INTERNATIONAL FEDERATION FOR CHORAL MUSIC
IFCM

ICB

INTERNATIONAL CHORAL BULLETIN

ISSN - 0896-0968
Volume XXXVI, Number 2
2nd Quarter, 2017

DOSSIER
LET'S MEET IN BARCELONA AT THE WSCM11

Choral World News:
We Remember Them in Our Hearts
The Alexandrov Ensemble, Russia

INTERNATIONAL CHORAL BULLETIN

COVER
The Alexandrov Ensemble
Red Army Choir

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PRINTED COPIES
US$10.00 Euros each
US$35.00 Euro for 4.

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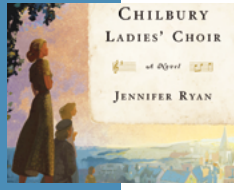

PRESIDENT'S COLUMN

DR. MICHAEL J. ANDERSON
President

Dear friends,

As I enter the last six months of my time as President of IFCM, I want to review with you the state of the organization.

By restructuring IFCM, we have thoroughly brought the organization into the 21st century through a change in the funding structure, more focus on communication and transparency, by upgrading our technology, providing financial assistance to our leadership to make their work more realistic, and by providing many more opportunities to our membership. In reverting to the mission for which IFCM was founded, we have found enormous acceptance due to the inclusiveness that we are trying to foster. No more competition, only education; trying to help people find purpose in the choral world and discover the huge possibilities that local, national, and regional organizations are already providing.

To allow for more control, we have severed out ties with annual government funding and moved to a more sustainable financial configuration. This makes it possible to pay the expenses of our Board, with a larger, subsidized staff. Being a member of IFCM is easier and less expensive because of the Cooperation Agreements developed with our founding members. Now if you are an individual (and in some cases, an organizational member) of one of our five Founding members, you are a member of IFCM at no cost. On top of this, we are now in negotiations with national and regional choral organizations to provide much the same opportunities. Ultimately, this allows IFCM to offer *more projects, to more people, more often*, and it allows IFCM to seek out international funding, something that has eluded us for more than three decades.

In the summer of 2016, the IFCM Board developed a Ten-Year plan to ensure that we were considering our future and adjusting as the world adjusts. Following are some highlights:

- Our long-standing, and much-loved projects, like the *World Symposium on Choral Music* (WSCM) are not only still active, but increasing in scope and actively moving around the world every three years. We very much look forward to the 11th WSCM this July in Barcelona and are anticipating the 12th WSCM in Auckland, New Zealand in 2020.
- The *World Choral Expo*, which took place in November 2015 in Macau, China will take place again in 2018 in Shanghai.
- The next *China International Choral Festival and IFCM Educational Conference* will take place in the summer of 2018 in Beijing.
- The *World Youth Choir* is seeing a renewed spirit, having performed in central Europe this past year, Hungary later this year, and in Asia next year.
- The *International Choral Bulletin* is now printed and electronic and in the hands of an estimated 50,000+ people's hands worldwide.
- The *eNEWS* goes out to the same number of members and functions to tie together many of the most important choral activities worldwide.
- We have established a *Volunteer Data Base* to ensure that those who want to get involved, can.
- The *World Choral Day* continues to be popular as a statement of peace and friendship around the globe.
- The *Composition Competition* will enter its third iteration this year. With its two substantial prizes, it is drawing a lot of positive attention from our global colleagues.
- We have three worldwide offices: Austin, Texas, USA, Legnano, Italy, and Macau, China.

We are very excited about some recent negotiations concerning a project in the south of China called the *Qiandongnan International Folk Music Festival and IFCM World Voice Conference*. This project will bring ethnomusicologists, and high-level international choirs, to join with the Dong and Miao peoples, in celebration of their remarkable singing tradition. This will happen in August 2017. Very interesting! Of great significance is recent discussions with *Silk Road Theatre* project to bring choral music to this extraordinary and far-reaching project. Stay tuned for details.

All this will only happen if you, the membership of IFCM, elect an outstanding new President and Board at the Barcelona General Assembly on 26 July 2017. I am very hopeful that we can find people with the same vision, patience, and international curiosity and generosity that has carried us through these last six years. It's up to you now. Remember, our eyes are wide open to the future *as . . .*

Volunteers Connecting our Choral World!

INTERNATIONAL CHORAL BULLETIN

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ICB ONLINE EDITION http://icb.ifcm.net

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International Federation for Choral Music

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BARCELONA: THE WORLD IN A CITY

Barcelona: The World in a City
Xiomara Villa and Barbara Anglí

Circle Concerts And Other New Features Of The Barcelona Symposium
Xiomara Villa and Barbara Anglí

Castellers, the human towers, a young tradition from the 18th Century in Barcelona

BARCELONA: THE WORLD IN A CITY

XIOMARA VILLA AND BARBARA ANGLÍ

FROM THE ROMAN RUINS AND THE MEDIEVAL DISTRICTS, TO THE FINEST EXAMPLES OF MODERNISM AND THE VANGUARDS OF THE 20TH CENTURY, BARCELONA STORES TRACES OF ITS HISTORY IN EVERY ONE OF ITS CORNERS. FLANKED BY MOUNTAINS AND THE SEA, THE CITY EXUDES A FORMIDABLE BALANCE BETWEEN THE TRADITIONAL AND THE AVANT-GARDE, BETWEEN ITS LONG HISTORY AND THE DYNAMISM THAT IS INHERENT IN ITS WAY OF LIFE, WHICH ALL COMBINE INTO AN IMPRESSIVE CULTURAL AND ARTISTIC HERITAGE.

Dalí, Gaudí, Miró, and Picasso are all proof of the fruitful relationship between Barcelona and the newest artistic trends, and they attest to Barcelona's reputation for being the most modern and avant-garde city in Spain.

The natural locations that surround it, the district markets, the lively squares, the museums and the theatres coexist in Barcelona, giving it multiple souls. This diversity and the energy that it radiates can guide visitors to enjoy the tranquillity of its hidden corners, its narrow, dark, streets and its almost enchanted squares, or equally to enjoy the highly contemporary cultural and gastronomic offerings.

Barcelona is Mediterranean and cosmopolitan, "it is elegant, bourgeois and modern, but hasn't forgotten its roguish port background". With its infinite vitality, there is always an aspect of Barcelona to fall in love with!

FOR LOVERS OF SPORTS AND THE OUTDOORS

Barcelona and the sea

Barcelona has ten easily accessible **beaches** that can be reached on foot or by metro. The most famous is perhaps *la playa de la Barceloneta [PHOTO].* Along the beach fronts, you can find a number of good restaurants for eating paella.

Further out from Barcelona, it's also possible (and easy) to visit the *Costa Brava* which gets its name, "wild coast" from the uniqueness of the abrupt encounter between mountains and sea. Nature, climate, history and certain picturesque ports and villages have been enough to give it a world-wide reputation. Similarly, the *Costa Dorada*, south

La playa de la Barceloneta

of Barcelona, is another excellent option. Its golden, luminous shores are the reason for its name (Golden Coast).

Güell Park
Located on Carmel mountain, Güell Park was originally commissioned by the businessman Eusebi Güell from the architect Antoni Gaudí. A World Heritage Site, it is a park full of gardens and architectural elements characteristic of its creator's work. A modernist jewel!

Ciutadella Park
A park with substantial green space and a lake where you can rent small boats. An ideal spot to while away afternoons or especially Sundays, when hundreds of young and not so young people get together to juggle. As well as **Barcelona Zoo**, you will also find the **Palace of the Catalan Parliament**.

Camp Nou, Barcelona Football Club Stadium
All right, this isn't exactly an outdoor activity… but it is an obligatory visit for sport lovers, and football fans in particular! It is one of the biggest stadiums in the world and the greatest capacity in Europe. Barcelona FC offers you the chance to visit its museum and take a tour of the grounds to experience the locker rooms, tunnels and pitch first hand.

FOR LOVERS OF ART AND CULTURE

Sagrada Familia
Its official name is: Expiatory Temple of the Sacred Family. Gaudí's famous church is one of the distinguishing features of the city and one of the most popular buildings in the world. A World Heritage Site, building began in 1883 and still hasn't finished. Its eight imposing built towers, out of the 18 that Gaudí designed, and the impressive facades of the Glory, the Birth and the Passion, invite you to visit its interior from which you can climb some of the towers in order to contemplate a stunning view of the city.

Palace of Catalan Music
This legendary auditorium, designed by Domènech i Montaner, is a World Heritage Site, one of the largest examples of modernism and one of the most special concert halls in the world. It's an impressive building with a striking exterior. Moreover, its excellent acoustics make it worth the effort to attend one of the top-level concerts hosted there in order to fully appreciate it!

Montjüic
A small mountain that flanks Barcelona to the south, where you will find various attractions:
The journey from Plaza España leads you immediately up Avenida María Cristina where you will find the ***Magic Fountain*** (where they perform a pretty light and water show) and the **National Museum of Catalan Art (MNAC)** (in the flagship 1929 International Exposition building, containing pieces from all the arts - sculpture, painting, installations, drawings, prints, posters, photographs and coin collections - from Roman times up to the mid-20th century). As you ascend, you come to the **Spanish Village** (a microcosm created for the International Exposition of 1929 to illustrate the diverse architectural styles used in different regions of Spain, a network of alleyways with artisans, restaurants, cafés…). The long promenade eventually leads to good views over Barcelona and the sea.
In addition to the art that envelops the city as you walk through its extremely enchanting streets, other places of interest are:

Museu Nacional d'Art de Catalunya, Montjuïc © Felix König

The **Picasso Museum**, a reference point for the formative years of Pablo Ruiz Picasso. It houses a wealth of more than 3,800 works, which make up the permanent collection and offer an ample programme of temporary exhibitions.
The **Museum of Contemporary Art** (MACBA), occupies the impressive building by American architect Richard Meier in the Plaza dels Àngels, in the district of Raval. It offers a multitude of perspectives that seek to generate critical debates on art and culture. If you get lost, follow the sound of skaters!

FOR SHOPAHOLICS

The **Passeig de Gràcia** is one of Barcelona's best shopping streets. The ground floors of the impressive modernist buildings house restaurants, cafés, jewellery shops and such well-known fashion labels as Louis Vuitton, Loewe, Armani, Cartier, Gucci or Yves Saint Laurent.
It is the perfect combination of commercial and cultural offerings because you encounter some of the best-known modernist buildings: Casa Milà (or Gaudí's "**La Pedrera**"), **Casa Batlló** (another of Gaudí's works), **Casa Amatller** (built by Puig i Cadafalch), **Casa Lleó Morera** and **Casa Fuster** (both works by Domènech i Montaner) and, fairly close by, in the Diagonal, **Casa de les Punxes** (or "Casa Terrades", also by Puig i Cadafalch).

Five Essentials
Walking through **Ciutat Vella**. The old Barcino, the essence of what we know today as the city, where Roman ruins cohabit with the medieval gothic. A fascinating maze of streets and squares that are an open book on the history of Barcelona. The city cathedral rises up there, a great example of 19th century Gothic Catalan architecture.
"Las Ramblas" is one of the arteries of the city, just under a kilometre long, that connects Plaza Cataluña with the city's old port (where you will find the emblematic **statue of Columbus**). A stroll down this busy street would not be complete without visiting the **Liceu Theatre** (Barcelona's opera house and stage for the best singers in the world) and the **Boqueria Market** (a market par excellence, with vibrant stalls that sell every kind of food).
Mount **Tibidabo**. It is the highest peak in the Sierra de Collserola mountain range, and it is one of the best viewpoints from which to see the city. You'll

BARCELONA IN QUOTES

"*We crossed spacious streets, with building resembling palaces, in La Rambla promenade; the shops were well illuminated and there was movement and life… I did not decide to go to sleep, even though I wished to, so I could rise early and contemplate, in daylight, this city, unknown to me: Barcelona, capital of Catalonia*"
Barcelona 1862,
Hans Christian Andersen

"*Allow me to state here how much I love Barcelona, an admirable city, a city full of life, intense, a port open to the past and future*"
Letter to the members of the GATCPAC on 1928, Le Corbusier

Barcelona "*There is where it all began… There is where I understood how far I could go*"
Picasso

"*Barcelona, such a beautiful horizon, like a jewel in the sun (…)*"
Freddy Mercury

Passeig de Gràcia: Casa Amatller and Casa Batlló

Interior of the Barcelona cathedral

find the oldest amusement park in Spain (opened in 1899), the spectacular Gothic Revival Sagrado Corazón temple (whose summit can be reached by a lift), the original chapel from 1886 (to the right of the temple), the Collserola Tower, built thanks to the 1992 Olympic Games) and the Fabra Observatory, built in 1901.

Agbar Tower. Since its inauguration in 2005, the "Aguas de Barcelona" tower has become a symbol of the city. This building warrants a visit at night, as its 34 floors are illuminated in different colours over several hours by the 4,000 LEDs installed in the façade.

The **Gràcia** district. It is charismatic, bustling, cosmopolitan and bohemian. In Gràcia, neighbours who have lived there all their lives cohabit with exchange students, gypsies who play music in the street with bohemian artists looking for inspiration, young people and not so young people who greet each other in the squares while queuing outside the independent cinema. It is the perfect place to go out for a few drinks with the most authentic atmosphere in Barcelona.

Translated by Katy Harris, UK
Edited by Taylor Fitch, USA

FOR THE FOOD LOVER

Few cities in this world can guarantee a first-rate gastronomic experience. Barcelona's food is a great example of the marvels of the Mediterranean cooking of Catalan, combining land and sea, meat and fish.

Barcelona exemplifies the rich and traditional gastronomy of the country which has been passed from generation to generation over many centuries and has been saturated with cultures from many diverse civilizations.

Palau de la Música Catalana, Barcelona

Museu Nacional d'Art de Catalunya, Montjuïc: interior

Barcelona cathedral cloister

Eating in the Open Air

Going out to eat, by far, is the primary leisure activity of Barcelonians, and to check it out, just take a walk down the streets of the city to fully appreciate the extensive number of eating establishments. Many of those locations, in addition, have terraces on which residents of Barcelona love to eat outside. With the good weather, the terraces of the city are perfect for eating out in the open air.

The Flavour of Tradition

The Catalonian cuisine is full of characteristic dishes that even today continue to be developed and served in many traditional restaurants, dishes that can be tasted in longstanding traditional establishments and even in urban homes that transport us to other times.

Barcelona's basic recipe book is made up of dishes like the popular bread with tomatoes, with ham or without; the escalivada, a salad with peppers, eggplants and other roasted vegetables, which is an authentic classic; the empedrado, another essential dish consisting of a cod salad with white beans; and if we want something more filling, we would bet on escudella, a vegetable soup with thick noodles and rice, boiled with white beans or cooked.

In regards to the different types of meats, there is a preference for pork: there are more than fifteen varieties of sausages, but the most familiar is the butifarra, the star dish being the butifarra with white beans.

As for pastries, the most famous are the Catalan cremes or the panellets, elaborate cupcakes with ground almonds, pine seed, cocoa and coconut which are prepared especially in November.

There are many restaurants where all these traditional dishes can be tasted.

Translated by Ellen Murnane, USA
Edited by Taylor Fitch, USA

Escalivada, a salad with peppers, eggplants and other roasted vegetables

Empedrado, a dish consisting of a cod salad with white beans

The famous and delicious 'crema catalana'

CIRCLE CONCERTS AND OTHER NEW FEATURES OF THE BARCELONA SYMPOSIUM

XIOMARA VILLA AND BARBARA ANGLÍ

THE BARCELONA SYMPOSIUM HAS A RANGE OF FEATURES THAT MAKE IT STAND OUT FROM THE OTHER SYMPOSIA HELD SO FAR. BARCELONA, CAPITAL OF THE MEDITERRANEAN, NEXT TO THE SEA AND WITH AN IMPORTANT HISTORICAL LEGACY, WILL FULLY EMBRACE THE SYMPOSIUM'S ACTIVITIES.

The choirs selected to take part will not just perform for those who registered for the symposium, but for all lovers of choral music; they will give public concerts in various public spaces in Barcelona and the surrounding areas.

But that's not all. The Barcelona Symposium has introduced a new way to participate, opening its doors to choirs from around the world, including choirs that were not selected to take part in the symposium and choirs that are interested in playing an active part in the conference programme and giving concerts. These choirs will also get to experience the musical atmosphere of the symposium for a few days and will give concerts within the framework of the special **CIRCLE CONCERTS** programme, included as part of the symposium and the 52nd International Festival of Choral Music in Barcelona.

We wish to organise as many concerts and activities related to choral music as possible during the symposium, and to make Barcelona and Catalonia a centre for cultural exchange with participants from around the globe.

The magnificent interior of the Sagrada Familia

List of choirs taking part in the **CIRCLE CONCERTS** programme:

Kulkuset Mixed Choir, Finland
University of Oregon Chamber Choir, USA
Grupo Vocal Aequalis, Argentina
VIVA! Youth Singers of Toronto, Canada
Chromas, Turkey
I Muvrini, Corsica
The Eight Second Choir of Zhejiang Conservatory of Music, China
Raffles Singers, Singapore
Shanghai Youth Choir, China
Ellerhein Girls' Choir of the Tallinn Centre for Extracurricular Activities Kullo, Estonia
Jyväskylän Naislaulajat, Finland
"Ozarenie" Chamber Choir of the Moscow Musical Society, Russia
The North Coast Chorale, USA.
Ponomaryov Children's Choir VESNA, Russia
Coro de Jóvenes de Madrid, Spain
Coro de Adicora, Argentina.

SPECIAL CONCERT IN THE SAGRADA FAMILIA AND MORE…

On 26 July, a very special concert will take place in the basilica of the Sagrada Familia in which all symposium participants will be able to take part. This cathedral, a well-known emblem of the city of Barcelona, has already hosted a number of extraordinary choral concerts in recent years, including a concert on the day of the consecration of the basilica in the presence of Pope Benedict XVI, for which we organised a choir of 500 singers. Hosting the global symposium in Barcelona is, without question, a unique occasion, and the Sagrada Familia is the perfect venue for the global choral community to come together. All participants will have the chance to share the extraordinary experience

of a concert in this imposing cathedral and marvel at Antoni Gaudí's design. Some of Catalonia's finest choirs are preparing a carefully chosen programme for the concert, which will trace the sacred choral music of the region through the centuries. Starting with Gregorian chant, we will then hear works based on the devotional texts of the Llibre Vermell de Montserrat, as well as works from Catalan composers including Joan Cererols (1618-1680), Francesc Valls (1671-1747), Narcís Casanoves (1747-1799), Ferran Sors (1778-1839), Pau Casals (1876-1973) and Josep Vila (1966-), before finishing with two contemporary works composed especially for the Sagrada Familia by Bernat Vivancos (1973-) and Raimon Romaní (1974-).

The opening and closing concerts will also be special occasions, full of surprises that will be revealed one by one. They will be held in the magnificent Sala Pau Casals del Auditori in Barcelona, a concert hall with superb acoustics that will host the majority of the official symposium concerts. However, it is impossible to think of choral music in Barcelona without considering the city's most iconic venue: the Palau de la Música Catalana. This building, an icon of Catalan modernism, is home to the Orfeó Catalá and is one of the most world's most important, dynamic and renowned centres for choral music. Located in the centre of the city, it was designed by Lluís Domènech i Montaner, and some of the most important master builders of Catalan modernism were involved in its construction. Declared a UNESCO World Heritage Site 20 years ago, the building is a homage to music and the proud historical traditions of Catalan music in particular. This splendid venue will host two of the official symposium concerts.

During the evening, there will be concerts performed simultaneously by the invited choirs in various different parts of the city: in the heart of the Gothic Quarter, in the churches of Santa Maria del Pi, Sant Felip Neri and Sant Pere de les Puelles (the latter is one of the oldest in the city); in the Santa Maria de Gracia, located in the heart of one of the most picturesque of Barcelona's districts; in the Auditori Caixa Forum at the foot of the Montjuïc hill, an auditorium located in the modernist surroundings of the old Casaramona textile factory, designed by renowned Catalan architect Puig i Cadalfach between 1919 and 1912 and now one of the city's most dynamic cultural hubs; and in the Auditori del Conservatori del Liceu, located in the Raval district right by the historic city centre, where there is a new building housing the Conservatorio Superior de Música del Liceu. This auditorium is located on a prestigious thoroughfare linking the Rambla with the Avenida del Parallel, famous for its theatres.

Jyväskylän Naislaulajat, Finland

Raffles Singers, Singapore

The magnificent interior of the Sagrada Familia

Construction of the Sagrada Familia

NEW FEATURES OF THE SYMPOSIUM PROGRAMME

In addition to the conferences, masterclasses, concerts, communal singing, new compositions and everything else we have already described, in a few days' time, we will post details on our website of the wide-ranging programme of presentations, of which there will be around 50. The presentations will be 45 minutes long and will be divided into the following subject areas: Choral Heritage, Publishers, Composers, Institutions and Activities.

Translated by Christopher Lutton, UK
Edited by Kelly Harrison, USA

XIOMARA A. VILLA was born in Colombia in 1991 and moved to Barcelona to attend university studies. Graduated in Political Science and Master in International Relations from the Autonomous University of Barcelona, she has been interested in conflict analysis, peace building processes and the impact that music has on these phenomena. Connected to the world of music since childhood, she has received training in vocal technique and violin and sings regularly in choral groups. She recently joined the FCEC in support of the organization for the World Symposium on Choral Music. Email: xiomarawscm11@fcec.cat

BARBARA ANGLÍ has been the executive secretary of the Catalonia Federation of Choral Entities (FCEC) for 32 years. She coordinates activities, which are organised by the FCEC, does administrative and communicative tasks and builds relationships with fellow organisations. She forms part of the committee organising the International Festival of Choral Singing in Barcelona – that, this year, has celebrated its 51st anniversary - and she is the person responsible for administration, in the committee for the WSCM11 that will be celebrated in Barcelona in July. Email: wscm11@fcec.cat

Call for Articles!

The ICB editorial staff is interested in receiving articles of interest to the choral world

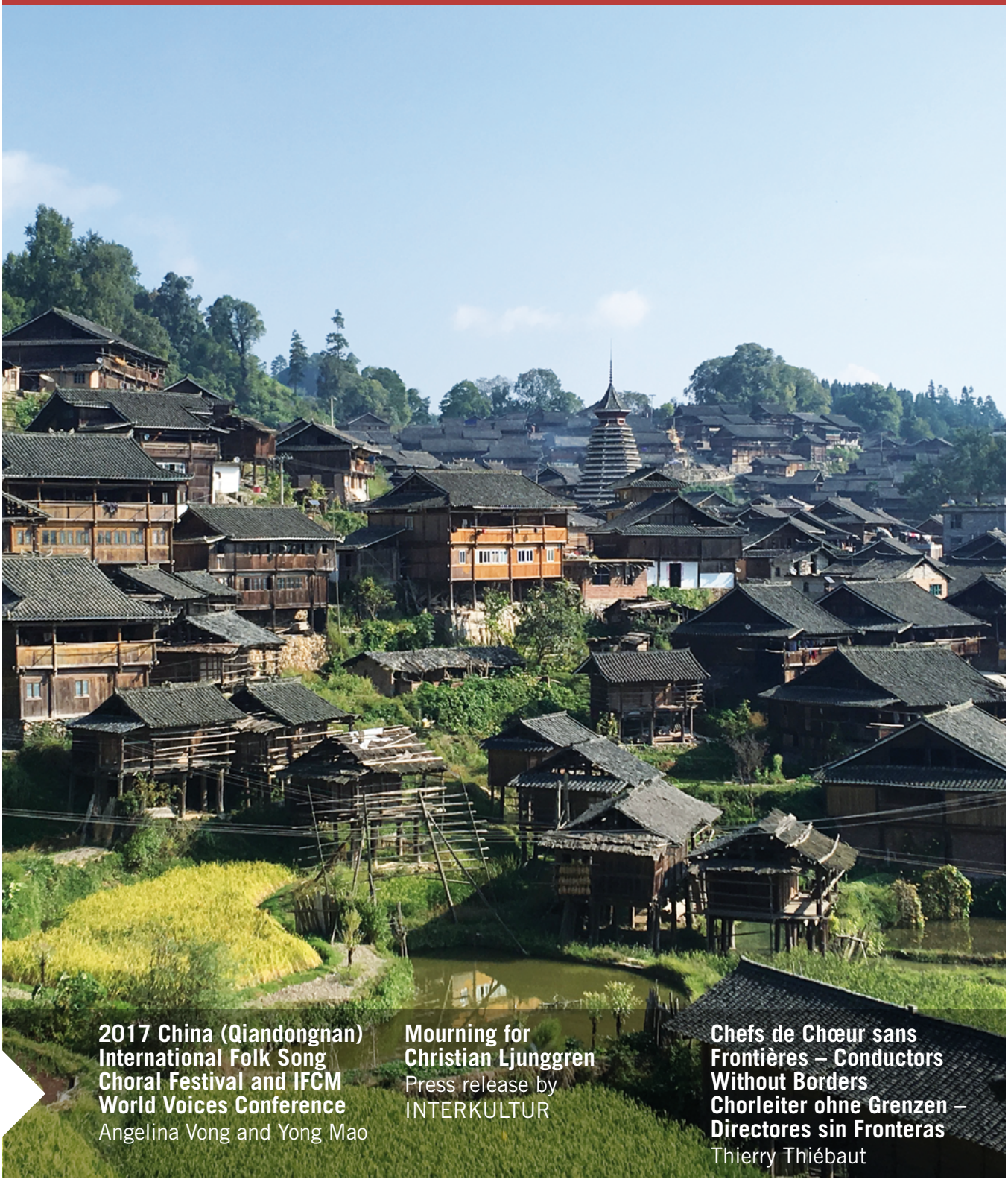
Examples of topics include, but are not limited to, the following:

Dossier on a Specific Issue of Choral Music
Choral World News
Vocal Pedagogy and Choral Singing
Interviews with Renowned Choral Conductors and Composers
Choral Technique
Repertoire for Choirs
Reviews of Choral Books and CDs

View submission guidelines at http://icb.ifcm.net/en_US/proposeanarticle
Contact the Managing Editor Andrea Angelini at aangelini@ifcm.net

Articles in English, French, German and Spanish are welcome!

INTERNATIONAL FEDERATION FOR CHORAL MUSIC



2017 China (Qiandongnan) International Folk Song Choral Festival and IFCM World Voices Conference
Angelina Vong and Yong Mao

Mourning for Christian Ljunggren
Press release by INTERKULTUR

Chefs de Chœur sans Frontières – Conductors Without Borders Chorleiter ohne Grenzen – Directores sin Fronteras
Thierry Thiébaut

Dong architecture

2017 CHINA (QIANDONGNAN) INTERNATIONAL FOLK SONG CHORAL FESTIVAL AND IFCM WORLD VOICES CONFERENCE

ANGELINA VONG AND YONG MAO

AUGUST 8-13, 2017, KAILI CITY, GUIZHOU PROVINCE, CHINA
"COME TO KAILI (GUIZHOU, CHINA), LISTEN TO THE FOLK SONGS OF THE WORLD." EXPERIENCE THE FOLK MUSIC OF THE ORIENT, AS WE EXPLORE THE CITY OF KAILI AND ITS SURROUNDING VILLAGES ALONG WITH THE FOLK MUSIC FROM AROUND THE WORLD. IFCM IS ALSO PLEASED PRESENT THE IFCM WORLD VOICES CONFERENCE TO TAKE PLACE AT THE SAME TIME. READ ON TO LEARN ABOUT THE DONG MINORITY AND SONGS, THE FESTIVAL, AND THE IFCM WORLD VOICES CONFERENCE.

The Dong Ethnic Minority is one of the official 55 Chinese ethnic minorities with a population of approximately 3 million people. Similar to other Chinese minorities, the Dong people live in neighbouring provinces in southern China, with their own language, and folklore. The Dong people speak Kam, which is classified within a branch of the Sino-Tibetan linguistic family, but they also understand Mandarin.

DONG'S THREE TREASURES

Those whom are not familiar with this ethnic minority will find it to be one of the most interesting in China because of its rich and abundant culture. Most of the Dong (also known as the Kam, Tong, or Tung) culture revolves around song and dance. One of their "Three Treasures" is that of the Grand Songs, a form of folk music.

Grand songs, Al Laox or Dong Chorus, were established along rivers or reservoirs, and it is a unique folk singing tradition widely practiced by the Dong people. The term Al Laox means grand and ancient songs, and takes form in a unique a cappella. Each singer plays an important but small role in the group and they need to have a precious sense of absolute pitch. Most singers receive very strict training from their parents or grandparents from a young age. In most cases, these a cappella groups are formed within one family, allowing family history, poems and stories to be handed down from one generation to the next.

Grand Songs usually feature various rhythms, elegant melodies, and beautiful lyrics to deliver profound meanings. The lyrics usually apply metaphors and analogies to celebrate romance, relationship, friendship, nature and labour. However, in Grand Songs that imitate nature one might also hear the sounds of warbling birds, babbling brooks, or buzzing cicadas. Grand Songs are different depending on the category or occasion, thus each song has a time, place and situation in which to be sung.

Having been systematically passed down for thousands of years, the Dong music helps to pass on culture, build ethnic cohesion, express emotions, and even find romantic dates. Perhaps the lack of a noun for music in the Kam language reflects the significance of music in their lives. Singing and music is in their blood and their language, and they have become synonymous with each other. Instrumental music has also become an appendix of the vocal one. Almost all instruments they play have something to do with singing.

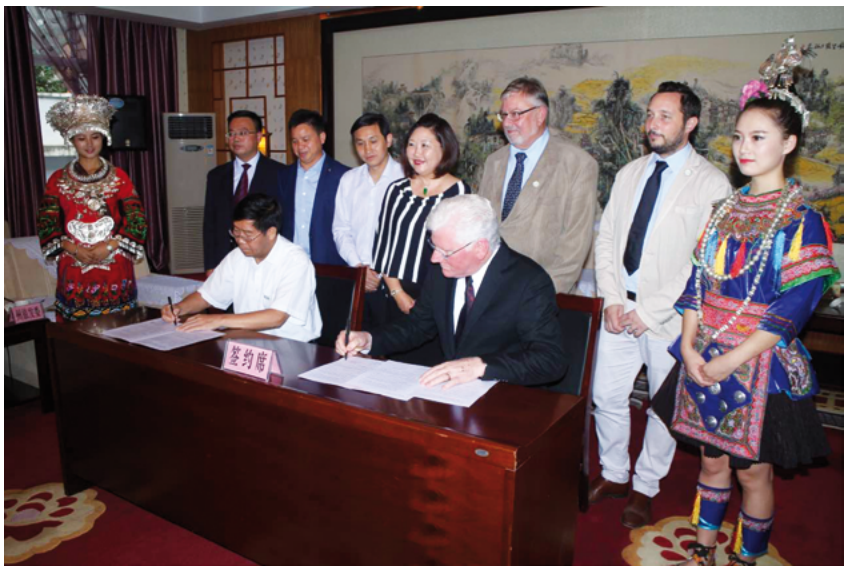
Harvest Singers with members of the IFCM ExCom

Dong Singers (picture taken in 2016)

The power of Feng Shui harmonizes and balances all the elements within the surrounding local environment in keeping with important Chinese metaphysics

Dong Drum Towers display the musical talents of the Dong people in festivals. There are Dong festivals throughout the year, which provide opportunities for singing competitions, dances, opera plays, water buffalo and bird fight contests, marriages, rituals, and ceremonies. In an ancient custom, on the eve of a festival, the young men of a village go to invite out unmarried young girls from a neighbouring village. Dressed in their luxuriously woven and embroidered clothing, adorned with handmade silver bracelets, and holding flutes, pipas (short-necked Chinese lutes, Editor's note) or drums, the girls invited follow the young men back to their village's drum tower for a rich feast. Then, sitting in parallel rows, facing toward each other, the young men and women sing their songs to get to know one another until dawn. Along with the singing, flutes, pipas, drums, and other traditional instruments are part of the performance. The next morning, the young girls go back to the drum tower of their own village. One can see that even in courting the opposite sex, singing plays an important role in their lives.

