



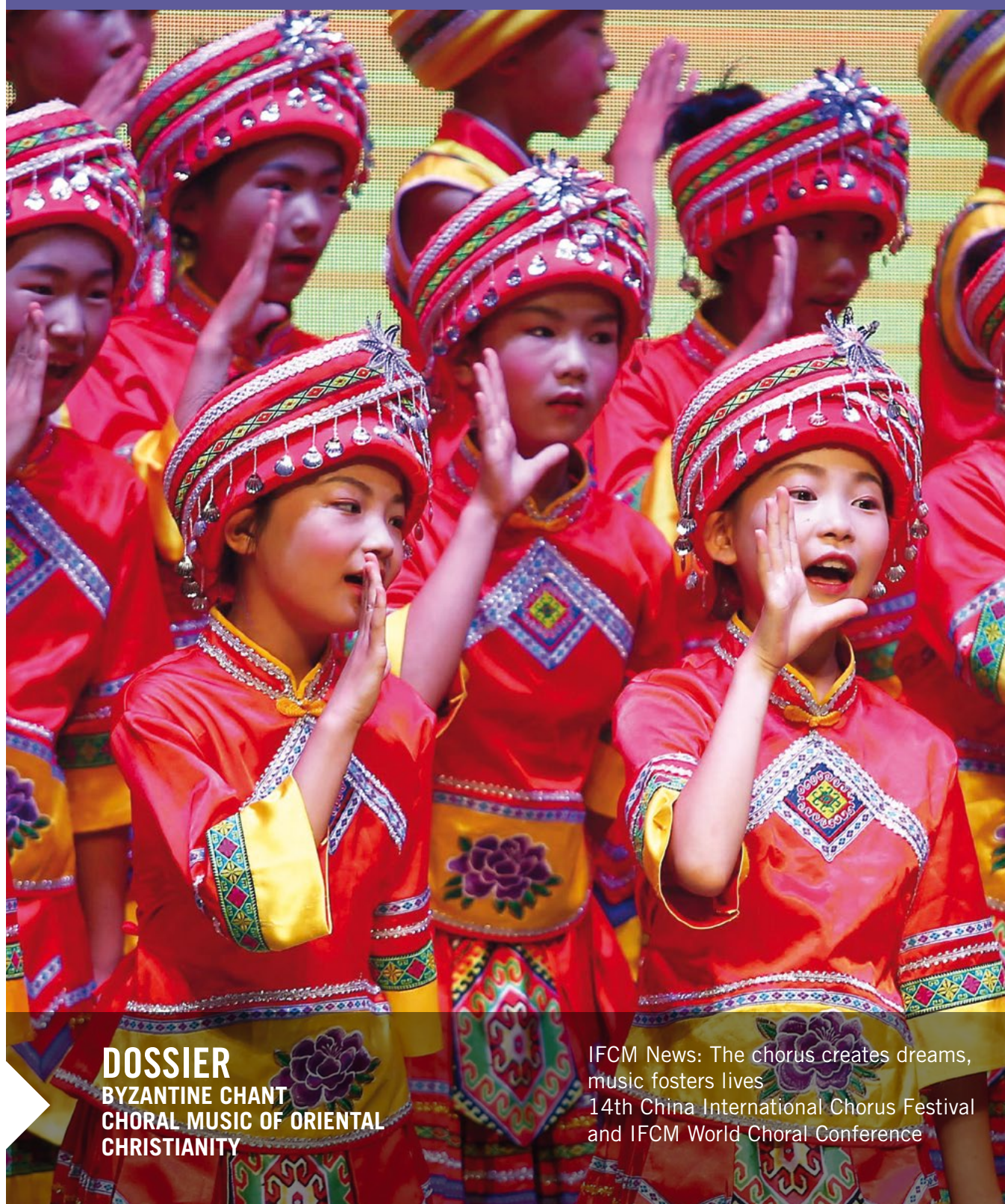
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4th Quarter, 2018



DOSSIER
BYZANTINE CHANT
CHORAL MUSIC OF ORIENTAL
CHRISTIANITY

IFCM News: The chorus creates dreams,
music fosters lives
14th China International Chorus Festival
and IFCM World Choral Conference

INTERNATIONAL CHORAL BULLETIN

COVER

The Spring Buddhism Choir of Xuanyuan
Jiaoyuan Primary School in Hubei singing in
the special concert on June 23, 2018

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PRESIDENT'S COLUMN



EMILY KUO VONG

President

Dear Friends,

It is with great pleasure that I write to you during this month of October, after a very successful IFCM summer. As you know, we had three festivals all over China during the month of July. Our first festival was the China Inner Mongolia 2018 Belt and Road Choral Festival - International Choral Week in Hohhot where we had the pleasure to hear the beautiful voices of native choirs as well as choirs who travelled all the way across the world to join us. It was a magnificent and culturally rich experience. During this festival, we enjoyed the presence of the World Youth Choir, 68 singers from all over the world, aged 17 to 26, who performed an amazing repertoire, conducted by Jonathan Velasco and Helene Stureborg, two wonderful and well-known conductors. The festival also organised a WYC workshop to promote cultural diversity among local singers. Next year, we'll celebrate the 30th anniversary of the WYC project.

After a spectacular experience in China - Inner Mongolia, we headed to Beijing for the 14th edition of the China International Chorus Festival and the IFCM World Choral Education Conference. We welcomed 300

choirs from all over the world at this festival. The World Youth Choir was also part of the programme and gave beautiful performances to a delighted Beijing audience. During their stay in Beijing, the choirs were able to get to know and enjoy the local culture, a great opportunity that will be in everyone's heart forever, I have no doubt about it.

Last but not least, we went to the 2018 China (Quiandongnan) International Folk Song Choral Festival and IFCM Voices Conference in Kaili, where the festival committee had prepared some very special events in different places of the region. We visited Miao and the Dong villages to fully enjoy their ethnic culture. The choirs admired breath-taking views, experienced the local food and performed in amazing places, a truly unforgettable experience.

IFCM was also very happy to host the 2018 Asia Pacific Youth Choir (APYC) Tour in Kaili. The APYC is composed of very talented young musicians from the Asia-Pacific region. They rehearsed in Kaili for the first time under the leadership of Dr. Beverly Shangkuan-Cheng, this year's APYC conductor. Similar to the WYC, the APYC has different singers and conductors who join together every year in different locations. Despite a short rehearsal period, these brilliant singers gave wonderful performances and charmed each audience with their voices.

After the month of July in China, I travelled to Tallinn for the Europa Cantat XX Festival. This was a memorable festival with many choirs from different countries and a completely different cultural experience as I immersed myself in the Estonian rich culture. I can safely say that this was an extraordinary summer for choral music lovers around the world.

On the background, IFCM has been working on a new subscription system for its members, as well as an application that will make it much easier for choral lovers to stay up to date with the choral world and IFCM. With this app, you'll be able to share your love for choral music with people around the world. We have also been very active on promoting the World Choral Day, which, this year, will be linked to the 100th anniversary of the end of WWI.

IFCM is proud to lead the world of choral music, creating unique opportunities for talented musicians to show their art, to get to know other's art and culture, giving each other unforgettable memories. IFCM connects the world through choral music.

Let me end this letter with a fervent wish that you'll keep on supporting choral music as well as sharing your passion for singing, as it is our strong community that allows us to keep doing what we love, year after year.

Edited by Karin Rockstad, USA

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DOSSIER



Byzantine Chant
Choral Music of Oriental Christianity
Javier Martínez-Ramírez

BYZANTINE CHANT

Choral Music of Oriental Christianity

JAVIER MARTÍNEZ-RAMÍREZ

composer and choral conductor

IN CHURCH, MUSIC HELPS TO INCREASE OUR GRACE BEFORE GOD AND WHOEVER VIEWS IT ONLY AS AN AESTHETIC PLEASURE OR AS A RELIGIOUS CONCERT SUFFERS A LOSS OF PERSPECTIVE. IT IS OF HUGE IMPORTANCE THAT THE MEN AND WOMEN WHO MAKE UP THE CHOIR ARE SPIRITUAL PEOPLE AND ARE ALWAYS STRIVING TO SING FROM THE HEART. (THEOPHAN THE RECLUSE, 19TH CENTURY).

Prayer is movement, an action of the soul; it is the need to establish a permanent line of communication with the Creator: "it is an act of collaboration between man and God".¹ It doesn't take the form of mere contemplation, nor is it limited to repetition; it seeks solitude, but is not indifferent to the world: its purpose is universal redemption through personal salvation.

Facing this search for dialogue with the Divinity, human beings share the same anxiety; in uniting their souls in a single spirit, not only have they wanted to show the Lord their struggles, their worries and their desires: they have also offered praise and thanks for His power, for His glory. For these reasons, the human voice has served as a valuable instrument in pursuing the ideal of unity through message: collaboration, coupled with faith, speaks to the Lord in a common tongue and is felt by Him as though it were a cool, summer breeze. Religions aspire to remain in this mystical conversation and have created, through collective song, superior means of communication for speaking and receiving the Divine Word: the Lutheran choir, the Roman Catholic Gregorian

chant, and the sacred Buddhist song, are a few examples.

The byzantine chant presents itself as a bridge which brings the Creator and his creations closer together and whereon prayer is strengthened and achieves a greater power of convocation insofar as the soul becomes more open to spiritual dialogue. At the heart of all of this is God: without Him, these same songs would be rendered useless, empty, without feeling, artificial; with Him, the faithful can expect word of eternal life.

SONG

During the medieval period until the fall of the Byzantine empire, a widely-shared idea in theology and mystical speculation developed in Greece was the transmission of the sacred song by angels; this concept gains further support when we recognise that some hymns used in Church, as tradition has it, are of celestial origin (such as *Amen*, *Hallelujah*, *Innocent* and *Glory*, among others). Both in the Old Testament (Isaiah 6: 1-4) and in the New (Apocalypse 4: 8-11), the aforementioned affirmation is corroborated and, through this, the early Church believed in a mankind united in the prayer of the angelic choirs. Writings from the first Fathers of the Church such as Clement of Rome, Justin I, Ignatius

of Antioch, Athenagoras of Athens and Dionysus the Areopagite, as well as liturgical treatises from Nicholas Kabasilas and Symeon of Thessalonica, express this belief and the importance of music in worship.² Accordingly, it was inconceivable for a composer to put their name on a manuscript during this time.

Since the birth of the Christian Church, singing comprised an

2 CONOMOS, Dimitri: "Orthodox Byzantine Music"; en *A companion to the Greek Orthodox Church*. Department of Communication, Greek Orthodox Archdiocese of North and South America. New York, 1984, p. 108.



A musical manuscript of 1433
(Pantokratoros monastery, code 214)

1 MATTA EL MESKIN: *Consejos para la oración*. Narcea S.A. de Ediciones. Madrid.

integral part of worship. At the Last Supper, Christ and his disciples sang hymns before they left for the Mount of Olives (Matthew 26: 30; Mark 14: 26). Later, in his letter to the Ephesians, St. Paul advised: "Fill yourselves with the Holy Spirit. Speaking amongst yourselves in and busying yourselves with psalms, and with hymns, and spiritual songs, singing and praising the Lord in your hearts." (Ephesians 5: 18-19).³ At its origin, Christian practice took the rich Jewish tradition as a model and continued its history of singing psalms, gradually adding new hymns with specifically Christian content; thanks to them, they were able to express the strength of their faith during the persecution of the first centuries.

At the end of this difficult period, music continued and prospered with the aid of certain heretical movements which made use of cheerful and catchy melodies to spread their ideas amongst the masses. By contrast, the Fathers of the Church set out models to follow: this was the era of the Seven Ecumenical Councils (4th-8th century), wherein holy music was given its definitive structure and character. The rules agreed to in this Council (a period in which the Orient and Occident formed a single Church) remain, to this day, canonical norms for orthodox Christians. There are two main characteristics which stand out:

The music should be vocal. There were no instruments used, as the use of instruments was deemed inconsistent with the spiritual naturality of worship: the human voice, alone, glorifies God. On this subject St John Chrysostom said: "Formerly, David sang psalms, and today we still sing with him; David had a lyre with lifeless strings; the Church now has strings which are very much alive. Our tongues are the strings of the lyre, admittedly different in tone, but with a more harmonious piety."⁴

To be entirely vocal, the music had to remain in faithful service of the text. Melody had its origins in, and was created solely for, this very purpose. Composers were, therefore, principally men of prayer, mystical fathers and devotees, far more so than poets or professional musicians. Contained

within their hymns are objective declarations, never subjective: each verse, each stanza, is a wonderfully poetic affirmation of faith.⁵

THE CHOIR

During the first years of the Church, participation in celebrations was divided, quite simply, between the clergy and the parish; the faithful, when it came to their turn, responded with simple, accessible melodies. Before the 4th century, the bond of unity between the clergy and the townspeople in the liturgical ceremony was close, even strong. This *koinonia* (or "Communion") can be applied to the early use of the word *choros*: it referred to the congregation as a whole, not to a separate group responsible for the musical aspect of services. The parishioners always had an important role, reciting or singing psalms, responses or hymns; because of this, the words *choros*, *koinonia* and *ekklesia* were used synonymously in the early Byzantine Church. *Choros* was also used in the Septuagint (a translation of the Old Testament into ancient Greek, extensively used by the first Christians) in Psalms 149 and 150, to translate the term *machol* (dance); therefore, the Church adopted this word from classical antiquity to indicate singing and the congregation in worship, in Heaven as on Earth.⁶

Later, just as happened in the rich Jewish tradition, various songs became more complex and specialized singers, with them, grew in necessity. The *Hallelujah*, for example, contained elaborate musical passages and required people with greater musical aptitude and true devotion to sing it. Thus appeared choirs in churches. The choir, now being a group separate from the gathered faithful,

3 *La Sagrada Biblia*. Trad. Félix Torres Amat. La Casa de la Biblia Católica. Editorial Reymo S.A. de C.V. Colombia, 2002, p. 1138.

4 UPSON, Stephen H. R.: *Historia de la Iglesia*. Iglesia Católica Apostólica Ortodoxa Antioquena en México. México D.F., 1997, p. 150.



Famous byzantine choral conductor Lykourgos Angelopoulos

5 UPSON, Stephen H. R., *op. cit.*, p. 151.

6 CONOMOS, Dimitri: *op. cit.*, p. 109.

NOTACIÓN DEL CANTO BIZANTINO

basado en las clases impartidas por el P. Pierre Malás y el Archimandrita Ignacio Samaán; recopilado por P. Antonio.

Escala

Las notas musicales utilizadas en el canto bizantino son las siguientes:

	Nombre							
Griego	Νη	Πα	Βου	Γα	Δι	Κε	Ζω	Νη'
Clave	Ni	Pa	Bu	Ga	Di	Ke	Zo	Ni'
Mareria	ν	π	β	γ	δ	κ	ζ	ν'
Correspondencia	Do	Re	Mi	Fa	Sol	La	Si	Do

Signos musicales

Los principales signos musicales son los siguientes:

Signos simples			
		Ἰσον Íson	La nota se mantiene en la misma afinación (no sube ni baja).
—	Ὀλίγον Oligon	Sube 1 nota. Sube 1 nota con ornamentación (especie de mordente «»).	Ἀπόστροφος Apóstrofos
↪	Πεταστή Petastí		Ἐλαφρόν Elafrón
“	Κεντήματα Kendimata	Sube 1 nota con glissando.	Ἵποροή Yporoi
			Χαμηλή Jamili

Byzantin Chant notation

grew in response to a major development in holy music; it was necessary to rely on singers who, in interpreting very elaborate melodies or ones presenting a real degree of difficulty, would represent the town in sublime praise of God. In these first years, musical participation shared between the clergy, a group of singers and the parishioners, similar to Jewish tradition, began. Antiphonal singing allows singers to perform for long periods of time without exhausting themselves, and lends a splendour and dynamism to celebrations which, in turn, keeps parishioners enthusiastic. It is because of this that what has long been a custom of the Church can still be heard today.

Beyond having an aptitude for singing and a proven moral resolve, those selected to form the choir should have an infallible knowledge of liturgical services and the books used in them. Once accepted as members, they had their heads shaved in a special rite.

Members of the choir deemed their role to be of huge importance and their calling in life. The Church, too, held them in high esteem and, owing to this, they formed part of the clerical order (as is currently taking place with the lead singer in churches across the East). Their privileged position in the early Church is clear, and we can appreciate the standing they enjoyed within the ecclesiastical hierarchy from the Synod of Laodicea (343-381 AD):

- Priests.
- Deacons.
- Subdeacons.
- Readers.

- SINGERS.
- Exorcists.
- Gatekeepers.
- Ascetics.⁷

Although they wouldn't reach the level of the clergy, singers were a nonetheless a distinct and important group. In further reflection of this, canon XV of the Synod of Laodicea permitted only the *psaltai* (singers) to take part in services: "No others shall sing in the Church, save only the canonical singers, who go up into the ambo and sing from a book."⁸ This decree didn't prevent the assembly's involvement in the form of communal responses, such as *Amen, And with your spirit, Lord have mercy*, among others, which have always been part of tradition. During this gradual separation of choir and village, the former came to acquire its own special area in the Church, near the Sanctuary (where the Altar is located). The term *choros* began to be used in liturgy to refer to certain clerical activity and, in time, gained synonymy with the *kleros*.⁹

BYZANTINE CHANT

Telling of Byzantine chant invariably plunges us into the Near East of the first centuries after Christ and into the Orthodox Church which has kept the traditions alive until the present day (much like the Roman Catholic Church has done with Gregorian chant); it is exclusively holy music, sung predominantly in unison and undertaken by the *psaltis* (singer) or by the choir (typically all-male), without musical accompaniment. In the 19th Century, western influence has seen the addition of the *isocratima*

⁷ UPSON, Stephen H. R., *op. cit.*, p. 155-156.

⁸ UPSON, Stephen H. R., *op. cit.*, p. 156.

⁹ CONOMOS, Dimitri: *op. cit.*, p. 109.

Tropario de la Ascensión

Tono 4

Ascendiste con gloria, oh Cristo Dios nuestro; y alegraste a tus discípulos con la promesa del Espíritu Santo, confirmándoles con tu bendición que eres el Hijo de Dios, el Salvador del mundo.

Moderado. ♩ = 104 aprox.

(Sol)

As - cen - dis - te con glo - ria, oh Cris - to Dios

5

nues - tro; y a - le - gras-tea tus dis - cí - pu - los con la pro -

8

me - sa del Es - pí - ri - tu San - to, con - fir -

12

mán - do - les con tu ben - di - ción que e - res el

PENTECOSTARION | ASCENSIÓN 33

Ascension Tropario

(a type of drone) to the main melody: this is a group of singers who assume the *ison* or pedal note which supports the monody.

