara, / ¿no serías capaz de recibir/ las lágrimas de un desgraciado?”

Chitulla Hill, large hill/ you that receive the dew of the snowy peaks of Carhuarasu and Sara Sara, / are you not able to receive/ the tears of a wretched man?

One of the first poems that was discovered in Quechua is attributed to the Inca Manco Cápac and reads as follows:

El sol y la luna/ el día y la noche/ la estación de lluvias/ no son por gusto, ordenados van/ al sitio dispuesto y medido.

The sun and the moon/ the day and the night/ the season of the rains/ are not by choice, but orderly they pass to the place that is tailor-made and ready to receive them.

Thus, we can see that the art of poetry already existed among the Incas.

QUECHUA

The Peruvian people are proud of their past and honour it by respecting their ancestral language. Since 1974, Peru has had two official languages: Spanish and Quechua. The country's Constitution is written in both languages, granting both the same level of respect.

Among the gifted Quechuan people from the XVI century was Juan Pérez Bocanegra who was a priest, first in Andahuailillas, located in the heart of the Andes, and later in the Parish of the Church of Belén del Cusco. He was an Examiner of Quechua and Aymará for more than 30 years. His Ritual, published in 1631, as previously mentioned, emerged from the popular core of confessions and dealings with the Indians. Bocanegra proclaimed the originality of his work, asserting that it had not been acquired from a different Ritual that told of Christian truths in the vulgar language, but in "the polite style of the city of Cuzco that is the Athens of this broad and general language called Quechua and not Quichua as it is pronounced commonly..." For the parish of Cuzco, the language Quechua is "much more extensive and universally better understood and spoken than the Aymara language: less common and more succinct."

Quechua is the *runasimi*, the men's voice. According to Prof. Armando Valenzuela Lovon, Academic Member of the Academia Mayor de la Lengua Quechua (Highest Academy of the Quechua Language) and University Lecturer, the linguistic characteristics of Quechua are as follows:

1. It belongs to the group of agglutinative languages. Its grammatical structure is similar to that of Latin, Russian and Hebrew.
2. It is onomatopoeic. A large part of its words comes from imitating sounds from nature.
3. It uses juxtaposition. Words come together harmoniously or the suffixes attach to the root, one after the other.
4. It is polysynthetic. Many suffixes are added to a root word changing the conceptual meaning.
5. It has abundant synonymy,
6. It has multiple significances. Each word generally has a logical, direct meaning and a figurative, indirect meaning. Sometimes a word can have as many as four meanings.

These characteristics mean that translating Quechua into Spanish results in the necessary loss of part of its beauty, as the onomatopoeia or inherent simultaneous

meaning of each word is impossible to imitate¹. Ultimately, you can only convey the logical or direct meaning, losing the possibility of expressing the figurative meaning.

In this point, I would like to thank Professor Juana J. Delgado Tarifa from the Highest Academy of the Quechua Language in Cuzco for her much-appreciated assistance in teaching me about Quechua and for explaining the profoundness of the poem that is sung in Hanaqpacha. It was a real pleasure to see how much she enjoyed the piece. At every step, she would say to me, "look... what a beautiful phrase that is!"

As I mentioned previously, the amplitude of Quechua makes its translation difficult, nevertheless, it is always preferable to recover some of its beauty than continue in ignorance.

Another of the problems we face with Quechua is how to write it, given that it was not originally a written language. The La Paz Agreements (1954) or the official alphabet of 1975 are two recent alternative versions. Previously, Father Lira (1944) wrote a dictionary and in 1609, Friar Diego González Holguín created one of the first attempts at such a volume. The following passage follows the 1975 guidelines and respects the teaching and research carried out by Delgado Tarifa.

THE POEM

I will now transcribe an example of the analysis carried out on the first two words, breaking them down to show the meanings which, we will remember, are accumulative. Then, within the scope of its own limitations, I will give an approximate translation of each of the words, finally offering my version of the poem.

The first two words can be analysed in the following way:

HANAQPACHAQ

Hana	arriba	above
q	de	of
pacha	cosmos, tierra, tiempo, el todo	cosmos, earth, time, everything
q	de	of

Can also be translated as del cielo, o del todo que está arriba – from heaven, or from everything that is above

1 Translator's note: this must also be said for the subsequent translation into English. It must also be noted that the translator from Spanish to English does not read Quechua and is therefore wholly reliant on the Spanish text to prepare in turn the English translation. As with Quechua to Spanish, certain translation loss must be accepted in the process of translating Spanish into English.

KUSIKUYNIN

Kusi	alegre	happy
Ku	se	reflexive pronoun with no translation in English
Y	su (de la 3ra. persona)	his
Ni	auxiliar para terminales en consonante	auxiliary to finish with a consonant
N	infinitivo	infinitive

Can also be translated as: *alegrarse – to rejoice*

When translating this, both voices logically transform into something like: “Alegría del cielo” [Joy of the Heavens]. According to Friar Diego González Holguin, its equivalent in Spanish would be more like “Gloria del cielo” [Glory of the Heavens] but this still doesn’t encapsulate the full meaning of the words in Quechua, losing the cosmographical magnitude of the word “pacha”.

First stanza

HANAQPACHAQ	del cielo	of the heavens
KUSIKUYNIN	su alegría (3ra. persona)	his joy
WARANQAQTA	del millar, de los miles	of a thousand, of the thousands
MUCH’ASQAYKI	te besaré, te reverenciare, te adoraré	I will kiss you, I will revere you, I will adore you
YUPAY	valorar, estimar, apreciar	to value, to esteem, to appreciate
RURU	fruto, pepa, fruta	fruit tree, seed, fruit
POQOQ	el que madura	that which ripens
MALLQUI	árbol (en general), árbol frutal	tree (general), fruit tree
RUNAKUNAQ	de los hombres, de la humanidad	of man, of humanity
SUYAKUYNIN	el que aguarda, el que espera	that which is waiting
KALLPANAQPA	del que da fuerza, del que alienta	of that which gives strength, that which nourishes
Q’EMIKUYNIN	su apoyo, su sostén (3ra. Persona)	his support.
WAQYASQAYTA	a mi llamado	to my call