The Dong's unique carpentry skills are exhibited through fabricating their unique bridges, a key cultural relic under national protection. The public bridges, known as wind-rain bridges, are beautiful, large-scale, wooden, covered structures that can be found both outside and inside Dong villages. In particular, the peaceful bridges around the Dong villages are so attractive that they make for mesmerizing exploration. A Dong village may have several wind-rain bridges that are built with special "shelters"



Signing of the Voice Conference Agreement

to keep out wind, rain, or unwelcomed weather for weary visitors. Those "shelters" are pavilions with attractive decorations built on the bridges, and some of them have become temples (pagodas). In the southern Dong region, small bridges, also called flower bridges, are exquisite structures adorned with dragon and phoenix carvings and maybe built on the ground without crossing a river. The temples are not just places for the local Dong to worship their gods, but they also facilitate earthly activities, such as socializing, amusement, or lovers meeting under the moonlight.

Most of Dong's constructions are believed to have been built according to a Chinese ancient philosophical system called *Feng Shui*, literally Wind-Water in English. The power of *Feng Shui* harmonizes and balances all the elements within the surrounding local environment in keeping with important Chinese metaphysics. Taken for granted, the wind-rain bridges are built to match all the requirements, including the choice of their location, to channel the power of *Feng Shui* and to protect the village's fortune.

PROTECTION OF THE DONG HERITAGE

The Grand Songs of Dong Chorus were first introduced internationally at a music festival that took place in 1986 at the Chaillot National Theatre in Paris. It was the first time that the world has heard the polyphonic music of the Dong. In 2005 and 2009 respectively, the Grand Songs of Dong have been included in China's National Intangible Heritage List and UNESCO's World Oral and Intangible Heritage List. It is heartening to see that the Dong Chorus is now classified as a protected subject matter. At the same time, the Chinese government has realized the urgency of protecting this very fragile oral tradition. As the most famous gathering place for Grand Songs, Xiaohuang Village was chosen to be the best location to build the Dong Chorus Museum. The completion of this museum has been playing an important role in shaping a sense of cultural identity and boosting an awareness of cultural protection.

For over 2500 years, the Dong have practiced and passed down their folk tradition through song. A famous Dong proverb says: "Food grows the body; singing nurtures the heart"[1] showing the indispensable value of singing in their daily life. As you make your way this August to Kaili, China, explore the centre of southern China's unique landscape, exceptional scenery, and multi-cultural folklore.

A good harvest...

2017 CHINA (QIANDONGNAN) INTERNATIONAL FOLK SONG CHORAL FESTIVAL

8-13 August 2017 in Kaili, Guizhou Province, China, the folk song heritage will be heard by the world. Since most Dong prefer their towns or villages to be relatively small (usually 20 to 30 households constitute a village), Dong songs vary from village to village. One may discover that popular songs from neighbouring villages can be quite different. Since one cannot easily travel to the Dong villages, this is the perfect opportunity for international choral folk music lovers and culture enthusiasts to explore this interesting and unique heritage. Not only will you be able to hear the songs of the Dong and Miao people of this region, but you will be able to explore some world renowned choirs singing folk songs indigenous to their own countries.

IFCM WORLD VOICES CONFERENCE

The International Federation for Choral Music is proud to present this year's World Voices Conference to be held in Kaili, Guizhou Province, China, in conjunction with the 2017 China (Qiandongnan) International Folk Song Choral Festival. The World Voices Conference is a unique festival and conference. It is a unique opportunity for people who are culturally anxious to discover new worlds and new voices. It

is the perfect occasion to learn from conductors, musicologists, composers, singers, musicians, students and music and culture lovers.

The main objective is to spread the results of academic research and best practices by letting people from outside the academic world discover the content, whys and hows of a culture, a musical period, and a way of singing. The previous IFCM World Voices Conference took on the subject of Mediterranean culture, and this upcoming conference will focus on oriental culture. This is an opportunity not to be missed for choristers, conductors, and scholars.

Edited by Mirella Biagi, Italy/UK

YONG MAO is a doctoral candidate in choral conducting at the University of Oklahoma. Meanwhile, he is working as a volunteer for IFCM and other non-profit choral organizations. Prior to pursuing a degree in choral conducting, he completed a bachelor's degree in electrical engineering at Tianjin University and worked as an assistant conductor of the Peiyang Chorus. In 2007, he was selected as one of the world's most promising young choral conductors by IFCM.
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ANGELINA VONG is the Administrative Director for the Macau Choral Arts Association. A volunteer for IFCM since 2011, she has been involved in a number of projects with IFCM including assisting the Asia Pacific Youth Choir and the IFCM World Choral EXPO. She continues to find opportunities to help bring people together through choral music.
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MOURNING FOR CHRISTIAN LJUNGGREN

INTERKULTUR HONORARY PRESIDENT PASSES AWAY AT THE AGE OF 75
PRESS RELEASE BY INTERKULTUR

INTERKULTUR MOURNS FOR ITS HONORARY PRESIDENT AND LONG FRIEND CHRISTIAN LJUNGGREN. HE PASSED AWAY ON 4 FEBRUARY 2017 AFTER A SERIOUS ILLNESS ONLY A FEW DAYS AFTER HIS 75TH BIRTHDAY. INTERKULTUR HAS LOST A VALUABLE ADVISER AND TIRELESS SUPPORTER.

"From the very beginning Christian was an important part of our organisation and he was a good and personal friend of mine," says INTERKULTUR President Günter Titsch. "His passing has left a big gap – both as Vice President of the World Choir Council or as the moving force behind our important pedagogical activities in China. The message of his death puts everyone at INTERKULTUR in a state of deep mourning and dismay. Our thoughts in these days are with his family and friends."

Christian Ljunggren was born in 1942. He studied music at the Royal Academy of Music in Stockholm as well as musicology and theology at the University of Uppsala. For over 20 years he worked at the Music Department of the Swedish National Broadcasting Company, and was responsible for music presentation and programming. Over the years he made well more than 500 programmes for the radio and was one of the most prominent and innovative profiles among the radio music producers and presenters.

For more than 50 years, since 1965, he was the conductor of the Adolf Fredrik Madrigal Choir and since 1974 of the Nicolai Chamber Choir. For his choirs he arranged a great many songs from all over the world and from all periods of musical history and also produced Swedish texts for them. He made choral settings from solo songs by Brahms and several Swedish composers and even arranged movements of piano sonatas by Beethoven for choir, adding very appropriate texts to them.

Christian Ljunggren was the first President of the Swedish Choral Directors Association (1986 – 1998) and President of KÖRSAM, the joint committee of the Swedish choral organisations (1997 – 2004). As the Secretary General from 1997-1999 of the IFCM and as its liaison officer (until 2005), he was in contact with choirs, conductors and choral associations around the world. He also organised the second IFCM World Symposium in Stockholm in 1990 with the participation of choral conductors and choirs from all over the world.

Building this network and supporting the international exchange of specific choral scenes in different countries was one of Christian Ljunggren's most important ambitions. For this reason, during the biannual meetings of the World Choir Council, he organised public symposia to talk about different topics related to the choral scene. The last one was about "The World of Young Voices" in July 2016 during the World Choir Games in Sochi, Russia.

Ljunggren also had the idea for and was the driving force behind INTERKULTUR's "World Choir Peace Prize" that for the first time was awarded to the three Baltic States (Latvia, Lithuania and Estonia) at the World Choir Games 2014 in Riga, Latvia.

Christian Ljunggren's ideas and his tireless commitment helped INTERKULTUR progress over many years and contributed to the organisation's global success. His great efforts and important advise will be missed forever. INTERKULTUR mourns for a good friend and great personality. The Presidency, the Artistic Directors and all staff members will always perpetuate his memory.

Edited by Mirella Biagi, UK/Italy

CHEFS DE CHŒUR SANS FRONTIÈRES CONDUCTORS WITHOUT BORDERS CHORLEITER OHNE GRENZEN DIRECTORES SIN FRONTERAS

A sustainable programme for technical and musical training

THIERRY THIÉBAUT
President of À Coeur Joie International

THE IDEA FOR THE CONDUCTORS WITHOUT BORDERS (CWB) PROJECT CAME INTO BEING AT THE 2006 WORLD ASSEMBLY OF CHORAL CONDUCTORS ASSOCIATIONS (WACCA), WHICH WAS HELD IN BUENOS AIRES AND WAS ORGANISED BY THE ADICORA FEDERATION.

Subsequent to the debates which unfolded there, it occurred to certain attending associations that, in many countries, choral singing lacks organisations that teach choir management. Such a call on behalf of conductors required a satisfactory response. The need to establish a network for these conductors was also made clear.

A planning committee dedicated to carrying out the project was set up and convened in Caracas in November 2007 upon Maria Guinand's invitation. Alberto Grau, Daniel Garavano, Thomas Caplin, George Vance, André de Quadros and Thierry Thiébaut also attended the event.

The objectives of the conference were laid out as follows: Choral singing establishes the values of solidarity, respect, tolerance and communication amongst people. Choral singing, as a lingua franca, forms harmonious exchanges between individuals and unites them as members of a more efficient society. In such a manner, it contributes towards the establishment of peaceful relations.

Building on these observations, a general outline for the project's operation has been decided.

It is to be based upon the mutual gain received by the founders as much as by the target beneficiaries: sharing knowledge and expertise; training conductors with due consideration given to their local environment; preparation, should it be necessary, to become local instructors themselves; collaborations with teaching organisations in order to create community and cooperation between locals; establishment of ties and connections between countries with a view to overcoming potential socio-cultural, political and religious conflicts.

It goes without saying that taking the local context into account is vital. To assure this, the project must be sufficiently flexible and must remain very much open to change in accordance with the demands of future local developments.

In terms of situational context, there is obviously a large degree of disparity from one country to the next, and from one continent to the next.

Considering this, three key geographical areas have been highlighted for implementing the program: South and Central America, the Middle-East and South-East Asia, the African continent.

Having spent time in Côte d'Ivoire, I've offered to assume responsibility for coordinating the program on the African continent. A Cœur Joie International comprises eight francophone federations there: Morocco, Senegal, Côte d'Ivoire, Togo, Benin, Cameroon, Gabon and the Democratic Republic of Congo.

The Conductors Without Borders project is not limited to French-speaking Africa. To date, contacts have been made and active steps taken in Ghana, Nigeria and Kenya.

The population of Africa will double by 2050!

Choral singing is widespread in the sub-Saharan part of the continent. Islam doesn't practise polyphony. Its spirituality protects a musical expression faithful to tradition. Psalmody with respect to the Quran maintains a rich monody which has always also been a feature of

secular music. With the exception of Morocco, Senegal and, to a lesser extent, Nigeria, in which the Muslim religion by far predominates, the other countries in which we have developed the program have an essentially Christian culture. There, polyphony has burgeoned naturally.

For example, the capital of the Democratic Republic of Congo, Kinshasa, has around 12 million inhabitants and boasts around two thousand choirs.

Sadly, music classes are distinctly absent and conductors are unable to take part in choir management training or access international repertoires.

The Conductors Without Borders project seemed a perfect fit for the purpose of providing training for choirmasters, an activity which is almost always organised in parishes, each being able to accommodate four to eight choirs. This, in turn, guarantees a plenitude of weekend services. Repertoires draw heavily from religious inspiration, whether they are indigenous compositions in a local dialect (there are almost five hundred in the Congo!), or inherited from classical repertoire or Western hymns.

Bach and Handel jostle it out for the top spot and the "Hallelujah" chorus from *Messiah* frequently rounds off service performances.

Only certain English-speaking countries on the continent have musical education centres in their universities (in Ghana and Kenya most particularly, of those countries in which we have an active presence). The quality of choirs typically suffers as a result of this shortage.

Since 2010, professional conductors from Europe and North America have generously offered to spend time helping with the development of the program started by the International Federation of Choral Music (IFCM).

Following two cycles of three years in Kinshasa and Lubumbashi, the DRC now has five Congolese instructors who have been able to take the reins of training within the 2,345,000 km² country. Togo and Côte d'Ivoire, to a lesser degree, are beginning to train their own conductors, too.

But singers also need to be taught to read music. The "sol-fa" technique introduced by missionaries presents a hurdle to regular solfège-style note-reading. Africans, through their culture, have a highly developed auditory memory but the notes on a score are not much help to them initially.

We regularly bring booklets on our missions to hand out to singers in a given choir for the purpose of training. Such booklets contain polyphonies that we will be working on. I've noticed that some of them copy out the lyrics to songs and stick them in the booklet... over the musical notes! "Notes are a pain," they tell me. The melody line need usually only be sung once or twice in order to be memorised and reproduced without fault, if care is taken to avoid any chromaticism typically absent in their own music.

As for conductors, who are culturally more accustomed to their own ethnic rhythms and harmonies, they soon realise that more exaggerated signals help to bring about the desired results.

Preliminary work on the sheet music, prior to repetitions, has proven useful to conductors in yielding more efficient repetition.

Voices generally have huge potential and can be very beautiful. They also require work on volume. Demand, in that respect, too, is very strong, but without the permanent in-house presence of a vocal coach, the task is no mean feat.

Often, conditions for work on repetitions aren't conducive to a good standard of work. Compounding the relentless heat throughout the year (air-conditioning is a luxury!), facilities which are ventilated naturally by breezes suffer from high levels of external noise. Classrooms equipped with cumbersome furniture which can't be disassembled, such as study desks, or situated next to school playgrounds sometimes make sessions difficult.

Securing financial means locally also presents a great deal of difficulty. Ministries for culture and education seldom have budgets set aside for this type of training. Owing to its general dependence on parishes, ministries don't consider choral activity to be their responsibility.

In certain countries, we have to resort to seeking support from embassy cultural services, which are dependant on the Ministry of Foreign Affairs in francophone countries.

Diplomas of end conductors session in Libreville 2016 (Gabon)

Patronage from businesses is marginal at best. The Vivendi Create Joy Fund is currently the only one of its kind to support work with children's choirs in Cameroon. Private support and international choral federations contribute to the extent of their means. English-speaking countries with universities occasionally offer lodging to tutors.

Financial contributions from trainee conductors is understandably dependant on a country's standard of living and could only hope, at best, to cover a modest fraction of the cost of organised sessions.

Nonetheless, when a training cycle has begun, it's important to be able to complete it so as not to impede the development of local tutors.

The improvement generated by conductors who undergo training can be astonishing. One of them - the choir Vox Disposa of Kinshasa, directed by a local tutor trained by the CWB program - was able, thanks to the support of the Chinese embassy, to compete in the 13th China International Chorus Festival in Beijing, held last summer. They obtained the prize for 3rd place along with a distinction for best conductor. The African Youth Choir, founded four years ago, brought together some forty young singers ranging in age between 16 and 25, and who hailed from eight different African nations, performed at the Vaison-la-Romaine Choralies Festival (France) in August 2016. They were directed by one of the trainees taught by the CWB program.

When young people sing together, it is also tomorrow's peace which is being sculpted.

"When voices unite, hearts are ready to understand one another" (César Geoffray, founder of the À Cœur Joie International Movement for Choral Music).

Email: tthiebaut@choralies.org

Translated by Samuel Hemsworth, Poland
Edited by Karin Rockstad, USA

Lubumbashi (DR Congo)

Libreville (Gabon)

1st choral festival & contest in Abidjan 2014 (Ivory Coast)

Dakar (Sénégal)

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CHORAL WORLD NEWS

The Voice of Singing Europe
Did you know that there are 37 million people in Europe who practice collective singing?
Press Release by European Choral Association - Europa Cantat

New International TV Format for Amateur Choirs, the "Eurovision Choir of the Year"
John Rutter

We remember them in our hearts!
Alexander Solovjev

Singen, nicht hassen
هرك أ الى ءانغلا
Let's sing, not hate
Thomas Lloyd
Susanne Kappe
Abdulrahman Omaren

Weston Noble and the Garden of Trust
Karen Brunssen

Towards Polyphony Wrocław 2016
Agnieszka Franków-Żelazny

Welcome speech by Friedrich von Heusinger, Director of the Representation of the State of Hessen to the EU

THE VOICE OF SINGING EUROPE

Did you know that there are 37 million people in Europe who practice collective singing?

PRESS RELEASE BY EUROPEAN CHORAL ASSOCIATION - EUROPA CANTAT

ON JANUARY 23RD 2017 THE EUROPEAN CHORAL ASSOCIATION – EUROPA CANTAT (ECA-EC) AND THE REPRESENTATION OF THE STATE OF HESSEN TO THE EUROPEAN UNION CO-ORGANISED THE EVENT "THE VOICE OF SINGING EUROPE" IN THE SEAT OF THE REPRESENTATION IN BRUSSELS.

After welcome words by Friedrich von Heusinger (Director of the Representation of the State of Hessen to the European Union) and Gábor Móczár (President of ECA-EC), live music showed the audience what the event was all about. The youth choir of the Monnaie, La Choraline, conducted by Benoît Giaux, demonstrated to the audience how singing together can bring joy to the singers as well as to the listeners.

Sonja Greiner, Secretary General ECA-EC then presented the "Singing Europe" study which was developed in the frame of the VOICE project, funded by the EU Culture Programme and selected as "success story" by the European Commission.

The core question of the "Singing Europe" study was: "How many people in Europe practice collective singing?" (meaning that people deliberately gather to sing together in any form, usually on a regular basis), a question ECA-EC asked in 2012, not quite sure what the results would be and bring.

The detailed results of the study can be found and downloaded on www.SingingEurope.org, the main result being that 37 Million people in Europe regularly sing together, which represents 4,5 % of the population. In the European Union alone there are around 22.5 million choral singers; which corresponds to the added population of London, Berlin, Madrid, Rome and Paris.

La Choraline - Youth Choir of La Monnaie, conducted by Benoît Giaux - Harp: Alisée Frippiat, Bass: Vincent Noiret, Beatboxing: Stijn Bearelle

For the choral world in Europe this was a surprisingly positive result and the proof that collective singing is not a "niche art form", but rather one of the most commonly practised cultural free-time activities. In most European countries there are even more choral singers than registered soccer players – who would have believed this?

The qualitative data-collection (a survey answered by around 5,000 choirs or ensembles) showed further interesting results, such as the age and gender distribution of singers in the different countries, but also explored the reasons for people to gather and sing: A high percentage of choirs wish to contribute to the well-being of singers, to the social integration and the inclusion of people in danger of exclusion. It also showed that while collective singing is mostly an amateur art, it is also an economic factor and it contributes to job creation, with around 120,000 paid conductors in the EU, as well as soloists and instrumentalists accompanying the choirs in concerts.

The audience could directly experience the power of collective singing by learning the canon "Viva la Música" with Carlo Pavese, Vice-President of ECA-EC, before Sonja Greiner invited Barbara Gessler (Head of Unit, Creative Europe Programme – Culture, General Directorate for Education and Culture) on stage to discuss the point of view of the European Commission on data collection and research and the priorities of the Creative Europe Programme.

Almost 200 people attended the event live while another 200 followed it digitally via live streaming, which is now available as video on http://www.europeanchoralassociation.org/VoiceOfSingingEurope

Edited by Ellen Murnane, USA

Welcome speech by Gábor Móczár, President, European Choral Association – Europa Cantat

Have you sung in the last 12 months?

Common song "Viva la musica" conducted by Carlo Pavese

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NEW INTERNATIONAL TV FORMAT FOR AMATEUR CHOIRS

the "Eurovision Choir of the Year"

JOHN RUTTER
composer and conductor

IT IS A GREAT PLEASURE AND HONOUR FOR ME TO INTRODUCE A BRAND NEW INTERNATIONAL TV TALENT SHOW FOR AMATEUR CHOIRS, WHICH WILL BE LAUNCHED FOR THE FIRST TIME BY THE EUROPEAN BROADCASTING UNION (EBU) AFTER THREE YEARS OF INTENSIVE PREPARATIONS.

The first edition of the "Eurovision Choir of the Year" will be produced on July 22nd, 2017, in the Arena Riga, the capital of Latvia, by the Latvian Television (LTV) and the Riga Tourism Development Bureau (LIVE RIGA) as organizers, in cooperation with EBU and INTERKULTUR, one of the most successful organizers of choral events to date. This new, attractive TV format completes the series of Eurovision Events, which also includes the famous Eurovision Song Contest, and makes choral music accessible to an audience of millions. My friend Günter Titsch, the president of INTERKULTUR, says: "In the past years, we have observed a great increase in the popularity of choral music and now we are very happy to be the partner of this new TV format which will be able to pass on the joy of singing together to a much larger audience."
I can't agree more with this!
Eight European countries, each represented by one choir, will participate in the first edition of the choir-TV show. Public broadcasters from Belgium, Denmark, Germany, Estonia, Latvia, Austria, Slovenia and Hungary could be won over to the first edition of the programme. Eva Ikstena, culture presenter at the LTV and GRAMMY Award winner, Eric Whitacre (USA), also very famous in the choral world as a renowned composer, will be hosts of the show.
I was delighted that Nicol Matt (Germany), the artistic project manager of INTERKULTUR, famous for more than 100 CD-recordings with Chamber Choir of Europe, offered me a seat on the jury. He explained that the outstanding choirs from all over Europe performing in the show, deserve an excellent jury of prominent artists as expert judges of their musical performance.
I am thrilled to be involved in the Eurovision Choir of the Year. Bringing together choirs from so many countries, each striving for the best they can achieve is inspiring, and I know that everyone taking part and everyone enjoying the event on television will remember it as something very special. I can't wait for the singing to begin! In the jury, I will be supported by the Latvian Opera star Elīna Garanča – and I am really looking forward to working together with her!
It is particularly interesting to note that the jury will not be the only one to determine the best choir of the year. The audience will have a share too, since there will be an audience vote as well. Apart from the participating mixed chamber choirs, some youth choirs, girls' choirs and a male-voice choir will also perform and will be judged by the jury and the TV audience. Each choir will perform self-selected repertoire of a six-minute length. The audience will surely love the diverse programme which reflects the cultural variety of Europe as well as every possible genre of choral music. I am extremely curious to see the result of the audience voting!
We will meet in Riga!

Eurovision Choir of the Year – Official Homepage: http://eurovisionchoir.tv

Fred Sjöberg and soloist Daumants Kalniņš © Studi43

Opening Ceremony of the World Choir Games Riga 2014 © Studi43

Kearsney College Choir (South Africa) performing at ORF TV-Show "Die Sommernacht der Chöre", World Choir Games Graz 2008 © Fotogruppe Gleisdorf

WE REMEMBER THEM IN OUR HEARTS!

Remembering members of the Alexandrov Ensemble who lost their lives in a tragic plane crash

ALEXANDER SOLOVJEV
Artistic Director of the Chamber Choir of the Moscow Conservatory

THE ALEXANDROV SONG AND DANCE ENSEMBLE, ONE OF THE MOST RENOWNED RUSSIAN GROUPS, WAS FORMED IN 1928 BY OUTSTANDING RUSSIAN MUSICIAN, ALEXANDER VASILYEVICH ALEXANDROV, WHO WAS ALSO A PROFESSOR AT THE MOSCOW CONSERVATORY AND IS THE COMPOSER OF TODAY'S RUSSIAN NATIONAL ANTHEM.

The Alexandrov Ensemble became famous in 1937 at the World Exhibition in Paris. Furthermore, the Ensemble's song "The Sacred War", written during World War II, has become one of the most famous Soviet songs. In fact, Alexandrov himself described this song to be as powerful as a weapon.

The Ensemble has successfully toured the world for 85 years and has been conducted by the most outstanding choir directors, such as Boris Alexandrov, Igorj Agafonnikov, Victor Fedorov, Vyacheslav Korobko, Leonid Malev, Igor Raevskiy, and others.

Unfortunately, on 25 December 2016, most of the Ensemble members and its Artistic Director, Valery Khalilov, died in a tragic plane crash while heading to one of Russia's bases in Syria to entertain the troops for New Year's celebrations.

We pay tribute to General Valery Khalilov, remembering his incredible capacity to be open-minded and ready to undertake the most difficult projects, which could challenge his professional skills. He is a vivid example of an accomplished musician and personality who was instrumental to the development of Russia's musical culture.

I was lucky to have known Khalilov personally, and I shall remember him as an outstanding conductor, talented composer, brilliant manager and amazingly capable musician.

The Alexandrov Ensemble Red Army Choir

Khalilov also organised many festive events on Red Square, such as Choir Festivals dedicated to Slavic Writing, and the International Military Music Festival 'Spasskaya Tower', where he brilliantly demonstrated his organisational skills. As head of the Russian Army Ensemble, Khalilov introduced modern arrangements for some of the songs in the Choir's classic repertoire, such as 'Sacred Fire' and 'Aliosha' (arranged by A. Stepanov). In October 2016, the Ensemble performed the opera 'Babiy Yar' by D. Krivitskiy, dedicated to the tragic events of World War II. This performance was a symbolic representation of the uninterrupted flow of life and never-ending memories of this sorrowful period. I remember the Alexandrov Ensemble's inspiring concert programme for their participation in the 2014 International Open Festival, 'Dedicated to Victory Day' prepared by Gennadiy Sachenyuk and organised by the Moscow Conservatory. Sachenyuk, a brilliant musician, was trusted to bring the renowned Ensemble back to life. He also conducted the newly formed Ensemble in its first performance on February 16th, 2017, less than 2 months after the tragic loss of the late Artistic Director and members.

In memory of the lost members of the Alexandrov Ensemble!

The story of the Russian Army Ensemble will live on! Finally, I can do nothing else but cite a few lines from the famous poem by Robert Rozhdestvensky: "Let us remember all by name/remember their grief…/This is necessary – not dead/ It should be - alive!"

Translated from the Russian by Natasha Fantini, Russia/Australia
Edited by Shanae Ennis-Melhado and Claire Storey, UK

Valery Khalilov, the conductor of the Alexandrov Ensemble Red Army Choir

ALEXANDER SOLOVYEV was born in Moscow in 1978. He graduated from the Tchaikovsky Moscow State Conservatory where he was taught by Prof. Boris Tevlin. Furthermore, he took Master's classes led by Prof. Kuno Areng (Estonia) and Prof. Eric Ericson (Sweden). He is the Artistic Director and Chief Conductor of the Chamber Choir of the Moscow Conservatory and Associate Professor at the Contemporary Choral Performing Art Department. He is also conductor at the Lenkom Moscow Theater. Moreover, he was Chief Guest Conductor of the 'Educational Bridge' Project Festival Choir in Boston (USA) and Guest Conductor of the Taipei Philharmonic Chorus (Taiwan). In addition, he is Artistic Director of the Moscow Conservatory's Autumn Choral Festival and International Open Festival of Arts 'Dedicated to the Victory Day'. Since December 2013, Alexander Solovyev has been the 'Dean of the Office for Foreign Students Affairs' at the Tchaikovsky Moscow State Conservatory. Moreover, he became Artistic Director of the State Chorus of Tula last January. He also became Artistic Director of the Concert Chorus of State Institute under Alfred Schnittke last September. In 2016, Alexander Solovyev was awarded the Prize of the Government of Moscow in the field of Arts and Literature. At the beginning of 2017, Alexander Solovyev became a professor at the Moscow Tchaikovsky Conservatory. Email: avsol1@yandex.ru

Alexander Vasilyevich Alexandrov, the founder of the Alexandrov Ensemble, who wrote the music for the national anthem of the Soviet Union

SINGEN, NICHT HASSEN
الغناء، لا أكره
LET'S SING, NOT HATE

Berlin's "Begegnungschor" brings refugees and locals together to overcome fear

PART 1 - THOMAS LLOYD

IT ALL STARTED WHEN I HEARD A STORY ON NATIONAL PUBLIC RADIO'S *WEEKEND EDITION* ON DECEMBER 20, 2015 ABOUT AN UNUSUAL CHOIR IN BERLIN THAT WAS MADE UP OF EQUAL NUMBERS OF GERMAN SINGERS AND REFUGEES FROM THE WARS IN THE MIDDLE EAST.

Called the 'Begegnungschor' (roughly translated as the "getting-to-meet-you" choir), they sang songs from each other's traditions, working hard to learn both the language and style of unfamiliar music as an opportunity to overcome the isolation and prejudice the refugees face every day.

We were able to make contact with Susanne Kappe, one of the founders and recent president of the Begegnungschor, who was very cordial in her response to this unexpected inquiry from an American college choir. Her choir is a community choir of volunteers coming from all over Berlin. They were focused on just planning week-to-week, not a year in advance. Their overriding priority was to develop genuine comradery and trust between the German singers and the refugee singers on as equal a basis as possible. Any German singer applying to join the choir had to bring along a refugee singer to join with them at the same time.

After consulting with founding music director Bastian Holze, Susanne emailed copies of some of their

Vocal improvisations and social warm-ups

German and Syrian songs to us. It was a fascinating combination of iconic German songs arranged to be sung in a variety of Western and Eastern styles (such as 'Die Gedanken sind frei' (Thoughts are free) and songs by the popular Arabic singer Fairouz (such as 'Nassam Alayna nel-hawa' (The breeze blew upon us). In turn, the Begegnungschor wanted to learn a simple arrangement of the African-American Spiritual 'Swing low, sweet chariot.'

We were able to learn the Arabic pronunciation and style with help from internationally beloved violinist Hanna Khuri, based in Philadelphia with the ground-breaking Al Bustan Seeds of Culture program. We also brought along a special arrangement I composed for the trip, a 'conversation' between a Mahler folksong in German and an Al-Khalil song in Arabic, connected by the solo violin part common to both. We were thrilled when both the Germans and Syrians in our Berlin audiences sang along with their respective songs.

Mid-week we had our first rehearsal with the Begegnungschor. The Berlin singers came from work across all parts of the city. Bastian got us started with physical ice-breakers of elbow-bumps and knee-bumps accompanied by vocal sounds. He then led us in some whimsical vocal improvisation designed to get everyone singing right away without inhibition or judgement. Our students found the ease and enthusiasm of the Begegnungschor to be both energizing and infectious. Bastian then launched into a rehearsal that was both intensive and relaxed. After rehearsal, we shared soda and snacks together in an adjoining room, conversing in at least five different languages across the tables.

The concert itself was held in a huge, old city hall building that had been repurposed into a refugee center (the Arbeiter-Samariter-Bund Notunterkunft im ehemaligen Rathaus Wilmersdorf (ASB Emergency Accommodation for Refugees in the former Wilmersdorf City Hall)). Several members of the choir lived there, and told us of living conditions that were welcome but challenging; crowded rooms, limited heating, common bathrooms, and no cooking allowed. To draw as many residents as we could to the concert, we went downstairs to sing 'Nassam' in the large lobby, where sound could carry throughout the building. Many children came out to listen and followed us back upstairs to the concert with their parents.