Strictly speaking, byzantine music the holy singing of Christian churches which follow the orthodox rite. This tradition, which spanned the Greek-speaking world, flourished in Byzantium from the establishment of its capital, Constantinople, in 330AD, up until the city's fall in 1453.. Combining use of Jewish music with technical and artistic methods hailing from the time of classical Greece, the diversity of its origins is undeniable; additionally, it is inspired by the monophonic vocal music that evolved in the first Christian cities of Alexandria, Antioch and Ephesus.¹⁰

Its Golden era began in mid-5th century Constantinople, Jerusalem, Alexandria and Antioch. Until the 11th century, almost all of the text for hymns was composed by musical poets: St. Roman the Melodist (5th and 6th centuries), St. Sophronius, Patriarch of Jerusalem (638), St. Andrew of Crete (660-740 approx.), St. Cosmas of Jerusalem and St. John of Damascus (7th and 8th centuries) to whom tradition attributes the creation of an eight Tone (melodic scales) system and the organisation, by consequence, of the

hymns found in this system.¹¹

In the following centuries, the music has grown whilst remaining faithful to models established in its early stages, especially the character indicated by the Tones in which a given hymn was originally composed. Notation, too, has evolved to include a series of signs which detail the intervals by which the Melody ascends or descends. Just like a text, the music can be read in lines, as opposed to Western notation in which the staff features the notes at different heights.

During the 10th and 11th centuries, monks introduced elements of Turkish music, (in particular, the 6 Tone), drawing out a greater feeling of mysticism in the chants. Later, in the 12th century, melodies were composed in a rather more strict and rigid style, in syllabic form (one syllable per note); From the 13th century to the 15th, became more elaborate and complex, taking on a melismatic style (in which one syllable can be sustained over various successive notes). Johannes Kukuzeles, an innovator in the development of Byzantine music, stands out as one of the great composers of this time.

The melismatic melodic form became a permanent adoption, constantly acquiring more of an improvisational character. Up until the end of the 18th century, the original repertoire of medieval manuscripts was replaced little by little with more recent compositions and the basic modal system underwent significant

11 ADAMIS, Mihalīs. "La Musique Byzantine", on the DVD *The Divine Liturgy of St. John Chrysostom. The Greek Byzantine Choir*. Lycourgos Angelopoulos, director. Opus 111, p. 12.

10 CONOMOS, Dimitri: *op. cit.*, p. 107.



consequently, notation evolved at a rapid rate up until its final structuring in the 19th century.

APPEARANCE OF BYZANTINE CHANT IN CONTEMPORARY MUSIC

20th century composers, such as England's Sir John Tavener (in his famous *Song for Athene*), Poland's Krzysztof Penderecki (in his beautiful *Pieśń Cherubinów* or *Song of the Cherubim*), Rodión Shchedrín (in the mystical *Запечатленный ангел* or *The Sealed Angel*) and, to a lesser degree, Stravinsky (in his *Отче Наш* or *Our Father*) and Rachmaninoff (in the monumental *Всенощное бдение* or *Vespers*) have used elements of Byzantine music.

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Translated by Sam Hemsworth, UK
Edited by Taylor Ffitch, USA

transformations. With each change, notation became less intelligible, begetting, in response, the idea of Scriptural reform.

Gregory of Crete (died 1816) was the first to attempt it; his endeavour was continued by his disciple Chrisanthos (1770-1846 approx.) who introduced several concepts from Western music and was exiled for his troubles. Later, on returning to Constantinople, he accomplished a reform of musical notation and teaching that stands today, alongside Gregory the Protosaltés and Chourmouzios the Archivist.¹²

BYZANTINE SCRIPTURE

It is language pertaining to musical notation whose roots date back to the 5th century in the Middle East and Greece; Byzantine chant is written in it and, as with the text, it is read in a linear manner.

Its history has gone hand in hand with the development of Greek Scripture ever since prosodic signs (accents and other reading signs introduced by grammaticians to dictate vocal intonation, among other things) began appearing in Bible passages (6th century) which, during this time, were only read. Upon the return of more indulgent worship, readings in song lent greater solemnity to the ritual. With the passing of the centuries, interpretational indications for the chant have become more complex and,

¹² WELLESZ, Egon. *Música Bizantina*. Editorial Labor S.A. Barcelona, 1930, p. 88.

Javier Martínez-Ramírez is a Mexican composer and choral conductor. He studied opera, choral conducting and composition in the Faculty of Music of the National Autonomous University of Mexico (UNAM). He also took Byzantine Music classes in the Antiochian Orthodox Church. He received the first place in the *First National Contest of Children's Choral Composition* (1999) and the second place in the *Fourth National Contest of Choral Composition* (2001). Some choral works have been edited by the *Sistema Nacional de Fomento Musical* and by the *Fundación Coral México* for the *América Cantat IV Festival*. He has been director of the *School of Fine Arts of Toluca Choir*, of the *Ibero-American University Choir*, of the *St. George Orthodox Cathedral Choir* and *OMNES Ensemble Vocal Masculino*. Email: canonarca@hotmail.com



INTERNATIONAL FEDERATION FOR CHORAL MUSIC



**2018 China Inner
Mongolia International
Choral Week**
Ki Adams

**Qiandongnan International
Folk Song Choral Festival**
Kaili, China. 27-30 July
2018
Cristian Grases

**14th China International
Chorus Festival and IFCM
World Choral Conference**
Andrea Angelini

2018 CHINA INNER MONGOLIA INTERNATIONAL CHORAL WEEK

KI ADAMS

IFCM Board member

Inner Mongolia remains deep inside you like a glass of good wine that warms the stomach even after drinking it. Its soft but contrasting colours, the gentle soul of the people, curiosity towards what, at first glance, seems different... but then I found myself in the universality of music! Since I had already participated in the first edition of this choral festival last year, I was prepared for what awaited me, but the experience went beyond every expectation. Friendships were strengthened, curiosity towards Chinese music grew, and everything became, in the end, very familiar and exciting. (Andrea Angelini, International Choral Bulletin editor)

This past summer, for the second time, IFCM partnered with the Culture Department of the Inner Mongolia Autonomous Region to present an international, non-competitive choral event as part of IFCM's mandate to facilitate choral music education and development throughout the world. Approximately 400 choristers from 34 countries and 5 continents gathered on the grasslands of Inner Mongolia to sing for friendship and cultural exchange and to participate in professional development. Held in Hohhot, Inner Mongolia (10-17 July 2018), the 2018 China Inner Mongolia International Choral Week was organised by the Inner Mongolian Bureau of National Art Troupes, a fully state-run, non-profit cultural institution representing nine art troupes of the Inner Mongolian National Song and Dance Theatre. Participating choirs included the 2018 World Youth Choir, six guest international choirs, and three Chinese choirs:

- 2018 World Youth Choir (Helene Stureborg and Jonathan Velasco, conductors)
- Coro Arturo Beruti (María Elina Mayorga, conductor) - Argentina
- Ensemble Vocal Sénior de la Salle (Robert Filion, conductor) - Canada
- Le Chant sur la Lowé (Yveline Damas, conductor) - Gabon
- Pannon Voices Choir Mixed (Adrienne Vinczeffy, conductor) - Hungary
- Gioventù in Cantata (Cinzia Zanon, conductor) - Italy
- Chulalongkorn University Chamber Choir (Pawasut Piriyaongrat, conductor) - Thailand
- Mongolian Youth Choir of Inner Mongolia Bureau of

National Art Troupes (Xue Wei, conductor) – China

- Teachers Choir of Xiamen Egret Island Voices (Lin Peirong, conductor) - China
- China National Symphony Orchestral Chorus (Wang Linlin, conductor) - China

The festival opened with the *Shanghai Cooperation Organisation Concert Night* and concluded with a closing ceremony concert, *Songs in One World: Singing across the Grasslands*. Both concerts took place at the Inner Mongolia Wulan Theatre and featured all ten choirs. Each concert ended with a special massed choral work commissioned for the 2018 China Inner Mongolia International Choral Week. *Song of Friendship and Peace* was sung by all the choirs together and accompanied by the Symphony Orchestra of Inner Mongolian Bureau of National Art Troupes. Composed by well-known Chinese composer Gan Lin, the lyrics were written by IFCM President, Emily Kuo Vong.

CONCERT PERFORMANCES

Throughout the five days, choirs performed in a variety of venues in Hohhot, Baotou, and Erdos in individual concerts and in *Performances of Choirs from Home and Abroad* concerts featuring multiple choirs.

The number of performances, the outstanding concert halls, the close contact with the culture of Inner Mongolia, and the hospitality of its people produced a unique and unforgettable experience. It has been enriching also to encounter the cultures represented by choirs from Gabon, Thailand, Hungary, Canada, and Italy with which we shared some concert galas and exchange activities. No less significant was the opportunity to experience the musical traditions of Inner Mongolia (its instruments, costumes, and voices) which has been absolutely nutritious for our spirit. (María Elina Mayorga, Coro Arturo Beruti, Argentina)

The choir appreciated a very good opportunity to travel and sing in a friendly, non-competitive environment. The members enjoyed singing on a big stage with a beautiful backdrop and in a fine music hall. (Pawasut Piriyaongrat, Chulalongkorn University Chamber Choir, Thailand)

It was interesting to meet choirs from other countries; we appreciated both their musical performances and the traditional costumes of several of the musical ensembles. It was great to get an insight into the choral cultures of each other. (Adrienne Vinczeffy, Pannon Voices Mixed Choir, Hungary)

Our first encounter with the other participating choirs was backstage at the rehearsal for the opening ceremony concert. We did not speak the same languages, but we shared our love for music. We spontaneously sang together an African song, "Yaya Noé," accompanied by the percussionist of the Italian choir. The magic of music and friendship took place. We gave the best of ourselves, to share the beauty of Africa within us, and tried to keep all these voices from all over the world with us. (Yveline Damas, Le Chant sur la Lowé, Gabon)

Sharing the stage with some of the finest choral ensembles from all over the world has ignited in us the desire to do our best and, at the same time, let ourselves be enchanted by new sounds and traditions. The educational, artistic, human, and cultural value of this experience has fully met our expectations through the service and the way

the organisation took care of us. (Cinzia Zanon, Gioventù in Cantata, Italy)

INTERNATIONAL CHORAL FORUM AND MASTERCLASSES

In addition to choral performances, IFCM organised an International Choral Forum for choral conductors in the region and two mornings of International Masterclasses for conductors, university music students, and school-age choral singers. The masterclasses were presented by three IFCM board members (Cristian Grases, USA; Niels Graesholm, Denmark; and Ki Adams, Canada) and *International Choral Bulletin* editor, Andrea Angelini (Italy).

I gave a lecture on Renaissance choral music in two important Italian cities: Venice and Rome. I was struck by the curiosity of local musicians towards topics that could seem, apparently, light-years away from their culture. It is really true that music has a great power to arouse unexpected wonders. (Andrea Angelini, *International Choral Bulletin* editor)



Coro Arturo Beruti, dir. María Elina Mayorga, Argentina, on a stage nicely set up for them by the local organiser © Romina Suarez



Chulalongkorn University Chamber Choir, dir. Pawasut Piriyapongrat, Thailand, on a stage nicely set up for them by the local organiser © Kunchit Jitratan



Pannon Voices Choir Mixed, dir. Adrienne Vinczeffy, Hungary, on a stage nicely set up for them by the local organiser © Pannon Voices

CULTURAL OPPORTUNITIES

Throughout the festival, complementary cultural excursions were arranged to museums, temples, and horse shows.

The spectacular and professional horse show brought members of our choir to tears; the museum visit added new information to our knowledge of your magnificent history and culture; the visit to the temple was an impressive experience; and the fantastic new buildings of the developing and increasingly beautiful city of Hohhot will stay in our memories forever. (Adrienne Vinczeffy, Pannon Voices Mixed Choir, Hungary)

Mongolia amazed us with the beauty and singularity of its songs, by the richness of its costumes. We were particularly moved by a life-sized show about the history of Inner Mongolia. We discovered a tradition, a nation's attachment to horses, in a grandiose show that moved some of us to tears. (Yveline Damas, Le Chant sur la Lowé, Gabon)

TOUR COMPONENTS

Due to the extraordinary partnership between IFCM and the Culture Department of the Inner Mongolia Autonomous Region, all accommodation, meals, and ground transportation were provided by the host organisation. To facilitate all tour activities, each choir was provided with several on-the-ground assistants

who served as interpreters, tour guides, and general support staff.

After a long journey, nearly 26 hours including stopovers, our group, composed of 35 people, arrived in Hohhot, Inner Mongolia, and was met by two guides: a smiling young lady and a tall young man, dressed in pure Mongolian attire, a majestic tunic, a beautiful belt, and leather boots. We were immediately comforted by their welcoming smiles and the promise of a rest in a real bed! (Yveline Damas, Le Chant sur la Lowé, Gabon)

The expenses were low as we were only responsible for our own airfare. The organisers took very good care of us. The food was delicious, and the hotel was open to menu suggestions. It was clear that the organisers went above and beyond to make our stay comfortable so that we could focus only on singing well on the stages. Our interpreter and choir liaison did a really good job translating and organising things for us. We were prepared to be very flexible so, for us, there were no serious problems. Everything went considerably smoothly. (Pawasut Piriyaongrat, Chulalongkorn University Chamber Choir, Thailand)

The nice hotel; the fantastic, delicious and exciting dishes; and the kind gesture of samples of your cuisine awaiting us in our rooms after the concerts





Coro Arturo Beruti (María Elina Mayorga, conductor) - Argentina, with IFCM lecturers (from left to right): Ki Adams, Niels Græsholm, Cristian Grases, Andrea Angelini and IFCM President Emily Kuo Vong © Nicolas Hidalgo



Le Chant sur la Lowé (Gabon) and the Inner Mongolian Youth Choir of Inner Mongolia Bureau of National Art Troupes sharing culture, singing and more © Christian Rehoula

all contributed to an unforgettable experience and our desire to visit your fascinating city once again in future. (Adrienne Vinczeffy, Pannon Voices Mixed Choir, Hungary)

IFCM is committed to creating and organising international choral events that have the potential for changing the ways human beings view those who come from different cultural backgrounds and traditions. The singers who participated in the 2018 China Inner Mongolia International Choral Week returned to their own countries with new knowledge of other cultures, new understandings of each other, new appreciation for differences and commonalities, new choral repertoire from other musical traditions, and new friends around the world.

Cultural exchanges promote mutual appreciation, and the sharing of art can be achieved through mutual learning. When the World Youth Choir sang Eight Chestnut Horses and The Moon Represents my Heart, when the Teachers Choir of Xiamen EgretsIsland Voices sang Pastoral, when everyone sang The Beautiful Prairie and My Sweet Home, we all, as choral artists, felt the charm of music without borders, the charm of cultural diffusion.

In the future, we sincerely hope that we will have the honour of inviting more friends from five continents to bring us more beautiful voices and that we have the opportunity again to bring the

voices of Inner Mongolia to the world. (Wuyuntana, Mongolian Youth Choir of the Inner Mongolian Bureau of National Art Troupes, China)

The China Inner Mongolia International Choral Week will take place again in 2019. Read how Cristian Grases described his experience in Hohhot this summer and start thinking about bringing your choir to

Ki Adams, a native of Birmingham, Alabama (USA), is an honorary research professor at Memorial University of Newfoundland (Canada) where he taught in the undergraduate/graduate music and music education programs for 25 years. Currently a board member for the International Federation of Choral Music and Treasurer of the World Youth Choir Foundation, Ki is Founding Co-Director of The Singing Network, a collective for generating and producing a series of voice-singing-choral experiences ranging from workshops, seminars, master-classes, and dialogues to the biennial International Symposium on Singing and Song. Email: kiadams@mun.ca



All the participating choirs sharing the stage © Gioventù in Cantata

Inner Mongolia next summer.

Every region in the world has a special pride. People are deeply connected with their landscape, their food, their architecture, their music, their dances, their handcrafts, their history and heritage, etc. In fact, people from a particular region are what they are because they become a living expression of the sum of all of these regional elements of life. I have heard this phenomenon commonly referred to as the "culture" of a region... we each have our own. This summer I had the privilege of experiencing the culture of Inner Mongolia. I was delighted to taste the vast culinary spectrum presented to us at each meal, I lost myself in the beauty of the landscape, I felt reflected in their happiness and joy for life, I was touched by their intimate connection with nature and their ancient ties with horses and, most of all, I was mesmerised by the depth of their songs. The people were kind, friendly, and first-rate hosts. They were also eager to learn about other cultures, and I was glad to share some aspects of mine as a Latin-American native. This sharing of cultures made us instant friends. I hope many ensembles around the world will consider coming to this wonderful festival to graciously gift their culture to the Inner Mongolian people. Be prepared to be profoundly changed as you dive into theirs. (Cristian Grases, IFCM Executive Committee member)

Look out for the Call for Choirs soon on the IFCM website and the IFCM eNEWS. You will not be disappointed!

Edited by Mirella Biagi, Italy/UK



IFCM President Emily Kuo Vong and IFCM Board member Yveline Damas interviewed by a journalist from Gabon ©Teddy Lemboumba



Choristers from Argentina and Inner Mongolia posing, to capture an unforgettable moment © Daniel Blech

QIANDONGNAN INTERNATIONAL FOLK SONG CHORAL FESTIVAL KAILI, CHINA 27-30 JULY 2018

CRISTIAN GRASES

IFCM Vice-President

THE SUMMER OF 2018 WAS A BUSY TIME FOR THE INTERNATIONAL FEDERATION FOR CHORAL MUSIC. I WAS LUCKY TO BE A PART OF AN IFCM DELEGATION THAT VISITED THREE REGIONS OF CHINA AND LED THREE IMPORTANT FESTIVALS. THE FIRST TWO FESTIVALS WERE LOCATED IN THE CITY OF HOHHOT, INNER MONGOLIA, AND IN THE CAPITAL CITY OF BEIJING. THE THIRD FESTIVAL WAS VERY DIFFERENT AS IT FOCUSED ON THE CHORAL REPERTOIRE ASSOCIATED WITH FOLK SONGS, TAKING PLACE IN THE QIANDONGNAN PROVINCE OF CHINA AND VISITING FIVE IMPORTANT LOCATIONS IN THE REGION. THIS FESTIVAL WAS UNIQUE BECAUSE IT WAS ITINERANT, IN THE SENSE THAT THE PERFORMANCES WERE GIVEN IN DIVERSE LOCATIONS AROUND THE PROVINCE, ALLOWING IT TO REACH OUT TO AUDIENCES FAR FROM THE MAIN CITIES.

The festival opened in the city of Kaili with a pre-festival recital by the Asia Pacific Youth Choir and other local choral ensembles on the outdoor stage of the Lusheng Plaza in the ancient Xiasi Town in downtown Kaili. This location also served as the venue for the inaugural concert that took place the next day, on 27 July, and included a wonderful mix of Chinese and international ensembles.