Second stanza

UYARIWAY	escúchame, óyeme	listen to me, hear me
MUCH’ASQAYTA	a mi beso, a mi reverencia, a mi adoración	at my kiss, at my reverence, at my adoration.
DIOSPA RANPAN	guiado, conducido por Dios	guided, driven by God
DIOSPA MAMAN	Madre de Dios	Mother of God
YURA	planta (YURAQ blanco)	plant (YURAQ white)
T’OQTO	plumas blancas de ave jugosas, mantecosas (APUT’OQTO planta lilásea de bellísima flor carmesí en forma de cáliz muy abierto, jazmín, nardo, flor delicada.)	juicy white bird feathers, butterfly (APUT’OQTO liliaceae plant with a beautiful flower crimson in the form of a very open chalice, jasmine, nard, delicate flower.)
HAMANQ’AYMAN	hacia la azucena (es signo de pureza)	towards the lily (a sign of purity)
YUPASQALLA	valorado, estimado, apreciado	valued, esteemed, appreciated
QOLLPASQAYTA	a mi llanto acongojado (QOLLPA mineral, sal) figurativo de lágrimas También Lo que he mudado, lo que he cambiado, lo que he curado	to my anguished mourning (QOLLPA mineral, salt) figurative for tears Also: what I have moved, what I have changed, what I have cured
WAWAYKIMAN	a tu hijo	to your son
SUYASQAYTA	a mi espera, deseo, ansia	to my hope, desire, longing.
RIKUCHILLAY	muéstrale, hazle saber	show him, make him know

Proposed translation:

<p>Gloria del cielo por millares reverenciada, valorada fruta de árbol que madura, esperanza que alienta y apoyo de los hombres, ven a mi llamado. Escúchame Madre de Dios, mi esperanza, apreciada flor blanca, fragante azucena. Guiada por Él ofrécele a tu hijo mi llanto acongojado.</p>	<p>Glory in the heavens revered by a thousand souls treasured fruit of the tree that ripens, the hope of nourishment and the support of humanity, come at my call Hear me Mother of God my hopes, white flower of high esteem, fragrant lily Guided by Him offer it to your son my mourning in anguish.</p>
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In the edition of Hanaqpacha that I presented to Neil A. Kjos (ED. 8786), you can see that there are several differences between the writing of the text and the versions I present in this article. Moreover, the translation that I propose here comprises two complete stanzas. That is down to conclusions that I have drawn during these previous investigations. This article serves to update that publication. It is important to remember that in the time of the Incas Quechua

was never a written language and it only has been since the colonial period, using Spanish as the reference language for its sounds. Although an official form of writing was created in 1975, there are still no definitive agreements between linguists. Some differences have been proposed by the linguists of the University of San Marcos in Lima that they have recorded in the anthology by the Montoya Rojas brothers.

THE MUSIC

As previously mentioned, Juan Pérez de Bocanegra is the author of the book. We do not know who wrote the music or the poem, despite attributing these, albeit dubiously, to Friar Juan. In the case of the music, it is my opinion that it could have been composed by an apprentice or an indigenous person under instruction, or by some other religious person who was not dedicated specifically to this musical activity.

The image displays a musical score for a piece titled 'Hanaqpacha'. It is arranged in two columns. The left column contains staves for 'Tiple' (Treble) and 'Tenor' voices, while the right column contains staves for 'Alto' (Alto) and 'Baxo' (Bass) voices. Each staff is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written in Quechua script below the notes. The lyrics for the Tiple part are: 'Hanaqpachapullucunin, huacaceta muchacaiqui', 'Yupai runupucac mallquihunacunap ruyacuinin,', and 'Cállpachapachemucunin, huacacacaita'. The lyrics for the Alto part are: 'Hanaqpachapullucunin, huacaceta muchacaiqui', 'Yupai runupucac mallquihunacunap ruyacuinin,', and 'Cállpachapachemucunin, huacacacaita'. The lyrics for the Tenor part are: 'Hanaqpachapullucunin, huacaceta muchacaiqui', 'Yupai runupucac mallquihunacunap ruyacuinin,', and 'Cállpachapachemucunin, huacacacaita'. The lyrics for the Baxo part are: 'Hanaqpachapullucunin, huacaceta muchacaiqui', 'Yupai runupucac mallquihunacunap ruyacuinin,', and 'Cállpachapachemucunin, huacacacaita'.

The reasons that bring me to this conclusion are the way some of the voice parts, resolutions and/or approaches to dissonance are written, as well as some rhythmic and formal aspects that were not habitual in Europe during this period. I agree with Schönberg when he says that “each period has certain traits regarding form that tell us how far we can develop an idea when we are performing it and where we cannot go. For that reason, we must fulfil the conditions we are aware of through the conventions of each period that lead to certain expectations and thus guarantee that the need for conclusion is satisfied.”

The version that Argentine musicologist Waldemar Axel Roldán presented to me and that coincides with Mario Videla’s version is also written in D minor (Aeolian). The first section concludes at bar 10, having been prepared in the preceding bar with a VII6 - I cadence with a double resolution 7-6, 4-3 occurring at the same time in the alto and the tenor. This is where the Phrygian II (E flat) is used in the bass, leading to a tonic chord, probably major, in the following bar, making use of the *sub-intellecta* music or *ficta*, or feigned, music. The minor seventh scale descending from E avoids the corresponding diminished chord while at the same time it dispenses with the leading note (D sharp) giving it a pleasant modal flavour. (Fig. 1)

The successive octaves, despite occurring as a contrary motion, are presented between the bass and the contralto in the second and third beats of bar 8. In the second section, we find a movement of parallel fifths in the tenor and the bass in bar 12. These were usually avoided. (Fig. 2)

Regarding the dissonances, in the last beat of bar 12, there is a dissonant preparation that is resolved in a way that is pleasant to the ear but is unusual as a resolution. (Fig. 2)

Usually, the note that descends is the one that is “being held”; not the one that produces the dissonance, as in this case. Then in the third beat of bar 15, there is another dissonance between the bass and tenor without a preparation that is resolved in a more unusual way, being completed using an ascending form. This last instance could be seen as an error by the original copyist as it is completely out of style. The logic of the period would suggest that it should have been followed by two B rather than A and B (Fig. 3).

Starting bars 7, 11 and 14 with a rest is interesting as it gives the piece a very particular character, resulting from the accent changes at the beginning of each segment. This accentual change — from the first beat to the third — does not just occur in the aforementioned bars, but in bar 17, an anacrusis is used, increasing the tension right through to the end, where the accent returns to the first beat (Fig. 4).

Figure 1 shows a musical score for four staves (Soprano, Alto, Tenor, Bass) across measures 9 and 10. The lyrics are "mali - - - - -" and "qui". A box highlights the double resolution 7-6 and 4-3 in the Alto and Tenor parts.

Figure 1

Figure 2 shows a musical score for four staves (Soprano, Alto, Tenor, Bass) across measures 12 and 13. The lyrics are "sa - re - ya - - - - -" and "kuy - aia". A box highlights the dissonant preparation in the last beat of bar 12.

Figure 2



Figure 3



Figure 4

From a formal point of view, the piece is divided into two sections of 10 bars. In turn, each section is divided into two segments of three bars and one of four bars, which is also an unusual structure.

As corresponds the period, there is no time signature given. Nevertheless, I believe we can apply the tradition of *tactus* that was used in the XV and XVI centuries to this work from the XVII. Let us remind ourselves that *tactus* is what we would today call the *tempo*. There is, however, a substantial difference resulting from the fact that *tactus* had an almost rigid value and oscillated between MM 50-60 while *tempo* can be completely variable.