Bryn Mawr senior Emily Drummond reflected later, "Singing in the refugee center was one of the most incredible experiences of my life. I remember standing in the courtyard of Berlin's old city hall, and hearing the sounds of life coming from every window – babies crying, children playing, people chatting – like someone had squeezed an entire city into one building. As we sang an Arabic song in the entrance hall, people drifted toward us and sang along. We weren't just performing for them – we were joining them, learning their music, seeing how they lived. I can imagine that refugees spend a lot of timelearning how others live and trying to assimilate, so it felt appropriate that we were doing the same for them."

For videos, photos, narrative, and more reflections about the collaboration go to:
https://www.thomaslloydmusic.com/new-page

THOMAS LLOYD lives in Philadelphia, where he is Professor of Music at Haverford College, Artistic Director of the Bucks County Choral Society, and Director of Music for the Philadelphia Episcopal Cathedral. He has led university and community choirs on eleven international tours to Latin America, Africa, the Middle East, and Europe, all involving collaborative performances with local choirs and shared repertoire. Also active as a composer, the premier recording by Donald Nally and The Crossing of his choral-theater work Bonhoeffer was nominated for a 2017 Grammy Award. See www.thomaslloydmusic.com for more information. Email: tlloyd@haverford.edu

PART 2 – SUSANNE KAPPE

THE BEGEGNUNGSCHOR IS A CHOIR IN BERLIN THAT BEGAN IN OCTOBER 2015. THE IDEA TO BRING TOGETHER REFUGEES AND BERLINERS IN ONE SHARED CHOIR WAS CLOSELY LINKED TO THE EVENTS AND ATMOSPHERE IN BERLIN DURING THAT YEAR.

It was a time when the numbers of refugees arriving in Germany reached new record highs every month while at the same time demonstrations of the rightist populist movement Pegida and its offshoots stirred up opinion against immigrants, refugees and Muslims. In Berlin, a wave of support for refugees and an extraordinary level of volunteer commitment countered these ideas and the civil society stepped in when the government turned out to be incapable of caring for the many refugees in need of support.

At that time the community leadership association Leadership Berlin and the Berlin Choir Association (Chorverband Berlin) came together with the music directors Bastian Holze and Michael Betzner-Brandt and with the organizational support of Lydia Griese decided to combine their respective expertise and contribute to the integration of refugees into society by founding a

choir.

The core of the idea was what became the name of the choir: the concept of 'Begegnung' – that newcomers and those who have always lived in Germany meet and get to know each other despite barriers of language or different cultures. A key element from the start was the idea of 'tandem partners', i.e. newcomers and Berliners pairing off as partners who not only come to rehearsals together, but have a close relationship that includes support in administrational issues, finding German courses, apartments, internships, jobs, and of course, friendship. Furthermore, the tandem concept was also a tool for keeping the proportion of refugees and Berliners in the choir in balance, as there has always been an overwhelming interest by Germans in joining the choir.

The choir indeed was a success from the start, which was primarily because the music directors were able to find ways to encourage everyone to sing and interact with the others even when it was in a foreign language and in a style of music they had never heard before. Most of our singers, both the refugees and the Germans, had never sung in a choir before. Through well designed warm-ups, easy-to-grasp songs, and the openness to include input from the diverse singers spontaneously into the process, they created a space where the spirit of music truly shaped a community.

This experience of Germans and refugees sharing music, learning from each other, and giving support is so enriching, that it is our hope to share it with as many people as we can and to spread the message of living together in friendship in an open and diverse German society.

We are glad that this message was also heard in the US and we had the opportunity to meet the Chamber Singers of Haverford and Bryn Mawr with their director Thomas Lloyd when they visited us for a shared rehearsals and a concert in a refugee shelter in Berlin. For us, this meant enriching ourselves with friends and music of yet another different culture, and sharing our way of overcoming differences by singing together.

SUSANNE KAPPE is one of the founders of the Begegnungschor in Berlin. She is the program coordinator at the community leadership organization Leadership Berlin – Netzwerk Verantwortung as well as the project officer for 'meet2respect', in which rabbis and imams together speak out for mutual respect in schools. She holds an M.A. in Political Science and Middle Eastern Studies from the University of Heidelberg and has studied Arabic in Germany, Egypt and Jordan. Email: susanne.kappe@begegnungschor.com

First rehearsal

Warm-up rehearsal of both choirs with Bastian Holze

PART 3 - ABDULRAHMAN OMAREN

FOR ME THE "BEGEGNUNGSCHOR" IS A PLACE WHERE I COME TOGETHER WITH PEOPLE TO WHOM I RELATE VERY DEEPLY. IT IS GOOD TO HAVE SOMEONE WHO SHARES YOUR INTERESTS - ESPECIALLY WHEN YOU ARE LONELY AND FAR FROM YOUR HOME AND FAMILY.

The choir helped me to integrate into the society and to learn how easygoing and kind-hearted Germans actually are. And to see with how much vigor they commit themselves to an idea in which they truly believe.
It is impossible for me here to name all my choir brothers and sisters (the ones who have been here for a long time as well as the 'New-Berliners' as they call us). But I do want to lift up these wonderful people; we have become a big family. There is more that unites us than what divides us. Only love is capable of overcoming obstacles and making the impossible possible. By singing together we break the ice and overcome language barriers. We will continue to sing - today, tomorrow, everyday - and always together.
In January of this year, I entered our rehearsal room in Berlin and there were many visitors. They were our guests from USA, the American university chamber choir from Haverford and Bryn Mawr Colleges. It was nice to see and share singing with all these people. It was the first time for me to hear the song 'Swing Low Sweet Chariot.' I knew its story when our guest Tom Lloyd, the leader of the American choir shared it with us.
We shared an amazing performance with the Chamber Singers of Haverford and Bryn Mawr. They were very open to us, and smiling as we smiled back

There is more that unites us than what divides us. Only love is capable of overcoming obstacles and making the impossible possible.

all the same. I think the secret in singing is that it make the facial muscles smile, who knows? We rehearsed together, and practiced each other's songs. Singing together in the presence of an audience in the refugee camp was an special moment for both of us. Actually within few hours we were able to sing in harmony and in a concordant manner.

The audience seemed to very much like what we sang, too. What I loved most in this musical experience is the good feeling you get when you see people's hearts opened and receptive to welcoming the others whom they didn't know before. I would like to say to the members of chorus Chamber Singers of Haverford and Bryn Mawr what I could not say directly to them during their short visit to Berlin: that all the new/old Berliners and I were very happy to sing with you, and very glad to meet you. We hope to meet again and sing together for love and for hope. My friends in American choir, please remember us always when you hear the 'Ode an die Freude,' 'We want Peace,' and 'Bintish Shalabya' songs; rehearse well for we could meet another time to sing together...who knows?

ABDULRAHMAN OMAREN is a Syrian journalist who was forced to leave his home country because of war. He has been living in Berlin since 2015 and has joined the Begegnungschor from the start. He writes poetry, stories, and tries to start his life anew. He has written articles for the German newspaper Tagesspiegel and the magazine Chrismon as a freelancer. He is currently enrolled at the German Protestant Journalism School (Evangelische Journalistenschule). Email: abdolrahman.omaren@gmail.com

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WESTON NOBLE AND THE GARDEN OF TRUST

KAREN BRUNSSEN
Associate Professor of Voice at the Bienen School of Music, Northwestern University, president-elect for the National Association of Teachers of Singing and 2013 recipient of Luther College Weston Noble Award

WESTON NOBLE: NOVEMBER 30, 1922 – DECEMBER 21, 2016
THE HIGHLY HONOURED CONDUCTOR AND ACCOMPLISHED MUSIC EDUCATOR, WESTON NOBLE, PASSED AWAY PEACEFULLY DECEMBER 21 2016 AT THE AGE OF 94.

A visitation and prayer service was held at First Lutheran Church in Decorah, Iowa on December 29 2016. His burial with full military honours took place at the Riverside Cemetery in Riceville, Iowa, on December 30th 2016. A Celebration of the Life of Weston Noble will be held at Luther College in Decorah, Iowa, at 1:00pm, May 13 2017.

After hearing of Mr. Noble's passing, a former Luther College student wrote, "How often in our lives do we encounter an individual who impacts us in such a profound manner that it fundamentally changes who we are as human beings?" In one of Mr. Noble's many inspiring lectures he referred to the privilege of being a conductor of music:

> *"If we accept the lifelong challenge to be a clear, effective channel for the great power of music to flow through to others-- which is totally anti-negative and anti-judgmental-- then we will produce lasting moments that "revive and readapt time and space."*

This he referred to as a garden of trust where the safety of singing or playing within ensembles allows people to be vulnerable and experience transformative moments through music.

> *"I like to express those special times as moments of wholeness when all the disparate parts within us come together. Perhaps one of the elements of music…..touches our spirit in an unusually special way……We are, for a moment, non-fragmented, 'all together', beautifully whole."*[1]

Weston Noble was born in Riceville, Iowa, a small town about 45 miles west of Decorah, Iowa. He began piano lessons when he was five, graduated valedictorian from his high school, and began studies at Luther College in 1939 as a music student. In 1943 he graduated early from Luther College so he could enlist in the Army. During World War II he was with the 750th Tank Battalion, and fought in the Battle of the Bulge. When he returned home he taught in Luverne, Minnesota for a few years before earning his Master's degree in Music at the University of Michigan. In 1947 he was hired to be the interim choir director at Luther College.

As it turned out, Mr. Noble conducted what is considered one of the most elite choirs in the United States, Nordic Choir, at Luther College in Decorah, Iowa, for 57 years, from 1948 - 2005. He also conducted the Luther College Concert Band from 1948-1973. Both ensembles toured extensively. Under Mr. Noble's direction Nordic Choir performed in over 20 countries and throughout the United States at churches, schools and in great spaces such as The Town Hall, Carnegie Hall and Lincoln Center in New York City; Kennedy Center, Washington, D.C.; Crystal Cathedral in Los Angeles; the Mormon Tabernacle in Salt Lake City, Utah; American Choral Directors Association conventions; Tchaikovsky Hall, the Kremlin and Bolshoi in Moscow; the Grand Philharmonic Hall in St. Petersburg; the Franz Liszt Academy in Budapest; and the famed Estonia Song Festival with over 25,000 singers.

Nordic Choir was known for its rich sound which included voices of all sizes. Mr. Noble's placement of singers within the choir accomplished a choral blend that brought a broad range of vocal colours together with comfort for each singer. He would start with two people from a section and have them sing the first stanza of the hymn *My God How Wonderful Thou Art*. One by one he would place a singer on either side of the duo, mixing in all those

[1] (Noble, W. (2005). *Creating the Special World: A Collection of Lectures* by Weston H. Noble. (Steven M. Demorest, ed.), Chicago: GIA Publications. Pages 27 and 18)

in the section until he found the right balance. Choir members held hands during performances. The final piece in Nordic Choir concerts was *O Lord God* by Pavel Chesnokov. In later years, he added an arrangement of *When I Survey the Wondrous Cross* for choir and organ.

At Luther College Mr. Noble established the Dorian Band Festival in 1949 and the Dorian Vocal Festival in 1950. Over the years this expanded to include festivals and camps that have been attended by over 90,000 students aged 11-18 in band, keyboard, orchestra and voice categories. Up until 2004 he continued the long tradition of annual rehearsals and performances of Handel's *Messiah* with a mass choir of up to 1,000 voices made up of students, alumni, faculty and staff, along with student soloists and a full orchestra. Mr. Noble treasured 56 years of the *Messiah* concert tradition as an opportunity to expose many singers, beyond those already in Luther College choirs, to the power of sacred choral music.

Weston Noble was a charter member of the American Choral Directors Association and an elected member of the American Bandmasters Association. When the North Central Division ACDA established the Weston H. Noble Award for Lifetime Achievement, their first honouree was Weston Noble himself. He also received the National Federation of State High School Association Outstanding United States Music Educator Award, the American Choral Directors Association Robert Lawson Shaw Citation, the Lowell Mason Fellow Award from the National Association of Music Education, St. Olav's Medal from King Harald V of Norway, the Distinguished Service Award from the Church of Jesus Christ of Latter-day Saints, the Midwest Clinic Medal of Honor from the International Convention of Band and Orchestra Directors and honorary doctoral degrees from Carthage College, Wartburg College, St. Olaf College, Augustana College, and Westminster College of Rider University. Mr. Noble guest directed more than 900 all-state bands, orchestras, choirs and festivals in every state within the United States and globally across four continents.

Following Weston Noble's retirement, he did year-long guest conducting residencies at three colleges in the United States; Augustana College in Sioux Falls, South Dakota; Wartburg College in Waverly, Iowa and Carthage College in Kenosha, Wisconsin. He also continued to do music festivals around the globe including the International Schools Festival in Kuala Lumpur, Malaysia in 2009; the Korean based Camarata Music Company's concert of Handel's *Messiah* in 2010; the Pacific Summer Music Festival in Guam in 2012 and the Korea National Choir in Seoul in 2013.

Weston Noble rehearsing the youth Festival Choir for Guam's 3rd Annual Pacific Summer Music Festival, June 10, 2006

"I like to express those special times as moments of wholeness when all the disparate parts within us come together. Perhaps one of the elements of music…..touches our spirit in an unusually special way……We are, for a moment, non-fragmented, 'all together', beautifully whole."
(Weston Noble)

Weston Noble conducting the Nordic Choir (1949-1950)

In 2006 the Weston Noble Alumni Choir (WNAC) was formed. They met to sing under the direction of Mr. Noble on the Luther College campus during the summer for a fun-filled week of rehearsals, dinners, socializing, a talent night and the culminating performance. This intergenerational choral experience wove together people from Mr. Noble's 70 years of conducting choirs. He announced, in 2014, that the summer of 2015 would be the last for the alumni choir. Over 130 people participated that year. The WNAC was a sustaining power throughout the last years of Mr. Noble's life.

Weston Noble's accomplishments are a living reflection of his belief in using music to open people's hearts and minds. The deep and lasting traditions established by Mr. Noble, his compelling humility and effective rehearsal techniques gave purpose and methodology to the hundreds of thousands who experienced his rehearsals, performances, lectures and workshops. Choral rehearsals, whether with the 65 voice Luther College Nordic Choir, Messiah Choir, Weston Noble Alumni Choir, Dorian Festival Choir, Allstate Choirs, or festival choirs across the globe, were much more than learning notes and rhythms. He carefully planned his rehearsals and the music in his programmes, some of which was written with him in mind. His conducting, comments, sense of inner-rhythm, keen ear and refreshing interaction with members of the choir brought harmonies, rhythms, melodies and words to life. One never knew when they might be called on to answer a leading question, or tap the smallest division of the beat, or sing as an example for the rest of the choir. This kept everyone alert, excited to participate, and cleverly affirmed and validated singers. Often, he called people by the name of their hometown rather than their given name. He had an uncanny ability to remember where people came from, probably due to the thousands of postcards and phone calls he made over six decades recruiting students for Luther College. Choral music is one of the world's marvellous means of human expression. Weston Noble will always be considered among the finest choral conductors who manifested music's greatness in, and through, many. The excellence that grew under his tutelage throughout the 70 years of his teaching and conducting career resounds across the globe in conductors, educators, composers, teachers, scholars and singers who carry it forward to future generations.

Now more than ever, connecting with one another through music is imperative. In a world increasingly defined by technology and its resulting isolation, creating a choral community matters. Through our actions, we continuously define ourselves as individuals, but more than that, through those actions each of us contributes to the definition of humanity……. Although we can't ignore the evil, it becomes our individual and collective task to redefine humanity in terms of the best of which we are capable.
WE KNOW
that singing together is transformational.
SO….
We can question.
We can search for answers.
We can comfort.
We can create.
We can love.
We can sing!

(Weston Noble, 2012, World Symposium on Choral Music)

Weston Noble and the Nordic Choir, at Luther College in Decorah, Iowa

Weston Noble fought in the Battle of the Bulge during WWII

KAREN BRUNSSEN, mezzo soprano, Associate Professor of Voice, Bienen School of Music, Northwestern University, Co-Chair of Music Performance. Ms. Brunssen sang with Weston Noble in Nordic Choir while a student at Luther College, and received the Weston Noble Award in 2013. Her singing career spanned over 30 years throughout the United States and Europe. Articles in the ACDA Choral Journal in February, 2010 and 2017 encourage age-optimal vocal techniques based on knowledge about non-uniform human development of respiration, vibration, and resonance. She presented at the 2016 ACDA Central Division Conference, 2015 ACDA National Conference, and 2014 and 2012 NATS National Conferences. Teaching residencies include Cambridge University and the Zürcher Sing-Akademie. She is a member of the distinguished American Academy of Teachers of Singing and is President-Elect for the National Association of Teachers of Singing. Email: kabrunssen@gmail.com

Edited by Theresa Trisolino, UK

TOWARDS POLYPHONY WROCŁAW 2016

A Competition for Young Choral Conductors in Poland

AGNIESZKA FRANKÓW-ŻELAZNY
conductor of the Polish National Youth Choir and teacher

2016 WAS A SPECIAL YEAR FOR WROCŁAW'S CULTURE. FOR 12 MONTHS THIS HISTORICALLY COLOURFUL CITY HELD THE TITLE OF THE EUROPEAN CAPITAL OF CULTURE. A RICH CULTURAL AND ARTISTIC PROGRAMME WAS PREPARED TO CELEBRATE THE OCCASION, INCLUDING ALMOST 1000 MUSICAL EVENTS IN THE FORM OF NEARLY 80 PROJECTS.

Not only were world-famous foreign artists invited to Wrocław but also special editions of the events that are regularly held in the city – those which Wrocław's people are proud of and which define their cultural identity – were organized.

The important musical events of the European Capital of Culture included the TOWARDS POLYPHONY International Choir Conducting Competition, organised by the Karol Lipiński Academy of Music in Wrocław. It could not have been otherwise as Wrocław's culture is largely based on choirs! We should mention here the Singakademie established in 1825 and numerous singing societies, thanks to which today the University of Wrocław Library holds numerous manuscripts of works by vocal composers related to the old Wrocław. Many of those have yet to be premiered. In 1966 the 'Wratislavia Cantans' International Festival was established in Wrocław. It draws on the city's vocal traditions and since its beginning has determined the direction of Polish voice-related music. It was also in Wrocław that the 'Singing Wrocław' project for promoting school choirs was initiated in 2001. It became a pilot project for the 'Singing Poland' National Programme. Today it is a part of a broader project of the Minister of Culture and National Heritage, called 'Choral Academy', which aims to provide financial and educational support for school choirs, conductors and young singers who want to develop their skills with professional group singing in mind. This project is also based in Wrocław and is run by the Witol Lutosławski National Forum of Music.

Finally, there is the Karol Lipiński Academy of Music in Wrocław, which for over 70 years has been successfully preparing conductors, choirmasters and teachers for working with vocal groups. It is thanks to choir conductors who have been educated there that Wrocław has over 80 choirs including 7 professional, 12 academic, 18 parish and more than 40 school choirs. Among many activities and events organized by the Academy for the purpose of training and developing conductors and choirs – such as master courses, workshops and conferences – an important place is taken by the TOWARDS POLYPHONY International Choir Conducting Competition. The first edition of the festival was held in 1991 and according to the original idea of its initiator – Prof. Zofia Ubranyi-Krasnodębska – it was to be 'Students' Musical Bridge Connecting the East with the West'. The seventh edition of the Competition showed how much it had developed within the period of 25 years, following the changes in Poland, Europe and in the world. Most of the participants of the early editions had come from across the eastern border of Poland. The 2016 edition welcomed participants from 10 countries: Lithuania, Russia, Romania, Spain, South Korea, Belarus, Ukraine, Japan, Latvia and Poland.

The participants of the recent edition were judged by a jury consisting of expert conductors-choirmasters and composers: Prof. Marta Kierska-Witczak – chair/head of the competition, Prof. Lack, Prof. Vytautas Miškinis, Prof. Raul Talmar and Prof. Marcin Tomczak.

The competition organised in Wrocław is the only international event of this kind in Poland so it attracts attention of the whole Polish choral world. It is attended by students and professors as well as conductors no longer related to music academies and universities, who come to Wrocław from different parts of Poland.

The main principle of the competition is implemented thanks to the possibilities offered by its formula: the

The group of the finalists © Mariusz Mikołajczyk

attendees can observe participants who represent different conducting schools and young conductors can bring into effect various artistic ideas while working with very good, flexible and friendly competition choirs. In 2016, three academic choirs consisting of students (future conductors) and one professional choir performed the role of competition choirs. Two of them came from the Karol Lipiński Academy of Music in Wrocław: the 'Feichtinum' Choir under artistic direction of Dr Artur Wróbel and the 'Senza Rigore' Chamber Choir established and directed by Prof. Jolanta Szybalska-Matczak, the Choir of the Karol Szymanowski Academy of Music in Katowice under artistic direction of Prof. Aleksandra Paszek-Trefon, and the Choir of the Witold Lutosławski National Forum of Music in Wrocław directed by Dr Hab. Agnieszka Franków-Żelazny.

An unquestionable merit of the 'Towards Polyphony Competition' is the rich diversity of repertoire performed during its three rounds. In the first round of the recent edition the participants could demonstrate their awareness of stylistic differences between romantic music exemplified by Johannes Brahms' songs and early music exemplified by works of the main 17-century Polish composers: Mikołaj Zieleński and Bartłomiej Pękiel. The second round focused on Renaissance-inspired madrigals by Morten Lauridsen and Karol Szymanowski's Kurpie Songs – artistic arrangements of folk tunes from the Kurpie region, which is one of Poland's many culturally colourful and distinctive ethnic regions. The third round of the competition is always a considerable challenge for the participants as it focuses on works by contemporary composers in which both conventional and unconventional composers' techniques have been used. In 2016 the third-round competition pieces included compositions by Andrzej Koszewski, Miłosz Bembinow, Przemysław Szczotka, Perttu Haapanen, Frederik Neyrinck and Gundega Śmite.

A big attraction for the participants is always the large pool of both statutory and non-statutory prizes, including cash awards. In the seventh edition of the Towards Polyphony International Choir Conducting Competition, the jury awarded the following prizes:

- 1st Prize - Linas Balandis (Lithuania)
- 2nd Prize - Javier Fajardo (Spain)
- 3rd Prize - Izabela Polakowska-Rybska (Poland)
- Honourable mentions - Kaoru Tani (Japan), Paweł Szypulski (Poland)
- Prize for the best interpretation of a piece inspired by Italian poetry - Magdalena Lipska (Poland)
- Prize for the best work on Karol Szymanowski's composition - Linas Balandis (Lithuania)
- Prize for the best performance of Polish early music - Kaoru Tani (Japan)
- The Chair of Choral Art and Choir Conducting prize for the best interpretation of contemporary

Behind the laboratory choir.... © Wiktor Rzeżuchowski

music - Izabela Polakowska-Rybska (Poland)
- The Choir of the National Forum of Music prize – a concert project with the Choir - Kaoru Tani (Japan)
- The Choir of the Academy of Music in Wrocław prize - Linas Balandis
- The Choir of the Academy of Music in Katowice prize - Izabela Polakowska-Rybska.

If we follow the careers of the winners of the previous editions, we will find out that most of them have become professionally active conductors who achieve successes with their choirs and the participation in the competition was an important element in their development. The majority of the recent edition participants, though very young, also turned out to be mature artists and conscious conductors, each of them having something important to say in music. I am sure that great conducting careers lie ahead of them.

The most important benefit, however, that the competition brought was the fact that during four winter days, the Academy of Music was full of emotions connected with choral art. The singing in different languages – English, German, Italian, Polish and Latin – could be heard everywhere. The sound of conversations in various languages between participants and listeners was coming from all directions. An invaluable exchange of experiences and opinions was taking place – learning from one another, which is such an important element of every musician's development.

It is a great happiness to take part in such an important event and to meet people who also want to participate in it. It is a great happiness to meet people who want to organise such an event and create development possibilities for others, for the young. Such possibilities are created by Wrocław, the Karol Lipiński Academy of Music and the TOWARDS POLYPHONY International Choir Conducting Competition. We invite all choral art enthusiasts from around the world to the next edition of our competition in December 2019.

Edited by Lottie Valks, UK

The jurors and the laureates © Sławeck Przerwa (NFM)

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CHORAL TECHNIQUE

Heterophonic Vocal Music Training:
Extending Sound Before Symbol
Raymond Reimer Uy, Jr.

Singing is a Human Right for a Child
Part one
Oscar Escalada

HETEROPHONIC VOCAL MUSIC TRAINING:
EXTENDING SOUND BEFORE SYMBOL

RAYMOND REIMER UY, JR.
choral educator and singer

MUSIC TEACHERS, LIKE ALL EDUCATORS, CRITICALLY REFLECT ON HOW THEY ARE PREPARING THEIR STUDENTS TO APPLY THE SUBJECT MATTER OUTSIDE OF THE CLASSROOM.

The goal of musical literacy is valid, for example, yet reading and writing music do not in themselves constitute a comprehensive music education; in fact, some of the ways in which reading and writing are taught are not very musical at all. Musicianship and musical thinking, therefore, must also be emphasized. The musical skills acquired through performance traditions can nurture such musicianship. Moreover, aural performance traditions often afford musicians flexibility to not merely *re*-create music, but to *create*, innovate, and contribute new, individual musical thoughts and variations. One way to invite such flexibility and creativity into a choral environment is to introduce heterophony, using sound before symbol approaches.

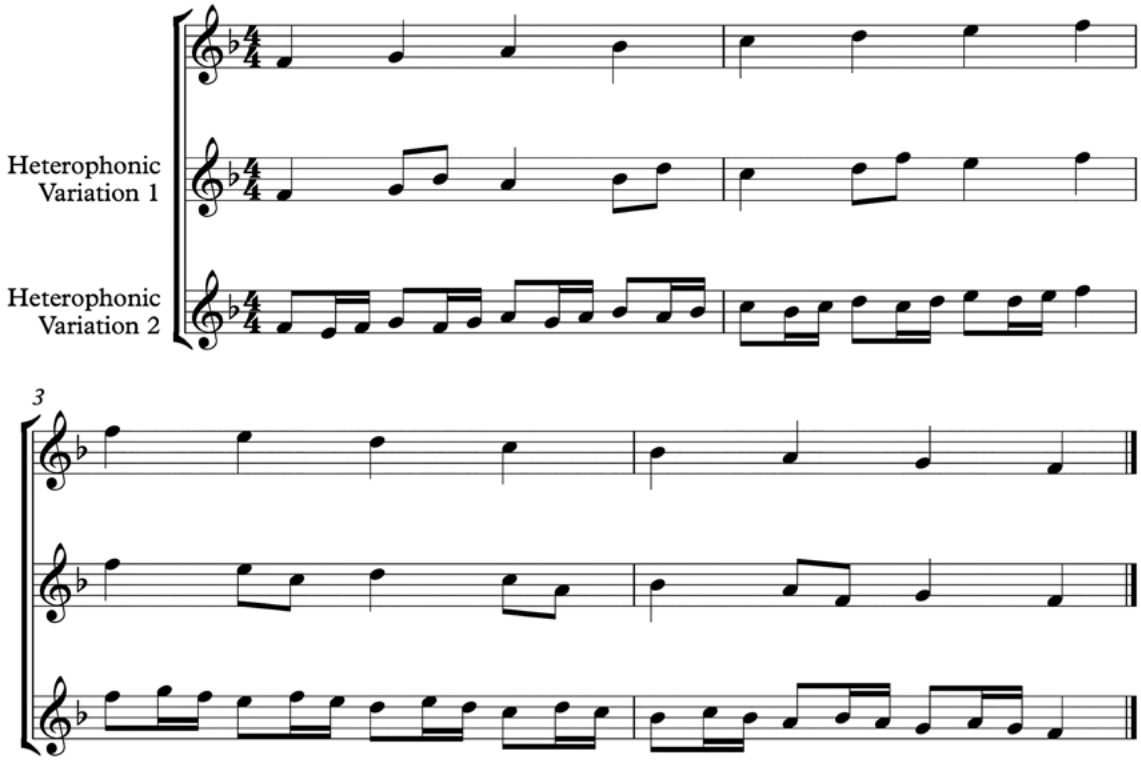
WHAT IS HETEROPHONY AND WHY DO WE NEED IT?

Heterophony, also termed polyphonic stratification, involves variations of a single melody by multiple musical performers at the same time. A choir in which individual singers simultaneously interpret a melody in different ways creates a heterophonic texture. From the music of Bach to Boulez, planned heterophonic textures can be identified; spontaneous heterophony, however, is more often observed in non-Western music ensembles. For a more contemporary reference, Ray Charles provided a clear demonstration of heterophonic decision-making in the line leading into the closing fadeout of "We are the World."

Diversity of sound and musical thought are part and parcel of spontaneous heterophony. A casual observer to a heterophonic choral rehearsal might confuse individual musical differences with musical mistakes. On the contrary, these heterophonic variations between singers are expected and encouraged. Heterophony is particularly appropriate when working with contemporary music. In fact, choral directors that rehearse pop selections in only a uniform and precise manner might reconsider if their interpretations align with the musical style that they are teaching.

The skills needed for heterophonic musicianship translate well to contemporary musicianship. In pop music, vocal embellishments and ornamentations (often called runs and riffs) are usually anticipated, but seldom reproduced in any exact form from one performance to another. For vocalists, contemporary melodies are merely a skeleton upon which they can flesh out their interpretations. Students interested in contemporary music, therefore, can develop many valuable and relevant vocal tools within a heterophonic choral environment.

TEACHING SPONTANEOUS HETEROPHONY: SOUND BEFORE SYMBOL

Choral directors can find clues about teaching spontaneous heterophony from non-Western musical cultures. Throughout the world, there are rich examples of improvisation and oral composition, including Kaluli spontaneous composition, Korean sanjo, Fulani praise-song, and Arabian nawbaor wasla (Blum, 2001). Music educators grounded in a sense of Western music exceptionalism might disregard such approaches, but they cannot ignore the historical significance and influence of widespread aural traditions. Closer to home, there are abundant examples of 20th century improvisational genres, including blues music and its antecedents/derivatives. In each of these examples, aural skills are essential. Furthermore, according to Green (2002), listening/copying is the primary way in which

students learn popular music; notation is secondary (p. 69).

Music is foremost an aural experience, not a visual one. Upon this fundamental musical truth, philosophies of music education were founded, far before the formalisation of American music education in the 19th century. In the 18th century, for example, Rousseau believed that sensory experiences (sounds), as opposed to representations (symbols), should be impressed upon learners (Benedict, 2010). Like Pestalozzi's (1801) sequence of speaking before reading (p. 84), this sound before symbol approach influenced Mason's (1834) seminal manual of instruction for music education.

To achieve heterophonic musicianship using this philosophy, choral directors should provide singers with myriad aural experiences of diverse melodic interpretations, in order to build a robust musical vocabulary. This approach echoes the aural traditions of non-Western musical cultures. Conversely, notation in its printed form is fixed prior to performance, and thus imposes artificial limitations to musical possibilities. While notation remains a valuable tool, particularly for composers intending to disseminate their music to performers, it should never become a crutch that fetters creativity among performing musicians.