The following day, all of the choirs travelled to the city of Leishan for a morning performance at the Xijiang Performance Theatre. This was our first real exposure to one of the important minority villages in the area. The architecture of the town, with its wooden buildings set on the hills overlooking the river, the bustling main street

with its numerous stores, and the greenest rice fields in the background all combined to create a remarkable and marvellous scene. After an excellent meal shared by all of the choirs on the outskirts of the Leishan rice fields, the choirs travelled to the Liping Natural Bridge. This experience was unique in many ways. First, I was impressed by the beauty of the trail that led to this ancient natural bridge, with its vibrant forest and the couple of small caverns we found along the way. Then, we finally arrived at the stunning bridge, a 256-metre natural arch stretching over the Fulu River—the largest natural bridge in the world. During our visit, a local ensemble delighted us with several traditional folk tunes, including one sung from the river, which seemed



Gioventù in Cantata, dir. Cinzia Zanon, Italy



to be a love song performed by a couple. Naturally, and given the special acoustic conditions of the area, the international choirs each spontaneously performed one song, making the moment a truly international exchange opportunity. Meanwhile, the Missouri State University Chorale gave a wonderful recital at the Kaili Cultural Palace of Nationalities. The day ended with a visit to the Zhaoxing Dong Village in Liping, where the choirs shared another communal meal on one of the village's beautiful large terraces. After the meal, one last concert was put on at the outdoor auditorium in which the choirs performed more of their fantastic repertoire, concluding a day of sharing, discovery, and music-making.

29 July started off with a concert in a new location. This time, the choirs travelled to the Xiaohuang Dong Village in Congjiang to present more of their choral repertoire. In the afternoon, the choirs visited the Basha Miao Village in Congjiang. This visit offered the choirs the opportunity to immerse themselves in the Basha Miao Village, with its wonderful wooden houses embracing the mountainous landscape and overlooking the striking foothills and valley. We were directed to the main plaza, where the villagers gave a well-rehearsed performance of their traditional dances and songs,

including marriage ceremonies and their distinctive hair-cutting ritual. There were plenty of moments in which these minority people were able to present and shoot their rifles, a unique tradition that has allowed them to be named "the last of the rifle-bearing tribes in China". The day ended with a concert by all the choirs at the Luanli Tourist Service Centre Theatre in Congjian. The final concert of the festival took place during the afternoon of 30 July, when the Asia Pacific Youth Choir put on a gala concert at the Kaili Cultural Palace of Nationalities. Later that night, the festival came to an end, with the closing ceremony taking place in the same location.

An important component of this festival was the World Voices Conference, representing the more academic side of the festival and consisting of a series of lectures. On 27 July, Cristian Grases gave a lecture on folk music from Latin America, while Thierry Thiébaud presented a lecture on folk music in Africa with the help of African ensemble Le Chant Sur La Lowé. On 29 July, Andrea Angelini presented a lecture on Gregorian chant and the music of the Renaissance in Italy. This important element of the festival allowed for further exploration into the music of other regions.

The international ensembles participating in this one-of-a-kind festival were the Asia Pacific Youth Choir (from numerous

nations along the Asia Pacific Rim), Le Chant Sur La Lowé (Gabon), Gioventù in Cantata (Italy), Ensemble Evergreen (Japan), Coro Arturo Beruti (Argentina), and the Missouri State University Chorale (USA).

Ensembles from China included Zhongshan Choir, Guilin LiangJiangSiHu Choir, Zhongshan Seven Rainbows Choir, Qiannan ShuiZuGuGe Choir, Kaili Miao Language and Literature Base Choir, Qiandongnan Prefecture Elderly University Women's and Mixed Choirs, Kaili Musicians' Association Choir, Kaili Cultural Centre FengHua Choir, Qiandongnan Prefecture Elderly University QiYue Choir, Kaili No. 10 Elementary School Children's Choir, MiaoLinHuiFeng Women's Choir, The Ministry of Culture and Tourism Elderly Artists' Choir, Tianjin Binhai New Area Rainbow Teachers' Choir, China Agricultural University Student Choir, Beijing Youth Choir, Guizhou Literary Federation ShanYun Choir, Qiandongnan QingShuiJiang Harmonic Choir, Kaili City Choir, Kaili University A'YangXin Choir, Liping DongZuDaGe Choir, Congjiang DongZuDaGe Choir, and Rongjiang DongZuDaGe Children's Choir.

We definitely encourage you to participate in festivals like this, to share your culture and folk-music heritage, and to be delighted by the wonderful singing traditions of this part of the world.

Edited by Kelly Harrison, USA



Venezuelan native Cristian Grases joined the University of Southern California faculty in the Fall 2010 semester and is currently an associate professor of choral music and conductor of the USC Thornton Concert Choir. As a sought-out conductor, clinician, academic, and adjudicator, he has travelled to Europe, North and South America, Asia, and Australia, conducting in prestigious halls such as Carnegie Hall, and presenting in numerous international conventions and symposia. Grases is also an award-winning composer whose works have been commissioned and sung by numerous prestigious ensembles around the world. Grases serves on many international committees, including the artistic committee for the World Youth Choir, and is currently a member of the Executive Committee of the International Federation for Choral Music as a Vice-President representing the region of Latin America and the Caribbean and leading the programme "Conductors Without Borders." Email: cgrases@gmail.com

THE CHORUS CREATES DREAMS, MUSIC FOSTERS LIVES

14th China International Chorus Festival and IFCM World Choral Conference

ANDREA ANGELINI

conductor, composer, ICB Managing Editor

BIG CHINA, BIG NUMBERS! THE 14TH CHINA INTERNATIONAL CHORUS FESTIVAL AND THE IFCM WORLD CHORAL EDUCATION CONFERENCE, WHICH TOOK PLACE IN BEIJING FROM JULY 19TH TO 25TH 2018, WAS ATTENDED BY LEADERS AND EXPERTS OF CHORAL ORGANIZATIONS FROM 59 COUNTRIES AND DISTRICTS, AND MORE THAN 15,000 PEOPLE FROM 308 CHOIRS. THE FESTIVAL INCLUDED CHORAL EDUCATION CONFERENCES, MASTERCLASSES AND WORKSHOPS, EVALUATION PERFORMANCES, HIGH-LEVEL CHOIR CONCERTS, NEW CHORAL WORKS CONCERTS AND CONCERTS FOR WELFARE.

The city has a fast trend: Beijing is a dynamic, changing city. There is a mix of old and new all around. There are few places on earth that can match the extraordinary historical panorama: there are six 'UNESCO World Heritage Sites' in this city. At its heart is the magnificent Forbidden City, but there are also many sublime temples that aspire to cosmological perfection, while

the city centre is criss-crossed by enchanting *hútòng*: ancient alleyways that teem with life today, as they did hundreds of years ago.

Returning to the Festival, let's take a look at the rich calendar of events! On July 19th, the Opening Ceremony took place at the Cadillac Arena, immersed in a great show of music, voices and choreography. On



The "Flying Over the Rainbow" multi-ethnic choir singing Lahu songs © CICF

July 20th at the Zhichen Lecture Hall of the No. 35 High School the following lectures were held:

- Multigenerational infusion in the choral setting - *Sandra Chandler* (USA)
- Arts can nourish and enlighten life - *Zhu Jianmin* (China)
- Primary school teachers as a multiplier for music and choir singing - *Rainer Held* (Switzerland)
- How to start children's choir training with resources from comprehensive theatre - *Jiang Tao* (China)
- Inspiring creativity together: the crucial importance of choral education for the young - *Alan Bennet* (Singapore)
- An example of primary basic education and choral education projects in Spain - *Daniel Mestre* (Spain)
- Choral singing belongs to the students of Jinglun High School: developing the path of the Beijing Chenjinglun High School Golden Sail Choir.

The following day included many other interesting topics:

- Chorus revelation: the education concept and system construction of choirs participating in international choral festivals - *Chen Guanghui* (China)
- FENIARCO, a national project for developing the choral culture in Italy - *Andrea Angelini* (Italy)
- How Music Participation Benefits You - *Allen Henderson* (USA)

- The significance of chorus in the musical education of primary and high school children - *Wang Jun* (China)
- The responsibility of different roles in the ensemble, leadership and achieving a sense of community - *Pawasut Piriyapongrat* (Thailand)
- The benefit of choral music in building a successful community, developing personal qualities and combining them for a better team result - *Donka Miteva* (Germany/Bulgaria)
- The role of the children's choir: the importance of providing true music for one's early childhood - *Saeko Hasegawa* (Japan)
- Choral education enters rural primary and high schools with the example of happy chorus - *Li Kemei* (China)
- How singing in a Choir makes you healthier - *Carole Blankenship* (USA)
- Choral arts competition: not to be a slave of competition, but an ambassador of arts! - *Gan Li* (China)

In the following days great space was given to listening to the numerous (308) choirs that flew in the event. The choral evaluation of the participating choirs took place in the beautiful Lyric Theater of Beijing's Tianqiao Performing Arts Centre. The evaluation was divided into categories, organized by three groups of juries that were able to appreciate the remarkable preparation, the



China Wenzhou Huawen Art School Girls Choir, Wenzhou Youth Art School, one of the winners of the final competition © CICF



Under the leadership of Prof. Batu Chaolu, nine public welfare choirs sang “Tomorrow will be better” at the opening ceremony © CICF



Choral education enters rural primary and high schools with the example of happy chorus – Li Kemei (China)

rich vocality and variety of repertoires offered, under the guidance of young directors involved in making their presentations interesting and attractive.

At the same time the following choirs performed concerts at the Concert Hall of the National Library Arts Centre and at the Beijing Concert Hall: The Missouri State University Chorale; Russian Choir Radost; Spain Voces Para La Convivencia; Thailand's Wattana Girls' Chorus; Kazakhstan State Choir Named After B. Baykadamov; The United States Ball in the House; Canada Cadence; Hungary Voisingers; World Youth Choir; Israel Moran Singers Ensemble; Argentine Arturo Beruti Choir; Hungary Pannon Voices; Schola Cantorum of Oxford; Hungary University Choir of Pécs; Boys' Choir of the Moscow Sveshnikov Choral College; Chinese Canadian Children Choir; Gabonese Vocal Group Le Chant sur la Lowe; Russian Sarafan Singing Group; The University of Utah Chamber Choir; New Zealand Viva Voce Chamber Choir; Latvian Choir Knipas un Knauki and China's New Choral Works Concert.

Some masterclasses on topics such as conducting techniques, the principle and approach to building the voice of a children's choir, chorus warm up, training the ear and rhythm training were led by Patricia Kaiser, Antonio Llaca, Yan Wang, Anthony Trecek-King, Fumiyo Tozaki, Aleksei Petrov, Li Gong, Cameron F. LaBarr, Cristian Grases and Dapeng Meng.

The closing ceremony of the Festival, which was held at the Grand Theatre of Beijing, Tianqiao performing Arts Centre, was very engaging; the choirs were really able to excite the audience. In short, we could say: *'The chorus creates dreams, music fosters lives'*.

Edited by Charlotte Sullivan, UK

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



The Award Ceremony, on the first rows: Ensemble Vocal Sénior de la Salle (Canada) and Choir Knipas un Knauki (Latvia)



The Spring Youth Choir of the Huangpu District Youth Art Activity Center in Shanghai



CICF officials, IFCM President Emily Kuo Vong and the two winners of the final competition

CHORAL WORLD NEWS



**EUROPA CANTAT XX festival
in Tallinn**

The festival is over
Press release by the
European Choral Association
– Europa Cantat

The 'Single Singers'
Nina Ruckhaber

**Lithuania Cantat and the First
International Competition
For Choirs And Orchestras
'Birštonas Cantat', 2018**
Theodora Pavlovitch

**A competition of amazing
quality is born in Tokyo!**

**The 1st Tokyo International Choir
Competition**
Ko Matsushita

**Kune: Open Call for Choir and
Orchestra, for a Combined
Music Creation**
Arnaud Fillion

**A Global Gondwana
Phenomenon**
Genevieve Lang

**Outreach and Inclusion in
the International Choral
Community**

**South Korea: At the Forefront of
Excellence in Choral Music**
Dr. Hee Churl Kim &
Dr. T. J. Harper

EUROPA CANTAT XX FESTIVAL IN TALLINN

The festival is over

PRESS RELEASE BY THE EUROPEAN CHORAL ASSOCIATION – EUROPA CANTAT

THE MAJOR EUROPA CANTAT XX CHORAL FESTIVAL IN TALLINN, ESTONIA, HAS COME TO AN END. MORE THAN 5,000 CHORAL SINGERS AND MUSIC FANS BETWEEN THE AGES OF 5 AND 85 ATTENDED THE FESTIVAL FROM 50 COUNTRIES, AND ALMOST A THOUSAND PEOPLE, INCLUDING CONDUCTORS, CHORAL SINGERS, MUSICIANS, INVITED CHOIRS AND VOLUNTEERS, WERE INVOLVED IN ITS ORGANISATION.

“The huge interest in the festival took us by surprise – we expected about half the number of participants that eventually registered,” said Kaie Tanner, General Manager of the festival team. “We are, however, thrilled that so many music fans wanted to come to Tallinn. The level of participating choirs was extremely high, the concerts were very well received, and our experiments, for example the public sing-alongs in Town Hall Square and the Promenade concert at the Culture Cauldron, were a big success. I have never seen so many concert halls packed to the absolute limit – for some concerts at the House of the Blackheads the queue stretched for more than a hundred metres!”

The EUROPA CANTAT programme included 20 atelier concerts, 14 regional concerts outside Tallinn, 37 open-air concerts, 38 concerts by participating choirs, 26 special concerts with invited choirs, 38 performances at the Choirs’ Night and 19 at the Promenade concert. A total of 25,000 tickets were printed for participants and 2,500 tickets were sold to the general public.

The Music Expo featured 25 businesses and organisations, including music publishers, music event organisers and other music industry professionals. The highest number of participants came from Germany (500), Israel (444) and Switzerland (426). There were 170 volunteers from the Netherlands,

Belgium, Germany, Lithuania, France, Hungary, Slovenia, South Africa, Ireland, Finland and many other countries. Participants ate 30,430 festival meals during the week.

The programme included concerts and appearances by The Swingles (UK), jazz choir Vocal Line (Denmark), the Inner Mongolia Youth Choir and many others. Concerts were also given by the cream of Estonian groups – the Estonian Philharmonic Chamber Choir, the Estonian National Male Choir, Vox Clamantis, Estonian Voices and others.

Festival highlights included the opening concert at Liberty Square, the ‘Happy Birthday, Estonia!’ concert at Tallinn’s Song Festival Grounds, Arvo Pärt’s ‘Te Deum’ performed by a nearly 300-strong choir and the National Symphony Orchestra under the baton of Grammy Award-winning conductor Tõnu Kaljuste in the presence of the composer, and the Choirs’ Night in the courtyards of Tallinn’s Old Town. *“Positive feedback from the participants, both in the street and in the concert halls, was what I treasured most. It was wonderful to hear compliments for a superb festival where everything was going smoothly. The work*



that our small office has done is beyond imagination. Despite that, everyone still has the energy to smile, even today, and I think that the energy has come from our guests,” said Raul Talmar, President of the Estonian Choral Association. “We were delighted that we managed to find space in Tallinn for the thousands of people that came here. It was also heart-warming to see how well the overseas singers, with no knowledge of Estonian, managed to understand and deliver the message of the Estonian songs that are so important to us at the Song Festival Grounds. I think that the energy and the atmosphere of the venue helped.”

The festival programme included ateliers for singers, a conductors’ and composers’ programme, seminars, workshops and round tables, a training course for young event managers, showcases, concerts and public sing-alongs. There was also the Music Expo,

where publishers, music event organisers, organisations and other music industry professionals showcased the products and services that they offer and work that they do.

The EUROPA CANTAT festival was initiated by the European Choral Association. It takes place every three years and is one of the key events in the global choral calendar. The first festival was held in Passau, Germany, in 1961, and the previous festival took place in Pécs, Hungary, three years ago. The next EUROPA CANTAT festival will be held in Ljubljana, Slovenia, in 2021.

Edited by Christopher Lutton, UK





Europa Cantat XX Festival © European Choral Association — Europa Cantat



Europa Cantat XX Festival © European Choral Association — Europa Cantat

THE 'SINGLE SINGERS'

NINA RUCKHABER

event manager Humboldtsaal Freiburg/Germany (Reservix)
and choir manager of the Jazz Choir Freiburg

THE SINGLE SINGERS ARE AN INTERNATIONAL PROJECT CHOIR, COMING TOGETHER AT EUROPEAN A-CAPPELLA FESTIVALS.

'Whenever I was on my way, on my own, to a-cappella festivals, I had mixed feelings: of course I was greatly looking forward to the concerts and workshops. But what I really wanted was to stand on the stage myself. I wanted to sing - not just to listen!' In 2011 Emily May't Hoen from the Netherlands wasn't on her own with such thoughts and so, in January 2012, on the occasion of the London A Cappella Festival, together with her choir friend Annemarie Homan, she founded the Single Singers.



The idea was to offer festival visitors attending on their own the opportunity for a joint choral appearance within the framework of the festival. The name 'Single Singers' is, of course, first cousin to the legendary Swingle Singers, who actually put on the London A Cappella Festival.

In her day job Emily is the public relations officer of a charity, and Annemarie works as the online-editor of a choral organisation - so the two publicized their idea online, on Facebook and on Twitter. From this start, the concept developed an extraordinary dynamic all of

its own. Annemarie Homan reports: '24 enthusiastic singers from all over the world, who wanted to be involved in London, came forward' - and thus the Single Singers were born.

But how does this simple idea work in practice? What is it like to be a Single Singer? How does this international group coordinate itself? At this year's Aarhus Vocal Festival in Denmark (AAVF) I enjoyed, for the second time, the opportunity to be part of the Single Singers.

The first - albeit virtual - meeting of all Single Singers for Aarhus took place on Facebook, where 30 singers met as a group set up specifically for this purpose. This group offered us participants the opportunity to introduce ourselves and to come to know each other and - most importantly - to look forward together to the project at which we were aiming. Everything was governed by the slogan 'three songs, two rehearsals, one concert!' This time, however, Annemarie and Emily had actually selected four challenging choral arrangements.

With 'Ticket to Ride', a Beatles classic in the Swingle Singers' version was on the list. Clare Wheeler, an alto in this group, supported us *in situ* with the rehearsals. 'If you're out there' by R&B singer John Legend was also on the programme, arranged by Merel Martens, founder and director of the Den Haag group Pitch Control and vocal coach of The Junction, winner of this year's AAVF. We also sang 'Bottom' by the Belgian world music troupe Zap Mama - represented at AAVF 2015 with a concert - and 'No one' by the soul singer Alicia Keys, arranged by Morten Kjaer, the versatile vocal coach and long-standing member of Vocal Line.

We received the sheet music and files with which to rehearse, online, so that we could all prepare the pieces at home - something which in light of 'two rehearsals' is of course of crucial importance.

It's a marvellous feeling to know that all over Europe there are the most different people, at this moment in time occupying themselves with the same sheet music, with the same musical material - each one on her/his own but nevertheless already linked to each other as part of a process that is beginning to take shape at many quite different places.