It is also worth bearing in mind that the new changing musical styles coming from Europe did not arrive in the New World simultaneously. One such proof of this is the style in which Hanaqpachaq is composed: it is Renaissance, while in Europe the Baroque style was already flourishing. On the other hand, we are talking about a song that was used in processions, as outlined in the original edition, which could have led the piece being performed more quickly, perhaps as much as MM 72

Segmento 1			Segmento 2			Segmento 3			
Ms.						*			
1	2	3	4	5	6	7	8	9	10
*			*			**			
11	12	13	14	15	16	17	18	19	20

*Comienzo capitulo **Fin capitulo

By observing current processions — independent of Hanaqpachaq — it is possible to see that various different percussions instruments are used, mainly membranophones and idiophones, as well as aerophones, like rustic flutes – *zampoñas*, *queñas* and *pinkullos* – that accompany the villagers in their songs, accompanied by dancers. In this way, I believe that the use of these instruments in the current re-creation only adds to the performance.

I suggest the following:

- Idiophones: *Quijada* (jawbone), shakers (made from seed pods, *chajchas*, etc.), rattles.
- Membranophones: *Bombo*, *cajón*
- Aerophones: An orchestra of panpipes doubling up the parts of the choir.

A version using this instrumentation was recorded in the USA by the Chorale of the New World under my direction.

Finally, in accordance with the standardisation of Quecha writing in 1975, the words listed below should be written in the following way:

- HANAQPACHAQ
- PAQARIQTANPU
- TANPUT'OQO
- MANQO CAPAQ
- MAMA OQLLO
- QORI KANCHA
- WANAKAURI
- PACHAKUTIQ
- TAWANTISUYU
- QONTISUYU
- QOLLASUYU
- KAY PACHA
- UKHU PACHA
- WAYNA QHAPAQ
- WASKAR
- ATAWALLPA
- MAMAKUNA (It is pluralised with the morpheme KUNA, there is no need to add S to make it plural - the mamakuna not the mamakunas.)
- WAKA
- INTI KANCHA
- TAKI AKLLA
- PINKUILLU + kuna = pinkuillukuna (plural)

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Young Prague Festival, Prague, Czech Republic, 25-29 Mar 2020. Over one thousand young musicians from around the world gather annually to perform in Prague's stunning venues, such as St. Nicholas' Church and the National House. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

ON STAGE with Interkultur in Verona, Italy, 26-29 Mar 2020. This event is designed for all those who wish to combine their music with travelling. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Relaxsing Mallorca, Mallorca, Spain, 26-29 Mar 2020. Ateliers and open singing lead by Josep Vila i Casañas, based on National and International easy to learn choral songs, for choirs and individual singers. Contact: - Website: Contact@Relaxsing-Mallorca.Org

23rd Rainbow International Festival of Children's and Young Choirs, St. Petersburg, Russian Federation, 27-29 Mar 2020. Festival with a very long tradition focusing on competition in one of the 10 categories including small vocal groups. Contact: MELODY & Polonia Cantat, Email: info@petersburgfestival.com - Website: www.petersburgfestival.com

Istra Music Festival 2020, Pore, Croatia, 1-5 Apr 2020. For choirs and orchestras from around the world. Apply before Feb 15, 2020. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com/>

Vox Lucensis, International Choral Competition, Lucca, Italy, 4-8 July 2020. Competition that brings together choirs and cultures from all over the world. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.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 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

Verona International Choral Competition, Verona, Italy, 15-18 Apr 2020. Choirs from around the world attend this annual festival sponsored by the Association of Choirs of Northern Italy. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://www.music-contact.com/>

18th Festival di Primavera (Spring Festival), Montecatini Terme, Tuscany, Italy, 16-18 & 22-25 Apr 2020. More than 20 ateliers will be activated with well-known conductors coming from Italy and from all over Europe: Sofia Gioldasi, Merel Martens, Mathilde Vittu, Marco Berrini, Mario Fontana, Josè Maria Sciutto, Çi dem Aytepe and Atilla Ça da De er. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: info@feniarco.it - Website: www.feniarco.it

6th International Children's & Youth Chorus Festival 'StimmenKlangRaum', Weimar, Germany, 16-19 Apr 2020. Four day festival full of music, recreation and social interaction in inspiring environment full of parks, 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

3rd Michelangelo International Music Festival, Florence, Italy, 18-20 Apr 2020. Competition and festival for choirs and orchestras. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

Slovakia Cantat, Bratislava, Slovak Republic, 23-26 Apr 2020. International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in spring. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

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. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

Costa Barcelona Music Festival, Spain, 29 Apr-3 May 2020. For choirs and orchestras from around the world. Apply before 1 Mar 2020. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

European Award for Choral Composers 2020, Europe, 30 Apr 2020. For composers in countries in which ECA-ECHas member associations. Categories: choir a cappella and choir accompanied by up to four instruments. Each awarded work will be performed in the frame of the EUROPA CANTAT Festival in Ljubljana, Slovenia in 2021. Contact: European Choral Association – Europa Cantat, Email: info@EuropeanChoralAssociation.org - Website: <https://europeanchoralassociation.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

International Festival Verona Garda Estate, Verona, Brescia, Mantua, Vicenza, Italy, 30 Apr-4 May, 25-29 June, 2-6 July, 9-13 July 2020. For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: info@festivalveronagardaestate.eu - Website: www.festivalveronagardaestate.eu

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. Activities for non-competitive choirs include evaluation performance, individual coaching and friendship concerts. Apply before Jan 28, 2020. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

8th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 3-6 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

ON STAGE with Interkultur in Stockholm, Sweden, 7-10 May 2020. Event designed for all those who wish to combine their music with travelling. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

4th Belgrade International Choir Fest, Serbia, 7-10 May 2020. Non-competitive festival for mixed, female and male choirs, age 16+. Contact: MEGA ART - SM, Email: info@megaartsm.com - Website: <http://www.megaartsm.com>

Venezia Music Festival 2020, Italy, 13-17 May 2020. International festival of choirs and orchestras. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Vándor-Révész Festival and International Competition on Choral Music, Budapest, Hungary, 14-17 May 2020. Choirs may participate to the festival and the competition together or only one of these events. Contact: Budapesti Vándor-Révész Festival, Email: vandor.fesztival@gmail.com - Website: <http://fesztival.vandorkorus.hu/>

22nd Statys imkus Choir Competition, Klaipeda, Lithuania, 14-17 May 2020. Competition is open to mixed, male, female, youth, children's choirs, sacred music, vocal ensembles, folk choirs. International Jury: Vytautas Mi kinis (Lithuania), Hirvo Surva (Estonia), Jürgen Budday (Germany). Contact: Klaipeda Choir Association „AUKURAS“, Email: aukuras@ku.lt or simkus.competition.lt@gmail.com - Website: <https://www.aukuras.org/simkus>