WHERE TO START: A VIGNETTE

Aiming to approach a new piece heterophonically, the choral director does not distribute sheet music. Instead, the director employs a multi-model aural approach. In this first rehearsal, choral participants listen to at least three different versions of the same song. These variations include original and cover artists, as well as studio and live contexts. While listening, students write notes on the merits and shortcomings of each version. There are no right or wrong thoughts for this opening activity; the purpose is simply to get the participants to listen and think deeply and musically.

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The choral director facilitates a student discussion following each model. At the conclusion of this activity, the director provides a performance demonstration as an additional model. Students are already singing along, and nascent heterophony begins to organically texturize the music.

In the following rehearsal, the choral director starts with another performance demonstration, this time with different melodic choices. Students, singing along, stop and hesitate when they notice a new decision, to assess the alteration and whether they have observed a choice or a mistake. The director chooses not to acknowledge the new decision, to foster a culture in which musical choices are met without judgment. Throughout the rehearsal process, the director continues to experiment and play with the melody, and the students are never informed that they are working toward heterophony. The label is simply not applied. In early phases, students parrot back musical decisions that they have heard before. Over time, students become more emboldened and independent, as confidence in individual melodic vocabularies strengthen. When new or surprising musical choices emerge from students in later phases, they are acknowledged with an exchange of gratified, knowing smiles.

NURTURING CREATIVITY OVER REPRODUCTION

How often do we ask young writers not merely to quote, but to process thoughts and put them in their own words? Why, then, should we not do the same in music? Music educators can provide a melodic framework upon which they can create, rather than recreate. The encouragement and cultivation of heterophonic creativity has broader implications that extend beyond even choral and contemporary music. According to the 21st century skills framework, "modern-day problems demand a full range of…creativity skills" (p. 14). Heterophony requires creativity, innovation, collaboration (in a sense, collaborative individuality) and spontaneous decision-making in a fast-paced environment. If these skills seem familiar, it is because they are vital, now more than ever. Heterophonic musical thinking is essentially 21st century thinking, and choral directors can help build a mindset for young singers that prepares them for our dynamic world.

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Edited by Mirella Biagi, UK/Italy

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SINGING IS A HUMAN RIGHT FOR A CHILD
PART ONE

OSCAR ESCALADA
choral director, composer and professor

IN THE FIRST PART OF MY BOOK *A CHOIR IN EACH CLASSROOM* I DETAILED THE REASONS FOR MY STATEMENT THAT *EVERY CHILD THAT CAN SPEAK CAN ALSO SING*.

In September 1978, the International Conference on Primary Health Care was held in the city of Alma Ata (now Almaty) in Kazakhstan, organised by the UN, UNESCO and UNICEF. 134 countries and 67 non-governmental organisations took part in, and the end result was a declaration expressing the urgent need for action by all governments, health workers and the international community to protect and promote primary health care for all people.

The first article of the declaration establishes:

> *The Conference strongly reaffirms that health, which is a state of complete physical, mental and social wellbeing, and not merely the absence of disease or infirmity, is a fundamental human right and that the attainment of the highest possible level of health is a most important world-wide social goal whose realization requires the action of many other social and economic sectors in addition to the health sector.*

By extension it is fair to say that singing is a human right for a child as it meets all the requirements of physical, mental and social wellbeing, factors which each play a full part in the development of a human being capable of living in a society, being accepted by it and contributing to its development. You may perhaps respond by saying that there are many ways to generate physical, mental and social wellbeing, and that communal singing may not be the most complete way of doing so. If this is your response, allow me to disagree.

An immense number of investigations have been carried out in this field, resulting in a wide range of sources demonstrating that communal singing is a crucial tool in the development of an individual. To this I would add that it is, in fact, the best and most complete tool to achieve it.

The SAT is a standardised test for entry into many colleges in the US. The College Board, a non-profit organisation founded in 1900, has carried out many of these investigations and found that students who participated in musical activities and choirs achieved language scores 63% higher and maths scores 44% higher than those who did not have this experience. In 2009 the SAT scores showed a difference of 91 points between students who had 4 years of musical and choral experience and those who had none.

Harvey's Interactive, a US business, found that college students who took part choral and musical activities graduated at a rate of 90.2%, whereas the graduation rate for students who did not was 72.9%.

These statistics demonstrate the impact choral singing and musical experience can have, but it has much more to offer in terms of social wellbeing. More than anything else, it is awareness of the scientific reasons established by researchers from all around the world that is key in convincing teachers, educational authorities and governments of the benefits of implementing schemes which will indisputably improve children's learning and further their social development.

It is interesting to review some of the significant numbers of studies which have given us valuable insights into this area and made contributions of great significance. We have had the good fortune to correspond and consult with some of the researchers, and for others the extracts we have from their publications in scientific journals tell us everything we need to know. My aim here is to show you, dear readers, some of the research used to make the case that singing is a human right for a child as a result of everything it contributes to their intellectual, social and evolutional development.

Musical sounds, like all aural signals, are produced in time. This makes it necessary for the auditory system to connect one sound with another to produce logical patterns which are perceived as music. To recognise rhythmical patterns and a succession of connected sounds in musical patterns, aural signals are temporarily stored in a person's memory, which combines them into one single perception. Memory, then, is needed

to understand and perceive music and it is used every time we listen to or make music.

Recently, Vanessa Sluming and other researchers[1] from the University of Liverpool found that musicians have a larger amount of grey matter in the frontal cortex, which is known to contain neural networks involved in various important processes relating to working from memory, than non-musicians. One might conclude that there is some kind of positive transfer between musical practice and verbal memory functions; in other words, that the process of learning music improves learning verbal objectives. But how do these functions relate to each other?

Firstly, according to a study conducted by Dr Wong[2] and other researchers from the Northwestern University in Illinois, "In the multisensory process of musical training, the brain carries out the same communication skills necessary for speaking and reading." That is to say, the neural pathways used in speech (Fig. 1) are the same as those used in singing. This establish a major initial link.

The image shows the pathway for the production of speech, where we can see the areas which are involved, the route which the stimulus takes and the functions performed by each area. This is how, once they have passed through the ear drum, aural stimuli are recorded by the organ of Corti and transformed into a neural language. This travels to the auditory cortex, responsible for receiving information, from where it is sent to Wernicke's area to be decoded. The information is then sent to Broca's area to be processed, and finally it reaches the motor cortex, where commands are generated and directed to the muscles necessary for producing both sounds, for speech, and tones, for singing.

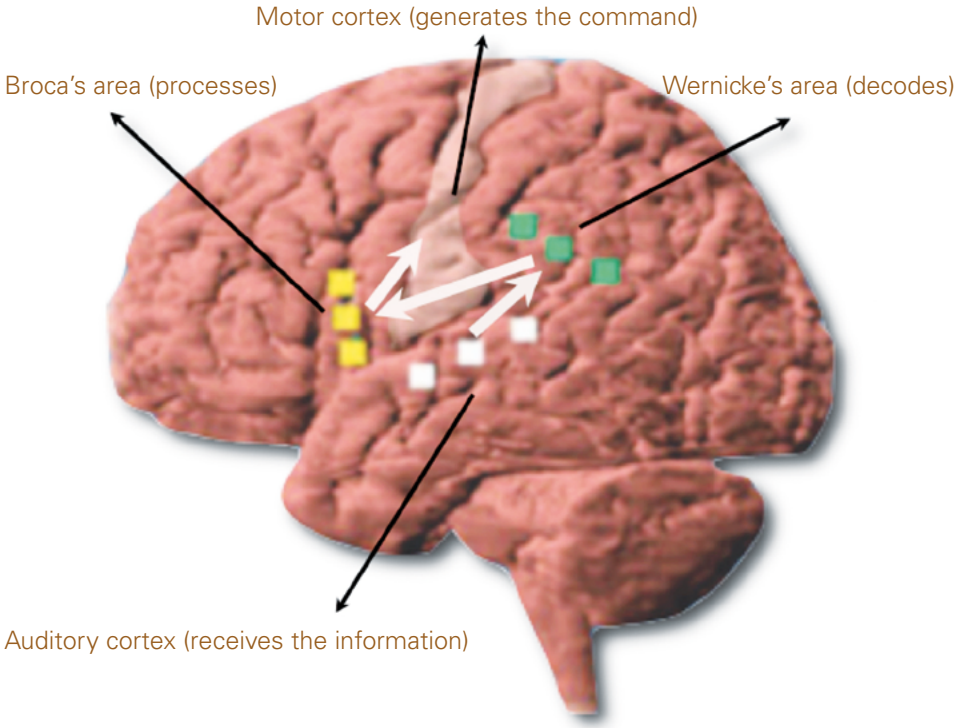

Figure 1: Neural pathway for speech

From an anthropological point of view, articulated speech constitutes one of the main differences between humans and their inferior related species. Irrational animals do not think; they act on their instincts and on their conditioned and unconditioned reflexes. By contrast, individual humans can consider and resolve situations by thinking about their individual and collective experience. As such, unlike all other animals, humans can plan their actions and carry them out using language, as without language all thinking can only be rudimentary. Abstracting language is necessary to discern, associate, unify concepts and draw conclusions. In short: it is the tool which requires the brain to think, perceive, reason, imagine and call on memory.

Unsurprisingly, there is a wide range of theories concerning language and thought, but in whichever case, whether you believe there is an "innate system" of language structuring as proposed by Noam Chomsky which he calls "generative grammar", you adhere to the cognitive hypothesis proposed by Jean Piaget, or you subscribe to the "simultaneous" theory which defines language and thought as inherently linked, the relation between the two has been established by psychologists, linguists and anthropologists. Generically speaking, the differences are based on the origin and development of these human abilities.

Our position, though, is closest to the simultaneous theory. Before or after the development of thought,

[1] Sluming V, Brooks J, Howard M, Downes JJ, Roberts N. *Broca's area supports enhanced visuospatial cognition in orchestral musicians*. J Neurosci. 2007;27:3799–3806. doi: 10.1523/JNEUROSCI.0147-07.2007. [PubMed] [Cross Ref]

[2] Wong PCM, Skoe E, Russo NM, Dees T, Kraus N, *Musical experience shapes human brainstorm encoding of linguistic pitch patterns-Nature Review Neuroscience* (2007) 10:420-422

it is language that is responsible for the evolution of thought:

If we plan to construct a wooden table, we need to think of the abstract object, which implies tree, wood, table, shape, length, width, height, thickness etc. Each of these concepts implies the use of words whose meaning we understand and can be stored in our memory, to be recalled when we need them. We can then put these concepts down in a drawing and use all means necessary to translate it eventually into the table object. This entire thought process uses language – without it, the planning would not have been possible.

Of course, language is not the only cognitive ability we have. Memory, perception, reasoning, thinking, the ability to perform calculations and all other abilities or intelligent behaviour constitute a combination of specialised systems interacting with each other. This theory of multiple intelligences was developed by US psychologist Howard Gardner in 1943[3], based on the fact that every human being has at least seven cognitive intelligences or abilities.

A programme is being developed at the University of Southern California by Dr Assai Habibi and other researchers, with the aim of finding the mechanisms through which musical training has been associated both with above-average development in language and mathematical skills and with better academic performance among those individuals with musical training compared with those without it.

The study, launched in 2012 in collaboration with the Los Angeles Philharmonic Orchestra and its children's/youth orchestral programme, looked at children before they began musical training and studied them systematically to establish how their brain activity changed in relation to their training. 80 children between the ages of 6 and 7 were tracked to document the effects on their development using electrical brain activity, emotional, cognitive and social measurements. These children were divided into three groups: one in the aforementioned orchestra, one given football training and the third with no specific activity.

The results obtained at the time of writing have been highly satisfactory, as frontal areas in the brain have been found which showed greater nerve activity during the performance of abilities in which executive motor functions were involved, and greater development in language, memory and social activity has been discovered.

> *"Emotion, expression, social skills, theory of mind, linguistic and mathematical skills, visuospatial and motor skills, attention span, memory, executive functions, decision making, autonomy, creativity, emotional and cognitive flexibility… all this converges simultaneously in the shared musical experience. People sing and dance together in every culture. We know that we do it today, and we will continue to do it in future. We can imagine that our ancestors, too, did it around the fire thousands of years ago. We are who we are with music and thanks to music, no more, no less."*

These powerful words were written by Dr Facundo Manes in Spanish newspaper El País on 11 November 2016 in a science column entitled *What does music do to our brain?*

However, some elements, many of them of great significance, seem to contradict this idea. There are disorders which damage the functional logic of singing, seemingly caused by the absence or incomplete development of neural connections.

One of these disorders, and perhaps the most frustrating, is *amusia*.

AMUSIA

The term *amusia* was coined in 1888 by German neurologist August Knoblauch, using the Greek negative *a* and *mousa* (music).

Amusia is a congenital tonal deafness. A person with amusia lacks the ability to produce tones, and as such cannot make or recognise music.

According to Catalan researcher Jordi Peña-Casanova[4], "*it is similar to aphasia and shares many of its characteristics.*"

Listening to or playing music involves many processes, all related to perceiving, decoding and synthesising sound and time, and this means that there are many different forms of amusia. In 1977 Arthur Benson[5] identified more than a dozen. They are distinguished by the manner in which they manifest themselves: motor or expressive, e.g. loss of the ability to sing, whistle or hum a melody with a closed mouth (oral/expressive amusia), loss of the ability to play an instrument (musical apraxia or instrumental amusia), loss of the ability to write music (musical agraphia). These last two can only occur in trained musicians. On the receptive side there can be a loss of the ability to detect different known melodies (receptive or sensory amusia), loss of the ability to identify familiar melodies (amnesic amusia) or loss of the ability to read music having previously been able to (musical alexia). A change in the emotional

[3] Howard Gardner

[4] Jordi Peña-Casanova- *Neurología de la conducta y neuropsicología* - 2007

[5] Arthur Benton in *Music and the brain* by Critchey and Henson - Chapter 22, pag. 377 and ss *The Amusias*, 1977

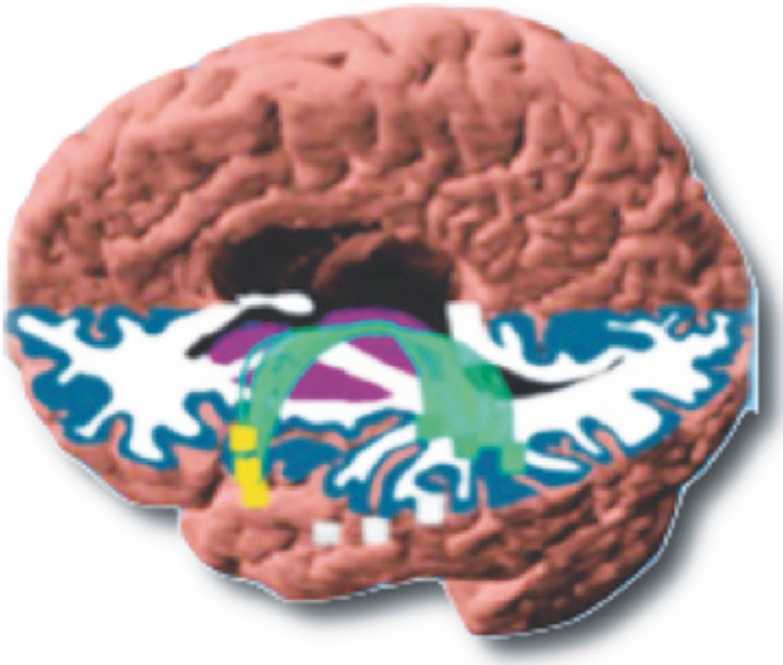

Figure 2: Arcuate fasciculus (in green)

response to music is also a form of amusia.

Historically, a lot of attention has been paid in medical circles in recent times to this problem when it has appeared in patients with aphasia, who have lost some of these abilities in addition to losing their speech skills. However, there are also documented cases of amusia from the 19th century in patients who did not have aphasia, though they are fewer in number.

When Benson described amusia in relation both to Broca's and Wernicke's area in 1977, he did not have the technology or knowledge necessary to enable him to make the same assertion as Peña-Casanova in 2007, thirty years later, regarding the similarity with aphasia. What is certain is that both centres integrate the neural pathway required for speech.

According to Oliver Sacks[6],

> "*There are forms of rhythm deafness, slight or profound, congenital or acquired. Che Guevara was famously rhythm-deaf; he might be seen dancing a mambo while the orchestra was playing a tango (he also had considerable tone deafness). But, especially after a left-hemisphere stroke, one can develop profound forms of rhythm deafness without tone deafness (just as, after some right-hemisphere strokes, a patient may develop tone deafness without rhythm deafness). In general, though, forms of rhythm deafness are rarely total, because rhythm is represented widely in the brain.*"

A paper written by Erin Hannon and Sandra Trehub[7] explores cultural forms of rhythm deafness. 6-month-old babies can easily detect all rhythmical variations, but at 12 months this variety has reduced. The same results were obtained in an investigation carried out by Clifford Madsen from the University of Tampa, Florida, which corroborated that a child hears all the sounds which surround them until the age of six months. They then only hear sounds which come from their mother. It seems that focusing on and reducing aural content is a product of the child's recognition of the cultural and family background transmitted to them through their social environment, as they can already internalise their culture's pattern of rhythms and the language of their mother.

Many people may think "I am incapable of singing or whistling in tune" although they do not suffer from amusia. In reality it is unlikely that they have amusia, as less than 5% of the population suffer from it. But those who do suffer from it can live their life unaware of their inability to sing in tune.

The investigation carried out by Dr Psyche Loui and other researchers from the University of Harvard[8] came to the conclusion that amusia is a product of incomplete development of the arcuate fasciculus.[9] (see Fig. 2)

This fasciculus is directly related to the pathway required for speech, as it forms part of the route joining Wernicke's area with Broca's area. It should be remembered that the former has the function of decoding the information coming from the auditory cortex, and the latter has the function of processing the information and sending it to the motor cortex.

It seems evident and logical to think that a function cannot be carried out if the bundle of nerves specifically designed to connect the areas involved the function is incorrectly or incompletely developed.

This was the question I asked Dr Loui when I read her article, as my personal experiences, as well as investigations carried out by other scientists and choral directors, had

[6] Oliver Sachs, *Musicofilia, Anagrama, Barcelona 2009*, pg. 126.

[7] Hannon, John, and Sandra E. Trehub. 2005. *Tuning in to musical rhythms: Infants learn more readily than adults*. Proceedings of the National Academy of Sciences 102: 12639-12643,

[8] Dres. Psyche Loui, David Alsop and Gottfried Schlaug, Harvard University - *Tone deafness: a new disconnection syndrome? - The Journal of Neuroscience, August 2009*

[9] A fascicle is a bundle of nerves made up of axons; these are the elongated part of the neuron.

not found children incapable of producing tones – even in children with greatly difficult backgrounds – after sufficient training.

In his book *Musicophilia*, Oliver Sacks tells of how in New Scientist magazine Steven Mithen[10] discussed the question of whether anyone can learn to sing, and carried out his own experiments to find out.

> *"My research had persuaded me that musicality is deeply embedded in the human genome, with far more ancient evolutionary roots than spoken language".*

He wrote in a wonderfully honest article in New Scientist magazine in 2008,

> *"yet here I was, unable to carry a tune or match a rhythm". He continued by relating how he had been "humiliated" by being forced to sing in front of the class when he was at school, to the extent he avoided all musical activity for over 35 years. He decided to find out if, with a year of singing lessons, he could improve his tone, sound and rhythm, documenting the process with functional magnetic resonance imaging. Mithen learned to sing better – not spectacularly so, but enough – and the imaging showed an increase in activity in the inferior frontal gyrus and in two areas of the superior temporal gyrus (with more on the right-hand side). These changes reflected how he had improved his tone control when projecting his voice and when conveying musical phrasing. There was also a reduction in activity in certain areas, i.e. what had initially demanded great conscious effort was becoming more and more automatic."*

The answer Dr Loui gave me was more than stimulating, as my view had not only grabbed her attention – apparently it contradicted her findings – but she also suggested the possible causes to me which, in her opinion, had influenced the results my colleagues and I had obtained. That moment opened the door, making me aware of new scientific contributions such as neurogenesis and neuroplasticity. This gave me every reason to hope that the seemingly definitive quashing of my initial assertion that *every child that can speak can also sing* might not be so final after all.

NEUROGENESIS AND NEUROPLASTICITY

In around 1983, Argentinian neurobiologist Fernando Nottebohm, professor and director of research at Rockefeller University in New York, made a notable contribution to overturning the long-established belief that the nervous system consisted of a set number of cells, and that this number did not change until the death of an individual.

This idea had been practically dogma since 1906, when Spanish scientist Santiago Ramón y Cajal had received the Nobel Prize for Medicine for his work on mechanisms governing morphology and the connective processes in nerve cells. Ramón y Cajal believed that, by contrast to the majority of other cells in an organism, standard neurons in an adult human did not regenerate. Nottebohm's discovery blew this theory apart, and opened up a field which has been described by other researchers, including Canadian psychiatrist Norman Doidge, as "*one of the great discoveries of the 20th century*".

Nottebohm discovered that

> *"(…) canaries – especially male canaries – use their repertoire of songs as an element of sexual attraction. The combinations of sounds they produce vary from year to year. Nottebohm confirmed that these annual changes are produced by a seasonal increase and decrease in brain cells; he had discovered neurogenesis. He proved that neurons in canaries reproduce, generating twenty thousand new neurons every day. And the most surprising thing was that neurogenesis occurs in females too, and they acquire the ability to sing when they are injected with male hormones. Neurogenesis, the process by which neurons reproduce and nerve tissue regenerates, contradicts what had until that point been almost a fundamental tenet in neurology that neurons could only die and never reproduce."*[11]

A paper was recently published in Nature magazine[12] which gives yet more reason to believe that everyone can be taught to sing.

The researchers, Ana Amador, Yonatan Sanz Perl and Gabriel Mindlin from the Dynamic Systems Laboratory of the Faculty of Exact and Natural Sciences at the University of Buenos Aires and Daniel Margoliash from the University of Chicago, wrote a paper on birdsong.

> *"Birdsong and human singing have many things in common. In fact, a large number of species learn to sing in a way similar to how a child learns their mother tongue, by interacting with the people who surround them. For this reason, studying the brain activity in birds when they produce their sounds can give insights into the way in which speech is codified in our neurons and, ultimately, how the brain can learn a complex task.*

[10] Article reproduced from the International Music Council's newsletter *Music World News 04/2017*, www.imc-cim.org
[11] Fernando Nottebohm - *The Rockefeller Foundation - Scientists & Research* - May 2014
[12] Ana Amador, Yonatan Sanz Perl, Gabriel Mindlin, *Nature 504*, 386–387 (December 19, 2013)

In the same way as human speech, birdsong comprises neuronal aspects (instructions) and physical aspects (organs which act to produce the sound). New-born chicks do not sing, and only make sounds to ask for food. Subsequently, they go through a stage in which they hear their teacher or father sing, and then they start to practise in a way similar to a child's first attempts to pronounce words. After this practice, and by contrasting their own song with the internal model they had acquired, they end up with their adult song."[13]

This is known as a sensory motor process. The sensory is fed back into the motor in the same way as in a child's learning process and in development of tuning.[14]

The paper recently published in Nature enables us to view neuronal and physical aspects together, by explaining how neurons are activated to produce each one of the sounds that combine to produce song.[15]

Readers can access these highly stimulating investigations if they wish to explore the subject in greater depth. There is no need to go into such depth in this article as it is not a treatise on neurology. (See bibliography)

Argentinian neurologist and neuroscientist Dr Facundo Manes believes that "New musical therapies can boost neuroplasticity – new connections and circuits – to partially compensate for deficiencies in damaged parts of the brain."[16]

What can be said in conclusion is that the original premise is valid: *every child that can speak can also sing*. Even in cases of amusia it is possible, through both simple and complex Cartesian work, to develop another way which allows us to compensate for missing or incomplete development of the arcuate fasciculus. We definitely cannot say that the result will be a great singer, but perhaps this person will be able to enjoy music, not just on an emotional level but also in the increased number of neuronal connections which result from this process.

A plethora of specialisations exist to treat the wide range of human disorders. As shown by the schools for the blind, who learn to read, write and calculate, the schools for the deaf and dumb, who learn to speak and "listen" to their interlocutor through the movement of their lips or a system of hand gestures, and Paralympians, who can play sports with the help of technological adaptations without which such activity would be impossible, there is no limit to the goals that can be achieved, and the results speak volumes for the potential for complete individual development and the human right to realise it.

Medicine has shown great interdisciplinary potential for developing machines and medical instruments of enormous complexity, equipment which could never be made without the efforts of mechanical and electronic engineers, experts in synthetic materials and special metals, programming engineers, and so on.

The same is true of singing. There are techniques and modern developments which prove that it is possible to make significant breakthroughs in individuals with difficulties. Amongst others, the strategies being developed by language and speech therapy, physiatry and early stimulation may be of great help in tackling these disorders.

Translated by Christopher Lutton, UK

OSCAR ESCALADA is professor, composer, conductor, writer and editor of choral music. He is Vice-President of the Argentine Association for Choral Music; President of the America Cantat Organization and member of the Board of Directors of IFCM. In Argentina he founded The Children's Choir of the Opera House of Buenos Aires; Coral del Nuevo Mundo; Seminar of the Conservatory of La Plata and Youth Choir of the Music School at the University. Escalada gave lectures, workshops, seminars and adjudicate throughout The Americas, Europe and Asia. He leads the Latin American Choral Music series at Neil A. Kjos, Music Publisher in USA and he is editor of Porfiri-Horvath Publishers in Germany. Email: escalada@isis.unlp.edu.ar www.oescalada.com

[13] *ibid*
[14] Oscar Escalada, "*Un coro en cada aula*", Ed. GCC, Cap 2 - III pg 25., Bs.As. 2009
[15] noticias.exactas.uba.ar
[16] *Facundo Manes, ¿Que le hace la música a nuestro cerebro?, El País*, November 11, 2016, Spain.

COMPOSER'S CORNER

Sigurður Sævarsson: An Icelandic Voice
Cara Tasher

SIGURÐUR SÆVARSSON:
AN ICELANDIC VOICE

CARA TASHER
conductor and teacher

SINCE HEARING THE ETHEREAL HAMRAHLÍÐ CHOIR AT THE WORLD SYMPOSIUM OF CHORAL MUSIC IN COPENHAGEN IN 2008 UNDER THE DIRECTION OF FOUNDER ÞORGERÐUR INGÓLFSDÓTTIR, I HAVE BEEN DRAWN TO THE CHORAL MUSIC OF ICELAND.

To my North American ear, the homogeneous cultural population of Iceland combined with their cohesive choral tradition seems to promote a strong culture of vocal ensemble competency due to the naturally aligned and acoustically resonant vowels of the language. I would like to offer a special thanks to Valgerður G. Halldórsdóttir and the Icelandic Music Centre for her help in exposing our readers to the gorgeous music of this county.

Much of your writing seems a kind of landscape music, incorporating lilting ostinati, drones, and some chant, and you have elegant and somewhat surprising tonal shifts permeating many of your songs. There is a great spaciousness in your writing, and critic John Quinn described one of your pieces as having a "fragile beauty". How does being Icelandic influence your compositional style?

Maybe one explanation for this 'spaciousness' in my music is the all-encompassing Icelandic nature. Iceland has few and small wooded areas or forests. As one journeys through Iceland, there are views as far as the eye can see. I find it delightful to stand and look out to sea, or to the distant, majestic mountains, or else study the mosses and tiny flowers. Most of my choral works are written with the acoustics of a large church in mind, where each note can weave around the next, creating a gentle, fine web around the soul. Of course, my music has to be coloured by the beautiful and impressive music which I have listened to throughout my life and sometimes been lucky enough to perform, from Palestrina to James MacMillan. Iceland's musical history is not long. In fact, you might say it did not really begin until the first part of the twentieth century. So it is for this reason that Icelandic composers have looked to composers from other countries as their models. That is why Icelandic choral music is so varied, I think. The influences come from many sources: most composers went abroad for their further studies, both to Europe and the United States.

The first choir in Iceland was founded around 1850. A group of progressive thinkers who thought it was important for the renaissance of the country that Icelanders stopped the tradition of singing old chanted rhymes and quintsong (an oral folk practice of singing in parallel fifths) and change to more modern forms of song. This first choir was founded by students and teachers at the Lærði Skólinn, the only school for higher education in the country at that time. Within a short time, male choirs were dominant in the country's music-making. They were thought to embody the notion of national pride and the nation's struggle for independence. The first women's choir was not founded until 1918. Until then, women had only sung in the handful of mixed choirs, which were often formed for special occasions, such as royal visits by the Danish king, and also in churches.

A vast amount of choral music has been composed in Iceland since the beginning of the twentieth century. In the early days, composers wrote nationalistic works, not surprisingly, as at this time Icelanders were deeply occupied with national freedom and love of their country, which gave the impetus to the founding of the first choirs in Iceland. The first major Icelandic choral work was performed in 1930, a cantata celebrating the thousand-year anniversary of the founding of the Althing, the oldest parliamentary institution in the world.

Nathan Hall wrote in the Reykjavik Grapevine: "Sigurður invents moments for voices that shine like bells, chiming in and then fading out to a near-inaudible whisper." Please share your compositional process specifically for a cappella choir.
I always begin with the text. The words lead me onwards. If the text somehow does not move me, then I cannot compose to it. I have often said that, with the notes, I am painting scenery around the text. It does not matter whether the work is short or large, I always use the same technique. When I am composing an *a cappella* work, I need to take more care than usual not to tire the voices: they need to shine from the first note to the last. Simplicity is something else I always strive to respect. I want the listener to hear every note and where it is going – that way, there is also more chance of the text coming across clearly. I have had much valuable experience from singing in excellent choirs with great conductors. With them, I have taken part in a rich and varied repertoire of works: many great works which have influenced me, and others that were not so great. However, one can still learn a great deal from the not-so-great works!

After choosing a text, what is the first thing you do in crafting a larger work?
I start by reading the text over and over. I want to know it as well as if I had written it myself. If I am working with a text that I have to edit, like my *Passion of Hallgrímur* (based on all 50 of Hallgrímur Pétursson's Psalms), then I work with the text as if it were a libretto. The aim is to make the 'storyline' as clear as possible, and also to ensure that the work does not become too long. I do not write a note until the text is completely ready. Then, if I feel that something more is needed as the work proceeds, I go back to the text to find more. I compose fairly slowly, sometimes taking weeks over a particular phrase that I think could be improved. After that, I need time to distance myself from the work, a few weeks or a month or two, in order to come back to it fresh before I finally let it go. This also applies to my shorter works. It is often the case that while one work is 'proving' on the shelf, another work has already been started.

How did your instruction at Boston University differ from your instruction in Reykjavík?
The biggest difference I noticed straight away was that in the U.S., I did nothing but study. At home in Iceland, I was working alongside studying, as well as singing in the choir of the Icelandic Opera. Naturally, in Boston everything was much larger than in Iceland. The atmosphere at Boston University was great and I met some wonderful people there. Originally, I enrolled in the Masters Degree programme for singers, but added an extra year to also complete my Masters in composition. I was very happy with my teachers in both departments. I also took part in the opera department's activities and sang in the world premiere of *Freshwater* by Andy Vores. One of my most rewarding experiences was singing in the Marsh Chapel Choir under the direction of Julian Wachner. We rehearsed on Thursdays and sang at Sunday services, which were broadcast live. We covered a lot of repertoire, in the Sunday services and concerts, and it was a great experience working with Julian.