Time went on, the festival approached, and suddenly the moment had arrived: we came together for the first rehearsal of the Single Singers Aarhus 2015, to meet in the flesh and to make music together. The European a-cappella scene is not overwhelmingly large: many of the roughly 750 participants, workshop and concert attendees know each other. You meet again and again at the various festivals on the continent and enjoy being part of the a-cappella family. The good thing, however, is that one does always also meet new faces - in Aarhus, too. Most of us have, over the last few years, already garnered Single Singers experience at this, that one the other festival, but - at least for me - there were some new encounters in this specific casting. During the first rehearsal it became apparent how well the concept of individual preparation works. All the Single Singers had already mastered the repertoire to such a degree that we could very soon start applying the fine musical polish. As a matter of principle, the Single Singers rehearse without a conductor - that's part of the original concept. As, however, there are always a few choir directors among the participants, who take over the leadership for certain phases, rehearsing is an intriguing process, oscillating between directed and free work on the pieces.

The project Single Singers unites the singers for the entire duration of the festival. As opposed to the participants of the many other workshops, we are a fixed group, meeting and working together every day. The joint preparation and the prospect of the final performance welds the 30 individuals together. The concert itself then takes place within the framework of the final event of the festival, moderated by Jens Johansen, leader of the legendary Danish pop choir Vocal Line. As in all preceding festivals, the appearance of the Single

Singers was given prominent positioning, for example as part of the build-up to the Swingle Singers, Vocal Line or Rajaton.

After four festival days spent together, of course it's really emotional to stand on stage as a member of the Single Singers. But even weeks after the festival I still have many positive memories of encounters with people whom otherwise I was unlikely to have met, of songs and arrangements which otherwise I would never have sung, and of many precious moments which would be unthinkable but for the adventure of 'Single Singers'.

Thanks to the internet, the enthusiasm of earlier participants spread fast: Florian Städtler, founder of the Vocal Blog on Acappellazone, described the idea of the Single Singers as '... a wonderful non-commercial "get-on-with-it-and-have-fun" work of art'. Some 480 people have expressed their interest in the Single Singers by joining their Facebook page. To date the project has already managed to establish itself at five European festivals (several times in London and Aarhus, once each in Stockholm, Hamburg and Fossano). The two founders' idea even managed to jump across the big pond to American a-cappella festivals. There, the Single Singers are managed by the American musician Judy Fontana, who this year herself was a guest at the Aarhus Vocal Festival.

Time and again you can spot individual stars of the scene mingle with the Single Singers, like Jens Sadler (ex-Swingle Singer and member of The Magnets), Tor Martin Antonsen (from the Norwegian group Apes & Babes) or - as this year - Hans Cassa (head of the Dutch group Montezuma's Revenge) and Bill Hare (Grammy-decorated a-cappella producer from the USA). But the whole point of the Single Singers' joint music-making is not the opportunity for the jubilant audience to pay homage to stars, but being included in this very specific festival enthusiasm - whether as an amateur or as a pro.

Annemarie Homan and Emily May't Hoen are the driving forces behind this incredible international project: a collective of individual singers appears at a concert in carefully planned spontaneity - the audience conquers the stage! The firm inclusion of the Single Singers into the most varied festivals is a superb organisational feat. In the spring of 2016, at the London A Cappella Festival, the founders celebrated the Single Singers' fifth birthday.

Meanwhile the idea of the two ladies from the Netherlands has developed into a very special little a-cappella community. Around 40 enthusiastic singers come together for any one festival - some whom have met before several times, others who are new - forming a colourfully mixed international project choir which has already acquired cult status. However, we should not forget that the idea at the bottom of it all is as old as it is simple: making music together makes you happy!

WWW.THESINGLESINGERS.COM

The **SiNGLE SINGERS**



NINA RUCKHABER works in Freiburg (Germany) managing of choirs and events, and as a publicist. She has been singing in the renowned Jazzchor Freiburg, directed by Bertrand Gröger, since 2010. Nina Ruckhaber is Deputy Chair of the German Association of Young People in Choirs, and she runs the blog "Nina's VoxBox". Email: nina@ninasvoxbox.de

LITHUANIA CANTAT AND THE FIRST INTERNATIONAL COMPETITION FOR CHOIRS AND ORCHESTRAS 'BIRŠTONAS CANTAT', 2018

THEODORA PAVLOVITCH

choral conductor and professor

LITHUANIA – THE BIGGEST OF THE BALTIC COUNTRIES – IS FAMOUS FOR ITS CHORAL TRADITIONS AND MANY LITHUANIAN CHOIRS, CONDUCTORS AND COMPOSERS HAVE EARNED THE RESPECT OF THE WORLD WITH THEIR ARTISTIC ACHIEVEMENTS.

Looking to the history of the Lithuanian country, we can find many impressive facts about its development and international relationships. The name of the country appeared for the first time in 1009 AD (*Edvardas Gudavičius, Lithuanian History: From Ancient Times to the Year 1569, Vilnius, page 28, ISBN 5-420-00723-1*). Established in the 13th century, the Grand Duchy of Lithuania was one of the most successful and powerful states

on the European continent and in the 15th century it was the largest state in Europe (the present-day territories of Lithuania, Belarus, Ukraine, and parts of Poland and Russia were at that time territories



Choir Domino
Conductor Eduards Fiskovičs
(Riga, Latvia)



the Vocal Quartet of Juozas Gruodis conservatory jazz and pop department
Conductor Raimonda Navickienė, Rasa Ivanauskienė (Kaunas, Lithuania)

of the Grand Duchy). Meanwhile, at the beginning of the 14th century Christianity was adopted as an official religion by the state. The dynastic union with Poland (formed in 1385) led to a strong relationship between the two big states the consequence of which was the Polish-Lithuanian Commonwealth that lasted until 1795. The expansion of the Russian Empire afterwards erased Lithuania from the European map and Lithuanians lived under the Empire's rule until the beginning of the 20th century. The Lithuanian state was re-established as independent in 1918 and it remained free until the beginning of World War II, when it was occupied and later absorbed

by the Soviet Union. Nearly 120,000 people (5% of the population) were deported and thousands more became political prisoners between 1944 and 1953. Many leading intellectual figures and most Catholic priests were among the deported; many of them returned to Lithuania after 1953. The sovereignty of Lithuania was restored in 1990-1991 with the Act of the Re-Establishment of the State of Lithuania and in 2004 it joined the European Union.

Choral singing has been a significant part of the Lithuanian culture since the end of the 19th century. The first Lithuanian choir made its debut on 17 February 1895 and its concert was given on the occasion of the 10th anniversary of the Lithuanian community "Birutė". In December 1895 the Tilsit Lithuanian Singers' Community was founded by Vydūnas (Vilius Storosta). The community used to organise concerts, evenings, St. John's Day festivities in Tilsit, Klaipėda, Gumbinė, Verdainė, Rusnė, Ragainė, Juodkrantė, Smalininkai. Up to one thousand spectators used to gather at the events, so called the winter and summer Lithuanian celebrations, later in 1902 entitled the Song Celebrations. In 1899 composer Juozas Naujalis rallied the singers of his led Kaunas Cathedral Choir and founded the secret "Daina" community.

The democratic changes in Lithuania in the last decade of the 20th century have brought years of transforming society and as a result Lithuanian choral music has received new energy and a new development. The first in the new history, the Lithuanian Song and Dance Celebration was held in 1994 and included Lithuanian emigrants from the USA, Canada, Australia, Argentina, Germany, Poland, Latvia, Ukraine, Russia and Belarus. 1,200 emigrant singers, dancers and musicians performed together with 26,000 Lithuanian performers. In memory of the organisers of the first Song Celebration of 1924 one of the Song Day's programmes was rendered at the Kaunas Valley of Songs and the composition dedicated to the Lithuanian Song Celebrations was solemnly presented. The event takes place every four years and

this year's Song Celebration took place from 30 June till 6 July.

Hundreds of choirs are active in Lithuania nowadays and in Vilnius city alone there are three choir laureates at the European Grand Prix for Choral Singing: Mixed Choir 'Brevis' (cond. Gintautas Venislovas) in 2003, Jauna Muzika (cond. Vaclovas Augustinas and Romas Skapas) in 1993 and Chamber Choir of the Conservatoire of Vilnius, (cond. Tadas Sumskas) in 1991. The most famous Lithuanian composer and choral conductor Vytautas Miškinis composed over 400 secular and about 150 religious works performed all over the world.

The programme of *Lithuania Cantat* embraces six big choral events: the International Choir Festival and Competition named after the Lithuanian Music Patriarch Juozas Naujalis, Sacred Music Festival - *Kaunas Musica Religiosa*, *Kaunas Cantat*, *Siauliai Cantat*, *Cantate Domino* and the newest among them – the First International Festival and Competition *Birštonas Cantat* that was held in *Birštonas* - a beautiful resort and spa town of Lithuania from 17 to 20 May 2018. Choirs and orchestras from Sweden, Poland, Estonia, Russia and Lithuania took part in the event.

The leading person of the programme *Lithuania Cantat* and founder of the events is Rolandas Daugela – Associate professor in the Music Gimnasium of Juozas Naujalis and lecturer at the Music Academy of Vytautas Magnus University. Being famous as conductor of 'Cantate Domino' Chamber Choir, VMU Academic Choir 'Vivere Cantus' and the Junior Choir of 'Juozas Naujalis' Music School, he has been also a chief conductor of Kaunas' and the Lithuanian World Song Celebration. As a member of Jury he has taken part in different choral competitions and festivals in Italy, Poland, Latvia,



The Jury, left to right: Sergey Ekimov (Russia), Theodora Pavlovitch (Bulgaria), Vladimir Ponkin (Russia)



Young Symphonists of Saint-Petersburg
 Conductor Dmitry Vorobjev
 (Saint-Petersburg, Russia)



Sofia Vocal Ensemble
 Conductor Bengt Ollén
 (Stockholm, Sweden)

The Czech Republic, Slovakia and Macedonia. In 1992 he set up the events of the programme *Lithuania Cantat* and has been their Artistic Director since then.

The other important and full of energy person behind the stage of *Birštonas Cantat* is the Festival's manager Silvija Prockyte – member of the Youth Committee of the European Choral Association – Europa Cantat and choirmaster of 'Vivere Cantus' VMU Academic Choir.

Both of them and their team created the brilliant organisation and wonderful atmosphere of the *Birštonas Cantat* Festival that made all the choirs and orchestras participating in the Festival happy and inspired to show their best qualities in the Festival's programme.

A special guest choir of the Festival was the famous Sofia Vocal Ensemble (Stockholm, Sweden) conducted by Bengt Ollen. The choir won the European Grand- Prix for Choral Singing in 2012 and was among the choirs invited to perform at the 10th World Symposium on Choral Music in Seoul, South Korea in 2014. Sofia Vocal Ensemble performed at the Opening Concert of the *Birštonas Cantat* Festival a wonderful programme under the title 'Sun, Sea and Hope' consisting of contemporary and traditional pieces by Swedish and other European composers.

Over the next days of the Festival's programme the participating choirs and orchestras presented their



Police ensemble of Lithuania
Choirmaster Anna Miščenko (Vilnius, Lithuania) and Police Choir Chorus Menticum
Conductor Eve Paap (Tartu, Estonia) with artistic director Rolandas Daugėla.

programmes in the beautiful concert halls of the Birštonas Cultural Centre and Birštonas Kurhaus.

The winners of the Gold awards of the Festival were as follows:

Senza Rigore Chamber Choir of the Karol Lipinski Academy of Music in Wroclaw, cond. Jolanta Szybalska-Matczak (Poland) in Categories 'Musica Sacra a Cappella' and 'Youth and student's choirs';

Mixed Choir 'Tume', cond. Rudolfs Bacans (Latvia) in Category 'Adult Choirs',
The Vocal Quartet of Juozas Gruodis Conservatory, cond. Raimonda Navickiene and Rasa Ivanauskiene (Lithuania) in Category for 'Pop- and Jazz' music;

Young Symphonists of Saint-Petersburg, cond. Dmitry Vorobjev (Russia) in Category 'Youth Orchestras'.

The Police Choir 'Chorus Menticum' (Tartu, Estonia) was awarded a special prize for their unique expression and attractive programme.

The goals of the new Festival of preserving the choral traditions, developing new genres in choral music and uniting choirs and youth orchestras from different countries and national cultures have been fulfilled! The organisers of the *Birštonas Cantat* Festival, 2018, deserve standing ovations for their wonderful team-work, for their enthusiasm and great energy! They have proved how a new choral event can be made very successful by good vision and a high spirit and we are all looking forward to seeing the next editions of the International Festival for Choirs and Orchestras *Birštonas Cantat*!

Edited by Katy Harris, UK

THEODORA PAVLOVITCH is Professor of choral conducting and Head of the Conducting Department of the Bulgarian National Academy of Music. Conductor of the Vassil Arnaoudov Sofia Chamber Choir and the Classic FM Radio Choir (Bulgaria). In 2007/2008 she conducted the World Youth Choir, honoured by UNESCO with the title Artist for Peace, recognizing the WYC's success as a platform for intercultural dialogue through music. Prof. Theodora Pavlovitch is frequently invited as a member of Jury panels to a number of international choral competitions, as conductor and lecturer to prestigious international events in 25 European countries, USA, Japan, Russia, China, Hong Kong, Taiwan, South Korea, Israel. Since 2012, T. Pavlovitch has been a representative for Bulgaria in the World Choral Council.
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A COMPETITION OF AMAZING QUALITY IS BORN IN TOKYO!

The 1st Tokyo International Choir Competition

KO MATSUSHITA

composer and conductor

THE FIRST LARGE-SCALE INTERNATIONAL CHORAL COMPETITION, THE 1ST TOKYO INTERNATIONAL CHOIR COMPETITION, HAS BEEN HELD FROM 27 JULY (FRI) TO 29 JULY (SUN), IN CHUO CITY, TOKYO. "CHUO" OF CHUO CITY MEANS "CENTER," SO THIS COMPETITION HAS LITERALLY BEEN HELD IN THE MIDDLE OF TOKYO, THE CAPITAL OF JAPAN. HOME TO A NUMBER OF FAMOUS JAPANESE TOURIST ATTRACTIONS SUCH AS NIHOMBASHI, GINZA AND TSUKIJI FISH MARKET, CHUO CITY IS A PLACE WHERE YOU CAN FEEL THE CULTURE AND HISTORY OF JAPAN. IT IS ALSO AN ATTRACTIVE SHOPPING AREA, WITH ROW UPON ROW OF LUXURY BRAND STORES.

Registration was open from autumn to the end of the year. From within and outside Japan, a total of 137 choirs applied which far exceeded our expectations. In early January this year, the qualification round by audio recording was held, and as a result, a total of 59 choirs from 11 countries and regions made their way into the final round. This select group shows that even to get a place in the final was an honour; the competition was of extremely high quality.

The venue for the final round was the Dai-ichi Seimei Hall, a hall with a wonderful resonance, the pride of Tokyo. The acoustics generated by this beautiful oval-shaped hall have just the right length of reverberation, which is very soft and musical, and helps the harmony of the choir in a gentle and musical way. It is no exaggeration to say that this resonance is one of the best among the world's choral competitions. This resonance particularly suits *a cappella* ensembles. This hall is one of my favourites and my choirs often perform here.

This competition consists of eight categories: Children's Choir, Senior Choir, Youth Choir, Chamber Choir, Equal Voice Choir, Mixed Choir, Contemporary Music, and Folklore Music. Apart from Senior and Folklore, the categories contain compulsory pieces which have been newly written by five composers currently influential in the Japanese choral scene. The participants thoroughly enjoyed the "flavour of Japan" encapsulated in these pieces. Some of these compulsory pieces called for traditional Japanese gestures, i.e. movements of the body, which led to various interpretations by the choirs. This was an extremely interesting and enjoyable aspect of the performances.

One point that should be reiterated is that all five

compulsory pieces are new, i.e. all pieces had their world premiere performance in this competition. In this way, the diversity of performance interpretation was shown on stage and it was engaging to see the differences in interpretation and expression between choirs. It was important for us to realize anew the need to accept such diversity of interpretation.

An unbelievably high level of performance was given in all categories, which made it an exciting spectacle for the seated audience. The audience was brought together from all over Japan to watch to this competition. A special feature of this competition was the passion of the audience, with their enthusiastic applause and cheers. (Usually, the Japanese are shy, not good at displaying their feelings, and like serious



The Grand Prix Winner of the 1st Tokyo International choir competition in Harumi: Diocesan Choral Society (Hong Kong), cond. Ronnie Kay Yen Cheng

music, however here they exploded with joy. This phenomenon is also seen in another festival that we sponsor, the Karuizawa International Chorus Festival.) In addition, by having Chuo City as the co-sponsor of this competition, the efforts to liven up this competition together with the locals of Chuo City came to fruition brilliantly.

As this competition was at a very high level, all choirs that performed in the final round qualified for a Gold or Silver award, there were no Bronzes. The international juries all expressed their surprise: "We have never come across a competition of such high quality." For myself, having participated in a number of competitions and also from my experience on juries, I felt that it is not often that one experiences such a high-level competition.

The Grand Prix Winner, which is the overall first prize, was contested between the first prize winners from each category. Excellent performances followed continuously without any breaks, and the audience was carried away by the music.

The Grand Prix Winner of this 1st Tokyo International Choir Competition was the Diocesan Choral Society from Hong Kong (conductor: Ronnie Kay Yen Cheng).

This competition is in cooperation with the international choral competitions of Rimini (Italy), Krakow (Poland), and Taipei (Taiwan), and a World Choral Championship

will now be held. In this event next year the Grand Prix Choirs from each competition will come together and perform to determine which is the world's best choir. The venue will rotate each year, and the 1st WCC is to be held in Tokyo. Needless to say, the Diocesan Choral Society, the winner of TICC Tokyo, will be performing. We are already very excited about this event.

Furthermore, apart from the competition, there have been multiple concerts and workshops related to the Tokyo International Choir Competition. The participants felt great joy in singing in a collective of like-minded and warmly supportive people, who were not merely in competition with each other. They also enjoyed the beautiful and historically nurtured townscape of Tokyo, and the world-famous Japanese food. These aspects were a bonus of participating in TICC Tokyo. I even heard that some choirs went on an excursion to Mount Fuji. It is our humble hope that the competition instilled a love of Japan in the participating choirs.

The competition next year will be held from 26 to 28 July 2019, and on 25 July the WCC will be held at the same venue. The application process for the competition next year is already open. Please take a look at the website using the link below, and we encourage you to take on the challenge of participating in this wonderful competition. We are sincerely looking forward to welcoming you in beautiful Tokyo.