PODIUM 2020: Singing Towards the Future, Montréal, québec, Canada, 14-17 May 2020. To mark the occasion of our 20th edition of PODIUM, the Alliance chorale du Québec and Choral Canada are creating a fresh and unforgettable experience of diverse concerts featuring top choirs from Canada and beyond, intriguing workshops and lectures, valuable networking opportunities, and exciting celebrations of the choral art. Contact: Choral Canada, Email: podium@choralcanada.org - Website: www.podiumconference.ca

4th Lorenzo De' Medici International choral Festival, Florence, Italy, 15-17 May 2020. Competition for all genres of choral singing, in 11 competitive and non-competitive categories. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

Ambleside Music Week, United Kingdom, 17-22 May 2020. Music by the Spanish renaissance composer Juan Esquivel including the eight-part Missa Ut re mi fa so la, in the middle of the English Lake District directed by Eamonn Dougan. Contact: Lacock Courses, Andrew van der Beek, Email: lucy@lacock.org - Website: www.lacock.org

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, 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

39th International Festival of Orthodox Church Music, Białystok, Poland, 20-24 May 2020. The only choral festival, that besides the amateur choirs, sets professional choirs to compete under the Artistic Patronage of Krzysztof Penderecki and Polish Composers' Union. The artistic ecumenism of the festival has become its calling card - Orthodox Church music is performed by the choirs regardless of their nationality or religion. Contact: Fundacja Muzyka Cerkiewna, Email: biuro@festiwal-hajnowka.pl - Website: <http://festiwal-hajnowka.pl/>

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. Contact: Festival International de Chant Choral de Nancy, Email: festival-choral@orange.fr - Website: www.chantchoral.org

Meeting of Children's and Youth Choirs, Thuir, France, 20-24 May 2020. Ateliers will include 3 mornings rehearsals to prepare the final concert and will be conducted by: Merel Mertens (NL), Tom Johnson (BE), Josep Vila (ES). Invited choir: Veus, prestigious choir from Barcelona conducted by Josep Vila. Contact: , Email: Alix.Bourrat@Orange.Fr - Website: <https://Rebrand.Ly/Jvm>

49th International Competition Florilège Vocal de Tours, France, 28-31 May 2020. 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

MidAm International Florence 2020, Italy, 29 May-7 June 2020. Openings for choirs to join distinguished guest conductors to perform an oratorio with Orchestra da Camera Fiorentina on June 1, followed on June 3 by a concert conducted by Peter Tiboris featuring all visiting choirs. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

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. 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. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

48th International Choir Festival of Songs Olomouc, Czech Republic, 2-7 June 2020. 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, 2020. Contact: Festa Musicale, Email: info@festamusicale.com - Website: <https://festamusicale.com>

10th International Choral Festival Chernomorski zvutsi, Balchik, Bulgaria, 3-7 June 2020. Festival and competition for all kind of choirs. Workshops with with composer-conductor and well-known choral experts. Contact: Association Musical World-Balchik, Email: festival@chenomorskizvutsi.com - Website: www.chernomorskizvutsi.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. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Limerick Sings International Choral Festival, Limerick, Ireland, 4-7 June 2020. 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 'Big Sing' choral performance lead by Bob Chilcott. Contact: Limerick Sings, Email: information@limericksings.com - Website: www.limericksings.com

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/>

Singing Brussels Celebration Week-end, Brussels, Belgium, 6-7 June 2020. Free singing festival to meet hundreds of professional vocalists, ensembles, coaches and amateurs, all kee to sing together. Warm up your vocal cords, exercise your breathing and perfect your rhythm at the inspiring workshops, including one led by Paul Smith's vocal ensemble VOCES8. Contact: , Email: Singingbrussels@Bozar.Be - Website: <https://www.bozar.be/en>

31st Ravenna Festival, Ravenna, Italy, 9 June-12 July 2020. For choirs, ensembles and soloists with sacred music repertoire. Apply before Jan 30, 2020. Contact: Ravenna Festival, Email: info@ravennafestival.org - Website: <http://www.ravennafestival.org/>

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. 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

8th Per Musicam Ad Astra, International Copernicus 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. 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

Bratislava Choir Festival, Slovak Republic, 11-14 June 2020. International choral music festival, competition, workshop, concerts in the best venues, sightseeing. Bratislava is widely recognized as a city of music, which increases its fame as a city of rich cultural and artistic heritage. Apply before March 1st 2020. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

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 Tettucio 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/>

Cantate Barcelona, Spain, 12-15 June 2020. 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

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, and Deke Sharon. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

London's 2020 Chichester Psalms Choir Festival, 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

Orthodox Music Master Class 2020 for Composers and Conductors, Chicago, USA, 17-21 June 2020. Featuring Pan-Orthodox orientation; distinguished international faculty V. Rev. Ivan Moody (Portugal); Matthew Arndt (USA); Peter Jermihov (USA); Tamara Petijevic (Serbia); Liubov Pivovarova (Russia); Irina Riazanova (USA); and Kurt Sander (USA). Contact: Society of Saint Romanos, Email: societyofsaintromanosthemelodist@users.smcore.com - Website: <https://www.societyromanos.org>

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

San Juan Canta International Festival, Competition and Grand Prix, Argentina, 18-22 June 2020. One of the most important choral Festivals in South-America will welcome mixed, male, female and chamber choirs in June 2020. The festival offers to compete in two categories: universal choral repertoire, and popular, folk and/or traditional choral music. Contact: María Elina Mayorga, Email: sanjuancoral@gmail.com - Website: <http://sanjuancanta.com.ar>

Monteconero Music Party, Montenegro, 20-26 June 2020. 'Songs of Loss and Regret', including Phinot's Lamentations, Gombert's Lugebat David Absalon and Peter Cornelius's Requiem, for an invited group directed by JanJoost van Elburg. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Zimriya 2020 - The Sacred and Profane Choral Festival, Acre, Israel, 21-25 June 2020. Workshops of Liturgical music, led by renowned conductors, as well as public concerts and 'Choir to Choir' performances, will be held day and night throughout the festival; 'Open Stage Performances' of choirs and singing groups and ensembles will take place in the pathways of old Acre. Contact: ZIMRIYA, Email: harzimco@netvision.net.il - Website: <http://www.zimriya.org/en/>

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 and mingling side-by-side with singers from a variety of backgrounds will lead festival participants to a grand finale concert in the historic Salzburger Dom. Under the direction of Dr. Eph Ehly, the festival chorus will perform outstanding classical works selected by Dr. 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

International Choir Festival Alta Pusteria 2020, Bruneck, Puster Balley, Italy, 24-28 June 2020. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: - Website: <https://www.musicultur.com/en/our-choral-trips.html>