The thirteenth-century Icelandic sagas are handy text sources in terms of their directness and being in the public domain. What will you set next from this body of poetry?
Icelanders are more well-known for their historic Sagas than for their music. Ever since Snorri Sturluson (1179-1241) penned the Edda – which J.R.R. Tolkien said influenced him greatly when he wrote his *Lord of the Rings* – many great storytellers and poets have written some of Iceland's most precious pearls. I have studied various texts from this time, some of which are not easy to approach. I had the idea of writing music to the Edda, which, of course, is a mammoth task which I have yet to start. The same applies to my next opera: the libretto for the opera is ready; now the composer just has to sit down at the piano and start.

Describe your dream commission.
There is so much that I want to write for choir. I have assembled quite a few texts which I want to use. Of course, when I get a commission, I ask if there is a favourite text they want me to set to music. My dream commission would be to write a piece with a great text for an excellent and keen choral director and choir. One could not ask for more.

Which are your favourite choral ensembles to listen to (besides Schola Cantorum, of course)?
I must admit I have not followed any particular choir very much. I do, however, buy choral CDs, but usually, I am buying the work, not necessarily the performers. This is nott ideal, I know, as sometimes I have to buy another version of the music because of flaws in performance.

This does not happen very often though. Going over my collection, I see that I have the most recordings by the Monteverdi Choir, followed by Trinity College Choir and The Sixteen. Nowadays, there are so many great choirs and choral directors.

Name a few other composers that you might recommend to conductors who have never heard Icelandic music before to give them a broader sense of the choral music of your country.
Most Icelandic composers have, at some point in their careers, composed choral music. There are a few ambitious choirs and choral directors in Iceland who commission new works. An example of this is the Hamrahlíð Choir under their director Ms. Þorgerður Ingólfsdóttir. I think I am right in saying that there are only two of us Icelandic composers who have almost entirely devoted themselves to writing choral music in recent years: myself and my colleague from Schola Cantorum, Hreiðar Ingi. If people are interested in getting to know Icelandic choral music better, the Icelandic Music Information Centre itm@mic.is has knowledgeable staff who are always ready to guide and recommend. And, of course, everybody is welcome to visit my website www.sigurdursaevarsson.com where I am also willing to help.

Edited by Katie Sykes, UK

I want the listener to hear every note and where it is going – that way, there is also more chance of the text coming across clearly.

SIGURÐUR SÆVARSSON began the study of singing at the Keflavík School of Music in Iceland with Árni Sighvatsson at age 23, having already been introduced to the violin at age seven. He then attended the New Music School in Reykjavík, where he studied with Sigurður Demetz and Alina Dubik. In 1994, Sigurður began graduate studies at Boston University, where his teachers included William Sharp, Charles Fussel, Sam Headrick and Martin Amlin. In 1997, he earned M.M. degrees in both voice and composition. Sævarsson's main focus since then has been composing opera and choral music. His published oeuvre includes many short choral works, four larger choral works (*Requiem, Missa Pacis, Christmas Oratorio,* and *Hallgrímspassía*), two operas, two chamber music works, and one song cycle for bass. Currently, Sigurður is a member of Schola Cantorum, one of Iceland's most respected choirs, and serves as the Principal of The New Music School in Reykjavík.
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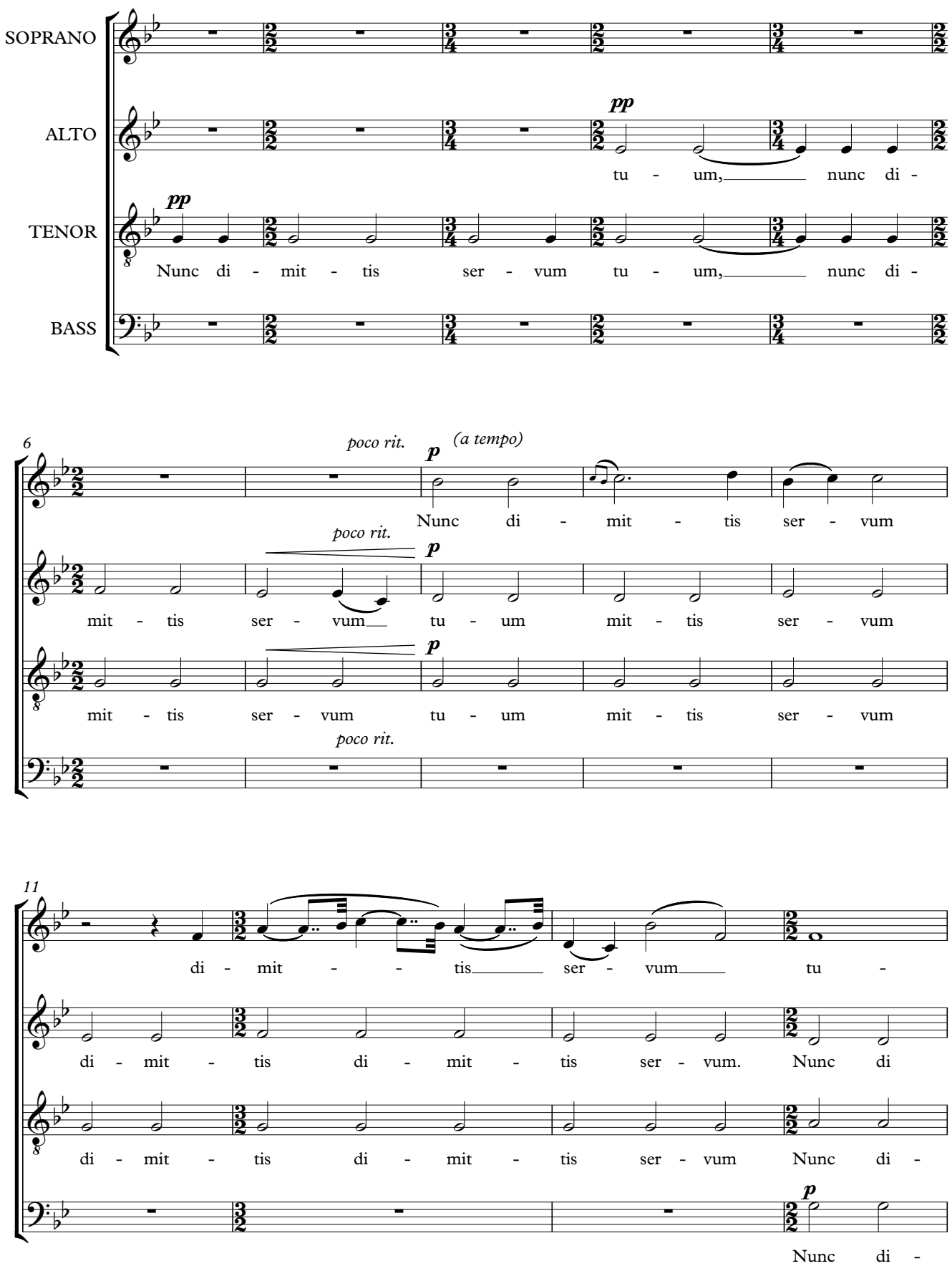
CARA TASHER, director of choral studies at The University of North Florida since 2006, has garnered experience as singer, chorus master and conductor with choruses and orchestras of the highest calibre. She conducts the Chamber Singers and Chorale at UNF, mentors the undergraduate choral leadership, and teaches the Master's sequence in choral conducting. Proficient in several languages, Tasher's concerts, workshops, and guest performing engagements as both a singer and a conductor have brought her to over twenty countries. She studied at University of Cincinnati College-Conservatory of Music, University of Texas at Austin, La Sorbonne, and Northwestern University where she received several honours and awards. Dr. Tasher is active within the community through ACDA, IFCM and NATS. She was awarded the 2010 Outstanding Undergraduate Teaching Award at the University of North Florida, co-presented 'The Conductor as Voice Teacher' at the World Symposium of Choral Music in 2014, and won her university's Outstanding International Leadership Award in 2016.
Email: cara.tasher@unf.edu

Nunc dimittis

Sigurður Sævarsson

Andante

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15

um. ser - vum di - mit - tis di - mit -

mit - tis ser - vum di - mit - tis di - mit -

mit - tis ser - vum di - mit - - tis

mit - tis ser - vum di - mit - tis di - mit -

19

tis ser - vum,

tis ser - vum Do - mi - ne, se - cun - dum ver -

ser - vum Do - mi - ne, se - cun - dum ver - bum

tis ser - vum do - mi - ne, se - cun - dum ver - bum

24

1. Sopran *spp*

Qui - a vi - de - runt

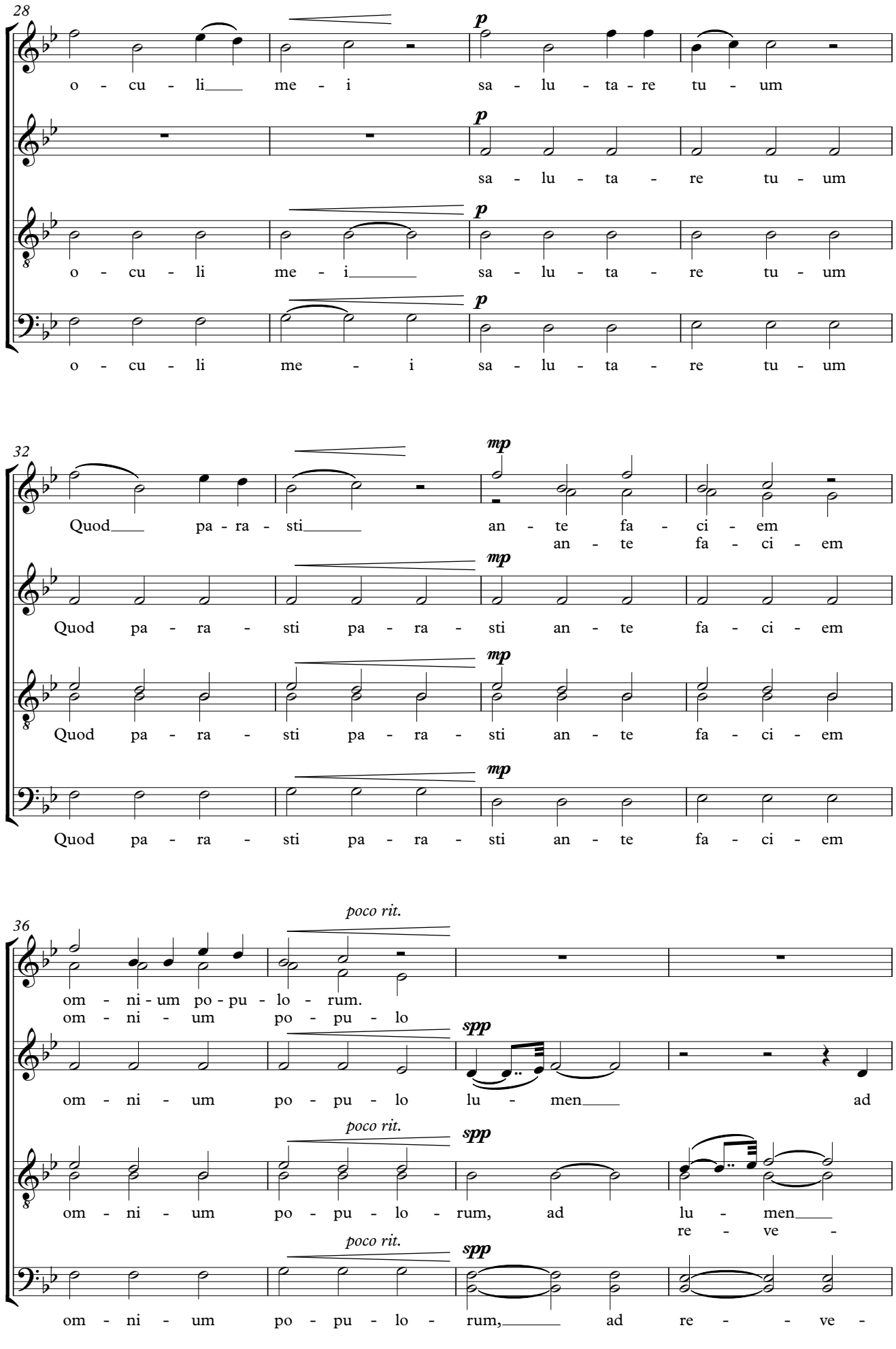
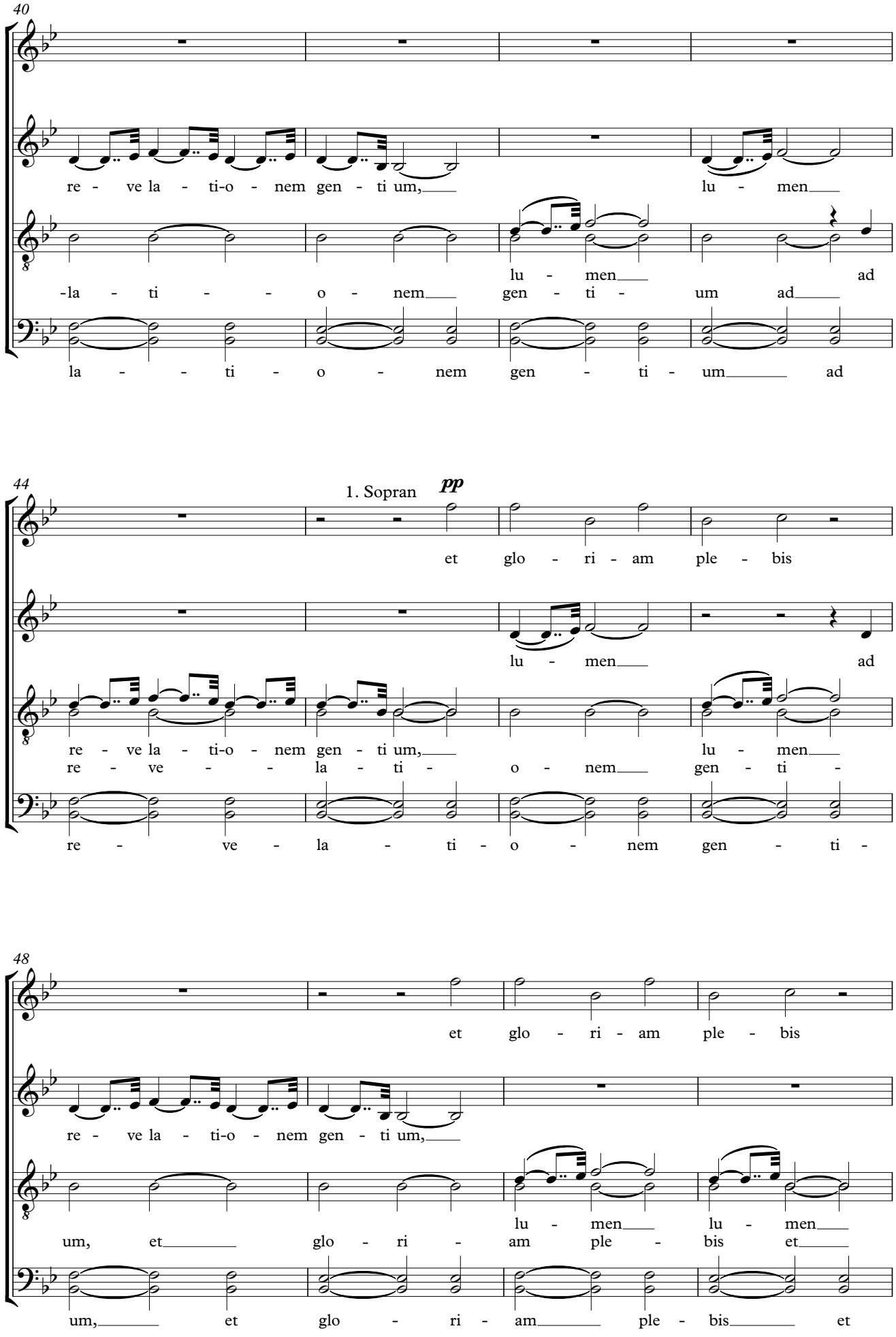
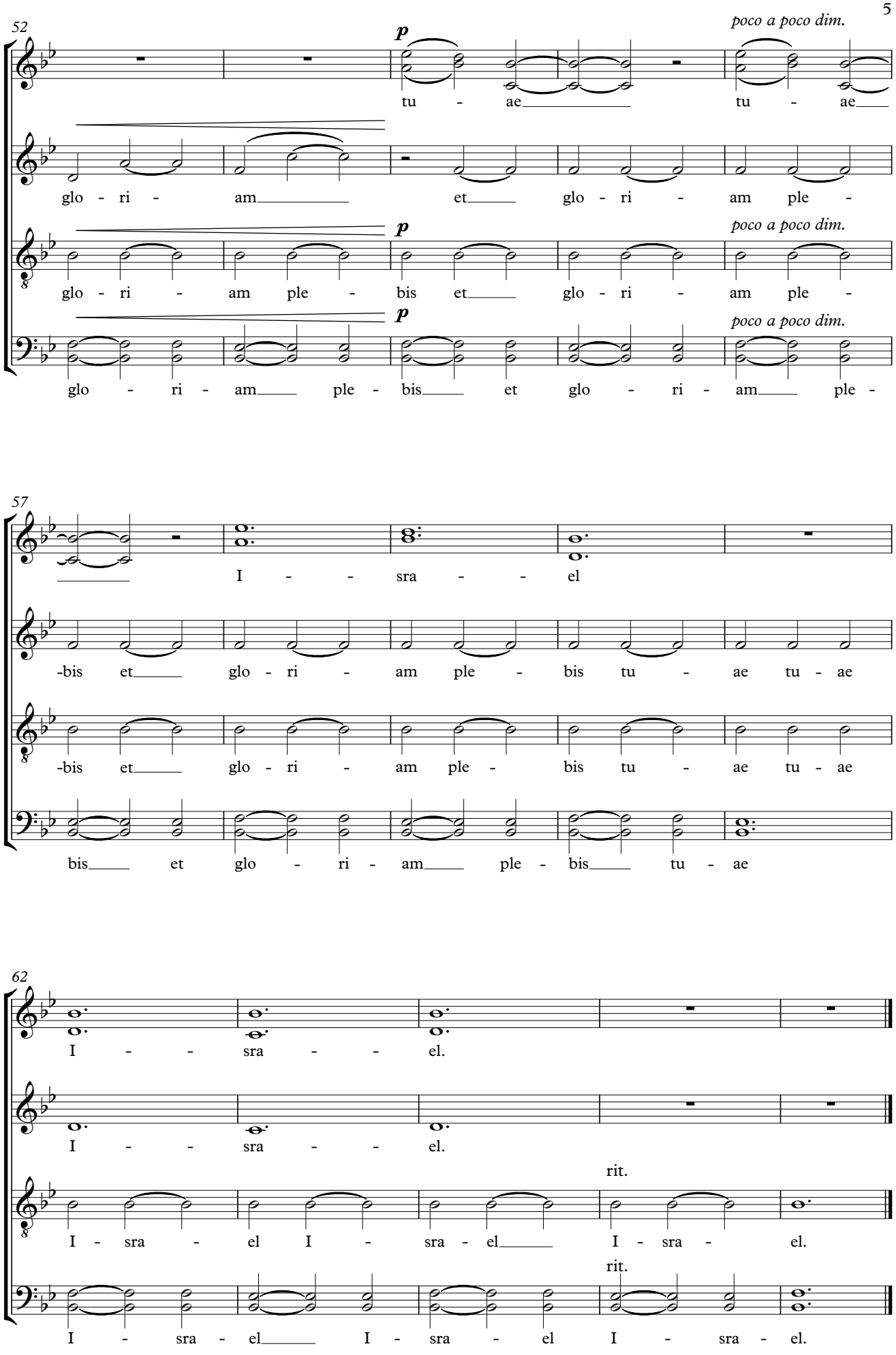
poco rit.

bum tu - um in pa - ce:

poco rit. *spp*

tu - - um in pa - ce: Qui - a vi - de - runt

poco rit. *spp*

tu - um in pa - ce: Qui - a vi - de - runt

28
p
o - cu - li me - i sa - lu - ta - re tu - um
sa - lu - ta - re tu - um
o - cu - li me - i sa - lu - ta - re tu - um
o - cu - li me - i sa - lu - ta - re tu - um
32
mp
Quod pa - ra - sti an - te fa - ci - em
an - te fa - ci - em
Quod pa - ra - sti pa - ra - sti an - te fa - ci - em
Quod pa - ra - sti pa - ra - sti an - te fa - ci - em
Quod pa - ra - sti pa - ra - sti an - te fa - ci - em
36
poco rit.
om - ni - um po - pu - lo - rum.
om - ni - um po - pu - lo
spp
om - ni - um po - pu - lo lu - men ad
om - ni - um po - pu - lo - rum, ad lu - men
re - ve -
om - ni - um po - pu - lo - rum, ad re - ve -

40
re - ve la - ti-o - nem gen - ti um, lu - men
lu - men ad
-la - ti - - o - nem gen - ti - um ad
la - - ti - o - nem gen - ti - um ad
44
1. Sopran
pp
et glo - ri - am ple - bis
lu - men ad
re - ve la - ti-o - nem gen - ti um, lu - men
re - ve - - la - ti - o - nem gen - ti -
re - ve - la - ti - o - nem gen - ti -
48
et glo - ri - am ple - bis
re - ve la - ti-o - nem gen - ti um,
lu - men lu - men
um, et glo - ri - am ple - bis et
um, et glo - ri - am ple - bis et

52
p
poco a poco dim.
tu - ae tu - ae
glo - ri - am et glo - ri - am ple -
glo - ri - am ple - bis et glo - ri - am ple -
glo - ri - am ple - bis et glo - ri - am ple -
57
I - - sra - - el
-bis et glo - ri - am ple - bis tu - ae tu - ae
-bis et glo - ri - am ple - bis tu - ae tu - ae
bis et glo - ri - am ple - bis tu - ae
62
I - - sra - - el.
I - - sra - - el.
rit.
I - sra - el I - sra - el I - sra - el.
I - sra - el I - sra - el I - sra - el.

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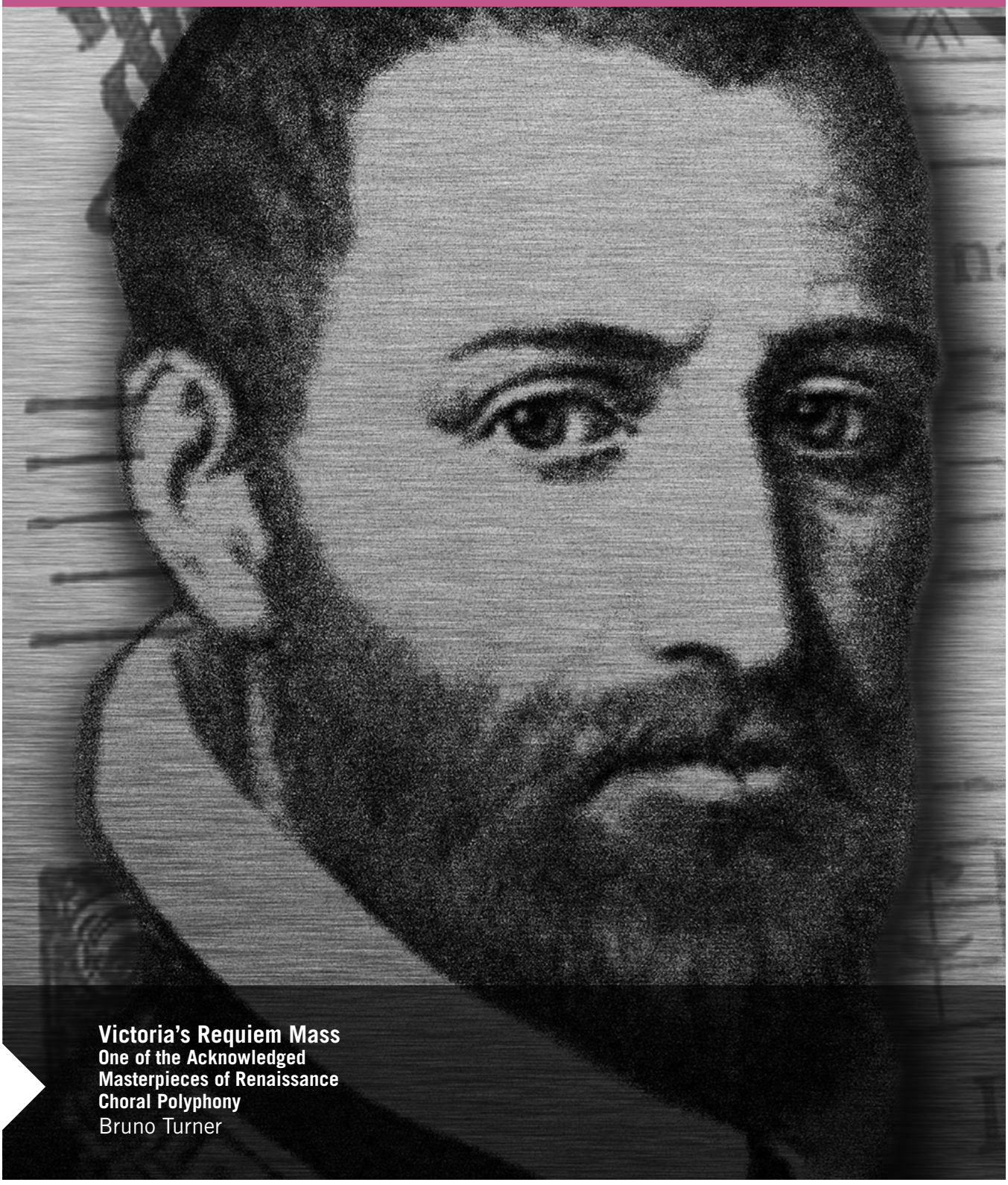

Victoria's Requiem Mass
One of the Acknowledged Masterpieces of Renaissance Choral Polyphony

Bruno Turner

Tomás Luis de Victoria (1548-1611)

VICTORIA'S REQUIEM MASS

ONE OF THE ACKNOWLEDGED MASTERPIECES OF RENAISSANCE CHORAL POLYPHONY

BRUNO TURNER
choral conductor and musicologist

VICTORIA'S OFFICE OFTHE DEAD INCLUDES HIS SECOND *REQUIEM MASS*, WRITTEN FOR SIX-PART CHOIR. THIS MUSIC, OFTEN KNOWN SIMPLY AS VICTORIA'S REQUIEM, HAS BEEN REGARDED AS SOME OF HIS FINEST AND ONE OFTHE LAST GREAT WORKS IN WHAT WE CALL THE RENAISSANCE POLYPHONIC STYLE. ITS REFINED AND DIGNIFIED AUSTERITY IS SHOT THROUGH WITH PASSIONATE CONVICTION; IT GLOWS WITH EXTRAORDINARY FERVOR WITHIN A MUSICAL AND SPIRITUAL ATMOSPHERE OF SERENITY AND FITNESS FOR ITS LITURGICAL PURPOSE. BUT IT DOES NEED SOME EXPLAINING.

In the last years of the twenty or so that he spent in Rome, the Spanish priest from Avila, Tomás Luis de Victoria, composed and published in 1583 a book of Masses including a *Missa pro defunctis* for four-part choir. This early Requiem was reprinted in 1592. By then Victoria was well established in Madrid as choirmaster and chaplain to the Dowager Empress Maria, Philip II's sister and widow of Maximilian II, now in retirement at the Royal Convent of the Barefoot Nuns of St. Clare. The Princess Margaret, Maria's daughter, was professed with solemn vows in 1584 and she was one of the thirty-three cloistered nuns whose daily services, the liturgy of Divine Office, were rendered musically by twelve singing priests and four boys (increased to six after 1600).

In 1603 the Empress died on February 26 and was buried in the convent cloister three days later. The services were probably simple. The great obsequies were performed on April 22 and 23. These took place at the Church of St. Peter and St. Paul (where Madrid Cathedral now stands). The Convent Chapel was much too small for such memorial service. Vespers of the Office of the Dead was sung; then, in the early hours, Matins of the Dead, which we used to call the Dirge (from the Latin "Dirige, Domine…" with which the First Nocturn begins). Then, after chanting of Lauds, the Missa pro defunctis, the Solemn High Mass of the Dead, was celebrated. The catafalque representing the Empress Maria in her coffin stood between the coro and the high altar. King Philip III was there in his mourning black and silver, his cousin Princess Margaret, the royal nun, all the dignitaries of church and state, crowded into a scene which may now make us think of an El Greco painting, all to witness that ancient Catholic way of death, the Requiem Mass.

For this occasion the composer Victoria wrote his second Requiem or, correctly, as he called it, the

'Presbiter Abulensis' (Priest from Avila), so Tomás Luis de Victoria signed his compositions

Office of the Dead. He wrote music for the Mass itself, a funeral motet additional to the strict liturgy, and one of the great Latin texts for the ceremony of Absolution which follows the Mass, and a Lesson that belongs to Matins.

Two years late, Victoria published this music [Royal Press, Madrid, 1605] and it has become revered as well as admired, for it seems to be somehow a Requiem for an age – the end of Spain's golden century, the end of Renaissance music, the last work, indeed, of Victoria himself. At least, he published no more.

It has been said that it was Victoria's Swan Song, but in his dedication to Princess Margaret it is clear that Cygneam Cantinem refers to the Empress. Victoria could hardly have known in 1603 or 1605 that he was to die in 1611 aged sixty-three. The dedication at the front of the 1605 print clearly states that he, Victoria, composed this music for "the obsequies of your most revered mother".

The Mass music, provided by Victoria with the proper plainsong intonations and verses in the manner of his time, is written for six-part choir with divided trebles, alto, divided tenors and bass. The plainsong melodies are taken over into the polyphonic fabric in the second treble (except in the Offertory when the chant is in the alto). The first treble soars above and bellow the slow unfolding of the paraphrased plainsong, giving the whole texture a wonderful luminosity. The use of two tenor parts contributes to the lightness and clarity. Even the plainsong intonations and verses are clearly specified to be sung by the boy trebles. The six-voiced grandeur of sonority as Victoria builds his short *Kyrie Eleison* is followed by the Christe with just the four upper voices in a passage so sad that it seems like ritualized weeping in music.

Having ended the Mass, Victoria continues with the motet *Versa est in Luctum* and we assume it to have been sung as the clergy and the dignitaries assembled round the catafalque (representing the Empress). The responses, the music he wrote for the solemn occasion.