University of Mindanao Chorale (Philippines); Cond. Peter Ian C. Buaya



Mercu Buana Student Choir (Indonesia), Cond. Agus Yuwono

Tokyo International Choir Competition Website:

[HTTPS://WWW.TICCTOKYO.ICOT.OR.JP/EN](https://www.ticctokyo.icot.or.jp/en)

World Choral Championship Website:

[HTTP://WWW.WORLDCHORALCHAMPIONSHIP.ORG](http://www.worldchoralchampionship.org)

CATEGORY WINNERS FOR THE 2018 COMPETITION

- Category A: Children's Choir
NHK Fukuoka Children's Choir MIRAI senior class (Japan); Cond. Hiroko Ooba
- Category B: Senior Choir
Ensemble Tone (Japan); Cond. Jun-ichi Morinaga
- Category C-Youth Choir
Toyota City Boys & Girls Choir Youth (Japan); Cond. Hiroko Naga
Youth Choir Permonik (Czech Republic); Cond. Martina Juriková
- Category D: Chamber Choir
University of Mindanao Chorale (Philippines); Cond. Peter Ian C. Buaya
- Category E: Equal Voice Choir
Wah Yan College Kowloon Boys' Choir (Hong Kong); Cond. Lesley Ka-Hei Chan
- Category F: Mixed Voice Choir
University of Mindanao Chorale (Philippines); Cond. Peter Ian C. Buaya
- Category G: Contemporary Music
The Vocal Consort from Singapore; cond. Foong Hak Luen
- Category H: Folklore Music
Mercu Buana Student Choir (Indonesia); Cond. Agus Yuwono
- Audience award
Miriam College Middle School Chorus (Philippines); Cond. Sinamar P. Respicio
- Best Conductor of Tokyo International Choir Competition 2018
Mr. Ronnie Kay Yen Cheng (Diocesan Choral Society [Hong Kong])

- Grand Prix winner
Diocesan Choral Society (Hong Kong); Cond. Ronnie Kay Yen Cheng

Edited by Laura Massey, UK

Composer and conductor born and raised in Tokyo, KO MATSUSHITA is currently the conductor and artistic director of 12 choirs, which are often invited to perform in Japan, Europe, America, Canada, and Asia. They have also achieved excellent showings in the choral circuit and won awards in international competitions. A prolific composer and arranger, Matsushita's works are performed around the world. His compositions vary widely, ranging from works based on traditional Japanese music, Masses, motets, to etudes for choirs. Besides conducting and composing, Matsushita is also an active workshop clinician and lecturer both within and outside Japan. In recent years, he has adjudicated at many international choral competitions and composition competitions around the world. In 2005, he became the first Asian to receive the "Robert Edler Prize for Choral Music" in recognition of his outstanding achievements worldwide in conducting, composing, performance, and education within the field of choral music. He is an executive director of the International Choral Organization of Tokyo, the Artistic director of the Karuizawa International Choral Festival and Tokyo International Choir Competition. Email: composer.ko@gmail.com



Singing, Dancing! Jazz Choir of the State Children Philharmonic (Russia)



Puzangalan Children's Choir (Taiwan), cond. Sheng-Ying Wu



Mercu Buana Student Choir (Indonesia), Cond. Agus Yuwono

KUNE: OPEN CALL FOR CHOIR AND ORCHESTRA, FOR A COMBINED MUSIC CREATION

ARNAUD FILLION

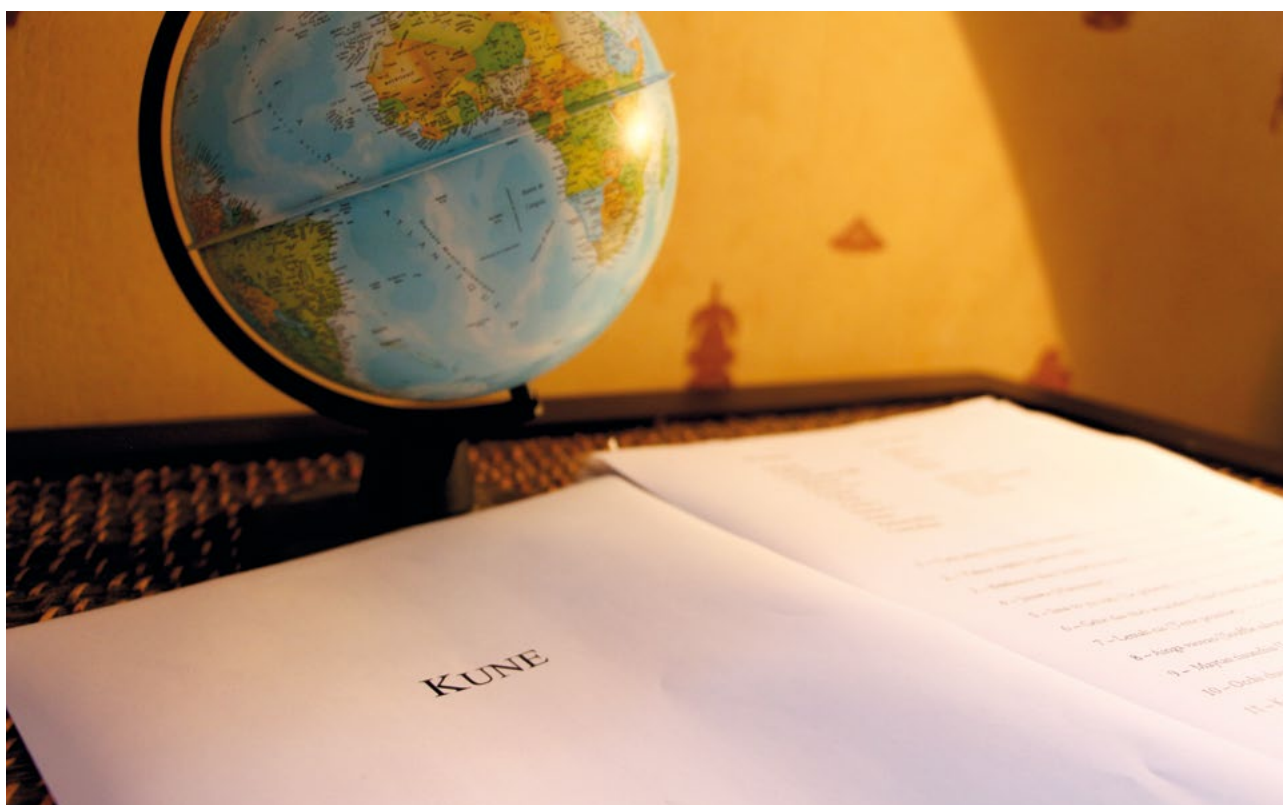
composer and guitar player

THE INSPIRATION FOR *KUNE* CAME ABOUT 10 YEARS AGO, WHEN THE FRENCH COMPOSER AND TRAVELLER ARNAUD FILLION HAD THE UTOPIAN IDEA OF CREATING A PIECE OF MUSIC TO BRING TOGETHER MUSICIANS FROM ALL OVER THE WORLD, TO SING IN THEIR DIFFERENT LANGUAGES, WHETHER MAJOR OR OBSCURE, FOR PEACE AND THE COMMON CONCERNS OF HUMANKIND.

His dream was that this music would connect cultures, remove barriers and link the participants in a unique experience, as much through the creative process as through the result. In September 2017, a composition residency grant from the Helene Wurlitzer Foundation (Taos, New Mexico, USA) gave him the opportunity to dedicate his time to this ambitious project; writing the original texts and music, and coordinating about 100 people (translators and volunteers from over the world) who had offered their support, commitment and help to realise the project. Apart from the people he had connected with during his earlier travels, most of the participants had replied to his calls via social networks, translation forums and by word of mouth.

As a result, *Kune* (which means 'Together' in Esperanto) is a unique songbook, written for chorus, soli and chamber orchestra. It consists of 11 songs, in

which about 50 languages are combined and interact in a subtle way; each translation is used by one part, and the division of voices always takes account of both the common and the different sounds of the languages, many having different roots and structures. The texts are mostly poetic with various levels of interpretation but the main focus is on fraternity, ecology and the way our individual actions



combine in a globality, transcending our differences. The whole project can be approached from different angles; from the pedagogical aspect due to the multi-language nature, as well as from the unifying spiritual dimension. Its aesthetic - mainly classical - also combines an element of 'world music' as well as an opportunity to improvise, encouraging both singers and players to explore a different vocabulary.

To help in the process of pronunciation and to make *Kune* possible for singers who are unfamiliar with foreign languages, all the translations have been recorded, read slowly by translators or volunteers, to provide a phonetic reference. All these recordings are presented, with fully adapted texts and music scores (vocal + orchestra; vocal reduction + simplified piano and chords), on 'the songs' page of the *Kune* website www.arfillion.wixsite.com/kune

SEARCHING FOR PARTNERS TO REALISE THE PROJECT...

Kune is open to any choir and orchestra; it has not been performed yet and is just waiting for participants who share its unifying philosophy and the desire to make it happen. If you are part of a choir or an orchestra, if you want to try part of it (even just one song with piano reduction) or think you would like to realise it fully (choir + soli + orchestra), all the material (scores, separate parts, audio, MIDI demos, recording of each language) is available and can be downloaded from the *Kune* webpage. Please also feel free to submit your ideas to the composer (Arnaud Fillion, arfillion@yahoo.fr) who will be happy to read your suggestions and comments. It would also be a great help if there were someone with a venue, or an organiser prepared to co-ordinate a residency, hosting musicians and singers during the creation process, before a concert. Any ideas and partnership proposals will be welcomed.

For more information:



Name of the work: Kune

Duration: about 44 minutes (11 songs)

Composer and original french texts: Arnaud Fillion

Languages: Arabic, Armenian, Aymara, Azeri, Bahasa Indonesia, Bengali, Bulgarian, Catalan, Chinese (Mandarin), Croatian, Danish, Dari, Dutch, Dioula, English, Finnish, French, Georgian, German, Greek, Gujarati, Hausa, Hebrew, Hindi, Hungarian, Igbo, Italian, Kabyle, Kannada, Kashmiri, Kiswahili, Japanese, Latvian, Lingala, Macedonian, Malay, Malagasy, Marathi, Mongolian, Nepali, Oriya, Pashto, Persian, Polish, Portuguese, Romanian, Russian, Quechua, Serbian, Sinhalese, Spanish, Swedish, Sundanese, Tamasheq, Tamil, Turkish, Vietnamese.

Translators, helpers and participants in the creation: complete list in the *thanks* page of the website.

Instrumentation:

Choir: Sopranos, Altos, Tenors, Basses

Vocal soli: Soprano solo, Mezzo soprano solo, Alto solo, Tenor solo

Orchestra: 2 Flutes, 2 Oboes, 2 Clarinets (in Bb), Bassoon, 2 Horns (in F), Timpani, Harp, Violins I,II, Violas, Violoncello, Contrabass

Complete description of the project with lyrics, scores, audio, MIDI demos:

www.arfillion.wixsite.com/kune

Contact: arfillion@yahoo.fr

Edited by Caroline Maxwell, UK



ARNAUD FILLION was born in Annecy (France) in 1979. He pursues a career as both a composer and concert guitar player, having recorded 15 albums under the name of Arnito. Multiple influences have led him to explore a large palette of styles, from world music to jazz, through flamenco, classical, and improvised or contemporary music. He dedicates his life to disseminating his own music and has had the opportunity to travel and compose in various countries in Africa, Asia and South America, absorbing influences via oral transmission into his writing. His catalogue comprises about 200 compositions, for various groupings, including a guitar concerto and a piece for violin and orchestra. www.arnito.net

A GLOBAL GONDWANA PHENOMENON

Thanks to the Reach of YouTube, Australia's Gondwana Choir is Becoming a Global Phenomenon

GENEVIEVE LANG

harpist, radio presenter

"JUST TWO OF OUR VIDEOS HAVE A COMBINED COUNT OF MORE THAN THREE MILLION VIEWS," LAUGHS LYN WILLIAMS, ARTISTIC DIRECTOR AND FOUNDER OF GONDWANA CHOIRS. "IT'S SO SURPRISING – THESE ARE *CHOIRS*, NOT ROCK STARS!"

The two videos she's talking about are from the organisation's National Choral School, an annual summer event in the southern hemisphere. One is of an *a cappella* arrangement, complete with beatboxer, of the medley from the 2012 film *Pitch Perfect*. "It's not really our regular repertoire but it was a lot of fun," says Lyn. "And if that's how people stumble on us, then that's terrific!"

The second video, hosted on the Gondwana National Choirs Facebook page, is called 'Ratoh Duek'. It features the national treble choir, Gondwana Voices, in full voice whilst performing a traditional sitting dance from Aceh. You might recognize Aceh as the province in Indonesia which was so devastated

by the Boxing Day tsunami in 2004. As one of Australia's nearest neighbours in the Asia-Pacific region, Indonesia and its culture is strongly reflected in the national multicultural identity. "I'd long been fascinated by the Acehnese sitting dances, and hoped I might find someone in Australian to teach them. Quite by accident I



Gondwana Voices, national treble choir

discovered that Suara Indonesia Dance – surely the best teachers in the world – lived just minutes from my home. These remarkable Indonesian-Australian performers joined our team for the Gondwana National Choral School that summer.” This serendipitous discovery has led to a long-lasting relationship. “Lots more of our choristers have now learnt from Alfira and Murtala [Suara’s creative team], and I’m really excited that they’re going to be a part of the offerings at next year’s Gondwana World Choral Festival.”

The Gondwana World Choral Festival (GWCF) is Lyn’s brainchild, and will take place in July 2019 in Sydney. Next year marks 30 years since Lyn started with a single choir – the Sydney Children’s Choir. Nowadays, the organisation has grown to include over 500 children in the Sydney Children’s Choir programme; 350 choristers, composers and conductors in Gondwana National Choral School; and the choral hubs for the Gondwana Indigenous Children’s Choir in Cairns (in far north Queensland) and Sydney.

Across Gondwana’s history, the various choirs have undertaken almost annual international tours, and collaborated with the best children’s choirs around the world. “The 30th birthday,” explains Lyn, “was really the seed of my idea to invite some of those choirs to come and celebrate with us.” Along with their artistic directors, those choirs include the Boston Children’s Chorus with Anthony Trecek-King, La Cigale de Lyon with Anne-Marie Cabut, Estonian TV Girls’ Choir with Aarne Saluveer, Riga Cathedral Girls’ Choir TIARA with Aira Birziņa, Toronto Children’s Chorus with Elise Bradley, and Young Adelaide Voices with Christie Anderson. “I can’t think of another time when so many youth choirs of such high calibre have been heard in Australia,” says Lyn. “And it’s hard to imagine when it might happen again!” The week-long GWCF will be bookended by gala performances at the iconic Sydney Opera House. To open? ‘Sounds of Australia’, in which the programme will showcase Australian choirs and repertoire. “It’s so hard to talk about music in words,” reflects Lyn, “but we’ve been so active in commissioning new music for our choristers that this concert will really



The Gondwana World Choral Festival programme will be held in the superb facilities of the Sydney Conservatorium of Music, and the Sydney Opera House.



Sydney Children’s Choir



La Cigale de Lyon, one of the international guest choirs

give anyone who comes a chance to hear what Australia *sounds* like." One of Lyn's proudest achievements is the creation of the Gondwana Indigenous Children's Choir (GICC), whose members live in Sydney and in Cairns. "A couple of years ago as part of a broader creative project, I asked members of several of my choirs what their greatest fears were. A very strong thread amongst members of the Cairns GICC was the fear of the loss of language and culture." Understandable, given that Australia's indigenous people make up only 3.3 percent of the population. "They're not only aware but extremely proud of being connected to the world's oldest continuing culture." These young singers see the choir is a strong vehicle for celebrating the rich diversity of Indigenous cultures within Australia. "So we sing, and dance, and learn as much as we can. We connect elders with composers to create new works



Lyn Williams OAM, Gondwana Choirs Artistic Director and Founder



Gondwana Indigenous Children's Choir © Lukas Beck

incorporating traditional songs and stories." And through YouTube, their culture and those collaborations are carried to the world.

Australia is a truly multicultural society, and the festival offerings will reflect this. "We regularly get emails from around the world, asking for copies of scores for works like *Ratoh Duek* [the traditional Acehnese sitting dances with song]," says Lyn. "But they're not ours to sell or distribute. They belong to the people of that culture." An authentic and respectful

view indeed! "So the festival is everyone's opportunity to come and experience for themselves – learn from the source if you like – about these cultures and their traditions." The Discovery Series, part of the festival's daytime programme, will offer: workshops in Acehnese music and movement; traditional Japanese Taiko drumming with voice; music from the Torres Strait Islands; and multiple opportunities to explore the music and traditions of Australia's ancient aboriginal culture – "all presented by people

with that heritage," Lyn hastens to add.

The closing gala concert – "after a week of cross-cultural choral pollination!" smiles Lyn – will feature all the invited international choirs performing at the Sydney Opera House. "We're calling it 'Sounds of the World', and really it will reflect the sharing of ideas, knowledge and friendship that will flow through this festival. I can't wait!"

<http://gondwana-wcf.org.au/tinyurl.com/GondwanaYouTube>



GENEVIEVE LANG's first career was as a harpist, working with orchestras across Australia, and appearing as soloist with the Tasmanian, West Australian and New Zealand symphony orchestras. She's now a regular presenter on Australia's national classical music radio station, ABC Classic FM. Genevieve has presented courses in chamber music appreciation at the University of Sydney and tutored the Australian Youth Orchestra's music journalism course, Words About Music. She has worked in the administrations of Gondwana Choirs, the Australian Youth Orchestra, and Pinchgut Opera. Genevieve regularly delivers pre-concert talks for the Sydney Symphony Orchestra, and for the last 10 years has edited various SSO publications. Email: Genevieve.Lang@gondwana.org.au

OUTREACH AND INCLUSION IN THE INTERNATIONAL CHORAL COMMUNITY

South Korea: At the Forefront of Excellence in Choral Music

DR. HEE CHURL KIM & DR. T. J. HARPER

KNOWN FOR ITS NATURAL BEAUTY WITH STUNNING MOUNTAINS AND CRYSTAL CLEAR WATERS, SOUTH KOREA ENJOYS A TRANQUIL AND UNSPOILT ENVIRONMENT THAT HAS EARNED IT THE TITLE "LAND OF THE MORNING CALM." THIS IS ESPECIALLY TRUE OF JEJU ISLAND, LOCATED JUST OFF THE SOUTH COAST OF KOREA. THIS STUNNING VOLCANIC ISLAND, RECOGNISED AS A UNESCO WORLD HERITAGE SITE, HAS BECOME THE HOME OF THE JEJU CHUNSONG FOUNDATION, AN ORGANISATION FOUNDED BY DR. HEE CHURL KIM, DEDICATED TO THE CREATION AND PROMOTION OF EXCELLENCE IN CHORAL MUSIC EDUCATION AND PERFORMANCE.

The Jeju Chunsong Foundation hosts the Jeju International Choir Festival & Symposium (JICF) and the World Youth Choral Festival (WYCF) for children's choirs. These festivals bring choirs together from around the world to perform, learn, compete and work with international choral experts. At the heart of each event in Jeju lies a spirit of goodwill, marked by friendship, community and music

education. Choirs of all ages are invited to participate in these festivals and explore the beauty of Jeju, South Korea. Each festival creates an opportunity to break away from the precarious nature of current political agendas to consider a more compassionate and humane way to build bridges between people from around the world. A highlight of these festivals is the culminating Friendship Concert which brings all ensembles together in song. The true value and character embraced by the Jeju Chunsong Foundation was demonstrated during the finale concert of the 2018 World Youth Choir Festival when the audience was amazed to witness a special feature performance by a children's choir composed entirely of orphans from North Korea.