Italian Alpine Choral Festival, Dolomites, South Tyrol, Italy, 24-28 June 2020. 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: <https://home.music-contact.com/>

International Choral Festival Costa Rica for Peace, San Jose, Costa Rica, 24-30 June 2020. 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/

Choral Mosaic 2020, Mississauga, Canada, 25-27 June 2020. Choral Mosaic 2020 welcomes all choral music lovers to explore the joy of choral music. On June 26-27, Choral Mosaic will feature performances by Rajaton and The Mississauga Symphony Orchestra. ALL choristers perform in mass choir at the Gala Concert featuring a new work by composer Kim André Arnesen, no audition required! Workshops from world-renowned clinicians are also offered. Contact: Choral Mosaic 2020 - Website: <http://www.choralmosaic.com/>

CANTEMUS International Choir Festival, Novi Sad, Zrenjanin, Vojvodina, Serbia, 25-29 June 2020. Open to all genres of choral singing, a cappella or with instrumental accompaniment. Meetings of ensembles, conductors, music experts and managers. High level of competition and cooperation with concert organizers and choirs from the Region of Western Balkan. Contact: International Music Center Balkan Bridges, Email: imcbalkanbridges@gmail.com - Website: <http://www.imcbalkanbridges.com>

Cracovia Sacra – Sacred Choral Music Festival, Krakow, Poland, 26-28 June 2020. Choir festival focusing on sacred music of all Christian churches. 6 categories including non-competitive category. Apply before Dec 31, 2019. Contact: MELODY & Polonia Cantat, Email: info@poloniacantat.pl - Website: www.cracoviasacra.com

Festival Coral de Verão, Lisbon, Portugal, 26-28 June 2020. 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/>

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

Music at Monteconero, Montenegro, 29 June-5 July 2020. Early Latin American music, including Lamentations by Padilla and Manuel de Sumaya and Padilla's Circumdederunt me and Versa est in luctum, in a former mediaeval monastery on the Adriatic directed by Gabriel Crouch. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

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. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Serenade! Choral Festival: Worlds Voices for Women, Washington DC, USA, 30 June-7 July 2020. Festival honoring the centennial of the most momentous achievement during the struggle for women's rights in American history—the ratification of the 19th Amendment. Guest conductor: Valérie Sainte-Agathe. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

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

Budapest Music Festival, Hungary, 1-5 July 2020.

International festival of choirs and orchestras in Hungary. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Cantus Music & Culture Festival, Salzburg, Austria, 2-5 July 2020.

Throughout the weekend, ensembles perform individual repertoire and join voices on the "Song of Peace". Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

International Cantus Music and Culture Festival & Choir Competition Meet Mozart, Salzburg, Austria, 2-5 July 2020.

For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

IFAS 2020 – 26th International Festival of Academic Choirs, Pardubice, Czech Republic, 3-8 July 2020.

Competition with possible Grand Prix for university and college choirs or youth choirs (age 18-30). Free Bohuslav Martinu Award competition for all kind of choirs (except children's choirs) Contact: IFAS - Alena Mejstíková, Email: ifas.pardubice@seznam.cz - Website: www.ifas.cz

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/>

55th Barcelona International Choir Festival, Spain, 6-12 July 2020.

Singing week in the magnificent city of Barcelona, workshops, final concert at the Palau de la Musica, individual concerts for the participating choirs in Barcelona. Workshops with Conductors: Jordi Casals (Catalonia-Austria) - Beethoven 250th Anniversary Mass in C Major, Elisenda Carrasco (Catalonia) - The Colors of our Sound for Children's Choirs, Alfonso Casado (Spain) - Musical Theater: Text and Music. Contact: Federació Catalana d'Entitats Corales, Email: fcec@fcec.cat - Website: www.fcec.cat

38th International Choir Festival of Preveza, 26th International Competition of Sacred Music, Preveza, Greece, 6-12 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. Contact: Choral Society «Armonia» of Preveza, Email: armonia4@otenet.gr - Website: <http://www.armoniachoir.gr/festival/index.php>

International Youth Music Festival I & Slovakia Folk, Bratislava, Slovak Republic, 7-10 July 2020.

International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before 15/04/2020. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Chanakkale International Choir Festival and Competition, Chanakkale, Turkey, 7-12 July 2020.

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/>

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

13th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 10-19 July 2020.

About 250 young people will study exciting new repertoire with renowned international choral conductors, explore the island and enjoy the sandy beaches. Choirs will perform together in concerts, with the final concert in the impressive St. Petri church in Wolgast as the highlight of the meeting. Guest conductors are Cécile Mathevet-Bouchet (France) for mixed youth choir, Christoffer Holgersson (Sweden) for mixed youth choir, Voicu Popescu (Romania) for girls choir. Apply before 15 December 2019. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: <https://www.usedom.amj-musik.de/en/>

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@scelfestival.org - Website: www.scelfestival.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.

At WSCM2020 you can hear around 24 of the world's finest choirs and over 30 distinguished choral practitioners in an eight-day 'feast' of concerts, seminars, masterclasses, workshops, demonstrations and exhibitions. Surrounded by all that musical splendour and choral wisdom, you realise you don't work in isolation but are part of an exciting global movement. You learn what's 'trending' and return home full of inspiration and new ideas. Contact: International Federation for Choral Music, Email: admin@wscm2020.com - Website: <https://www.wscm2020.com/>

Zêzerearts Choral Festival 2020, Tomar, Médio-Tejo Region, Portugal, 11-19 July 2020.

This programme will include a Portuguese celebration of the 250th anniversary of Beethoven's birth, with a work by his Portuguese contemporary, Domingos Bomtempo, coupled with pieces by Beethoven and César Viana, the 2020 ZêzereArts Composer in Residence. Contact: Ferreira do Zêzere, Email: zezerearts@gmail.com - Website: www.zezerearts.com/

Singing in Edinburgh, United Kingdom, 12-17 July 2020.

Renaissance music in Scotland, including the nineteen-part O bone Jesu and Missa Dum sacrum mysterium of Robert Carver and music by Peebles, Josquin and Jachet of Mantua directed by Rory McCleery. Contact: Lacock Courses, Andrew van der Beek, Email: lucy@lacock.org - Website: www.lacock.org

Join the Jonathan Griffith Singers in New Zealand, New Zealand, 12-24 July 2020.

Travel with the Jonathan Griffith Singers to beautiful New Zealand for a Special Performance Tour including the 20th Anniversary

Celebration of Sir Karl Jenkins' work The Armed Man conducted by Jonathan Griffith. Contact: Distinguished Concerts International, New York (DCINY), Email: Diane@DCINY.org - Website: <http://www.dciny.org/>

2020 Serenade! Choral Festival: The Human Journey, Washington DC, USA, 14-20 July 2020.

Honoring the centennial of the most momentous achievement during the struggle for women's rights in American history, Serenade! will again look globally with "World Voices for Women: Pioneers, Progress, Purpose"—inviting vocal ensembles of all kinds to celebrate the many international triumphs that women have achieved, while acknowledging how much more remains to be accomplished. Contact: Sara Casar, Classical Movements, Email: info@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

World Peace Choral Festival Vienna 2020, Austria, 15-19 July 2020.