Listen to the Requiem on YouTube: https://goo.gl/2jIRbp

Download the full Music Score from CPDL: https://goo.gl/gJqQwt

BRUNO TURNER (b.1931) is a freelance choral director and musicologist, specialising in Spanish polyphony of the sixteenth century. As a conductor he was a church choirmaster from 1952 to 1973; director of Pro Musica Sacra (1956 - 1964), frequently conducting Pro Cantione Antiqua (1968 - 2002), and Coro Cappella (1977 - 1984). With Martyn Imrie, he founded Mapa Mundi, publishers, in 1977, specialising in Iberian sacred music. Honorary President of the Renaissance Singers, he has been President of The Plainsong and Medieval Music Society (founded in 1888), and is a member of the Editorial Committee of the journal Plainsong & Medieval Music (Cambridge University Press). Turner was a regular talks contributor to BBC Third Programme broadcasts in the 1960s and '70s. In the 1950s Turner was deeply influenced by his association with Michael Howard and the Renaissance Singers. As an editor he learned much from Denis Stevens, Thurston Dart and Frank Harrison. His first BBC broadcast concert was in 1958 (Eton Choirbook music), and his first LP was of Taverner's Missa Gloria tibi Trinitas (1962, Disques Lumen - Schwann). Bruno Turner has devised and conducted some sixty LP and CD recordings for DGG Archiv (The Flowering of Renaissance Polyphony); Das Alte Werk (notably El Siglo de Oro); Deutsche Harmonia Mundi; Hyperion, and many others. Awards with PCA include the Deutscher Schallplattenpreis (1978) and Edison (1979). Recently, the Spanish Ministry of Culture honoured him with La Medalla de Oro al Mérito en las Bellas Artes, presented by the King and Queen of Spain in December 2015 at Seville.

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CHORAL REVIEW

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Gillian Forlivesi Heywood

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T. J. Harper

The Hamilton Children's Choir at WSCM10, Seoul, South Korea (2014)

BOOK REVIEW: THE CHILBURY LADIES' CHOIR

BY JENNIFER RYAN

PUBLISHED BY CROWN, ISBN 9781101906750

GILLIAN FORLIVESI HEYWOOD
translator, editor and former ICB English language coordinator

THE CHILBURY LADIES' CHOIR IS – AS BEFITS ITS TITLE – A CHORAL WORK, IN THE SENSE THAT THE STORY IS NARRATED BY A NUMBER OF DIFFERENT VOICES, SINGLE STRANDS BLENDING TOGETHER TO MAKE A COMPLETE PICTURE. THE STORY UNFOLDS THROUGH DIARIES, LETTERS, TELEGRAMS, NEWSPAPER REPORTS, AND NOTICES PINNED TO THE NOTICE BOARD AT THE VILLAGE HALL.

The village of Chilbury, near the south coast of England, is fictitious; but the historical and geographical settings are real. The book opens in March 1940, soon after the beginning of the Second World War, at a time when the war seemed a long way from England, and the British people were referring to it as 'the phoney war' because nothing much seemed to be happening. This situation soon comes dramatically to an end, however, as France falls to the German invasion and Allied soldiers are evacuated from Dunkerque, always referred to by the British as 'Dunkirk'. From this point on, the story becomes much darker.

But let us go back to the beginning. The book opens with a notice pinned to the village hall notice board, in which the vicar informs the remaining villagers that since the men have all left to go to war, the choir is to close. Forthright Mrs Brampton-Boyd (usually referred to by others – much to her annoyance – as simply 'Mrs B') comments 'Just because the men have gone to war, why do we have to close the choir? And precisely at a time when we need it most!'

This remark sets the tone for the novel: the first seeds of revolt on the part of the village women, and the importance of the choir and of music, especially at a time of anxiety and trouble.

The novel has a very varied cast of characters. Autocratic Mrs B, gentle melancholy Mrs Tilling, the Winthrop sisters Venetia and Kitty. Venetia is eighteen years old, blonde, and beautiful; Kitty is thirteen and wants to be a professional singer when she is older. Living with the Winthrop family is Silvie, a ten-year-old Jewish refugee from Czechoslovakia who is keeping a tragic secret, which will only be revealed towards the end of the novel. Other characters include Angela Quail, the vicar's daughter and Venetia's close friend, whom we meet through Venetia's letters and occasional comments from other people; according to Kitty, Angela is a shameless flirt and has no morals. We are also introduced to Brigadier Winthrop, a thoroughly unpleasant character, a brute and a bully, father of Venetia and Kitty; and to the midwife, Miss Edwina Paltry, a totally unscrupulous woman who needs money and is prepared to stoop to any depths in order to get it. Together she and Brigadier Winthrop hatch an outrageous plot to give the Brigadier what he most wants: a son, to replace the son who has just been killed and to secure his home Chilbury Manor and its estate, which can only be inherited by the male line of the family.

A key character in the novel is Miss Primrose Trent, known as 'Prim', a music teacher from London who has moved to Chilbury to teach at the nearby university. When she learns from Kitty that the choir has been disbanded, she echoes Mrs B's feelings, saying 'Well, that's no good, is it! To close down a choir. Especially at a time like this!' Again, we see the importance of a choir, and of music, in troubled times.

The story unfolds, bringing drama, tragedy, mysteries, and even romance. Gradually the village women begin to assert themselves, gaining realisation of their capabilities and their importance, and beginning to question why they have always allowed themselves to be dictated to by the men in their lives instead of exercising their own minds. 'Prim' re-launches the choir, now called The Chilbury Ladies' Choir, bringing together women of greatly different ages and status: the lady of the manor, the village shopkeeper, a nurse, a midwife, a secretary, two schoolgirls and the village schoolteacher: the choir is a great leveller. Together they rediscover the joy of singing together, 'pouring out our longings, our anxieties, our deepest fears.'

One village woman, Mrs Poultice, sees her deepest fears made real when her son is killed in France. Shocked and heartbroken, she seemingly loses the power of speech and no longer speaks to anyone, but the ladies of the choir convince her to join them, in the hope that she will find some comfort in music. Prim introduces the choir to Gregorian chant 'for the mourning of the dead' and they sing it together, sitting in a circle holding hands. Mrs Tilling comments in her diary how '… singing brings us together. There we were, in our own little worlds, with our own problems, and then suddenly they seemed to dissolve, and we realized that [we are] living through this, supporting each other. That's what counts.'

Silvie the refugee child is reminded of sitting shiva, the Jewish mourning ritual, when her grandfather died, and of the Kaddish mourning chant. She sings the chant for Kitty, who writes it down; Silvie thinks that maybe they could sing it for poor Mrs Poultice. The author reminds us here of the immense power of music, a universal language which by tapping into our common humanity can overcome all differences of culture, religion, nationality. In another extract from her diary, Kitty describes singing the 'Lacrimosa' from Mozart's Requiem as feeling like drowning in 'a massive ocean of sorrow' until emerging at the end, survivors, stronger than before.

Jennifer Ryan brings vividly to life the very real fear of invasion felt by the people living near the south coast of England at this time. We the readers, seventy-five years later, know of course that this never happened; England was not invaded. But at the time, it was a very real threat and Ms Ryan makes us feel the anguish felt by the villagers. Mrs Tilling writes in her diary, '[I fear] that we will … lose our country, our culture, our freedom, our very selves … and there will be nothing left. We will be hollow skeletons …'

At the same time, the author counterbalances this fear by introducing a vein of comedy as the village women come together to discuss how they will repulse an invasion, should it happen. Improvised weapons include a table lamp, a fire poker, and a three-tiered silver cake stand! Mrs Tilling has an old air rifle which belonged to her husband (although she has no idea how to use it) and Mrs Quail the vicar's wife claims to be proficient in the use of a kitchen knife. The ladies are certainly not lacking in courage.

Tragedy strikes the village when a bomb is dropped by a passing aeroplane, causing death and destruction. At the ensuing funeral, since there are no men available to carry the coffin, the Chilbury Ladies' Choir, in a stunningly dramatic and moving scene, themselves carry the coffin of one of their beloved members, singing 'Abide With Me' as they process down the aisle of the church from the door to the altar, their voices 'a soaring white dove in the everlasting tumult of war.'

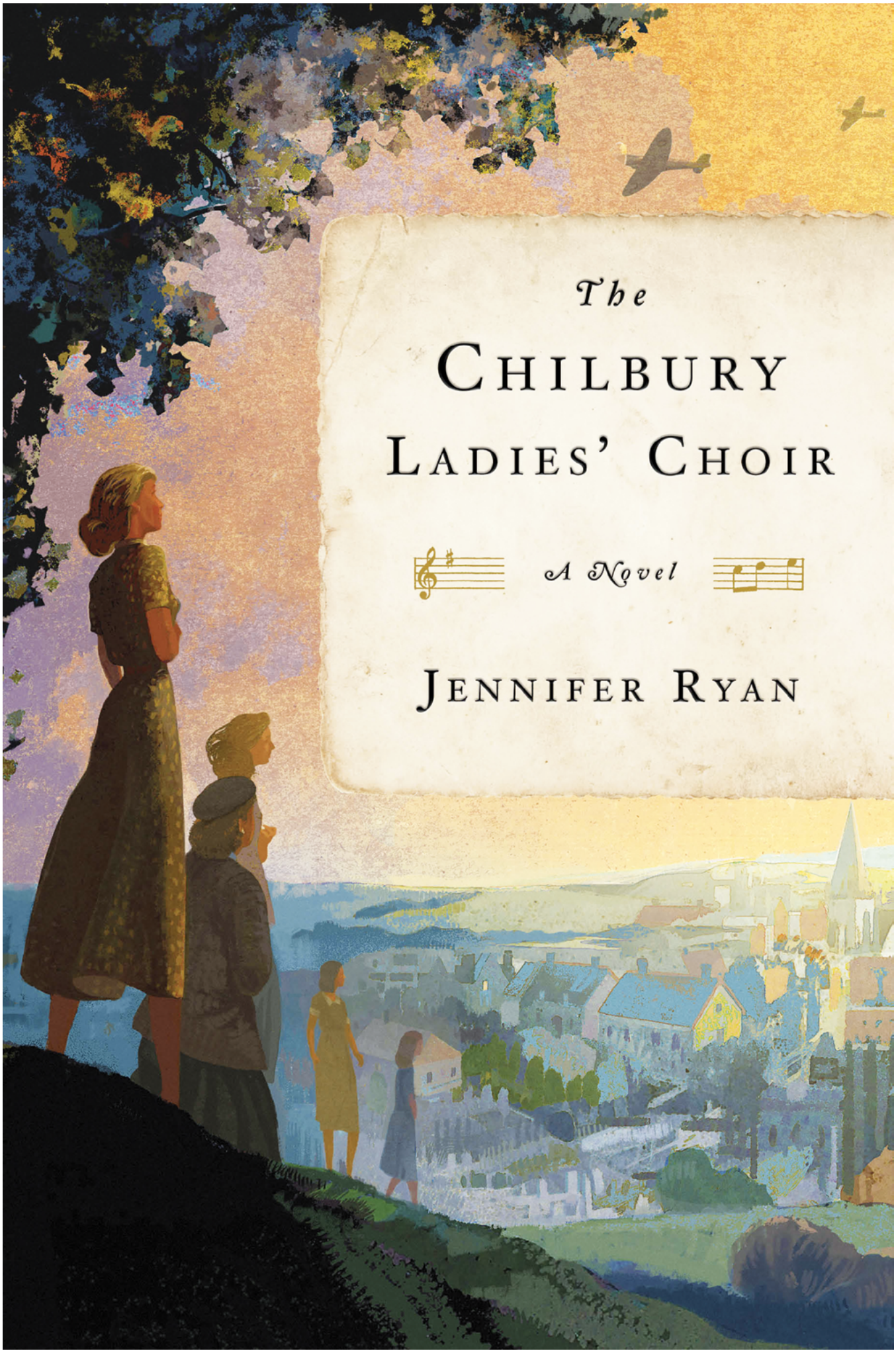
Two things set this novel apart from other similar books. First, its authenticity: it is vivid and immediate, hardly surprising when one realises that it was the real-life memories of Ms Ryan's grandmother, and her stories of her life in wartime, that inspired the book. And second, running through the narrative like a thread of silver through a tapestry, the Choir itself: the place of refuge and companionship, the place where the women find the strength to carry on despite the tragedies and difficulties which beset them; the place where they come together to share their joys and sorrows, their hopes and fears, and to express these feelings through music. A disparate group of women united in their hearts and minds as only music can unite, uplifted by its power.

It is left to Prim to sum up the real significance of music:

'Music takes us out of ourselves, away from our worries and tragedies, helps us look into a different world, a bigger picture. All those cadences and beautiful chord changes, every one of them makes you feel a different splendour of life.'

Jennifer Ryan grew up in the county of Kent, in south-east England; she now lives in Washington D.C. in the United States with her husband and two children. She has dedicated this book to her grandmother and to 'the women of the Home Front', who were her inspiration.

GILLIAN FORLIVESI HEYWOOD was born near Manchester, England. She received an Honours Degree in Italian Studies from the University of Reading. She has lived in Italy for many years, first in Milan, where she taught English at one of the city's most prestigious universities, and then in Rimini on the Adriatic Riviera. She is married and has a son and a daughter, twin grandchildren, and two very spoilt cats! She has always worked as a translator, while continuing to teach English, mainly to professional people; at one time she had her own language school. She still enjoys translating and works mainly in the fields of history (especially local history) and art, being frequently commissioned to translate visitor information materials for art exhibitions. In her spare time she enjoys singing in an amateur choir (a hobby she shares with her husband), going to the theatre and concerts, reading and sewing, and taking long walks in the country or by the sea. She is also an active member and former Vice-President of her local University of the Third Age. She enjoys travelling and is always ready to pack a bag and go! Email: new.linguist@yahoo.it


The
CHILBURY
LADIES' CHOIR
A Novel
JENNIFER RYAN

CRITIC'S PICKS... 1: CANTATE DOMINO CANTICUM NOVUM

KAMMERCHOR I VOCALISTI

T. J. HARPER, D. M. A.
choral conductor and teacher

KAMMERCHOR I VOCALISTI
FEATURING ANNA-MARIA HEFELE, OVERTONE SINGER
HANS-JOACHIM LUSTIG, CONDUCTOR
CHURCH OF THE STEPHANSSTIFT HANNOVER
(2016; 73' 09")
HTTP://IVOCALISTI.DE/

It is a rare occurrence when a new choral recording manages to celebrate a common theme where every performance is characterised by both vigor and substance. This is especially rare when the common theme in question revolves around a singular textual concept. In *Cantate Domino Canticum Novum*, conductor Hans-Joachim Lustig has managed to achieve this to great effect in his Kammerchor I Vocalisti featuring overtone singer, Anna-Maria Hefele. Recorded between March and July 2016 at the Church of the Stephansstift Hannover, this latest offering from Hans-Joachim Lustig is an eclectic mix of 20th and 21st century compositions that utilize the same text from three different language traditions: "*Sing to the Lord a new song*", "*Cantate Domino canticum novum*", and "*Singet dem Herrn ein neues Lied*".

Anchored in recent history, the common theme of this CD, *Cantate Domino Canticum Novum*, takes much of its aesthetic and spiritual energy from Hugo Distler's setting of *Singet dem Herrn ein neues Lied* composed in 1934. Influenced by the compositional techniques of Heinrich Schütz and Johann Sebastian Bach, Lustig allows Distler's setting to firmly place the long tradition of church music at the center of this recording.

Adding to the heart of this collection of "new songs" is the unique and powerful voice of overtone singer and vocal artist, Anna-Maria Hefele. Having completed advanced studies at the Carl Orff Institute at the Mozarteum Salzburg and the Deutches Museum München, Hefele specialises in overtone singing, a vocal technique which involves filtering and amplifying the natural harmonics in one's voice so that it sounds as if that person is singing two notes at the same time. In the compositions of Uģis Prauliņš (1957), Hans Schanderl (1960), and Michael Ostrzyga (1975), Anna-Maria Hefele provides a novel sound layer to each of the three compositions in which she is featured, that at once, become intoxicating, musical and remarkably sensitive.

Kammerchor I Vocalisti is made up of singers from around northern Germany and was founded in 1991. They have performed on the international stage and won first prize at the 6th Deutcher Chorwettbewerb in 2002, the International Chamber Choir Competition in Tolosa, Spain in 2004, and the International Choir Competition in Cork, Ireland in 2009. Their conductor, Hans-Joachim Lustig is a freelance choral director who directs the Chorknaben Uetersen and leads choral conducting seminars throughout Europe.

Cantate Domino by Uģis Prauliņš (b. 1957) was composed in 2015 and is a motet on Psalm 98 for 8-voice choir and overtone singing for solo voice. In this

Anna-Maria Hefele

work, Prauliņš creates an exceptional fusion of modern classical choral vocalisation with overtone expression.

Singet dem Herrn by Vic Nees (1933-2013). Written in 2002 for 4-6 voice choir and soprano solo. This setting of Psalm 98 brings a refreshing look at the bright and exclamatory praise offered in the text.

...Singet... by Thomas Hofmann (1958). Composed in 2000, this motet for two 4-voice choirs is a fitting prelude to *Singet dem Herrn* by Distler, a setting which allows the text declamation to be the primary inspiration. Hofmann states, "In choosing my compositional resources and with all appropriate allegorical means - in the form of an apotheosis, required clarification in the form music with an open conclusion."

Singet dem Herr ein neues Lied op. 12 no. 1 by Hugo Distler (1908-1942) stands as the historical centerpiece of this recording and is handled with great sophistication and clarity. Composed in 1934, the musical language of this work is strongly influenced by the text and has a connection to Heinrich Schütz. "In this way we make clear that the Psalm text of the title has a long tradition in church music" – Hans-Joachim Lustig.

Cantate Domino by Josu Elberdin (1976) is a Motet combining the texts from Psalm 96 and 98 for 8-voice choir. Composed in 2011, this work is characterised by parallel 4th, 5ths and octaves where men's and women's voices work independently for interplay before unity.

Kammerchor I Vocalisti

This work is also unique in that the text is set partly in Euskarian, the language of the Basque composer's home country.

Cantate Domino by Hans Schanderl (1960) for 8-voice choir and overtone singing for solo voice was composed in 2016. Portions of Psalm 96 are used in repetition combined with phonetic syllables and calls for masterful overtone improvisation. "For me, the basic tone of this composition was the thought of an expression of joy, in the sense of a hymn-like jubilation that develops in a dance-like style within the musical texture." – Hans Schanderl

Singet dem Herr ein neues Lied by Aleksandar S. Vujić (1945) based on the text of Psalm 149 this work for 16 voices is an homage to J. S. Bach. Serbian composer Vujić states, "My idea was to follow Bach's lead but with something new added to it, something that would give it a new impetus. In doing so, I restricted myself to using one dimension. I chose irregular rhythms, as are typical for the Balkans, and yet maintained and applied the principals of Bach's double choir choral works: polyphony, homophony and imitation. I did not want to find any extremely modern sounds and therefore consciously set boundaries for myself."

Cantate Domino by Vytautas Miškinis (1954) exudes an artistic radiance that corresponds to the text and subtext. This work is appealing for its warm and harmonious style.

Canticum Novum (…ab extremis terrae) by Michael Ostrzyga (1975) was composed between 2015 and 2016 for Kammarchor I Vocalisti and an overtone soloist. "The composition moves between different dimensions: music without text, recitations without music, semantic and phonetic, deconstruction and reconstruction, clarity and blurriness, noise and note, undertones and overtones, concrete and transfigured, becoming and vanishing", a work of extremes. "The words *'ab extremis terrae'* (from the ends of the earth; Isaiah 42:10) remained in my mind from the very beginning in a different sense of the meaning, even though this is most likely not what is meant in the context of the Bible passage: as a junction between the material terrestrial world and the immaterial extraterrestrial world. For this reason, I decided to use only the beginning of the text and to liberate it from the concrete context." – Michael Ostrzyga

Cantate Domino by Alwin Michael Schronen (1965) Composed in 2015, this work unmistakably refers to the harmonies and characteristic style of the Baltic countries' contemporary vocal music. "The text expresses great joy. I translated this into the composition by means of a triple time measure and a double choir arrangement between a three-part women's choir and a three part men's choir". The structure of overlapping homophonic textures of the male and female voices is unique.

Edited by Rebeka Angstamann, UK

Hans-Joachim Lustig

CRITIC'S PICKS... 2: LUX IN TENEBRIS: ORATORIUM AUS KLANG, TEXT UND LICHT

T. J. HARPER, D. M. A.
choral conductor and teacher

HELGE BURGGRABE, COMPOSER
HILDESHEIMER DOMMUSIK: DOMCHOR, KAMMERCHOR, MÄDCHENKANTOREI AND SCHOLA GREGORIANA; DOMMUSIKDIREKTOR THOMAS VIEZENS AND DOMKANTOR STEFAN MAHR
HILDESHEIM CATHEDRAL, HILDESHEIM, GERMANY
(2015; MUSIC: 118' 31"; FILM: 30'; PHOTO STREAM: 7')
HTTP://WWW.DOMSHOP-HILDESHEIM.DE/CD/DVD-SET-LUX-IN-TENEBRIS

Composed in celebration and honor of the 1200th anniversary of the Hildesheim diocese in Hildesheim, Germany, Lux in Tenebris (Light in the Dark), tells of the fall into darkness and the search for new light. This is the name of the new oratorio by composer Helge Burggrabe and is a tribute to this famous cathedral, which consists of music, text, and light. At the center of this oratorio stand the conflict of warfare and the hope of a new beginning. To honor the memory of Hildesheim Cathedral, this work places the bombing of March 22, 1945, which completely destroyed the cathedral, at the center of inspiration, sadness, and hope. The fundamental question of the composition can perhaps be seen through the idea of the biblical drama of Cain and Abel: Can the brother truly see the brother and can the sister truly see the sister?

The five-part Lux in Tenebris, also affectionately referred to as the Oratorio for Peace and Reconciliation, has at its foundation a new libretto by journalist Angela Krumpen and the Hildesheime theologian Dr. Reinhard Göllner. A primary concept for this work was that the idea of "Light" would be personified within the libretto. The libretto, which spans a broad arc, also deals with the destruction and rebuilding of the Hildesheimer Cathedral. Additionally, the famous Hildesheim art work, the bronze Bernward Doors from the early 11th century, play a significant role. Depicting scenes from the Old and New Testaments on the left and right side of the Bernward Doors, Lux in Tenebris tells of the fall into darkness and the search for new light that include biblical scenes from the creation of Adam and Eve, their expulsion from paradise, the murder of Abel, and the birth and activity of Jesus Christ through his resurrection. These events relate to reflections on the spiritual dimension of light and darkness.

The Bernward Doors (c. 1015) depict scenes from the Book of Genesis (left door) arranged in parallel to scenes from the Gospels (right

door). The scenes are organized based on the principle that Adam and Christ mirror each other - with Christ's sacrificial death redeeming Adam's sin. The left door, from top to bottom, depicts the increasing estrangement of humanity from God: the Creation, the Fall, and Cain's murder of Abel. The right door shows the redemptive work of Christ from bottom to top: the Annunciation and Nativity, the Passion, and the Resurrection. The Hildesheim Cathedral is a Romanesque construction built sometime between 1010 and 1020 that has been listed as a UNESCO Heritage Site since 1985. The cathedral was completely destroyed in the bombing on March 22, 1945. And like all the works of Helge Burggrabe, this work is also an overall composition of architecture, video art, light art, lyricism, and music.

Stylistically, the composition spans a wide range of Gregorian-like vocal lines, melodic vocal solos, large-scale eight-voice choral settings, voice chords, and atonal sounds. The multi-layered and differentiated music with each note serves the complex themes of the spiritual subtext. The performing forces are led by conductors Thomas Viezens and Stefan Mahr. Burggrabe's contemporary tonal music also serves the Gregorian chorale and the sound language of Carl Orff or Alban Berg. The solo vocalists Geraldine Zeller (Eva), Anne Bierwirth (angel), Manuel König (light voice), and Stephan Freiberger (Adam) are particularly adept at capturing the emotion and depths of meaning in their performances. One of the significant movements within this grand work is the central chorus "Destruction I". Here the Cain and Abel drama is related to the destruction of Hildesheim Cathedral. Despite all the drama, Burggrabe succeeds in making a subtle hopeful undertone resonate even in the most threatening sequences. He is supported by

the poem-declamations of actress Martina Gedeck as she soberly recites from a factual account of the cathedral's destruction. The choirs form the great supporting pillars of this multi-layered composition. The collaboration of four different choral ensembles and varying choral colors combine to create a captivating and heartfelt performance that remains true to the composer's intentions. It is impressive to know that the live performance includes orchestra, light, and video performances, as well as a photostream of related images. Lux in Tenebris is truly a multimedia experience that enhances the work of the composer and librettists for this anniversary work of hope and reconciliation.

Helge Burggrabe studied at the Hamburg University of Music and Theater and has now become a sought-after composer of the younger generation throughout Europe with his innovative cultural projects. He is particularly interested in bringing music into resonance with sacred architecture and other forms of art such as dance, painting, installations, and lighting.

(Hildesheimer Allgemeine Zeitung, March 2015)

Edited by Grace Kim, USA

Helge Burggrabe, composer

Dr. T. J. HARPER is Chair, Department of Music, Associate Professor of Music, and Director of Choral Activities at Providence College in Providence, Rhode Island, USA. He is also the Director of the ACDA International Conductors Exchange Program. Email: harper.tj@gmail.com

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CHORAL CALENDAR

Festivals, Competitions, Conferences, Workshops& Masterclasses, and more...

Compiled by Nadine Robin

Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 4-7 May 2017. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts at the beautiful San Leo medieval cathedral. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

1st Lorenzo de Medici International Music Festival, Florence, Italy, 9-11 May 2017. Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

ON STAGE with Interkultur in Stockholm, Sweden, 11-14 May 2017. No competitions but a buzz of choral activities: Make Stockholm your stage during your choir tour. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: http://onstage.interkultur.com/

1st Elegia International Choir Festival, Moudania, Greece, 12-14 May 2017. Non competitive festival for all kinds of choirs, multiple concert opportunities, Gala concert at Pomegranate Hotel Concert Hall. Contact: Elegia Nea Propontida International Choral Festival, Email: elegiachalkidiki@gmail.com - Website: www.elegia-neapropontida.com/about-us

Voices United Austria 2017 Choir Festival, Vienna & Salzburg, Austria, 14-21 May 2017. Individual and festival concerts under the direction of Ian Loeppky. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

2nd Lebanese International Choir Festival, Tripoli, Lebanon, 15-21 May 2017. Festival aiming to build a network between Lebanese and international choirs, to promote and develop choir singing in Lebanon, to encourage Lebanese composers to write for choirs, and to introduce the Arab music to foreign choirs. A Mediterranean choral forum will be held in Tripoli (19-21 May) as a platform to meet choral specialists from all over the Mediterranean area. Contact: AZM Cultural Centre, Email: contact@licfestival.org - Website: www.licfestival.org/

"On The Lake" First International Choir Festival, On the shores of the Sea of Galilee in the Holy Land, Israel, 16-18 May 2017. A three night program. Choirs are welcome to join in this exciting celebration and participate in the festival. Contact: Vered Hasharon Travel and Tours Ltd, Email: keren@vrdtrvl.com - Website: www.holylandchoir.org

13th International Festival of University Choirs UNIVERSITAS CANTAT 2017, Poznañ, Poland, 16-20 May 2017. Meetings of university choirs from all around the world in order to stimulate co-operation and cultural exchange. Non-competitive festival. Contact: International Festival of University Choirs, Email: festiwal@amu.edu.pl - Website: http://cantat.amu.edu.pl/pl/

7th Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 18-21 May 2017. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

13th International Choir Festival Mundus Cantat, Sopot, Poland, 18-22 May 2017. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Email: munduscantat@sopot.pl - Website: www.munduscantat.pl

2017 Emerald City Choral Festival with Rollo Dilworth, Seattle, USA, 18-20 May 2017. For all kind of pro and amateur choral ensembles from all over the world. Contact: Sechrist Travel, LLC, Email: info@sechristtravel.com - Website: www.sechristtravel.com

14th International Choral Festival London, United Kingdom, 18-22 May 2017. For any kind of choirs from around the world. Contact: Maldiviaggi Turismo & Tempo Libero, Email: info@maldiviaggi.com - Website: www.maldiviaggi.com

Sing With Us in Salzburg Cathedral, Austria, 23-25 May 2017. For choirs and individual singers, with Prof. Janos Czifra, the Salzburg cathedral choir and orchestra. Repertoire: Missa Sancti Hieronymi (Michael Haydn) and Vesperae Solennes de Confessore KV 339 (Mozart). Contact: PP Performing and Cultural Tours, Email: ppperforming@gmail.com - Website: www.pp-performing.eu

International Choir Festival Corearte Junior 2017, Puerto de la Cruz Tenerife, Spain, 23-28 May 2017. For all kind of children and youth choirs from all over the world. Participants must be between 8 and 20 years old. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

International Choir Festival Corearte Senior 2017, Puerto de la Cruz, Tenerife, Spain, 23-28 May 2017. Non-competitive event for amateur choral groups of adults (50 years old and more). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

Vaasa International Choir Festival, Finland, 24-28 May 2017. Top performers from Finland and other countries, joyful singing atmosphere, workshops. Contact: Vaasa Choir Festival, Email: eero.paalanen@gmail.com - Website: www.vaasachoirfestival.fi/

Harmonie Festival 2017, Limburg-Lindenholzhausen, Germany, 25-28 May 2017. 13 different competitions for choirs and folk groups, concerts and folk performances with an audience of up to 4,000 people and the hospitality of a whole region. Contact: Harmonie Lindenholzhausen, Email: information@harmonie-festival.de - Website: www.harmonie-festival.de

ON STAGE with Interkultur in Florence, Italy, 25-28 May 2017. No competitions but a buzz of choral activities: Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: http://onstage.interkultur.com/

7th Šiauliai Cantat International Choir Festival and Competition, Šiauliai, Lithuania, 25-28 May 2017. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Choir Worldwide/Gold Choral Festival, Shanghai, China, 26-28 May 2017. For youth choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: kripp@volkskulturkreis.de - Website: www.volkskultur-de.org

18th Fort Worden Children's Choir Festival, Port Townsend WA, USA, 26-27 May 2017. Open to all treble choirs. Guest Conductor: Elena Sharkova. Contact: Stephanie Charbonneau, Email: fortwordenfestival@gmail.com - Website: www.fortwordenfestival.com

46th International Competition Florilège Vocal de Tours, France, 26-28 May 2017. Three categories: mixed choirs, mixed vocal ensembles, equal voices (male or female). Two rounds and Grand Prix. International competition for children's and youth choirs. Contact: Florilège Vocal de Tours, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

CantaRode International Choral Festival, Kerkrade, The Netherlands, 26-29 May 2017. Opening concert with international chamber choirs. Gospel workshop for choir singers by dr Raymond Wise (USA) and final concert during the closing ceremony. Concerts of the participating choirs in the region of Kerkrade. Contact: Stichting Kerkrade, Email: info@cantarode.nl - Website: www.cantarode.nl

60th International Festival of Choral Art Jihlava 2017, Czech Republic, 26-28 May 2017. Competition of chamber choirs and big mix choirs, non-competitive concerts, workshop, meetings. Contact: NIPOS Artama, Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

21th Ankara Choral Festival, Turkey, 27 May-4 June 2017. For choirs from 7 to 77. Contact: BilgeSistem Bil. ve Yay. Hiz. Ltd. Sti., Email: info@musicfestinturkey.com - Website: www.musicfestinturkey.com

Salzburg Summer School, Austria, 27 May-1 June 2017. Directed by Ghislaine Morgan. This very special course for ladies only explores a range of music for high voices that is seldom available to mixed choirs. Contact: RunBySingers, Email: info@runbysingers.org - Website: www.runbysingers.org

45th International Choir Festival of Songs Olomouc, Czech Republic, 31 May-4 June 2017. International choir festival of sacred and clerical music, Musica Religiosa Competition for choirs in all categories from all around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