Edited by Christina Cordaroy, UK



Performance at the 2018 Jeju International Choral Festival & Symposium



Participants at the 2018 World Youth Choral Festival



International Jury with guests of the 2018 World Youth Choral Festival (Heechurl Kim, Eileen Chang, T. J. Harper, Leonardo Sagliocca)

제주국제합창축제 앤 심포지엄은 유네스코가 인정한 동양의 하와이라고 불리는 아름다운 섬, 제주에서 펼쳐지는 합창의 축제이며 합창인들이 즐기는 심포지엄입니다. 4일에 걸쳐 열리는 이 합창축제는 한국의 전문합창단들과 세계의 정상급 합창단들을 초대하여 제주의 전문 연주 홀에서 매년 2월 열리는 합창축제입니다. 제주 합창 심포지엄은 현재 활동하는 저명한 지휘자 혹은 합창인들을 초청하여 합창 클리닉과 합창에 대한 다양한 주제들을 통해 세미나와 워크숍을 진행하는 프로그램입니다. 많은 합창인들이 아름다운 휴양지 제주에서 합창의 추억을 만들고 합창하는 새로운 친구들을 만나는 행복한 축제에 여러분을 초대합니다.

다음 축제 일정: 2019년 2월 18일(월) ~ 21일(목)



제주국제합창축제 & 심포지엄
Jeju International Choir Festival & Symposium

“세계청소년합창축제 & 경연대회 인 제주”가 2018년 7월 18일(수)~21일(토)까지 한국의 섬 제주도에서 개최되었습니다. 유네스코 3관왕으로 등재된 제주도는 아름다운 산과 바다의 자연환경을 품고 창조적인 예술가로 넘쳐나는 곳입니다. 매년 7월 우수한 전문연주홀 서귀포 예술의전당에서 열리는 합창축제에서 아이들이 즐겁게 노래하며 행복한 추억을 남길 수 있을 것입니다.

청소년합창축제는 다양한 국가의 정상급 어린이합창단이 참가하여 각 국의 민속음악에서 클래식, 현대음악에 이르는 다양한 장르의 음악으로 평화를 노래하는 합창 축제입니다. 폐막연주의 하이라이트인 연합합창은 예술 총감독인 김희철지휘자의 지휘로 참가자와 관객 모두가 하나되어 노래 하는 경험을 할 수 있습니다. 또한 국내외 수준 높은 합창단들이 참가하는 경연대회는 세계 저명한 지휘자와 합창인을 심사위원으로 위촉하여 공정한 심사로 진행되고 있습니다. 합창에 관한 주제로 아이들의 수준에 맞는 워크숍을 진행하여 창의적이고 교육적인 활동을 진행하고 있습니다.

예술의 향기가 가득한 예향의 섬, 동양 최고의 자연박물관인 제주에서 ‘자연에서 노래하는 즐거움’을 선사할 것입니다. 새로운 친구들을 만나고, 잊지 못할 감동과 추억이 될 ‘세계청소년합창축제 & 경연대회’에 여러분을 초대합니다.



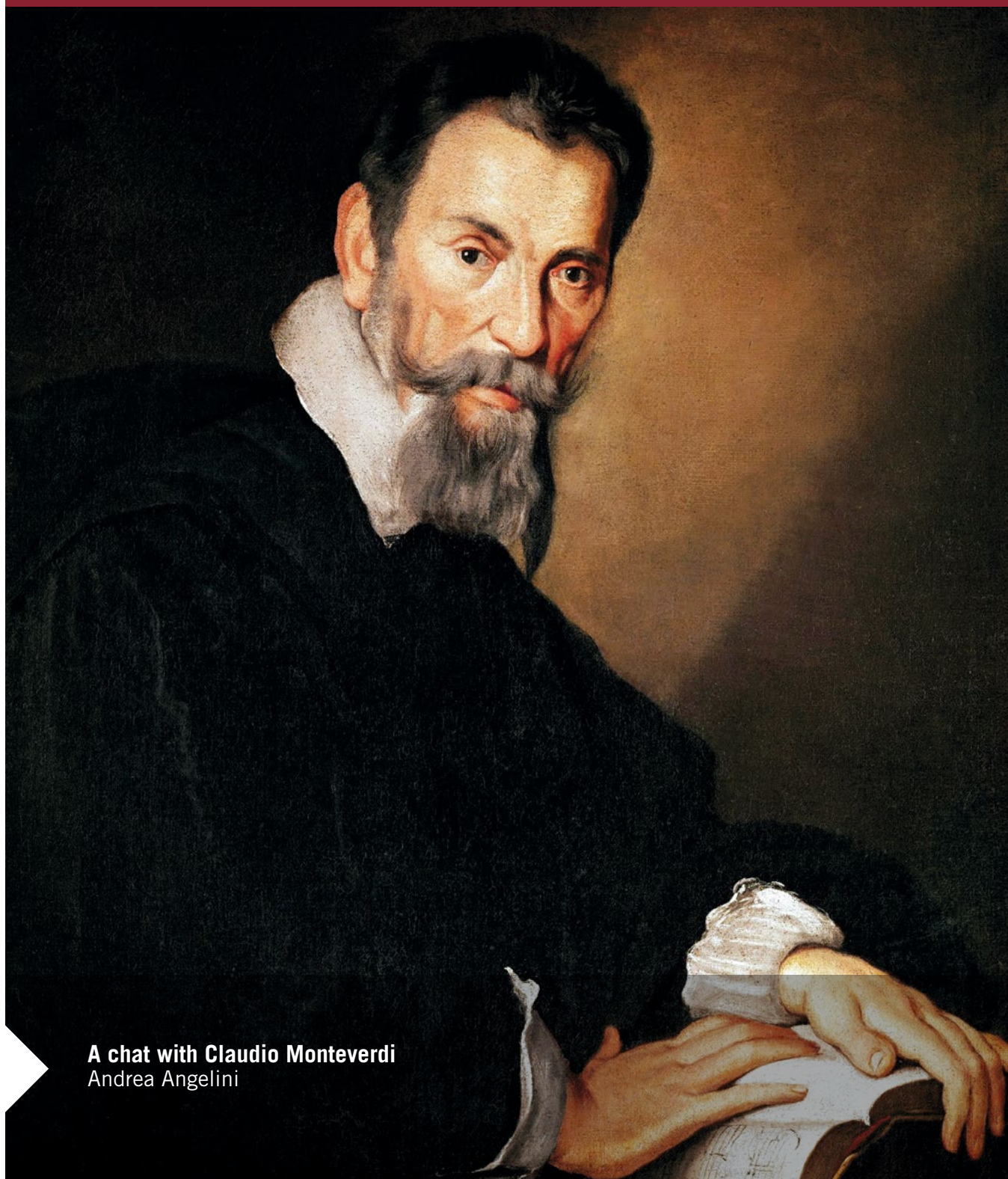


Dr. Heechurl Kim conducting a clinic with a children's choir



Dr. Heechurl Kim conducting a clinic with a children's choir

IMPOSSIBLE INTERVIEWS



A chat with Claudio Monteverdi
Andrea Angelini

A CHAT WITH CLAUDIO MONTEVERDI

ANDREA ANGELINI

ICB Managing Editor, conductor and composer

SOMEONE TOLD CLAUDIO MONTEVERDI THAT A MUSICOLOGIST HAD COME FROM A FARAWAY COUNTRY ASKING TO MEET HIM, AND HE – CURIOUS BY NATURE – ACCEPTED. SO I WAS GIVEN A FINE RENAISSANCE COSTUME AND SUITABLE FOOTWEAR, SO THAT I WOULDN'T LOOK TOO ODD, AND I WAS INSTRUCTED IN THE ETIQUETTE REQUIRED. I WAS ALSO ADVISED NOT TO ASK TOO MANY QUESTIONS ABOUT THE DISPUTE WITH GIOVANNI MARIA ARTUSI, AND TO BE VERY CAREFUL WHEN MAKING COMPARISONS WITH GIOVANNI PIERLUIGI DA PALESTRINA. AND AT LAST I FOUND MYSELF IN HIS PRESENCE. I ENTERED ST MARK'S BASILICA IN VENICE, CLIMBED A NARROW STAIRWAY LEADING TO THE LEFT-HAND PULPIT, WHERE THE CHORISTERS WERE JUST LEAVING AT THE END OF A REHEARSAL, AND THERE HE WAS. AS I CLIMBED THE STAIRS, I HAD HEARD AND RECOGNISED THE PIECE THEY WERE REHEARSING: *LAUDATE PUERI DOMINUM* BY ADRIAN WILLAERT. AH, I THOUGHT, THIS MIGHT BE A GOOD SUBJECT TO START OUR CONVERSATION.

Claudio Monteverdi: I miss Mantua and Cremona... It's too damp here in Venice, and the salty air makes my arthritis worse. Of course, it's a privilege to work here, but sometimes ... sometimes I'd like to be back in Cremona, even if it does remind me of sad events ... But please forgive me for beginning our conversation with such sad thoughts: I do not want to make you unhappy talking about my family sorrows. They tell me you write for a journal, but I'm not sure I understand what that means.

Andrea Angelini: *Yes, Maestro, I do, and I'd like to thank you for giving me this opportunity. My readers will be amazed at this interview! I must tell you that choral music has developed greatly in recent years, all over the world, and there is renewed interest in Renaissance music.*

Of course, you are speaking of contemporary choral music, which I and my followers are trying to reform, a most difficult task but also very rewarding. Here in Venice we have more freedom, as I imagine you are aware ...

Maestro, I would find it difficult to explain to you my view of the 'contemporary' nature of Renaissance music ... however, I would like to begin at the beginning. What do you remember of your early years as a composer? With hindsight, it was not easy... I was considered an 'infant prodigy'. In 1582, when I was only fifteen, my *Sacrae Canticulae* had already been published by the famous house of Gardano in Venice. 'He's a pupil of Ingegneri', people would say, and in publishing this 'Anthology of Motets', I wanted to show a certain

lightness of touch which would remain a distinctive feature of all my work, although of course the style of these early works shows the evident influence of the great composer of sacred polyphonic music who was the Choirmaster of Cremona Cathedral and with whom I studied. But my Motets are for three voices, not five as was usual then, and this will tell you that even as a young man I was attracted not so much by majestic sound as by the delicate relationship between music and words, echoing the great tradition of that School of choral music which has its origins in the Courts of fifteenth-century Italy.

Maestro, your work shows more clearly than any other composer's work, the passage from the 'prima prattica' (the type of polyphony characteristic of the Roman school), to the 'seconda prattica' and then to the music of 'Baroque monody'. Throughout your lifetime you have composed works which fall into all of these categories: are you aware that you are one of the greatest innovators influencing changes in style?

I followed the general trend of the times, based on the expressive quality of each single voice, and I adopted the new theories which held that music should serve to illustrate the meaning expressed in the words it accompanied, adding depth and translating them into images in sound. I often say: *let harmony be the servant of speech!* But my work really evolved during the years I spent in Mantua, at the Gonzaga Court. Between 1587 and 1606, I published five books of madrigals, still polyphonic and still following sixteenth-century ideas, but at the same time showing highly original characteristics. In the first book you can find unexpected



Map of Venice in 1572 (© courtesy of the HUJ - Hebrew University of Jerusalem)

dance rhythms inspired by popular music, or daringly sensual pieces such as 'Baci soavi e cari', with words by the famous poet Guarini. Have you met Guarini? In the second and third books I often took Torquato Tasso's texts, trying to

highlight a single voice, and I continued my search for individual solo pieces in my fourth book. But it was only in the fifth book, published in 1605, that I was able to fully express my ideal of a style of music which does not stay locked in an abstract pattern of sounds but which becomes the expression and image of human passions. And it is in this book that I sum up fully the *seconda prattica*, with a basso continuo (which encourages the use of dissonance without prior preparation, thanks to its clear harmonic suggestion) and the concerted style, which contrasts the soloist with the choir or with groups of voices differing in strength, register, and timbre, creating a dramatic atmosphere like that of a Caravaggio painting.



Giovanni Maria Artusi
(c. 1540 – 18 August 1613)

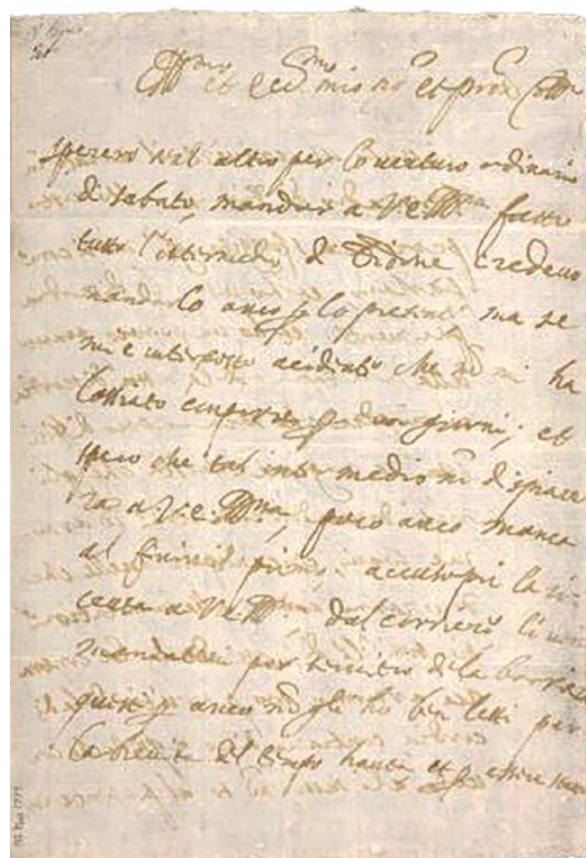
But my dear Maestro, isn't it true that your extremely modern way of thinking and composing brought you a whole lot of trouble? Forgive me for mentioning it, but it is impossible to pretend ignorance of your dispute with ... dare I speak the name? ... Giovanni Maria Artusi. If it doesn't pain you too much to speak of it, we would like to hear a few words on the subject. Ah, that name ... What a wretched argument! Well, here are the facts: in his '*Delle imperfettioni della moderna musica*' [Of the Imperfections of Modern Music, translator's note] Artusi attacked the innovations I have mentioned, which were practised not only by myself but also by other madrigalists in Mantua and Ferrara, such as Luzzaschi, Gesualdo, and the young Sigismondo D'India, simply because they went against the rules of classical counterpoint and the whole tradition of 'pure' conceptual music in the Pythagorean mode, which was subject to these rules. I replied in some letters, signing my name as *The Obtuse Academician*, and of course – as in every self-respecting dispute – Artusi's counter-reply followed. But the best



San Marco Basin, Venice, 1697, Gaspar van Wittel. (© Wikimedia Commons)

reply to Artusi's criticism was contained in my Fourth and Fifth – above all, the Fifth – Book of Madrigals, in which I intensified all the formal expedients with which I had already experimented in my Third Book of Madrigals, and added, moreover, another fundamental innovation: the introduction of a bass which would support the vocal parts, but not merely by duplicating it; this bass line should instead be largely independent of the voices. In order to point the difference between the bass which duplicated the vocal parts, as was usual in church music, and which went by the name of *basso seguente*, I called my latest innovation *basso continuo*. The purpose of this *basso continuo* was to enable the higher voices – which might be three, two, or just one, in the tradition of the *Concerto delle Dame* in Ferrara – to express with greater freedom the emotions contained in the text, while the *basso continuo* acted as a background sound which compensated for the polyphonic fluidity which to some extent had been compromised. But the dispute did not end there: just imagine, Artusi, hiding in cowardly fashion behind the pseudonym Antonio Braccini da Todi, replied yet again. At this stage, my brother Giulio Cesare, also a composer, took my side and wrote the '*Dichiarazione premessa agli Scherzi musicali (1607) di Claudio*', [A Preliminary Declaration for Claudio's Musical Scherzos, translator's note] while I thought about making my views more widely known by writing a treatise with the polemical title of '*Seconda prattica, overo Perfettione della moderna musica*', but this was never printed. I realise that to you, all this may seem devoid of sense, but please do not consider me polemical merely for the sake of being contradictory: I was certain of my ground! When I broke the rules, I did it deliberately and

for a good reason: in order to emphasize the emotional content of the poetry which I was setting to music. But once more Artusi, again writing under the pseudonym



Letter from Monteverdi to Enzo Bentivoglio in Ferrara, 18 September 1627, (British Library, MS Mus. 1707), discussing the composer's intermezzo, *Didone ed Enea*



Duke Vincenzo I Gonzaga in his coronation robes (1587)

of Braccini, retorted with *'Discorso secondo musicale'*, addressed to my brother and dated 1608. I was exhausted, but I had the last word, I and those who like me rejected an abstract ideal of beauty in music based on presumed Pythagorean-mathematical foundations: we instead believed in the expressive power of music and its ability to describe and inspire the affections of the human spirit. The new style met with ever-increasing success in the cultural coteries of Courts throughout Europe, very soon consigning to oblivion the old purely contrapuntal style, which was no longer used in the composition of madrigals. So I was successful in the end, but you have no idea what headaches it cost me on the way!

I beg your pardon once again; I had been told that you did not like to talk about this subject. In the country I come from, these disputes take place on the social networks, thousands of disputes every day, often for the most trivial reasons. But I can't expect you to know about this. I have the greatest admiration for your perseverance!

Maestro, tell us a little about your life in Venice, this city where you have lived for so many years now ...

Well, as you know, I have lived in Venice for thirty years or so, since the 5th of October 1613 to be exact, and I am treated like a king: *'The work is very pleasant'*, as I wrote in 1620 to my great friend in Mantova, Count Alessandro Striggio. Seven years after my arrival in Venice I wrote to him to tell him how happy I was to be treated with such profound respect for my artistic and professional prestige, and pleased to have such freedom in matters of working hours. And I was especially pleased with such a generous salary. When I first took up my post as Maestro di Cappella at St Mark's Basilica, my salary – even then! – was three hundred ducats, and now I have reached the height of four thousand ducats a

year. A sum which my predecessors (including Adrian Willaert, Cipriano de Rore and Gioseffo Zarlino) would certainly have envied, not to mention the two hundred ducats I was able to earn through 'unofficial' work. The gratifying treatment I have received in Venice is further enhanced by comparison with the small, uncertain, and invariably delayed payments I received at my post in Mantua: not only did my salary arrive late, but all too frequently it depended on the Duke's humour. Do you know what Count Striggio used to say? *'If you want a contented servant, then you must content him honourably'*! And to think that my arrival in Venice was not at all easy: during my four days' journey I was robbed and humiliated by bandits who stole everything I had except for a satin cloak I had had made in Cremona (it was too long for any of the bandits



Giovanni Antonio Canal, Celebration of the Easter Mass in St Mark's, pen and ink drawing, 1766 (Hamburg, Kunsthalle)



Cremona Cathedral, where Monteverdi's teacher Ingegneri was maestro di cappella

to wear) and my maidservant, who aroused their compassion with her prayers and her weeping. And as if this were not enough, after a night spent at an alehouse the boat in which I was travelling ran aground on a sandbank and stayed there for two days until heavy rain and wind combined to free it. I and my family did not reach Venice until midnight on the following day, all of us thoroughly damp and miserable!