The participants can choose between the festival category (non-competitive) and the competition category. Classical music and folk music are admitted. Contact: World Peace Choral Festival, Email: info@wpcf.at - Website: www.wpcf.at

13th Grand Prix Pattaya, Pattaya, Bangkok, Thailand, 15-22 July 2020.

Festival and Grand Prix competition including 15 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: <https://festamusicale.com/en/festivals/grand-prix-thailand/>

Choralp 2020, Briançon, France, 18-25 July 2020.

International singing week for choirs or individual singers including two workshops. Workshop 1: Arthur Honegger, King David, for narrator, soloist, chorus and orchestra, level B, conducted by Valérie FAYET (France). Workshop 2: Rachmaninov Vespers (Extracts) A Capella, level A, conducted by Marie-Claude REMY (Belgium). Contact: Association A Coeur Joie France, les Choralies, Email: choralp@gmail.com - Website: www.choralp.fr

36th Takarazuka International Chamber Chorus Contest, Takarazuka City, Hyogo, Japan, 18-19 July 2020.

Competition in 5 categories: Children's & Youth Choir / Senior Choir / Equal Voice Choir / Mixed Voice Choir / Open category. For overseas choirs, part of accommodation fee will be covered by the contest committee. Apply before Jan 31, 2020. Contact: Takarazuka Vega-Hall, Email: ticc@takarazuka-c.jp - Website: https://takarazuka-c.jp/ticc_en/

World Youth Arts Festival 2020, Wien, Austria, 18 July 2020.

For primary and secondary school students. Opening and closing ceremonies, special concerts, friendship competitions, masterclasses, and inter-school

exchanges. Contact: Internationaler Volkskulturkreis; Liling Zhang, Email: info@volkskulturkreis.de - Website: <http://internationaler-volkskulturkreis.com/>

European Seminar for Young Choral Composers, Aosta, Italy, 19-26 July 2020. The lecturers will be prof. Paweł ukaszewski (original composition for choirs), Alessandro Cadario (arranging pop for choirs), Ivo Antognini (composing for children's, youth and female choirs). Apply before Mar 31, 2020. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: info@feniarco.it - Website: www.feniarco.it

66th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 19-25 July 2020. Outdoors habaneras, polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Contact: Certamen Int'l de Habaneras de Torrevieja, Email: habaneras@habaneras.org - Website: www.habaneras.org

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

Toscana Music Festival, Italy, 22-26 July 2020. International festival of choirs and orchestras in Tuscany. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

15th China International Chorus Festival and IFCM World Choral Education Conference, Beijing, China, 23-29 July 2020. Opening Ceremony and concert in the Great Hall of the People, IFCM Choral Education Conference, IFCM Executive Committee meeting, judge panel meeting, group competition, choral exchange program, high level choir concert, new choral work concert, master classes, workshops, training camp, choral club, choral public and charitable events, concert tours, sightseeing (Great Wall, Temple of Heaven, Palace Museum), Square performances, and much more. Contact: China International Chorus Festival, Email: cicfbj@163.com - Website: www.cicfbj.cn/en

13th Orientale Concentus International Choral Festival 2019, Singapore, 25-28 July 2020. 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/

Summer 2020 Choral Conducting Institutes at Eastman, Rochester, NY, USA, 25-28 July & 30 July-2 Aug 2020. Join William Weinert for "Choral Masterworks – Brahms: Ein deutsches Requiem" (July 25-28) with guest faculty Jerry Blackstone, and "The Complete Conductor – Focus on the Renaissance" (July 30-August 2; daily sessions in conducting, singing, musicianship, class performance, vocal pedagogy, repertory selection, and Dalcroze Eurhythmics; guest faculty Monica Dale). 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: <https://summer.esm.rochester.edu>

International Youth Music Festival II and Bratislava Cantat I, Bratislava, Slovak Republic, 27-30 July 2020. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before Apr 15, 2020. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

9th Bali International Choir Festival 2020, Kuta, Bali, Indonesia, 28 July-1 Aug 2020. 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 Youth Choir Session 2020, Germany, The Netherlands, Austria and Italy, 30 July-20 Aug 2020. Special WYC session in the frame of the festivities of the Beethoven Anniversary Year. The WYC will join the National Youth Orchestra of Germany (Bundesjugendorchester) for a programme with Beethoven's Symphony No. 9 and a commissioned work by Tan Dun called Nine. Artistic Team: Tan Dun (US), composer of the commissioned work (will conduct the first concerts including the Gala concert in Bonn), Jörn Hinnerk Andresen (DE, conductor), and World Youth Choir Alumni as soloists. Email: manager@worldyouthchoir.org - Website: www.worldyouthchoir.org

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

Europa Cantat Junior Festival, Vilnius, Lithuania, 5-13 Aug 2020. A Festival with a focus on children's choirs and youth choirs, with singers under 18, offering workshops, concerts, Open Singing and non-choral activities with a schedule adapted to this age group. Contact: Europa Cantat junior 8, Email: secretariat@choralies.org - Website: europacantatjunior.fr/en/

International Choral Conducting Summer School, Limerick, Ireland, 9-15 Aug 2020. Seven-day intensive course offering a wealth of expertise from international tutors, all of whom are active conductors and experienced teachers of conducting. With courses designed to meet the abilities of every student from beginners to advanced conductors. Contact: Association of Irish Choirs, Email: aoic@ul.ie - Website: www.aoic.ie

International Choral conducting Masterclass, Malmö, Sweden, 10-15 Aug 2020. Work with advanced repertoire during this week with Josep Vila i Casañas (Spain) and conduct Palaestra Vocal Ensemble, that serves as a choir in this Masterclass. Contact: , Email: Johan.Antoni@Korcentrumsyd.Lu.Se - Website: www.EuropaCantat.org

International Festival of choirs and orchestras in Paris, France, 19-23 Aug 2020. International festival of choirs and orchestras in Paris. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Africa Cantat, Nairobi, Kenya, 22-29 Aug 2020. Africa Cantat is a one-week festival bringing together choirs and singers from Kenya, from other parts of Africa and from the rest of the world. The festival offers the opportunity to experience singing together and learning from 9 professional international conductors during the „Warsha“ (workshop in Kiswahili), surrounded by a unique beautiful Kenyan landscape. Contact: , Email: info@africacantat.org - Website: <https://www.africacantat.org/>

11th International Festival of Choirs and Orchestras, Prague, Czech Republic, 26-30 Aug 2020. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