ON STAGE with Interkultur in Barcelona, Spain, 1-4 June 2017. No competitions but a buzz of choral activities: Make Barcelona your stage during your choir tour. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: http://onstage.interkultur.com/

15th International Chamber Choir Competition, Marktoberdorf, Germany, 2-7 June 2017. Two categories: Mixed Choirs and Female Choirs. Compulsory work for each category. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org

Aarhus Vocal Festival, Aarhus, Denmark, 2-5 June 2017. For vocal groups, ensembles, choirs, singers, conductors. More than 1000 participants from all over the world are coming to Denmark every second year to explore the best concerts, workshops and masterclasses within this eld, and join competitions, coaching, open singing, night stage and meet with their international vocal family. Contact: Aarhus Vocal Festival, Email: contact@aavf.dk - Website: www.aavf.dk

A Week in Krakow, directed by Patrick Craig, Poland, 4-11 June 2017. For experienced choral singers of all ages. Contact: RunBySingers, Email: info@runbysingers.org - Website: www.runbysingers.org

Countdown to the 2020 Olympiad, Tokyo, Japan, 6-11 July 2017. With Henry Leck and Robyn Lana. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Tampere Vocal Music Festival, Tampere, Finland, 6-11 June 2017. Chorus review for all non-amplified choirs, competition with feedback from an international jury, competition for acoustic and amplified ensembles, workshops, concerts. Contact: Tampere Sävel, Tampere Vocal Music Festival, Email: music@tampere.fi - Website: www.tamperemusicfestivals.fi/vocal/en

5th Vietnam International Choir Festival & Competition, Hôi An, Vietnam, 7-11 June 2017. H i An is one of the most beautiful and charming destinations you can visit in Asia. In cooperation with the Vietnamese Central Government, the Provincial Government of Quang Nam and the City Government of Hôi An. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

7th International Choral Festival Chernomorski zvutsi, Balchik, Bulgaria, 7-11 June 2017. Festival and competition for all kind of choirs. Workshops with Michael Deltchev (Bulgarian folk music) and Spectrum Group (vocal ensembles). Contact: Valentina Georgieva, President, Email: festival@chenomorskizvutsi.com - Website: www.chernomorskizvutsi.com/

International Masterclass for Choral Conductors, Marktoberdorf, Germany, 7-11 June 2017. The Masterclass, led by Prof. Volker Hempfling, Germany and Prof. Maria Guinand, Venezuela, designed for all choral conductors who wish to improve their skills and knowledge at the highest level with outstanding teachers. Participants must be experienced choral conductors. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org

8th International Krakow Choir Festival Cracovia Cantans, Poland, 8-11 June 2017. For all kinds of choirs, 9 categories, many concert opportunities. Gala concert in Krakow Philharmonic. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Krakow International Festival, Poland, 8-12 June 2017. Perform alongside international choirs during adjudicated and non-adjudicated performances in Poland's medieval center of culture, art and academics. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Czech Choir Festival Sborové slavnosti, Hradec Králové, Czech Republic, 8-11 June 2017. For any kind of choirs from all over the world. Contact: Czech Choir Festival Sborové slavnosti, https://www.facebook.com/CzechChoirFestival/ - Website: www.sboroveslavnosti.cz

7th European Forum on Music, Paphos, Cyprus, 8-10 June 2017. The European Forum on Music Education will shed light on how educational concepts relate to all areas of musical life and what this implies for music professionals, audiences and political decision-makers. Contact: European Music Council, Email: info@emc-imc.org - Website: www.emc-imc.org/

Sing With Us in Salzburg Cathedral, Austria, 9-11 June 2017. For choirs and individual singers, with Prof. Janos Czifra, the Salzburg cathedral choir and orchestra. Repertoire: Missa Brevis (Zoltan Kodaly). Open singing nights in Salzburg churches. Contact: PP Performing and Cultural Tours, Email: ppperforming@gmail.com - Website: www.pp-performing.eu

Notes of Joy Austria 2017 Choir Festival, Austria, 10-15 June 2017. Individual and festival concerts under the direction of Sandra and Timothy Peter. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

37th IMC General Assembly, Paphos, Cyprus, 11-12 June 2017. In conjunction with the European Forum on Music held on June 8-10, 2017. Contact: Conseil International de la Musique, Email: forum.imc@unesco.org - Website: www.unesco.org/imc

Music at Monteconero, Sirolo Ancône, Italy, 11-17 June 2017. A week of choral singing in a mountain-top former monastery on the Adriatic directed by JanJoost van Elburg. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Sing Mass at St Peter's Basilica with Catherine Sailer, Rome, Italy, 12-15 June 2017. Individual concerts and combined festival concerts. Option to tour Florence and Venice. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

5th Anúna International Choral Summer School, Dublin, Ireland, 13-17 June 2017. Basic and advanced vocal and choral techniques, extensive work on the purely physical aspects of performance, practical application of techniques in performance, seminars and discussions, a public performance by Anúna that will involve student participation. Contact: Anúna Choral Summer School at The National Concert Hall, Email: info@anuna.ie - Website: www.anuna.ie/

International Anton Bruckner Choir Competition and Festival, Linz, Austria, 14-18 June 2017. For choirs from all over the world to come and sing at the International Anton Bruckner Choir Competition & Festival. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Salzburg International Choral Celebration and Competition, Salzburg, Austria, 14-19 June 2017. For mixed choirs, male and female choirs, children's and youth choirs, sacred music and folklore. Contact: Meeting Music, Email: info@meeting-music.com - Website: http://meeting-music.com/

Bratislava Choir Festival, Slovak Republic, 15-18 June 2017. 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. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Luther 2017 Choral Festival, Berlin, Germany, 15-17 June 2017. Join internationally-renowned conductor Helmuth Rilling on June 17, 2017, for a choral extravaganza at the magnificent Berliner Dom. Contact: Music Celebrations International, LLC, Email: info@luther2017choralfestival.org - Website: http://luther2017choralfestival.org/

Conducting 21C, Stockholm, Sweden, 15-20 June 2017. This course aims to provide conductors with professional development by combining artistic excellence and social justice. Emerging and experienced conductors alike will develop powerfully creative, profoundly artistic, and compassionate approaches for musical leadership through master classes and workshops. Contact: Conducting 21C, Email: info@conducting21c.com - Website: www.conducting21c.com/

SINGMIT! Festival in Vienna, Austria, 15-17 June 2017. For choirs and singers from around the globe, reaharsals with artistic director Gerald Wirth, workshops and performance of Handel's "Messiah" commemorating 275 years since its premiere. Contact: Encore Performance Tours, Email: encoretours@acis.com - Website: www.encoretours.com/go/singmit.cfm

International Choral Festival in Tuscany, Montecatini Terme, Italy, 15-19 June 2017. Join choirs from around the world in the heart of Tuscany to perform in venues throughout the region. Contact: Music Contact International, Email: travel@music-contact.com - Website: http://tuscany.music-contact.com/

Eine Feste Burg, a Choral Celebration, Leipzig, Germany, 17-23 June 2017. Prof. Rilling, pre-eminent scholar and conductor of works by J.S. Bach and Dr. Anton Armstrong, Conductor of the St. Olaf Choir, will lead a Gala Concert Performance at St. Thomas Church in Leipzig in commemoration of the 500th Anniversary of the Reformation. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Join Randall Stroope to sing in Barcelona and Madrid, Spain, 17-25 June 2017. Combined rehearsals and gala concert, individual concerts, cultural immersion. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Early Music in Antwerpen, Belgium, 17-24 June 2017. For advanced singers who are comfortable singing in small chamber groups. The carefully selected repertoire highlights the best of the Early Flemish choral tradition and most of it is in six or eight parts. Contact: RunBySingers, Email: info@runbysingers.org - Website: www.runbysingers.org

International Contest Sun of Italy, Montecatini Terme, Toscana, Italy, 18-21 June, 9-12 July 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

Ireland 2017 Choir Festival, Cork and Dublin, Ireland, 20-27 June 2017. Individual and festival concerts under the direction of Henry Leck. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Pura Vida Costa Rica!, San José, Costa Rica, 20-24 June 2017. Festival designed for service, singing and international friendship, Combining exchange concerts with local choirs. Leader: Dr. Cristian Grases. Contact: Perform International, Email: zfranciscus@perform-international.com - Website: http://perform-international.com/

20th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 21-25 June 2017. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

Chorus America Conference 2017, Los Angeles, California, USA, 21-24 June 2017. The Annual Conference is the centerpiece of Chorus America's professional development and training opportunities for chorus

leaders. Contact: Chorus America, Grant Gershon, Artistic Director, Email: service@chorusamerica.org - Website: www.chorusamerica.org

International Choral Competition Ave Verum, Baden, Austria, 22-25 June 2017. Baden is a spa and has been a historical meeting point for artitst such as Mozart, Beethoven, Schubert, Strauss, Lanner and many more. Only 10 choirs worldwide can join this extraordinary Grand Prix competition. For all amateur choirs (mixed, female, male, treble, men) of at least 20 singers, maximum 50 singers. Contact: Wolfgang Ziegler, chairman, Email: aveverum.baden@gmail.com - Website: www.aveverum.at

Limerick Sings International Choral Festival and 30th Anniversary Concert by ANÚNA, Limerick, Ireland, 22-25 June 2017. Non-competitive event for choirs of all traditions and nationalities. Choirs will meet each other through formal and informal concerts and other social events. Addition of a a youth concert, a choral workshop with Anúna and a "Big Sing" choral performance. Contact: Limerick Sings, Email: information@limericksings.com - Website: www.limericksings.com

8th Rome International Choral Festival, Italy, 22-24 June 2017. Featuring Mass participation at St. Peter's Basilica in the Vatican and a formal finale concert at Basilica of Saint Mary above Minerva. Leader: Z. Randall Stroope. Contact: Music Celebrations International, LLC, Email: info@som50fest.org - Website: www.romechoralfestival.org

International Choral Fest Costa Rica, San Jose, Costa Rica, 22-26 June 2017. Repertoire must be a cappella and of free choice giving preference to music of the choirs' own country or region. Contact: Costa Rica International Choral Festival, Email: info@choralfestcostarica.org - Website: www.choralfestcostarica.org/

Festival Coral de Verão, Lisbon, Portugal, 23-26 June 2017. 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/

Requiem for the Living, Bayeux, Normandy, France, 24-30 June 2017. For choirs to perform a choral work in close collaboration with the composer (Dan Forrest), working with a French orchestra and one of the finest choral educators of our time (Dr. Pearl Shangkuan), in iconic, historic sites. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

5th Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toru , Poland, 25-28 June 2017. For all kinds of choirs from all around the world. Apply before 15 April 2017. Contact: Meeting Music Inh., Email: constanze@meeting-music.com - Website: www.meeting-music.com

London International A Cappella Choir Competition, St John's Smith Square, London, United Kingdom, 25 June-1 July 2017. Festival bringing together 16 choirs from around the world to compete in a series of public concerts. Contact: Joanna Innes-Hopkins, Email: info@sjss.org.uk - Website: www.liaccc.org.uk/

International Contest of Classical Music and Singing Música del Mar, Lloret de Mar, Spain, 25-28 June 2017. Competition performance in the stunning castle-fortress of the 12th century Villa Vella. For classical and jazz singers, academic and chamber choirs. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

Serenade! Washington, DC Choral Festival, USA, 27 June-4 July 2017. For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/dc.htm

Kennedy Center: Celebrate President JFK 100th, Washington DC, USA, 27 June-4 July 2017. In collaboration with the Kennedy Center, Classical Movements' s celebrating the centennial of President Kennedy's birth with a grand choral celebration of Kennedy's legacy by inviting choirs from countries that have benefited from the work of the Peace Corps, as well as select choirs from the U.S. and abroad. Contact: Yarina Conners, Classical Movements, Inc., Email: Yarina@classicalmovements.com - Website: http://classicalmovements.org/rhap.htm

Jubilate Mozart! Choral Festival, Salzburg, Austria, 28 June-2 July 2017. Join other mixed voice choirs from around the country to perform under Jo-Michael Scheibe and Professor János Czifra in the storybook city of Salzburg. Contact: Music Celebrations International, LLC, Email: info@mozartchoralfestival.org - Website: mozartchoralfestival.org

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 29 June-2 July 2017. 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 Festival Verona Garda Estate, Verona, Brescia, Mantua, Vicenza, Italy, 29 June-16 July 2017. For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: info@festivalveronagardaestate.eu - Website: www.festivalveronagardaestate.eu

19th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 29 June-2 July 2017. Ten selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.cantusmm.com

EuroChoir 2017, Utrecht, Netherlands, 30 June-10 July 2017. 60 singers (18-30 years old) selected by member organisations of the European Choral Association – Europa Cantat rehearse and sing together. Contact: FENIARCO, Email: info@feniarco.it - Website: www.feniarco.it

Choralfest Melbourne 2017, Brisbane Grammar School, Queensland, Australia, 30 June-3 July 2017. For any type of choral ensemble performing at a high level in any style. In addition a program of Honour choirs for children and youth, chorister workshops and the opportunity to work with local composers is being planned. Contact: The Australian National Choral Association, Email: anca.choralfest@gmail.com - Website: http://choralfest.org.au/

Festival of Voices, Hobart, Tasmania, Australia, 30 June-16 July 2017. Performance such as concerts to clubs, cabaret venues and pop up performances for participants and singers of all ages and backgrounds. Contact: Festival of Voices Tasmania, Email: info@festivalofvoices.com - Website: https://festivalofvoices.com/

Win A Competition, Tholey, Germany, 30 June 2017. International video competition WAC Contest for mixed choirs. Winners will be given a new a cappella composition by Alwin Michael Schronen. Audience award as well. Deadline to upload videos: Sep 30, 2017. Contact: AS Musikverlag, Email: info@as-musikverlag.de - Website: www.wac-contest.eu

8th Summer Academy in Choral Conducting, Corfu Island, Greece, 1-7 July 2017. Intensive choral conducting seminar (36 tuition hours). Applies to Choral Conductors and Choral Conducting Students. Clinician: Doreen Rao (Emeritus Professor Toronto University). The seminar is constructed in 4 sessions: a) Choral Pedagogy - Methodology b) Vocal Techniques for Choral Sound c) Choral Conducting Techniques d) Participant's Choir. Contact: Ionian University Music Department, Email: chortherini@gmail.com - Website: http://music.ionio.gr/gr/academy

Great Basilicas of Italy Festival Tour, Italy, 2-7 July 2017. Festival celebrating the artistic heritage of two of Italy's most important churches. Under the leadership of artistic director Dr. Cameron LaBarr, 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

Spirituals and Gospel Music 2017, London and Paris, United Kingdom and France, 3-11 July 2017. Individual and combined festival concerts with Rollo Dilworth. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Italy 2017 Choir Festival with John Dickson, Rome & Tuscany, Italy, 3-11 June 2017. Festival staging Faure's Requiem. Individual concerts and combined festival concerts. Option to tour Florence and Venice. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

World Youth Choir Session 2017, Pécs, Hungary, 4-25 July 2017. After the success of the EUROPA CANTAT XIX Festival in 2015, the World Youth Choir session for 2017 will be held in Pécs, Hungary with a following tour in Serbia, Bosnia-Herzegovina, Croatia, Slovenia and Hungary. The selected singers for 2017 will have the chance to perform both classical and folk arrangements directed by conductors Zoltán Pad (Hungary) and Kennedy Okeyo Wakia (Kenya). Email: manager@worldyouthchoir.org - Website: www.worldyouthchoir.net

International Johannes Brahms Choir Festival and Competition, Wernigerode, Germany, 5-9 July 2017. Competition for choirs and music ensembles from all over the world. This competition, named after Johannes Brahms, puts a musical focus on this German composer and the German romantics of the 19th century. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Musica Eterna Roma, Italy, 5-9 July 2017. For all kinds of choirs from all around the world. Contact: Meeting Music Inh. Pirosk Horv th e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Dublin Choral Festival, Ireland, 5-9 July 2017. Lend your voices to sing in a combined mixed-voice choir in Ireland's Fair City. The festival chorus will perform thrilling choral literature under the direction of Artistic Director Dr. Stan Engebretson – Chorale Artistic Director for the National Philharmonic. Contact: Music Celebrations International, LLC, Email: info@dublinchoralfestival.org - Website: http://dublinchoralfestival.org/

Cappadocia Music Festival, Ürgrüp, Turkey, 5-9 July 2017. For choirs, orchestras and any kind of musical ensembles. Email: info@musicfestinturkey.com - Website: www.musicfestinturkey.com

Voix d'Enfants / Espace scénique, Vesoul, France, 5-9 July 2017. Concerts, open rehearsals, workshop for conductors, study tour. Participating choirs: Ensemble Justiniana (France), Choeur d'Enfants du Hainaut (Belgium), Choeur d'Enfants Sotto Voce (France), Coro Infantil da Universidade de Lisboa (Portugal), Piccoli Cantori di Torino (Italy), Théâtre Edwige Feuillère de Vesoul (France). Contact: Ensemble Justiniana, Email: info@justiniana.com - Website: www.vdees.eu

Rhapsody! International Music Festival, Prague, Czech Republic & Vienna, Salzburg, Austria, 6-16 July 2017. Performances in three of Europe's most musical and historical cities, workshop, musical exchanges, optional choral competition and sightseeing tours. Contact: Sara Casar, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/rhap.htm

International Youth Music Festival I & Slovakia Folk, Bratislava, Slovak Republic, 6-9 July 2017. 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. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

35th International Choir Festival of Preveza, 23rd International Competition of Sacred Music, Preveza, Greece, 6-9 July 2017. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Contact: Choral Society "Armonia" of Prevesa, Email: prevezachoralfestival@gmail.com or armonia4@otenet.gr - Website: http://prevezafest.blogspot.gr/

8th International Sacred Music Choir Festival & Competition Laudate Dominum, Vilnius, Lithuania, 6-12 July 2017. For all choirs around the world. Contact: Gratulations, Email: info.gratulationes@gmail.com - Website: www.gratulationes.lt

11th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 7-12 July 2017. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Email: office@sclfestival.org - Website: www.sclfestival.org

4th International Choral Festival of Antonin Dvorak "DVORAK´S CHORAL SUMMER", Prague, Czech Republic, 7-8 July 2017. Competition open to amateur female, male, youth, mixed and children´s choirs. Contact: OR-FEA Festival and Organisational Agency, Email: incoming@orfea.cz - Website: www.or-fea.cz

51st Kurt Thomas Cursus for Choral Conducting, Utrecht, Netherlands, 7-15 July 2017. Course for choral conductors. The unique concept of this course will enable everyone to participate on his or her level. Contact: HKU University of the Arts Utrecht, Email: ktc@muziek.hku.nl - Website: www.hku.nl

Passion of Italy with Heather J. Buchanan, Rome, Florence and Venice, Italy, 8-13 July 2017. Individual and combined festival concerts for all choirs and singers. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

4th International Choir Festival Coralua, Trondheim, Norway, 8-14 July 2017. For children, middle school and adult choirs. Choral workshops with excellent international conductors. Singing Tour in Norway, discover the beautiful village of Røros. Contact: Coralua, Email: trondheim@coralua.com - Website: www.coralua.com

Golden Voices of Barcelona, Spain, 9-13 July 2017. For both professional and amateur choirs from all around the world. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

International Choir Festival InCanto Mediterraneo, Milazzo (Sicily), Italy, 9-15 July 2017. First part of the festival non competitive, second part competitive in various categories. Contact: Associazione Corale "Cantica Nova", Email: festival@festivalincantomediterraneo.it - Website: www.festivalincantomediterraneo.it

Chorus America Conducting Academy, Fullerton, California, USA, 9-15 July 2017. Build choral-orchestral skills and advance your career in a supportive learning environment with master teachers. Chorus America's Conducting Academy gives choral conductors a unique opportunity to develop choral-orchestral skills and enhance their university training. Contact: Chorus America, Grant Gershon, Artistic Director, Email: service@chorusamerica.org - Website: www.chorusamerica.org

A week in Barcelona directed by Jeremy Jackman, Spain, 10-14 July 2017. For experienced choral singers of all ages; it is not suitable for beginners or people who have not sung in a choir for several years. Participants should

have basic sight-reading ability and be prepared to study the music beforehand. Contact: RunBySingers, Email: info@runbysingers.org - Website: www.runbysingers.org

1st Leonardo Da Vinci International Music Festival, Florence, Italy, 11-14 July 2017. Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

Classical Choral with David Lawrence, Hobart, Tasmania, Australia, 11-16 July 2017. Mendelssohn's Oratorio Elijah with Hobart Chamber Orchestra. Workshops, rehearsals and performances. David Lawrence is one of the UK's most versatile conductors, working with orchestras and choirs of all shapes and sizes. Email: info@festivalofvoices.com - Website: https://festivalofvoices.com/

Gospel with Eric Dozier, Hobart, Tasmania, Australia, 11-16 July 2017. Workshops, rehearsals and performances. Eric Dozier (US) is the former musical director for the World Famous Harlem Gospel Choir and the co-founder and Director of Arts and Education for One Human Family Music Workshops, Inc. Contact: Festival of Voices Tasmania, Email: info@festivalofvoices.com - Website: https://festivalofvoices.com/

A Cappella with Deke Sharon, Hobart, Tasmania, Australia, 11-16 July 2017. Contact: Festival of Voices Tasmania, Email: info@festivalofvoices.com - Website: https://festivalofvoices.com/

International Choral Program with Chris Burcin, Hobart, Tasmania, Australia, 11-16 July 2016. Chris is an active choral conductor, music teacher and performer. Contact: Festival of Voices Tasmania, Email: info@festivalofvoices.com - Website: https://festivalofvoices.com/

SINGMIT! Festival in Vienna, Austria, 13-15 July 2017. For choirs and singers from around the globe, reaharsals with artistic director Gerald Wirth, workshops and performance of Schubert's «Mass in E-Flat Major No. 6» celebrating Schubert's 220th birthday. Contact: Encore Performance Tours, Email: encoretours@acis.com - Website: www.encoretours.com/go/singmit.cfm

Europa Cantat Junior 8, Lyon, France, 13-20 July 2017. This famous festival for children and youth choirs will take place in Lyon, France for the first time. Lyon is the town where the French choral federation A Coeur Joie is based. Choral music has a special place in the cultural life of the city, with many children and adult choirs of all kinds. Concerts, ateliers and other choral activities. Contact: Europa Cantat junior 8, Email: secretariat@choralies.org - Website: europacantatjunior.fr/en/

35th International Music Festival, Cantonigròs, Barcelona, Spain, 13-16 July 2017. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: Festival International de Música de Cantonigròs, Email: fimc@fimc.es - Website: www.fimc.es

Zêzerearts Choral Festival 2017, Tomar, Portugal, 13-22 July 2017. Join the Festival Choir to rehearse and perform works by Mozart, Rachmaninoff and Tchaikovsky, in addition to singing Haydn's Creation with the ZêzereArts Symphonic Chorus. Led by Brian MacKay. Contact: Ferreira do Zêzere, Email: zezerearts@gmail.com - Website: www.zezerearts.com/

6th Bali International Choir Festival 2017, Denpasar Bali, Indonesia, 14-20 July 2017. 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

Festival Setmana Cantant (Singing Week) Tarragona 2017, Spain, 14-21 July 2017. Four workshops conducted by well-known maestros of international prestige: Brady Allred (USA): America, America; Michael Gohl (Switzerland): The Sound of Singing World, Today; Bernie Sherlock (Ireland): A Celtic Flavour and Josep Vila (Catalonia): The Light of Sacred Music (workshop for women voices). Final concert with participating choirs conducted by Xavier Puig i Ortiz (Catalonia). Artistic director: Josep Prats. Contact: Catalan Federation of Choral Associations (FCEC) & European Federation Europa Cantat., Email: info@setmanacantant.org - Website: https://www.setmanacantant.com/

11th International Choral Festival, Rome & City of Vatican, Italy, July 2017. For choral groups. Contact: Glob Festival, Email: info@globfestival.com - Website: www.festivalinternazionale.com

4th Asia International Chora Festival & Asia Choral Education General Assembly, Singapore, 15-20 July 2017. For experts, scholars and choral conductors from all over Asia and the world. International choral competition, communication concert, choral champion's night, presentations by choral experts, academic exchange, international choral master classes, topic seminars, round

table conferences. Contact: Asian Choirs Association Secretariat, Naomi Zhang, Email: 459192519@qq.com - Website: www.acahk.cn

Brittany Music Workshops: Langlais Festival Choral Week, La Fontenelle, France, 15-21 July 2017. Led by Malcolm Archer, with David Bednall (accomp) and Hilary Jones (singing coach). Contact: Brittany Music Workshops, Email: brenda.dean@brittanymusicworkshops.eu - Website: www.brittanymusicworkshops.eu/

3rd European Choir Games and Grand Prix of Nations, Riga, Latvia, 16-23 July 2017. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Parallel to the European Choir Games, Grand Prix of Nations, a competition for the best amateur choirs in the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

International Choral Music Camp-Retreat Sacred Music of Lithuanian Composers, Vilnius, Lithuania, 16-23 July 2017. For individual singers or choirs. The repertoire will consist of sacred music pieces composed by Lithuanian composers for mixed choir a cappella (in Latin). Contact: Gratulations, Email: info.gratulationes@gmail.com - Website: www.gratulationes.lt

Word Youth & Children's Choir Festival, Hong Kong, China, 16-21 July 2017. 13 competition categories, 4 international standard venues, international choral judging system, more than 10 masterclasses and workshops, conducting master course. Contact: Hong Kong Treble Choirs' Association, Email: info@hktreblechoir.com - Website: http://www.hktreblechoir.com/wyccf/about/

Capriccio Français Summer Academy, Barcelona, Catalonia, Spain, 16-23 July 2017. Programs for singers, instrumentalists, students in choir conducting, baroque dancers, as well as a choral academy focuing on ancient music. Apply before 15 June 2017. Contact: Cappricio Français Summer Academy, Email: academie@capricciofrancais.com - Website: www.academie.capricciofrancais.com

Perform Verdi Requiem in Barcelona, Spain, 17-27 July 2017. For choirs and individual singers to perform the Verdi Requiem in the Palau de la Musica in Barcelona under the direction of Jonathan Griffith. Contact: Distinguished Concerts International, New York (DCINY), Email: Diane@DCINY.org - Website: www.DCINY.org

Eastman School of Music Workshop on Advanced Choral Conducting, Rochester, NY, USA, 17-21 July 2017. Limited to 14 conductors. Mendelssohn's Elijah and Howells's Requiem under the direction of Craig Hella Johnson and William Weinert. Participants will conduct Voices, the professional chorus in residence at the Institute. Contact: Eastman School of Music, Email: summer@esm.rochester.edu - Website: http://summer.esm.rochester.edu

The Creation, A Sing Along Concert of the World Festival Singers, Riga, Latvia, 19 July 2017. The project World Festival Singers started in 2015 and unites about 1.400 singers from all continents in spectacular performances of some of the masterpieces of the choral symphonic literature. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 19-30 July 2017. Three levels: full conductor, conducting auditor and singer. Contact: Sarteano Chamber Choral Conducting Workshop, Gail Leicher, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

Paris Rhythms, France, 20-23 July 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 21-29 July 2017. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Contact: Jayci Thomas, Classical Movements, Inc., Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

11th World Symposium on Choral Music, Barcelona, Spain, 22-29 July 2017. Eight days to listen to 26 of the world's premiere choirs, 30 outstanding lectures on choral music, music exhibition, gala concerts, open sings - all in the exciting city of Barcelona. Also on https://www.facebook.com/wscm11bcn/ and https://twitter.com/wscm11 Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: http://www.wscm11.cat/

Summer Choral Workshop Music and Mountain 2017, Les Diablerets, Switzerland, 22 July-5 Aug 2017. Open to singers of all levels with knowledge of the scores to work on. Program: Messa da Requiem (Verdi). Workshop combined with Mountain excursions. Working language: French. Contact: Christophe Gesseney, Email: chgesseney@bluewin.ch - Website: www.musique-montagne.com

A week in Riga directed by Nigel Perrin, Latvia, 23-30 July 2017. For experienced choral singers of all ages. Contact: RunBySingers, Email: info@runbysingers.org - Website: www.runbysingers.org

International Youth Music Festival II and Bratislava Cantat I, Bratislava, Slovak Republic, 24-27 July 2017. 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. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

World Peace Choral Festival Vienna 2017, Austria, 26-29 July 2017. Together with the famous Vienna Boys choir, children's and youth choirs as well as adult choirs from around the world will do concerts, workshops, celebrations and competitions for the world peace. Contact: Stefanie Rauscher, Email: info@wpcf.at - Website: www.wpcf.at

10th Grand Prix Pattaya, Thailand, 26-30 July 2017. 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: www.festamusicale.com

12th Oratorio Choir Academy on Orchestra Conducting for Choral Conductors and Choir Atelier for Singers, Pecs, Hungary, 27 July-6 Aug 2017. The programme seemed to match my exact needs and desires. Contact: Zsolnay Heritage Management Nonprofit Ltd., Réka Balog, Email: music_courses@zsn.hu - Website: www.zsolnaynegyed.hu/

6th International Campus Music Festival, Stuttgart, Germany, 28-31 July 2017. For youth choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: kripp@volkskulturkreis.de - Website: www.volkskultur-de.org

Ein Deutsches Requiem conducted by Timothy Brown, Horto, Greece, 29 July-5 Aug 2017. Singers are invited to participate in a choral course conducted by Timothy Brown in the Greek village of Horto. Contact: Foundation Angelinis - Hadjinikou, Email: info@horto.net - Website: www.horto.net/

Cambridge Early Music Summer Schools, Cambridge, United Kingdom, 30 July-12 Aug 2017. The Monteverdi Legacy: Venetian Music from Monteverdi to Vivaldi (30 July- 6 Aug), led by Peter Holman and the Parley of Instruments. Contact: Cambridge Early Music Summer Schools, Email: info@CambridgeEarlyMusic.org - Website: www.cambridgeearlymusic.org/

International Choral Festival The Singing World, St. Petersburg, Russia, 4-9 Aug 2017. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Contact: International Choral Festival and Competition, Email: Singingworld@mail.ru - Website: http://singingworld.spb.ru/en/

Africa Cantat, Kinshasa, DR Congo, 6-12 Aug 2017. Initiated by the African Confederation of Choral Music (ACCM) with the support of the Congolese Federation of Choral Music and the partnership of IFCM, A Coeur Joie International and Europa Cantat, the festival will be an ideal crossroad to discover and exchange around the rich authenticity of the African choral heritage. Contact: African Confederation for Choral Music, Email: info@ackinshasa2017.org - Website: www.ackinshasa2017.org/

24th World Assembly of Choirs, Gospel, Soul and Prayer Zimriya Festival, Old Akko, Israel, 6-10 Aug 2017. Celebration of choral music including workshops with Anton Armstrong (USA): Gospel and Spiritual; Tim Brown (UK/Switzerland): The Power of Music to Communicate Prayer; Andre de Quadros (USA): Spirit, Song, and the World; Jua Amir (USA/France): Soul & Hip. Contact: ZIMRIYA, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il