Before we part, dear Maestro, I would like to ask you one last question. As I climbed the stairs to come up here, I was lucky enough to listen to a piece by your predecessor here at St Mark's, Adrian Willaert. His 'Laudate Pueri Dominum' is a psalm for 'cori spezzati' and I am truly honoured to have had the privilege of listening to it in the ideal place: inside this

Basilica. What is it that makes the acoustics of this place unique?

Well, I am no architect, but observing the spatial complexity of a church with five domes, you must have been surprised to hear how the clarity of the sound, to a listener in the sanctuary, is equal to the quality of sound in a concert hall or theatre in the city. Fortunately, the slight irregularity on the surface of the mosaics in the dome successfully prevents any unwanted focussing of the sound. The marble screen provides some protection from the excessive reflection of sound from other parts of the church. In other words, the sanctuary functions like a church within a church, so that the sound here is better than in any other part of the Basilica. The 'sound', that is the successful performance of this music inside St Mark's, depends – as I said – on

a complex interaction of different factors, not only musical. The notes on the score, the instrumentation, the 'improvised' variations, all have a part to play; and equally important is the arrangement of the choirs with regard to the requirements of the liturgy and the ceremonial of the day in question. And last but not least, with regard to the particular features of the piece of music itself. This is the magic of the acoustics of St Mark's!

Maestro, thank you for devoting some of your time to me, and for your courtesy. I don't know if we'll be meeting again soon.

Why not? Don't forget to send me a copy of our conversation!

Translated by Gillian Forlivesi Heywood, U.K./Italy

CHORAL TECHNIQUE



From Page to Performance through Pedagogy:
An Overview of Nancy Telfer's Choral Pedagogy
Tracy Wei Wen Wong

The Art of Singing One Voice to a Part
An Occasional Series of ICB Interviews
Jeffrey Sandborg

FROM PAGE TO PERFORMANCE THROUGH PEDAGOGY:

An Overview of Nancy Telfer's Choral Pedagogy

TRACY WEI WEN WONG

conductor, music educator, composer

ABOUT THE COMPOSER

Nancy Telfer (b. 1950) is a celebrated Canadian composer, choral conductor, clinician, teacher, adjudicator and author. Since 1979, she has written approximately 240 choral pieces, many of which are performed internationally and some of which have become standard festival and competition repertoire throughout North America and in Asia. Nancy Telfer has also published nine choral pedagogy books used by choral educators and conductors worldwide; some of these have been translated into Spanish and Korean. These books cover topics such as sight singing and musicianship development, vocal technique, and performance practice. Her distinctive choral style, deeply rooted in her passion as a music educator, makes her many works exemplary as teaching and learning tools.

NANCY TELFER'S PEDAGOGICAL PHILOSOPHY

Telfer believes that singers should acquire a complete understanding of their voices and the musical skills that support its development. In order to assist singers in developing their skills, Telfer emphasizes the importance of enhancing one's performance through a solid foundation in vocal technique, quality repertoire selection, effective rehearsal techniques, and a creative and systematic approach to music literacy. She also provides her view on the role of the conductor-educator in the singers' vocal development.

She suggests that there needs to be a greater emphasis on the aesthetic understanding of choral pedagogy as

well as a balance of pedagogy and artistry in the choral setting. A good choral educator who utilizes appropriate pedagogical materials and approaches to support the singers' overall musical development facilitates this. When new skills are acquired, "singers learn how to enjoy music more" (Telfer, interview, October 4, 2016).

TELFER'S PEDAGOGICAL MATERIALS

Telfer has written nine pedagogy books and numerous scholarly articles that support her philosophy of choral pedagogy. Table 1 shows a list of Telfer's choral pedagogy books:

Title	Subtitle or Description	Year	Publisher
<i>Contemporary Warm-ups</i> – ideas for choral conductors and solo singers	Tone production, flexibility, breathing, ear training.	1985	Leslie Music Supply, Inc.
<i>Successful Sight-Singing</i> , Book 1 (Singer's and Conductor's Editions)	A creative step by step approach.	1992	Kjos Music Co.
<i>Successful Sight-Singing</i> , Book 2 (Singer's and Conductor's Editions)	A creative step by step approach.	1993	Kjos Music Co.
<i>Successful Warm-ups</i> , Book 1 (Singer's and Conductor's Edition)	Choral warm-ups and exercises suitable for all singers.	1995	Kjos Music Co.

Table 1. Telfer's Published Choral Pedagogy Books

Title	Subtitle or Description	Year	Publisher
<i>Successful Warm-ups, Book 2</i> (Singer's and Conductor's Edition)	Choral warm-up techniques and exercises for experienced children's, youth, and adult choirs.	1996	Kjos Music Co.
<i>Singing in Tune</i>	Handbook for choral directors	2000	Leslie Music Supply, Inc.
<i>Singing High Pitches with Ease</i>	Handbook for choral directors	2003	Kjos Music Co.
<i>Successful Performance, Books 1 and 2</i> (Singer's and Conductor's Edition)	Programs for beginning and experienced singers.	2005	Kjos Music Co.

Table 1. Telfer's Published Choral Pedagogy Books

These materials cater to the accessibility of skill for all people and could be extracted and adapted to suit the individual and situation at hand. The books clarify issues of choral pedagogy and offer multiple strategies to address them. Although each of her method books is dedicated to a specific pedagogical concern, there are overlaps among them, as Telfer suggests that one element benefits the other.

ENHANCING CHORAL PERFORMANCE

Telfer believes that "every aspect of performance is inter-connected, so all things (tuning, tone quality, etc.) need to be addressed separately and also as part of the whole. That means that it is productive to teach multiple skills simultaneously at times" (Telfer, interview, October 4, 2016).

Telfer reasons that conductors should consider the singers' academic, artistic, emotional and psychological aspects of performance in their teaching. This can be addressed through appropriate repertoire selection, effective rehearsal techniques, and understanding the role of the conductor-educator.

REPERTOIRE SELECTION

Telfer believes that choosing appropriate music will inspire choristers to perform at their best, because high-quality music enlightens singers as they rehearse and perform. Below are some suggestions and advice on repertoire selection:

- Do not confuse difficulty with quality: "Easy pieces can have a high-quality level, and all difficult music is not necessarily good music. It is the conductor's job to determine which pieces are worthwhile" (Telfer 2005, 7).
- Craftsmanship: "if each choral part is musically written, the performers learn from the music itself and sing more musically" (Telfer, interview, October

4, 2016) but "if the parts are poorly crafted, your singers will have difficulty making the music sound good in performance" (Telfer, 2005, 9).

- Look for an accompaniment that encourages a musical performance from the choir, as it can enhance or destroy a good choral setting.
- Work on several pieces at different difficulty levels: "Easy music gives the singers an opportunity to improve tone quality, breathing, precision, etc. Difficult music requires more concentration and encourages singers to be self-disciplined to craft the finer details of the music" (Telfer 2005, 10).

REHEARSAL TECHNIQUE

Effective rehearsal technique is a recurring topic in Telfer's books, which suggests its importance in supporting the learning process of developing choristers and the repertoire at hand. This includes good warm-up preparations, the effective rehearsal of a new piece, and seating arrangement.

GOOD WARM-UP PREPARATIONS

Effective rehearsals begin with good warm-up preparations - warm-ups should prepare the singers' minds, ears, and voices for the repertoire they will rehearse. Specific musical elements from the choral repertoire should be extracted and used during each warm-up session (Telfer 2005, 150), which means that specially designed exercises should be similar to the repertoire to facilitate transfer of the skills to repertoire (Telfer, interview, October 4, 2016).

EFFECTIVE REHEARSAL OF A NEW PIECE

In *Successful Performance* (2005), Telfer provides tips for first rehearsals (Table 2)

Main Musical Idea	A Good Strategy for the First Rehearsal
Melody	Beginning with the first few phrases, work with the spirit of the melody as your choir learn the pitches and rhythms.
Rhythm	Work on the right spirit for one of the rhythmic sections that is fairly easy or repeated.
Form	Learn similar sections first. For example, learn section A, then omit section B, going directly to the next section A or A'.
Texture	Work on a short section until the texture sounds musical.
Lyrics	Share any interesting background information about the lyrics as you look at them together.
Articulation	Learn the first phrase with appropriate articulation. Ask your singers to transfer this style to later phrases.
Dynamics	Ask your choir to observe basic dynamic markings even though they may be making some errors in pitch or rhythm. The dynamics help to give an overall idea of the spirit of the music. Errors should be corrected once the choir has read through each section.
Phrasing	Mark all breath marks before the first reading.
Mood	Read the lyrics aloud together, expressing the mood by the manner of speaking.

Table 2. Nancy Telfer (2005). Rehearsal Tips for the First Rehearsal, Successful Performance, p. 152

SEATING ARRANGEMENTS

The responsibility for good intonation is shared between the conductor and the singers. In addition, the conductor is responsible for a good physical and psychological environment to make good intonation easier to accomplish (Telfer 2000, 69). A conductor may wish to use a formation and seating plan designed to help intonation, specifically, a curved seating formation: Sound travels in straight lines. When the sound is projected from a singer's mouth, it tends to travel forward in a funnel shape. As one singer sings, the singers on either side can hear the edges of the funnel (Figure 1) When the choir is seated in a curved formation, the funnels overlap more, and singers farther apart can hear each other's voices better (Figure 2). This, of course, helps more singers to be in tune more easily with each other.

THE ROLE OF THE CONDUCTOR-EDUCATOR

To develop skills, Telfer suggests conductors work with choristers in three areas: awareness (choristers should learn to identify problems as they occur), analysis (after developing knowledge of the causes of problems, choristers can learn how to determine the reason for

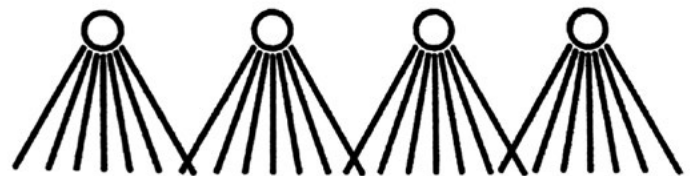


Figure 1. Nancy Telfer, *Singing in Tune*, p. 69, © 2000 Neil A. Kjos Music Company.

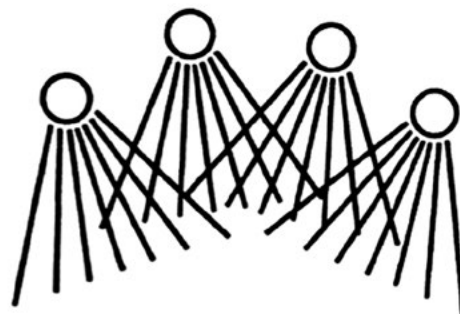


Figure 2. Nancy Telfer, *Singing in Tune*, p. 69, © 2000 Neil A. Kjos Music Company.

specific issues in a place of music), and correction/prevention (choristers can learn strategies that will help them correct a problem or even prevent such a situation from arising in the future) (Telfer 2000, 5).

DEVELOPING VOCAL TECHNIQUE

Singers' ultimate goal should be to become responsible for their own musicality and the proper use of their voice in ensemble or solo work (Brendell & Telfer 1997, 28). It is the role of the conductor-educator to cultivate this habit by providing feedback that enables singers to individually assess what they hear.

Telfer's *Successful Warm-ups* books includes a diagnostic chart for quick reference on any vocal issues which may arise in a rehearsal. Figure 3 provides an example.

EFFECTIVE WARM-UPS

Telfer puts great effort into developing warm-up exercises that go beyond the understanding of the technical and pedagogical aspects of the voice. "Exercises should be musical, so that every warm-up is a musical activity and not merely a technical, mechanical

exercise" (Brendell & Telfer 1997, 29).

She further recommends the use of physical gestures in warm-ups; the body works with the voice to help the voice improve. Also, body and arm movements can take away the tension from the throat. Imagery and analogies also work in the same manner as gestures because they achieve dramatic results, work quickly, and last a long time.

SINGING INTUNE

Telfer states that "a conductor who constantly listens to the intonation develops a taste for well-tuned music. When the conductor insists on good intonation, the singers become accustomed to producing and hearing music in tune; they soon learn to accept nothing but the best" (Telfer 2000, 5).

As a great deal of concentration and energy is required to practice good intonation, Telfer suggests that choirs work on this by alternating between a number of short, productive sessions on tuning and focusing on other musical works (Figure 4).

SYMPTOMS	POSSIBLE CAUSES	REMEDIES	PAGE
ARTICULATION			
articulation generally poor (see also DICTION on pages 265-7)	missed markings	- look ahead	124
	complicated markings	- practice silently - use staccato and accents only where marked - slur all words together/sing staccato/use correct articulation	124 134 242
	different singers using different articulation	- use uniform strategies for slurs, staccato and accents; see <i>non-legato</i> slurs, uneven staccato, ineffective accents	258-9
non-legato slurs	not grouping pitches smoothly	- think one unit of sound for each slur - make first note in each grouping secure - sing each slur to "dah" - relax dynamics on second note of slur - compare to string bowing - see awkward leaps	23 171 195 23, 194-5 23 270-1
	generally poor <i>legato</i>	- see poor <i>legato</i>	277
uneven staccato	weak tummy muscles	- see poor muscle control for short notes	259
	sound not focused	- see unfocused tone - bounce tummy - practice hissing staccato notes - practice at different tempos - use lighter bounces for short notes or fast tempo - feel every cell in body tingling - practice staccato	298-9 47 140 47 47 178 44, 124, 171, 176, 197, 208, 244
	pitch jumping about	- keep throat completely relaxed	54
<i>(cont'd on next page)</i>			

Figure 3. Nancy Telfer, *Successful Warm-ups*, Book 2, p. 258, © 2006 Neil A. Kjos Music Company.

DEVELOPING MUSICAL LITERACY SIGHT-SINGING

Telfer believes that it is the goal of educators to build similar skills in all choir members so that they can contribute equally. "Although the process is a time-consuming and complex one, the task can be addressed in a systematic way" (Telfer 1993, 39).

Sight-singing exercises should be as similar as possible to real choral music so that the skills will automatically transfer in a rehearsal situation.

If the exercises are miniature works of art in a variety of styles, the singers will want to perform musically as they learn to sight-read. Then sight-singing becomes not only a skill but also an art. (Telfer 1993, 40)

Telfer encourages regular sight-singing during rehearsals in the form of "Survival Sight-Singing," which means that choristers can decipher new music well enough to keep singing, even though there may be quite a few errors (Telfer 2005, 87).

READING THE MUSIC BETWEEN THE NOTES

Educators need to ensure that their students are literate musicians. They can help students recognise a variety of musical components in a piece in order have a greater connection to the music. Telfer challenges educators by comparing reading music to reading a book: "When you read a book, do you just read the letters and words, or do you read the meaning from the book, too? When your students read music, are they literate musicians? Or do you read the meaning for them?" (Telfer 2004, 3-4)

SUMMARY

Overall, Telfer's pedagogical values allow developing choristers to learn in a supportive social environment led by the conductor and reinforced by the learning materials and

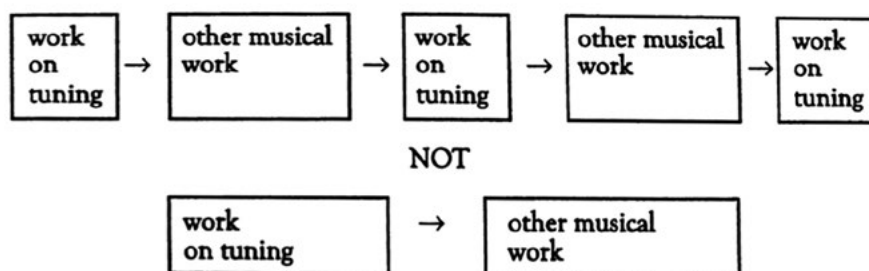


Figure 4. Nancy Telfer, *Singing in Tune*, p. 5,
© 2000 Neil A. Kjos Music Company.



Nancy Telfer

repertoire, enabling choristers to develop greater appreciation of the choral arts. The overall outcome is successful “when an ensemble can communicate the spirit of the music to the audience using healthy vocal technique, when the singers learn from the ensemble around them, as well as the conductor and the music” (Telfer, interview, June 19, 2017).

The full dissertation of Tracy Wong’s doctoral research, “From Page to Performance Through Pedagogy: The Choral Legacy of Nancy Telfer,” is available on ProQuest.

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THE HILLIARD ENSEMBLE:

INTERVIEW WITH DAVID JAMES AND GORDON JONES

Jeffrey Sandborg: Are you both founding members?

David James: I'm the only one left of the original four.

Gordon Jones: And I've been with the group since 1990. Over twenty years, now.

Does the Hilliard Ensemble comprise your full-time work?

GJ There's not time to do anything else.

DJ As a group we occasionally do a master class and what have you. None of us has a separate job; this is our bread and butter.

GJ We do up to a hundred concerts per year, plus recordings, plus various other projects, along with keeping up the website.

With your heavy performance schedule, how often do you rehearse?

DJ That's difficult to answer. We don't have any set rehearsal patterns. The best way to describe it is that we rehearse when we need to.

GJ That's very good for us because there's nothing worse than rehearsing when we don't need to. We need to learn a lot of new music written for us so we arrange rehearsals for that. However, if we've got a period where we're singing standard repertoire and we haven't got anything new we've got to learn, then we probably won't rehearse much, it's as simple as that.

DJ We don't say, "we must rehearse this week," because the fact of the matter is that we do sing so many concerts that we tend to do our rehearsing and learning when we're on the road. With so much time together travelling, we find that this is generally enough and, so, when we're at home, we try to keep rehearsals to a minimum.

How many different programs will you cycle through in those 100 concerts?

GJ We have quite a lot of regular, fixed programs. There must be at least ten programs we do regularly, maybe more. But on top of that there are a lot of one-off programs for festivals or other performances that have a special theme. If we have a big, new work written for us then that's an entirely different kind of program. In all we get through an amazing amount of repertoire.

Since you sing so much newly commissioned music, how would you describe your process of learning a new work?

GJ The motto is, little and often. I think we're happiest learning a new work when we're on tour because it means we can spend maybe an hour on the piece every day in a hotel room, rather than try to meet up in, say, London. To make a rehearsal worthwhile you've got to rehearse three hours and three hours on a new piece is too much. Your brain starts aching. We find that things fall into place much better this way.

DJ It's an extraordinary thing the way the process works and if you were to ask, "Why is that?" I can't answer. It seems to me that a little time is an amazing developer of music learning. Something we might have looked at for an hour yesterday will seem easier today. Strangely enough, this will almost always be the case.

GJ Very often we'll have difficulty with a progression in a new piece of music. There may be just one chord that's not working and you can't get from A to C through B because B isn't in the right place. We'll sometimes struggle with that for a little while. It's not necessarily obvious which of the pitches need adjusting.

This occurred to me when I heard you in concert with Garbarek. What if a piece slips a quarter tone and the sax comes in at what for him is still his fixed pitch? Does that happen?