10th International St. James Festival, Vilnius, Lithuania, 1 Sep-10 Oct 2020. Festival aiming to promote the highest level of Lithuanian and world's sacral music values. Invited choirs are requested to perform an a cappella sacred music program of 60 minutes. Contact: Choras Vilnius, Email: info@chorasvilnius.lt - Website: <http://www.chorasvilnius.lt>

Komitas International Festival, Yerevan, Armenia, Sept 2020. Festival featuring the Gewandhaus Children's Choir (Germany) in early September, and different Armenian amateur et children's choirs on September 26. Concerts will take place in different cities of Armenia. Contact: Little Singers of Armenia, Email: komitasfest@als.am - Website: <https://www.facebook.com/komitas.komitasfest.5>

Al Sole della Sardegna International Choral Festival, Sant'Antioco, Italy, 2 Sep-18 Oct 2020. For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: info@festivalalsoledellasardegna.eu - Website: www.festivalalsoledellasardegna.eu

Brighton International Festival of Choirs, Brighton, United Kingdom, 3-7 Sep 2020. Brighton will host its first ever international choral festival, and invites choirs worldwide to join for a spectacular celebration of singing, with masterclasses, concerts and choral competition. Sing your heart out by the sea in amazing venues from majestic churches and the glorious gardens of the Royal Pavilion to the famous Brighton Dome concert hall. Contact: Brighton International Festival of Choirs, Email: festival@brightonifc.com - Website: <https://www.brightonifc.com/>

Mountain Song Festival Carinthia 2020, Wolfsberg, Austria, 3-6 Sep 2020. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.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. Event designed for all those who wish to combine their music with travelling. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

(Inter)national Congress for Choral Conductors, Paris, France, 11-13 Sep 2020. For conductors, students, teachers and publishers to discover new techniques, repertoires and practices. Apply before 31 July 2020. Contact: A Coeur Joie France, Email: communication@choralies.org - Website: <https://www.congreschefsdechoeur.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

10th International Choir Festival & Competition "Isola del Sole", Grado, Italy, 26-30 Sep 2020. For all kind of choirs. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

In the Footsteps of Ludwig van Beethoven, Bonn, Germany, 28 Sep-4 Oct 2020. Singing week offering choirs the unique opportunity to combine a choral festival and music tourism. Study choral music in an atelier (Youth Choirs with Panda van Proosdij & Hans Cassa and Adult Choirs with Jan Schumacher), perform in public concerts and discover Bonn in the footsteps of Ludwig van Beethoven. Apply before 28 Feb, 2020. Contact: European Choral Association – Europa Cantat, Email: Alfred.Jurgens@EuropeanChoralAssociation.Org - Website: <https://europeanchoralassociation.org/>

Cracovia Music Festival 2020, Cracow, Poland, 30 Sep-4 Oct 2020. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.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. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Sing'n'Joy Bohol, Philippines, 7-11 Oct 2020. For all kind of choirs. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Internationales Chorefest, Magdeburg, Germany, 7-11 Oct 2019. For all kind of choirs. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Bratislava Cantat II, Slovak Republic, 8-11 Oct 2020. International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in autumn. Apply before August 1, 2020. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Grieg International Choir Festival and NINA Solo Competition for Young Singers, Bergen, Norway, 8-11 Oct 2020. Open to amateur choirs in all choral categories and difficulties. Competition in the following categories: Mixed choir, Female voices, Male voices, Vocal ensembles (4 – 12 singers), Youth Choirs (up to 25 years), Children's choir (up to 16 years), Sacred music, Folk music, Spiritual, pop, jazz. In parallel, vocal competition for singers between 15 and 24 years old. Apply before June 1, 2020. Contact: Annlaug Hus, Email: post@griegfestival.no - Website: www.griegfestival.no

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

Lago di Garda Music Festival, Italy, 15-19 Oct 2020. International festival of music for choirs and orchestras on Lake Garda. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Choral Workshops for International Oratorio choirs, Lake Garda, Italy, 15-18 Oct 2020. W. A. Mozart – Coronation Mass will be worked on with the International Oratorio Choir. Groups of at least 10 persons can take part in the project. Artistic Director: Peter Laskowski. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <http://choral-workshops.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. 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

9th Canta al Mar International Choral Festival, Calella, Barcelona, Spain, 21-25 Oct 2020. Sing together in friendship concerts and get to know other nations and their individual traditions. For all kind of choirs. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

20th Venezia in Musica, International Choir Competition and Festival, Sacile & Venice, Italy, 22-25 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. Apply before May 15, 2020. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Cantate Barcelona, Spain, 23-26 & 25-28 Oct 2020. 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

London International choral Conducting Competition, London, United Kingdom, 23-25 Oct 2020. This ground-breaking initiative, the UK's first ever choral conducting competition, will lend a significant boost to a conductor in the early stages of their career, and is open to international entries. Contact: London International Choral Conducting Competition, Email: info@liccc.co.uk - Website: <http://www.liccc.co.uk/>

Dakar International Singing Festival, Côte d'Ivoire, 28 Oct-1 Nov 2020. For 6 selected choirs, each one representing one continent. Workshop (6 songs conducted by the conductor of the 6 selected choirs), Mass singing, opening and closing ceremony/ Apply before March 1, 2020. Contact: A Coeur Joie Sénégal, Lucien Mendy, Email: dakar.singing.festival@gmail.com - Website: <https://www.facebook.com/DAKARSINGING/>

International Festival of choirs and orchestras in Vienna, Austria, 29 Oct-2 Nov 2020. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com/>

ONSTAGE with Interkultur in Prague, Czech Republic, 5-8 Nov 2020. Event designed for all those who wish to combine their music with travelling. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Nafplio-Artiva 7th International Choral Festival, Nafplio, Greece, 11-15 Nov 2020. For all non-professional choirs from all over the world. Contact: ARTIVA Cultural Management & Advertising, Email: info@artiva.gr - Website: www.nafplio.gr/en/

32nd International Franz Schubert Choir Competition, Vienna, Austria, 11-15 Nov 2020. The Franz Schubert Choir Competition and Festival will take place in the European Capital of Music, Vienna. The Sing'n'Joy concept focuses on the traditional Schubert competition but also features intercultural meetings and performances in Friendship Concerts. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

15th International Warsaw Choir Festival Varsovia Cantat, Poland, 20-22 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 30th June 2020. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

International Advent Singing Festival Vienna 2020, Austria, 26-30 Nov, 3-7, 10-14 & 17-21 Dec 2020. 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>

Vienna Advent Sing, Austria, 26-30 Nov, 3-7, 10-14 & 17-21 Dec 2020. 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. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

7th Istanbul International Chorus Festival and Competition, Istanbul, Turkey, 27 Nov-1 Dec 2020. For children, female, male, mixed choirs and folk groups. Contact: Istanbul Harman Folklor, Email: istanbul@istanbulchorus.com - Website: <http://www.harmanfolk.com/avrasya.htm>

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

10th International Festival of choirs and orchestras in Baden, Germany, 3-6 Dec 2020. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 3-6 Dec 2020.