Assisi Summer School, Italy, 6-13 Aug 2017. Directed by Dr. David Skinner. For experienced choral singers of all ages. Participants should have reasonable sight-reading ability or be prepared to study the music beforehand. Contact: RunBySingers, Email: info@runbysingers.org - Website: www.runbysingers.org

Ludlow Summer School, United Kingdom, 13-18 Aug 2017. A course for singers and instrumentalists led by Eamonn Dougan and Greg Skidmore. Repertoire: Polychoral Music in 17th Century Poland Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Lithuanian Choral Music Study Tour, Vilnius, Kaunas, Moletai, Lithuania, 21-25 Aug 2017. In collaboration with the European Choral Association - Europa Cantat, study tour for choral conductors and composers who wish to expand their horizons, obtain new contacts in a country that sang its way to Independence from the Soviet Union 26 years ago and learn from international world-class lecturers during annual Lithuanian choral conductors Summer Academy. Contact: Lithuanian Choral Association, Email: StudyTour2017@gmail.com - Website: http://www.europeanchoralassociation.org/index.php?id=916

Al Sole della Sardegna International Choral Festival, Sant'Antioco, Italy, 23 Aug-3 Sep 2017. For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: office@festivalalsoledellasardegna.eu - Website: www.festivalalsoledellasardegna.eu

Istanbul International Chorus Competition and Festival, Istanbul, Turkey, 24-28 Aug 2017. For children, female, male, mixed choirs and folk groups. Contact: Istanbul Harman Folklor, Email: istanbul@istanbulchorus.com - Website: www.istanbulchorus.com

Norbusang 2017, Os, Norway, 24-28 May 2017. Festivals for children's and youth choirs to create contacts between singers and conductors from the entire Nordic region, with the aim to promote the exchange of repertoire from country to country and the creation of new Nordic repertoire for children's and youth choirs. Conductor study tour during the festival. Contact: Norbusang, Email: info@norbusang.org - Website: http://norbusang.org/

Association of British Choral Directors, ABCD 32nd Annual Convention, Royal Conservatoire of Scotland, United Kingdom, 25-27 Aug 2017. Inspiration, repertoire and technique for anyone leading choral music, with presenters and choirs from the UK and abroad. Contact: Association of British Choral Directors, Rachel Greaves, Email: rachel.greaves@abcd.org.uk - Website: www.abcd.org.uk

2nd Misatango Choir Festival Vienna, Austria, 30 Aug-3 Sep 2017. Singers and musicians from all over the world come together in Vienna to bring an evening full of tango rhythms and melodies to the stage. Under the baton of Mtro 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. Contact: Pegasus Businesskey & Concerts-Austria, Email: c.bender@businesskey.at - Website: www.misatango.com/

Norwich Cathedral Weekend, United Kingdom, 1-3 Sep 2017. Directed by Peter North. This course is for experienced choral singers of all ages. Contact: RunBySingers, Email: info@runbysingers.org - Website: www.runbysingers.org

9th European Academy for Choral Conductors, Fano, Italy, 3-10 Sep 2017. Lecturer: Ragnar Rasmussen (Norway). Theme: Wonder and Reflection in choral music. Contact: FENIARCO, Email: info@feniarco.it - Website: www.feniarco.it

International Choir Festival Corearte Argentina 2017, Córdoba, Argentina, 5-10 Sep 2017. Non-competitive event open to choirs of various backgrounds from all over the world. Workshops with Josep Prats (Catalonia, Spain), Elisenda Carrasco (Catalonia, Spain), Pablo Trinidade (Brazil), Maria Guinand (Venezuela) and Santiago Ruiz (Argentina). Apply before April 10, 2017. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

18th EUROTREFF 2017, Wolfenbüttel, Germany, 6-10 Sep 2017. Concerts and ateliers for children's, girls' and mixed youth choirs. Ateliers for children's choirs with Josep Vila Jover (Spain), Robert Göst and Frank-Steffen Elster (Germany). Ateliers for girls choirs with Aira Birzi a (Latvia) and Merel Martens (Netherlands). Ateliers for mixed youth choirs with Victoria Ely (Australia) and Panda van Proosdij (Netherlands). Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: www.amj-musik.de/eurotreff2017

ON STAGE with Interkultur in Brussels, Belgium, 7-10 Sep 2017. No competitions but a buzz of choral activities: Make Brussels your stage during your choir tour. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: http://onstage.interkultur.com/

IstraMusica, Pore , Croatia, 9 Sep-8 Oct 2017. With this event we offer you the opportunity to determine how and when you and your choir make an appearance. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: http://www.interkultur.com/events/2017/porec/

3rd International Festival of Sacred Music Francesco Bruni, Italy, Sep 2017. Festival with aim to renew the interest in the Sacred Music in Southern Italy. Contact: International Festival of Sacred Music Francesco Bruni, Email: direzione@festivalfrancescobruni.com - Website: www.festivalfrancescobruni.com

International Choir Academy, Saarbrücken, Germany, 11-16 Sep 2017. For Individual top-level singers interested in singing with a professional choir. The University of Music Saar and ChorWerk Saar, in cooperation with two German foundations, offers 24 scholarships to young selected singers to rehearse in a professional choir together with 12 members of famous German radio choir and with Georg Grün. Contact: Chorwerk Saar, Email: info@chorwerksaar.de - Website: http://chorwerksaar.de

chor.com Convention for Choral Music, Dortmund, Germany, 14-17 Sep 2017. Biennal convention including more than 150 workshops, masterclasses, symposia on social and political topics, exhibition, concerts. Contact: Deutscher Chorverband e.V., Email: info@deutscher-chorverband.de - Website: http://chor.deutscher-chorverband.com/

Barcelona International Chamber Music Festival, Barcelona, Spain, 14-17 Sep 2017. Competition and performance of vocal music for quartets, octets and chamber choirs of up to 16 members. Each ensemble can be mixed voice or equal voice. Contact: FIMCB, Email: info@fimcb.org - Website: www.fimcb.org

ON STAGE with Interkultur in Lisbon, Portugal, 15-18 Sep 2017. No competitions but a buzz of choral activities: Make Lisbon your stage during your choir tour. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: http://onstage.interkultur.com/

Jimena de la Frontera Music Week, Spain, 17-22 Sep 2017. Choral music in an Andalusian pueblo blanco directed by Robert Hollingworth. Repertoire: El Siglo de Oro, Spanish music of the 16th Century. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

ON STAGE with Interkultur in Paris, France, 21-24 Sep 2017. No competitions but a buzz of choral activities: Make Paris your stage during your choir tour. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: http://onstage.interkultur.com/

Rimini International Choral Competition, Rimini, Italy, 21-24 Sep 2017. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Festival under the Patronage of the EU Parliament and the President of the Republic of Italy. Common Sung Service at the Renaissance Rimini Cathedral. Contact: Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it

The Voice of Wealth, Lloret de Mar, Spain, 22-27 Sep 2017. International choir festival and competition for all kind of choirs from all over the world. Contact: Monolit Festivals, Email: info@monolitfestivals.com - Website: http://monolitfestivals.com/

Sing With Us in Salzburg Cathedral, Austria, 22-24 Sep 2017. For choirs and individual singers, with Prof. Janos Czifra, the Salzburg cathedral choir and orchestra. Repertoire: Jubiläums-Messe (Michael Haydn). Contact: PP Performing and Cultural Tours, Email: ppperforming@gmail.com - Website: www.pp-performing.eu

1st Andrea del Verrocchio International Music Festival, Florence, Italy, 26-29 Sep 2017. Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

Bratislava Cantat II, Slovak Republic, 5-8 Oct 2017. International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

9th Choral Singing Contest of South American Folk and Popular Music, La Plata, Argentina, 6-9 Oct 2017. Three categories: mixed choirs, mixed vocal ensembles and equal voices choirs (male or female) with two compulsory works for each category and self- selected works. Contact: Asociación Argentina para la Música Coral, Email: aamcantlp@ciudad.com.ar - Website: www.aamcant.org.ar

14th International Choir Contest of Flanders-Maasmechelen, Belgium, 6-8 Oct 2017. Limited to ensembles from 12 to 40 equal voices and 16 to 40 mixed voices. Contact: International Choir Contest of Flanders, Gert Vanderlee, Email: info@ikv-maasmechelen.be - Website: www.ikv-maasmechelen.be

International Choir Competition and Festival Kalamata 2017, Greece, 11-15 Oct 2017. Competition for all types of choirs in different categories of difficulty, line-ups and musical genres. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Canta en Andalucía, Sevilla, Spain, 11-15 Oct 2017. Non competitive festival for any kind of choirs from around the world. Contact: Ana León and Laura de la Rosa, Viajes El Corte Inglés S.A., División INNOVA, Email: info@cantaenandalucia.com - Website: www.cantaenandalucia.com/

12th International Choral Festival, Nice, France, 12-15 Oct 2017. For all kind of choirs from all over the world. Concerts in prestigious places including a Baroque Cathedral located in the old part of town. Contact: Destinations Chœurs - transglobe, Email: contact@destinations-choeurs.fr - Website: www.destinations-choeurs.fr

12th In Canto sul Garda International Choir Competition, Riva del Garda, Italy, 14-18 Oct 2017. For all kinds of choirs from all around the world. Categories for senior choirs. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Let the Peoples Sing Competition, Helsinki, Finland, 14-15 Oct 2017. Open to amateur vocal ensembles in three choral categories: Children and Youth, Adult and Open (i.e. a specific musical style or genre). LTPS will take place in Helsinki's architecturally stunning

Musiikkitalo (Music Centre) Contact: Eur(o)radio Operated by EBU, Email: robineau@ebu.ch - Website: www.ebu.ch/let-the-peoples-sing

International Choir Festival Corearte Barcelona 2017, Spain, 16-22 Oct 2017. 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

1st Mouv'ton Choeur International Choral Festival, Aix-les-Bains, Chambéry, France, 18-22 Oct 2017. For all kind of choirs from all over the world. Festival dedicated to choirs which sing and move on stage with contemporaneous repertoire. Contact: Destinations Chœurs - transglobe, Email: contact@destinations-choeurs.fr - Website: www.destinations-choeurs.fr

4th International Choral Festival Assisi Pax Mundi, Italy, 19-22 Oct 2017. For choral groups. Contact: Glob Festival, Email: info@globfestival.com - Website: www.festivalinternazionale.com

Cantate Barcelona, Spain, 20-24 Oct 2017. Choirs from across the globe participate in this annual festival. Share your music in towns throughout Spain's Costa Brava region. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

13th International Warsaw Choir Festival Varsovia Cantat, Poland, 20-22 Oct 2017. For a cappella choirs. Choirs can compete in one of 5 categories for statuettes of Golden Lyre and Special Romuald Twardowski Prize. Festival takes place in Porczynski & Chopin Halls. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

Canta al mar 2017 International Choral Festival, Calella, Barcelona, Spain, 25-29 Oct 2017. Competition for mixed, male, female, children's and youth choirs. No compulsory pieces required. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

City of Derry International Choral Festival, Ireland, 25-29 Oct 2017. Competitive and non-competitive participation for singers across a wide range of styles, ensembles and ages. Performances from Mixed Voice to Equal-Voice choirs, Youth to Chamber choirs and from Church Music to Light, Popular and Jazz. Contact: Fiona Crosbie, festival manager, Email: info@codichoral.com - Website: http://derrychoirfest.com/

The Glory of Venice, Italy, 25-29 Oct 2017. Directed by David Ogden. Music includes Christ has no body now but yours (Ogden), Magnificat (Durante), Sancta et immaculatus est (Gabrieli), If ye love me (Tallis), Ave Maria (Arcadelt), Exultate justi (Viadana), O sing joyfully (Batten). Contact: RunBySingers, Email: info@runbysingers.org - Website: www.runbysingers.org

International Choral Festival of Malta 2017, Italy, 1-6 Nov 2017. For choral groups. Contact: Glob Festival, Email: info@globfestival.com - Website: www.festivalinternazionale.com

International Choir Competition of Tolosa, Spain, 1-5 Nov 2017. Its aim is to bring together the best choirs in the world: exchange of styles, interpretation, choral literature, vocal education and ways of each country and information about the musical and cultural traditions of the Basque Country. Contact: Centro de Iniciativas de Tolosa, Email: cit@cittolosa.com - Website: www.cittolosa.com

Spanish Retreat directed by Peter North, Spain, 1-5 Nov 2017. For experienced choral singers of all ages. Music includes Faure Requiem (Red Novello edition), Plainsong and Anthem for Compline tba. Contact: RunBySingers, Email: info@runbysingers.org - Website: www.runbysingers.org

Cantate Dresden, Germany, 2-5 Nov 2017. For all kind of choirs from all over the world. Contact: Music&Friends, Email: info@musicandfriends.org - Website: www.musicandfriends.com/html/cantate_dresden.html

International Budgetary Festival/Competition The Place of Holiday, Spain, 3-6 Nov 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

Les Choeurs à l'Unisson International Choral Festival, Dakar, Senegal, 8-12 Nov 2017. Festival including workshops with Dr. Nehemiah Brown (Gospel), Yveline Damas (Songs from Gabon), JB Bakhoum (Songs from Senegal), Juan Pablo de Juan Martin (Songs from Spain), Myguel Santos e Castro (Songs from Portugal). Contact: Mouvement Afrikiyo pour le Chant Choral, Email: lukymendy@gmail.com

ON STAGE with Interkultur in Prague, Czech Republic, 9-12 Nov 2017. No competitions but a buzz of choral activities: Make Prague your stage during your choir tour. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: http://onstage.interkultur.com/

Ambassadors of Song, an International Male Chorus Symposium, Ann Arbor, Michigan, USA, 10-11 Nov 2017. Apply for choir performances. Submit session proposals. Learn more, apply and register. Featured artists: Joshua Habermann (Santa Fe Desert Chorale), Paulo Vassalo Lourenço (Portugal), Lhente Marie-Pitout (South Africa). Artistic Director: Eugene Rogers. Contact: University of Michigan Men's Glee Club, Email: ambassadors-of-song@umich.edu - Website: http://bicentennial.ummgc.org/

International Choir Festival Corearte Brazil 2017, Caxias do Sul, Brazil, 13-19 Nov 2017. Non-competitive event open to choirs of various backgrounds from all over the world. Workshops with Pablo Trindade (Brazil) and Fernanda Novoa (Uruguay). Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

Sligo International Choral Festival, Ireland, 17-19 Nov 2017. Competitive and non-competitive events for mixed choirs, male voice, female voice, youth folksong, madrigals, sacred music, gospel choirs and barbershop. Contact: Sligo International Choral Festival, Email: info@sligochoralfest.com - Website: www.sligochoralfest.com/

Vienna Advent Sing, Austria, 23-27 Nov, 30 Nov-4 Dec, 7-11, 14-18 Dec 2017. Vienna welcomes choirs from around the world to share their voices in the music capital of Europe. By invitation of the Cultural Affairs Department, sing in the magnificent City Hall and breathtaking Melk Abbey. Contact: Music Contact International, Email: vienna@music-contact.com - Website: www.music-contact.com

Advent in Weimar directed by Colin Durrant, Germany, 30 Nov-4 Dec 2017. For experienced choral singers of all ages. Music includes Matin Responsary (Palestrina), Of the Father's heart begotten (arr. Willcocks), Teach me O Lord (Attwood), Of a Rose, a lovely Rose -from Magnificat (Rutter), Zion hört (J S Bach), etc... Contact: RunBySingers, Email: info@runbysingers.org - Website: www.runbysingers.org

27th International Festival of Advent and Christmas Music with Petr Eben Prize, Prague, Czech Republic, 1-2 Dec 2017. Competition open to amateur female, male, youth, mixed and children´s choirs. Contact: OR-FEA Festival and Organisational Agency, Email: incoming@orfea.cz - Website: www.or-fea.cz

3rd Warsaw Advent and Christmas Choir Festival, Poland, 1-3 Dec 2017. Competitive and non-competitive event for all kind of choirs from around the world. Contact: Polonia Cantat & Melody, Email: warsaw@christmasfestival.pl - Website: http://warsaw.christmasfestival.pl/

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 3-6 Dec 2017. Competition, workshop, concerts in churches and on the Christmas markets stage. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Festival/Contest Gran Fiesta, Spain, 3-6 Dec 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 3-6 Dec 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

International Festival/Competition Talents de Paris, France, 5-8 Dec 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

8th Krakow Advent and Christmas Choir Festival, Poland, 8-10 Dec 2017. Festival for all amateur choirs from around the world to present their repertoire of advent, christmas and sacred choir music in the most prestigious churches in Krakow. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: http://krakow.christmasfestival.pl/

25th International Sacred, Advent & Christmas Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 14-17 Dec 2017. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Join Simon Carrington to sing in Barcelona in 2017/2018, Barcelona, Spain, 26 Dec 2017-2 Jan 2018. Combined rehearsals and gala concert featuring a musical program of 30-40 minutes duration which will be presented after participating choirs have the option to perform individually as well. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

International Festival/Contest Gran Fiesta, Spain, 7-10 Jan 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams

of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 7-10 Jan 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

Sing'n'Pray Kobe, Japan, 25-29 Jan 2018. For choirs from all over the world to celebrate peace through singing in a brand new destination, Kobe, Japan. More than 600 singers will be gathering in Kobe and international choirs are also invited to sing for peace in the world in the beautiful Kobe Bunka Hall. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

3rd Misatango Choir Festival Vienna, Austria, 31 Jan-4 Feb 2018. Singers and musicians from all over the world come together in Vienna to bring an evening full of tango rhythms and melodies to the stage. Under the baton of Mtro Saul Zaks, , participating choirs will jointly perform the "Misa a Buenos Aires", a contemporary roman mass in an authentic Argentinean tango style. Contact: Pegasus Businesskey & Concerts-Austria, Email: c.bender@businesskey.at - Website: www.misatango.com/

Roma Music Festival 2018, Italy, 7-11 Mar 2018. International festival of choirs and orchestras. Apply before 15 Jan 2018. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 16-19 Mar 2018. The Catholic University of Ponce, the University of Puerto Rico, and the city of Ponce invite choirs to discover Puerto Rico! Work with the island's most famous composers and directors, and exchange with choirs from the region. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Dublin International Choral Festival, Ireland, 22-26 Mar 2018. Individual workshop with one of Ireland's highly acclaimed conductors. Friendship Concert with an Irish host choir. Contact: Music Contact International, Email: ireland@music-contact.com - Website: www.music-contact.com

15th Concorso Corale Internazionale, Riva del Garda, Italy, 25-29 Mar 2018. For all kinds of choirs from all around the world. Contact: Meeting Music Inh., Email: info@meeting-music.com - Website: www.meeting-music.com

Istra Music Festival 2018, Pore , Croatia, 4-8 Apr 2018. For choirs and orchestras from around the world. Apply before Feb 15, 2018. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: https://www.mrf-musicfestivals.com/

Slovakia Cantat, Bratislava, Slovak Republic, 26-29 Apr 2018. International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

66th European Music Festival for Young People, Neerpelt, Belgium, 27 Apr-2 May 2018. 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

16th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 28 Apr-2 May 2018. For Mixed, Male and Female Choirs, with or without requirements, Children and Youth Choirs, Musica Sacra and Folklore. Non-competing choirs may take part in other educational festival activities: Evaluation Performance, Individual Coaching and 'Meeting in Music' concerts. Contact: Meeting Music Inh. Pirosk Horv th e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

World of Choirs, Montecatini Terme, Toscana, Italy, 29 Apr-2 May 2018. All the participants will demonstrate their skills on one of the best stages of the Adriatic coast. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

64th Cork International Choral Festival, Ireland, 2-6 May 2018. 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

14th International Choir Competition & Festival Bad Ischl, Austria, 2-6 May 2018. The comprehensive and friendly support by members of the choirs of Bad Ischl creates a family and relaxed atmosphere for this festival. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

Sea Sun Festival & Competition, Costa Brava, Spain, 6-11 May, 17-22 June, 8-13 July, 23-28 Sep 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

11th European Festival of Youth Choirs, Basel, Switzerland, 8-13 May 2018. Renowned platform for 18 highest qualified children s and youth choirs (age limit 25) from Europe. During five days the participating choirs give over 40 concerts for an enthusiastic audience of around 25,000 spectators. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: info@ejcf.ch - Website: www.ejcf.ch

19th International Festival of Choral Singing Nancy Voix du Monde, Nancy, France, 9-13 May 2018. Festival for all choir categories. 1600 singers from all over the world. Invited choirs' local costs covered by the festival. Apply before 1 Feb 2018. Contact: Festival International de Chant Choral de Nancy, Email: festival-choral@orange.fr - Website: www.chantchoral.org

CantaRode International Choral Festival & Competition, Kerkrade, The Netherlands, 10-15 May 2018. Open to mixed voices 16-40 singers and equal voices 12-40 singers. Contact: Stichting Kerkrade, Email: info@cantarode.nl - Website: www.cantarode.nl

Musica Sacra International Festival, Marktoberdorf, Germany, 18-23 May 2018. Musica Sacra is a unique festival which brings music and dance from the five major world religions into Allgäu region, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Musica Sacra International, Email: office@modfestivals.org - Website: www.modfestivals.org

3rd International Choral Celebration and Laurea Mundi Budapest, Hungary, 18-22 May 2018. Choirs may compete in the following well liked categories: Children's and Youth Choirs, Female, Male and Mixed Choirs, Musica Sacra, Pop, Jazz, Gospel, Modern & Folklore, Chamber Choirs & Vocal. Also availalble: workshops, individual coaching and more. Contact: Meeting Music Inh. Pirosk Horv th e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

19th Fort Worden Children's Choir Festival, Port Townsend WA, USA, 25-26 May 2018. Open to all treble choirs. Guest Conductor: Dr. Rollo Dilworth. Contact: Stephanie Charbonneau, Email: fortwordenfestival@gmail.com - Website: www.fortwordenfestival.com

Sing'n'Joy Vienna 2018 4th Choir Festival & 31th International Franz Schubert Choir Competition, Austria, 30 May-3 June 2018. For the 31st time, the Franz Schubert Choir Competition and Festival will take place in the European Capital of Music, Vienna. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Sing Along Concert in Paris - World Festival Singers, France, 1-3 June 2018. The last years have proved, that the Sing Along Concert by the Berlin Radio Choir was not only a good idea, but with constantly 1.300 singers from all over the world a manifested grand in Berlins' musical life. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: www.interkultur.com

8th International Robert Schumann Choir Competition, Zwickau, Germany, 6-10 June 2018. Competition and Festival, which in 2018 celebrates its 8th anniversary, revolving around Schumann's compositional works and his contemporaries while focusing not only on the cultivation, but also on a new interpretation of these great 19th century works. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

Czech Choir Festival Sborové slavnosti, Hradec Králové, Czech Republic, 7-10 June 2018. For any kind of choirs from all over the world. Contact: Czech Choir Festival Sborové slavnosti, Email: https://www.facebook.com/CzechChoirFestival/ - Website: www.sboroveslavnosti.cz

Limerick Sings International Choral Festival, Limerick, Ireland, 7-10 June 2018. Non-competitive event for choirs of all traditions and nationalities. Choirs will meet each other through formal and informal concerts and other social events. Contact: Limerick Sings, Email: information@limericksings.com - Website: www.limericksings.com

Bratislava Choir Festival, Slovak Republic, 14-17 June 2018. International choral music festival, competition, workshop, concerts in the best venues, sightseeing. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

ROMAinCANTO International Choir Festival, Rome, Italy, 15-22 June 2018. Individual concerts and combined festival concerts. Conductor: Fabio Avolio. Option to tour Florence and Venice. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Sing Austria with Angela Broeker, Vienna & Salzburg, Austria, 16-23 June 2018. Individual and festival concerts under the direction of Angela Broeker. Contact:

KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

International Contest Sun of Italy, Montecatini Terme, Toscana, Italy, 17-20 June, 8-11 July 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

9th Rome International Choral Festival, Italy, 21-25 June 2018. With Z. Randall Stroope, the festival will feature Mass participation at St. Peter's Basilica in the Vatican and a formal finale concert at Rome's famed Saint Mary above Minerva Basilica. Contact: Music Celebrations International, LLC, Email: info@romechoralfestival.org - Website: www.romechoralfestival.org

Salzburg Choral Festival Jubilate Mozart!, Austria, 27 June-8 July 2018. Under the direction of Dr. Eph Ehly, Professor Emeritus at the Conservatory of Music, University of Missouri-Kansas City, 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

6th Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toru , Poland, 27 June-1 July 2018. For all kinds of choirs from all around the world. Contact: Meeting Music Inh. Pirosk Horv th e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Fundy Sound: a Choral Festival by the Sea, Saint John New Brunswick, Canada, 27 June-1 July 2018. Singers will enjoy enriching developmental and educational experiences with local and international musicians including the opportunity to work with one of the world's leading choral experts: Z. Randall Stroope. In addition to participating in workshops, choirs have the opportunity to showcase their own work through a number of concerts throughout the Festival. Contact: Fundy Sound, Email: info@fundysound.com - Website: http://fundysound.com

Serenade! Washington, DC Choral Festival, USA, 28 June-2 July 2018. For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/dc.htm

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 30 June-9 July 2018. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Contact: Jayci Thomas, Classical Movements, Inc., Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

Join Henry Leck to sing in Reykjavik, Iceland, 1-8 July 2018. Combined rehearsals and gala concert featuring a musical program of 30-40 minutes duration which will be presented after participating choirs have the option to perform individually as well. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

International Choral Kathaumixw, Powell River, Canada, 3-7 July 2018. Join choirs from around the world in 20 concerts, competitions, common singing, conductor's seminars, and social events on the shores of Canada's magnificent Pacific Coast. Guest Artists and International Jury. Extension Tours available. Apply before November 1, 2017. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

10th World Choir Games, Tshwane, South Africa, 4-14 July 2018. Large competition for choirs from all around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com/events/world-choir-games/tshwane-2018/

Rhapsody! International Music Festival, Prague, Czech Republic & Vienna, Salzburg, Austria, 5-15 July 2018. Performances in three of Europe's most musical and historical cities, workshop, musical exchanges, optional choral competition and sightseeing tours. Contact: Sara Casar, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/rhap.htm

36th International Choir Festival of Preveza, 24th International Competition of Sacred Music, Preveza, Greece, 5-8 July 2018. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Prevesa, Email: armonia4@otenet.gr - Website: http://prevezafest.blogspot.gr/

International Youth Music Festival I & Slovakia Folk, Bratislava, Slovak Republic, 5-8 July 2018. International Festival for Youth and Children Choirs and Orchestras. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

12th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 6-11 July 2018. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Email: office@sclfestival.org - Website: www.sclfestival.org

Golden Voices of Barcelona, Spain, 8-12 July 2018. For both professional and amateur choirs from all around the world. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

9th Musica Eterna Roma International Choir Festival and Competition, Italy, 10-14 July 2018. For all kinds of choirs from all around the world. Contact: Meeting Music Inh, Email: info@meeting-music.com - Website: www.meeting-music.com

Paris Rhythms, France, 19-22 July 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

International Youth Music Festival II and Bratislava Cantat I, Bratislava, Slovak Republic, 23-26 July 2018. International Festival for Youth and Children Choirs and Orchestras. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

World Peace Choral Festival Vienna 2018, Austria, 25-28 July 2018. Together with the famous Vienna Boys choir, children's and youth choirs as well as adult choirs from around the world will do concerts, workshops, celebrations and competitions for the world peace. Contact: Stefanie Rauscher, Email: info@wpcf.at - Website: www.wpcf.at

Europa Cantat Festival 2018, Tallinn, Estonia, 27 July-5 Aug 2018. 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@ecpecs2015.hu - Website: www.ecpecs2015.hu

International Choral Festival The Singing World, St. Petersburg, Russia, 3-8 Aug 2018. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Event promoting long-term contacts among choirs. Email: Singingworld@mail.ru - Website: http://singingworld.spb.ru/en/

San Juan Canta International Choir Competition and Festival, Argentina, 16-21 Aug 2018. Festival and Competition, available in three categories (mixed choirs and male and female ensembles). An international jury of great prestige, singing in the Auditorium Juan Victoria, exchanges with foreign choirs, concerts and workshops. Contact: María Elina Mayorga, Email: sanjuancoral@gmail.com - Website: www.sanjuancoral.com.ar

3rd Beira Interior International Choir Festival and Competition, Fundäo, Portugal, 3-7 Oct 2018. For Mixed, Male, Female and Chamber Choirs, Children & Youth Choirs, performing in Sacred Choral Music, Folklore, Gospel, Pop & Modern categories. Contact: Meeting Music Inh., Email: info@meeting-music.com - Website: www.meeting-music.com

Bratislava Cantat II, Slovak Republic, 4-7 Oct 2018. 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, 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Canta al mar 2018 International Choral Festival, Calella, Barcelona, Spain, 25-29 Oct 2018. All concert and competition venues in Calella are within walking distance and can therefore be combined ideally with a pleasant stroll through the historic center. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

17th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 25-28 Oct 2018. For Mixed, Male and Female Choirs, Children and Youth Choirs, Musica Sacra and Folklore. competitive or non-competititve event, evaluation performance, individual coaching and concerts. Contact: Meeting Music Inh., Email: info@meeting-music.com - Website: www.meeting-music.com

International Choir Competition of Tolosa, Spain, 31 Oct-4 Nov 2018. Its aim is to bring together the best choirs in the world: exchange of styles, interpretation, choral literature, vocal education and ways of each country and information about the musical and cultural traditions of the Basque Country. Contact: Centro de Iniciativas de Tolosa, Email: cit@cittolosa.com - Website: www.cittolosa.com

International Budgetary Festival/Competition The Place of Holiday, Spain, 2-5 Nov 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

International Festival/Contest Gran Fiesta, Spain, 2-5 Dec 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 2-5 Dec 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

Misatango Festival La Habana, Cuba, 4-9 Dec 2018. Singers and musicians from all over the world come together in La Habana to bring an evening full of tango rhythms and melodies to the stage. Under the baton of Mtro 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. Contact: Pegasus Businesskey & Concerts-Austria, Email: c.bender@businesskey.at - Website: www.misatango.com/

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 6-9 Dec 2018. 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, 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Festival/Competition Talents de Paris, France, 11-14 Dec 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 6-9 Jan 2019. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

America Cantat 9, Panama, 12-21 Apr 2019. America Cantat is the premier cultural music festival of the Americas, and is the only non-competitive choir festival to unite singers, clinicians, and festival choirs from North, Central, and South America in a ten-day cultural and musical immersion program. Over ten days, singers of all ages and abilities are invited to participate in overlapping five-day-long workshops. Contact: America Cantat, Email: info@america-cantat9.org

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

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

D-Day Memorial Concert Series, Paris and Normandy, France, 4-10 June 2019. Opportunity for overseas choirs to visit France, perform memorial concerts for its citizens, and commemorate those men and women who fought so valiantly there during the Allied Invasion in 1944. During this special tribute tour, participating ensembles will visit many poignant locations of the 1944 Normandy Landings, including the battle sites of Caen and St. Malo, as well as the Normandy American Cemetery and Memorial. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: http://ddayconcerts.org/2019-paris-choral-festival/

16th International Chamber Choir Competition, Marktoberdorf, Germany, 7-12 June 2019. Two categories: Mixed Choirs and Female Choirs. Compulsory work for each category. Apply before October 11, 2018. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org

13th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 5-10 July 2019. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Email: office@sclfestival.org - Website: www.sclfestival.org

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

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