Competition, workshop, concerts in churches and on the Christmas markets stage. Your songs and performances will contribute to a truly heart-warming atmosphere of Christmas. Apply before October 1, 2020. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

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

European Youth Choir for Final concert of Beethoven Anniversary Year, Bonn, Germany, 11-18 Dec 2020.

This hand-picked choir will be conducted by Simon Halsey to perform Beethoven's Symphony No. 9 during the final concert of the 2020 Beethoven Anniversary Year of the City of Bonn, together with Daniel Barenboim's West-Eastern Divan Orchestra on December 17. In addition, the choir will rehearse and perform an a-capella programme. Contact: European Choral Association – Europa Cantat, Email: Alfred.Jurgens@EuropenChoralAssociation.Org - Website: www.EuropaCantat.org

Misatango Choir Festival Vienna, Austria, 3-7 Feb 2021.

Under the baton of Maestro Saul Zaks, with composer Martín Palmeri at the piano and international soloists, participating choirs will jointly perform the "Misa a Buenos Aires", a contemporary roman mass in an authentic Argentinean tango style, and the world premiere of Palmeri's newest composition "Salve Regina". Contact: CONCERTS-AUSTRIA, Email: info@misatango.com - Website: www.misatango.com/

10th International Gdansk Choir Festival, Poland, 12-14 Mar 2021.

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: 15th October 2020. Contact: MELODY & Polonia Cantat, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

Music for All 2021 Choral Festival, Indianapolis, USA, 25-27 Mar 2021.

For middle school and high school age students, joining Henry Leck, Jason Max Ferdinand, Jeffery Redding, Lynda Hasseler, Jake Runestad, Dominick DiOrio, Lynne Gackle, Andre Crow, Doug Droste and André Thomas. Contact: Music for All Inc., Email: Kim.M@musicforall.org - Website: <https://choir.musicforall.org/>

18th Budapest International Choir Festival & Competition, Hungary, 28 Mar-1 Apr 2021.

For all kinds of choirs from all around the world. Categories: Gospel, Pop Modern, and Jazz. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

17th Tallinn International Choral Festival 2020, Estonia, 15-18 Apr 2021.

The Choral Festival includes a choir competition in all categories and a series of concerts in the churches and concert halls of Tallinn. Contact: Estonian Choral Society, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

Slovakia Cantat, Bratislava, Slovak Republic, 22-25 Apr 2021.

International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in spring. Apply before Dec 15, 2020. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

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

20th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 1-5 May 2021.

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

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

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: 15th November 2020. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Bratislava Choir Festival, Slovak Republic, 10-13 June 2021.

International choral music festival, competition, workshop, concerts in the best venues, sightseeing. Bratislava is widely recognized as a city of music,

which increases its fame as a city of rich cultural and artistic heritage. Apply before March 1st 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

One Voice Choir Festival with Jonathan Palant, Hanoi & Saigon, Vietnam, 10-19 June 2021. For choirs of any kind from around the world. Individual and festival concerts. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

Montréal Choral Festival 2021 with Z. Randall Stroope, Canada, 19-25 June 2021. For all kind of choirs to join with Canadian choirs to perform music of their lands as well as that of the French. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

Passion of Italy Rome Festival, Venice and Milano, Italy, 22-28 June 2021. With Elena Sharkova. For choirs of any kind from around the world. Individual and festival concerts. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

CANTEMUS International Choir Festival, Novi Sad, Zrenjanin, Vojvodina, Serbia, 24-28 June 2021. Open to all genres of choral singing, a cappella or with instrumental accompaniment. Meetings of ensembles, conductors, music experts and managers. Contact: International Music Center Balkan Bridges, Email: imcbalkanbridges@gmail.com - Website: <http://www.imcbalkanbridges.com>

2021 Choral Festival in Ireland with Rollo Dilworth, Prague, Czech Republic, 28 June-5 July 2021. For any type of choirs. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

2021 Choral Festival in Ireland with Craig Hella Johnson, Belfast and Dublin, Ireland, 2-8 July 2021. For any type of choirs. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

15th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 2-7 July 2021. Europe's premier international festival for youth choirs, bands and orchestras. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna. Competition with an international and highly renowned jury in the Golden Hall of the Musikverein. Contact: CONCERTS-AUSTRIA, Email: office@scelfestival.org - Website: www.scelfestival.org

International Youth Music Festival I & Slovakia Folk, Bratislava, Slovak Republic, 7-10 July 2021. International Festival for Youth and Children Choirs and

Orchestras. Competition, workshop, concerts of sacred and secular music. Apply before 15/04/2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

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). Contact: Choral Society "Armonia" of Preveza, Email: armonia4@otenet.gr - Website: <http://www.armoniachoir.gr/festival/index.php>

2021 Golden Gate International Children's and Youth Choir Festival, Oakland, California, USA, 11-17 July 2021. For children's and youth choirs to perform, compete, and build international friendship. Competition for Historical, Folk, Contemporary, Spiritual/Gospel, Vocal Solo categories. Contact: Piedmont Choirs, Email: info@goldengatefestival.org - Website: www.goldengatefestival.org

Europa Cantat Festival 2021, Ljubljana, Slovenia, 16-25 July 2021. Spectacular vocal festival with participants from Europe and beyond. Workshops by international conductors in all vocal genres. Open singing, concerts: sing & listen, international contacts. Contact: European Choral Association – Europa Cantat, Email: info@europacantat.jskd.si - Website: <https://europacantat.jskd.si/>

International Youth Music Festival II and Bratislava Cantat I, Bratislava, Slovak Republic, 26-29 July 2021. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music. Apply before Apr 15, 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

1st Classical Music Summer Festival, Vienna, Austria, 29 July-1 Aug 2021. International festival for choirs, bands and orchestras. 3 days of music and cross-cultural encounters in Vienna. Contact: CONCERTS-AUSTRIA, Email: office@concerts-austria.com - Website: <http://www.concerts-austria.com/>

12th Krakow Advent and Christmas Choir Festival, Poland, 3-5 Dec 2021. For all kinds of choirs. Competition in 6 categories or non-competitive participation. Apply before: 30th June 2021. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

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12th World Symposium on Choral Music 2020

Bratislava Cantat II, Slovak Republic, 7-10 Oct 2021. International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. Apply before August 1, 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

16th International Warsaw Choir Festival Varsovia Cantat, Poland, 12-14 Nov 2021. For a cappella choirs. Choirs can compete in one of 7 categories. Apply before 30th June 2020. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 2-5 Dec 2021. Competition, workshop, concerts. Apply before October 1, 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

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