GJ There are times when you have to negotiate with him, for example, when his reeds aren't behaving themselves. You'll hear that he's playing very quietly and you'll think to yourself, "Is he worried about pitch?"

DJ A large amount of the time we're able to stay in tune. We know the important notes within the harmonies to keep absolutely right. And Rogers (Covey-Crump) has such a fantastic ear for pitch. You know that if you home in on what he's singing, it's going to be OK. I repeat myself but it's all a matter of listening, of knowing what a chord sounds like when it's in tune.

GJ I have to admit, we have preferences for keys. We're not very good at singing in sharp keys. I don't know why certain preferred keys are most comfortable.

When you're working on a commission, do you include the composer in that process?

DJ Not so often. Normally, they're not around but we find it works better when we work on it ourselves. Maybe closer to the performance, and then maybe they can make some comment or adjustment. On the whole we find this way to work better. They trust us. We'll get as close as we can and it might satisfy them completely. If we're uncomfortable with anything, we can always get on the telephone or write an e-mail.

GJ Sometimes, after looking at the score, you're baffled because things are not immediately obvious. There may be notes we simply cannot sing! Before the process begins we send out information on a piece of paper with all of our ranges on it and it's amazing how many composers ignore it.

DJ And we're not so keen on

receiving the score where it is so tightly marked with every bar having dynamics. When that happens there is very little for the performers to decide.

So, when you get the score, nobody sits down, analyzes, makes decisions, plans a rehearsal?

You just have at it?

DJ Usually. When we get the new score we go through what we can in rehearsal. At the first meeting it is pretty clear how much time it's going to take, how difficult it is, and how we're going to have to approach it.

Do you have a coach or some other objective set of ears that might give you feedback on your overall sound?

GJ No. Sometimes I think I could see the point in that but other times I think it would be nonsense. We have our 'house style' which is the four of us.

DJ We think that Rogers is enough in terms of tuning. And for a *cappella* it would not be useful. We're very fluid in what we do and, therefore, someone from the outside wouldn't quite work because at every performance we'd start to think what we'd been told and we'd lose that sense of freedom.

I see from some of your recordings that you expand the ensemble for certain repertoire. What's the largest the Hilliards could be?

GJ Eight, maximum. We have a pool of friends who are fabulous singers and they are very happy to join us when we need them. We don't really go outside that circle because we like to sing with people who know how we sing. Since we don't have a conductor, someone who doesn't know how we work can become quite nervous and might wonder, "What's going on here?" We don't show them how it goes; you just have to guess.



The Hilliard Ensemble

GJ It takes a little while for people to get used to working this way. New people are quite often very uncomfortable at a first rehearsal. We're just expecting them to do what they feel like doing and we'll react to it.

What happens when you're on tour and someone cannot sing because of illness?

GJ We have some emergency three-voice programs, depending on who is sick.

*I wonder about these pieces you perform with saxophonist Jan Garbarek introduced with the *Officium* project? How did that come to be?*

GJ It came about through our record company, ECM, which has always fostered collaborations between its artists. It just happened that if we were going to have this sort of collaboration, Jan was the right person. A wind instrument is much more vocal-sounding, as opposed to a piano which for us is difficult to work with. First, because the piano is a percussion instrument and second because the tuning is crazy for us.

DJ Of course we were apprehensive when we first met—no one knew what to expect. I'm sure Jan felt the same way. So the first meeting was a nerve-racking experience. Fortunately, at the first very meeting it was clear that there was common ground. He somehow understood how we sang and felt comfortable to join in, and vice versa. It didn't seem so different from what we do. And so, from the start both sides were reasonably comfortable.

There seems to be a lot of this kind of 'improv' – that is, improvising over fixed-pitch choral works – going on in Sweden and Norway, and also the practice of using the space in creative ways by moving around. Did Garbarek bring these ideas from Norway?

GJ Well, the moving around in space may actually have come from us.

DJ I think that initially it took Jan some time to get used to the idea that he could move around, especially since he'd always been onstage with his band. Suddenly, he thought, "Gosh, in the right building, this is good because I can create different colors."

GJ And then we tried to push the boundaries to see how far apart we could stand and still sing the same piece of music.



DJ In the initial recordings Manfred Eicher, the producer at ECM, said, "Guys, why don't you go to all four corners of the chapel and sing into the walls?" We thought, "The guy's completely mad." But somehow it worked—again, it's the listening. It's like learning anything new, awkward at first and then normal after you've done it awhile.

GJ Fortunately it was only an extension of what we were already doing because we work entirely by listening. It was just a matter of having the confidence of singing with someone twenty meters away.

Why do you think that audiences have such a strong response to this spatial music?

DJ It is noticeable that people are most taken by our moving around and singing amongst them. They can't quite believe what is happening. Of course, it needs a decent building. People suddenly feel that they're part of the music. I'm surprised it's not done more.

Where does all of this music come from and how do you handle editions of so much rarely performed music? Do you make your own?

GJ Generally we don't make our editions but just occasionally we have to. There are all sorts of different ways of coming up with scores. The Armenian music we sang in our last concert was sent to us from Armenia because they were preparing a special new edition of the complete church music of Comitas (1869-1935) and they wanted us to sing some. So that was a gift. I might find stuff in libraries or on the Internet and all sorts of curious places. Something I sang on my own the other night is written in Kiev chant notation. It was the only version available so I had to find out how to transcribe it.

Do you ever sing, for example, something like Brahms?

GJ It gets very difficult, then, because in a four-part Brahms piece you'll have a high voice, slightly lower voices, then a lower voice, then the bass. In our group, we have a high voice, two equal middle voices and the bass. So Brahms requires a very different disposition than our ATTB. To do Brahms it would mean that one of the tenors would have to pretend to be an alto and you'd probably have to transpose the piece because the other tenor is probably going to be too low.

Does most of this early music conform to your forces, ATTB?

GJ A lot of it but not all. There's a whole slew of English church music that lies very differently, with high boys' parts, for example.

DJ A lot of it is determined by how we sing. We try to sing with a very straight tone most of the time and that suits well the Medieval and Renaissance periods, I think. Our voices are not so naturally suited to the Romantic.

What drives your programming now? Recordings? Commissions? The marketplace?

GJ Very often it's got to do with a new acquisition. We might get a piece written for us that's so good that we see the possibility of a good program built 'round it. One recent program was done because of that. We had a new piece by Roger Marsh, a setting of Dante, and I developed an all-Italian program to go with it. It became a mixed program of early and contemporary music with an Italian theme. Every so often we'll think there is some music that needs doing, or else we've got something particular we want to record.

DJ Mainly our programming is determined by things we like to do. We don't go by the marketplace. And we're not ones looking to see whose anniversary is coming up; that's not our way at all.

How did you come to specialize in early music?

DJ I first started to sing when I came out of Magdalen (Oxford). This whole early music movement hadn't really started then and I briefly joined a group, The Early Music Consort of London, led by David Munrow (1942-1976). David was blazing a new path. The interest in early music really started instrumentally. It was only later the vocal came along. He was the first who one day said to a few guys, "Look, shall we try some of the vocal stuff?" I was invited to join in and so was Rogers, coincidentally. David was magnificent. He quickly realized that the voice didn't work quite so well with instruments so he wondered, "Why don't we try a cappella?" And we tried some Renaissance pieces and it was a revelation; we were completely bowled over. Sadly, David's life ended very tragically within six months of starting so we were left with a huge hole.

Did the group thrive within the early music movement and then expand into new music?

GJ The group has done new music from the very start.

DJ With the very first concert, actually. In those days record companies wouldn't take much risk with contemporary music so, although we did it in concert, it wasn't recorded. The first time we came to the public's conscious was with Arvo Pärt. That was through ECM.

GJ The Hilliard Ensemble did the first performance of his *Stabat Mater*.

What projects do you have on the horizon?

DJ We find there are still challenges with the small world in which we work.

GJ And we have some new pieces being written for us.

DJ There are pieces being written either with small chamber orchestra

or for large orchestra which is quite exciting. We've also got quite a nice project in a couple years' time—we're joining with a viol consort, Fretwork.

We'll be singing Orlando Gibbons' *The Cries of London* and at the same time, we're commissioning a new composer to write on the same text. That's the sort of thing we're doing— but there's no new 'Officium' on the horizon!

GJ We also are working on a theater project, a piece called, *I Went to the House but Did Not Enter* by Heiner Goebbels. We've done this piece a lot in Europe.

What do you mean when you say "theater piece"?

GJ It's staged with costumes and it's just the four of us.

DJ It's superb. He wrote it specifically for us so we worked with him from day one. We were very much part of the whole creative process. Goebbels' background is the theater but he's taken a tremendous interest in music and he has a phenomenally wide, catholic taste for all types of music and theater. He's a visionary. He can see things not many others can imagine. And he can see what works and how to put things together. That's what he did with us.

Is it recorded?

DJ There might be a DVD one day.

Since its founding in 1974 THE HILLIARD ENSEMBLE has been at the vanguard of both the Early Music movement while also performing and commissioning new works. Consequently, its vast discography has brought to light much important repertoire for audiences and conductors. Comprising four male singers, David James, Countertenor, Tenors Rogers Covey-Crump and Steven Harrold, and Gordon Jones, Baritone, 'The Hilliards' maintain an ambitious performance schedule of nearly a hundred concerts every year. The ensemble's profile was raised with its immensely popular crossover recording 'Officium' (1994) with saxophonist Jan Garbarek. It combined Medieval and Renaissance motets with improvisation, and the collaboration between these artists continues to be fruitful with the most recent 'Officium Novum' released in 2010. Arvo Pärt is only one of the numerous living composers with whom the Hilliards have worked closely. In addition to being a rich source for further information about the ensemble, the Hilliard website has informative articles on tuning by member Rogers Covey-Crump. Website: <http://www.hilliardensemble.demon.co.uk>

JEFFREY SANDBORG holds the Naomi Brandon and George Emery Wade Professorship in Music at Roanoke College where he has been Director of Choral Activities since 1985. His conducting credits of major choral/orchestral works with the Roanoke Symphony Orchestra include Verdi's Requiem, Mozart's Great Mass in C Minor and Handel's Messiah. He has also led the Roanoke Valley Choral Society and Orchestra in performances of Vaughan Williams' Hodie, J. S. Bach's Mass in B Minor, and the Requiems of Joonas Kokkonen and Andrew Lloyd Webber. Sandborg remains active as a clinician, adjudicator, arranger, composer and choral scholar. He is the author of *English Ways: Interviews with English Choral Conductors* along with numerous articles on choral and vocal literature and practice. Email: sandborg@roanoke.edu



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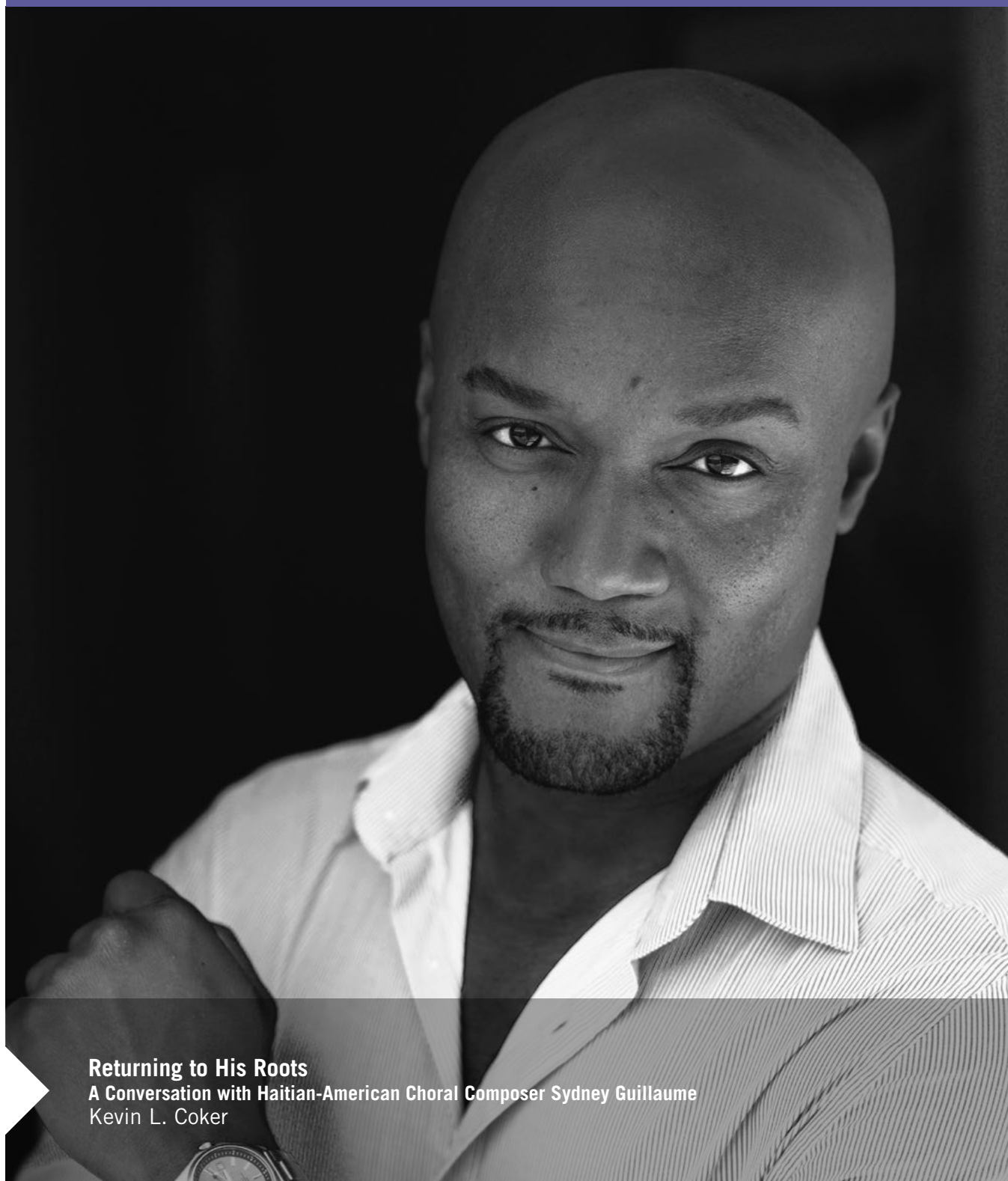
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COMPOSER'S CORNER



Returning to His Roots

A Conversation with Haitian-American Choral Composer Sydney Guillaume
Kevin L. Coker

RETURNING TO HIS ROOTS

A Conversation with Haitian-American Choral Composer Sydney Guillaume

KEVIN L. COKER

choral conductor and teacher

Kevin Coker: *You have had several pieces premiered at national and international choral conferences and are conducting honour choirs throughout the United States. When people see you at a conference, what do they say to you? What is the general question they ask?*

Sydney Guillaume: I enjoy attending those choral conferences – they are a great way to connect with new conductors and also with conductors that I’ve collaborated with in the past. They often share with me their experience with my music and I usually get asked about some of the recent events I’ve posted about on Facebook or Instagram.

Many of your works feature original poetry by your father. Can you share how this close relationship between poet and composer influences your music? Are there any other poets you find yourself gravitating towards? Why do you think that may be?

My collaboration with my father, Gabriel T. Guillaume started with my very first choral piece “Kalinda” when I was in college. , Since then, my father and I have collaborated on over 25 choral works. I think a lot of my success is thanks to this wonderful father-and-son collaboration. His poetry strongly

influences my music – the text always comes first.

I’ve only written one choral piece in English and that was with an old text by Mechthild of Magdeburg; I’ve also collaborated with my uncle, Louis M. Celestin on four choral works but my father is my main lyricist.

Do you find yourself returning to similar themes in your pieces? If so, why?

I do. There tends to be reoccurring themes in my music and in my father’s poetry. He enjoys writing about the human experience and about love, hope, collaboration and justice. Many of our works also have a spiritual tone. Conductors have connected with these themes and have commissioned us to write works with similar ideas. Everything that I’ve written since college has been commissioned, so in many ways music directors have guided the themes of my music. They also choose the instrumentation and voicing that I write for.

You have created your own intricate rhythmic language within your choral works. How would you describe this aspect and where do you draw your inspiration for it?

When I was studying composition in college, I really had no interest

in writing choral music because I did not think I would be good at it. My focus was in writing film and instrumental music, which obviously did not involve adding words to notes.

In my junior year of college, my choir sang a choral piece by a Cuban composer. That piece was full of onomatopoeias mimicking different Latin percussions and Latin rhythms. When my composition teacher gave me an assignment to write a short choral piece that year, I used that same idea for that assignment, but with Haitian rhythms. The assignment was to write only 16 bars of music but my teacher convinced me to write a complete choral work when he noticed the potential of that piece. I had a lot of fun with that assignment. That’s how “Kalinda” came to be. And since then I’ve been using nonsense syllables in a lot of my choral music. Very often there are lines or rhythmic patterns that just won’t work with the text of the piece so I come up with fun, percussive syllables that are easy to sing and that work well in the music. They become the rhythm section of the piece.

These rhythms came naturally to me, they still do, but it wasn’t until I started going back to Haiti and did more research on Haitian rhythms that I began to better understand

the different types of Haitian rhythms, and knew what they were called. So, my Haitian background definitely inspires my complex, rhythmic language. Singers really enjoy singing those nonsense syllables, and I think they add a lot of spice to my music.

How has your work at the École de Musique St. Trinité summer camp in Haiti impacted you as a person and musician?

Going back to Haiti to teach at that school made a big impact on my life and on my music career. I left Haiti when I was 11 and never went back until 19 years later. Going back to my roots helped me understand myself better, and my history. I can't describe how amazing it was to work with the choir of that school that first summer I went back. I didn't have to help them with the pronunciation of the words in my music, and the way they connected with those rhythms was very moving for me. Watching them dance to my music was priceless. Those experiences definitely influenced my recent compositions.

When was the last time that you listened to your own works being performed in person?

This past Sunday actually – it was my very first commission "Touched in Love". I wrote that piece in 2005 for a church in Miami and it was the offertory anthem at the First Unitarian Church of Portland last Sunday. Over 100 singers from the 2018 UUMN conference performed it at both services.

Before that performance, I conducted the Imbroglia Sextet world premiere performance of my new chamber instrumental piece "The View" at the ISME conference in Azerbaijan.

You have written music for film and documentaries. How is your approach engaging the voice different from writing for instruments?

When I write for the voice, mostly choral works, I spend a lot of time discussing the theme and the text before I began writing. That part is not needed for instrumental works. Other than the text, the approach is very similar for my instrumental writing and my choral music writing - I still have to think about form, style, melody, articulations, etc.

I have to say it's very different writing film music compared to concert music. The scene determines the style of the piece, the instrumentation, and the length of the music. The collaboration is also different – a film director compared to a music conductor.

Is there a collaboration or premiere that you felt was particularly successful? Why does this experience come to mind?

I've been blessed with many successful collaborations and successful premieres and I think those experiences work so well because of the ongoing communication with the conductors, not just during the writing process where I send them drafts of my work for their input, but also while they are learning the new work. My goal is to always make the client happy so making sure both parties are always on the same page throughout the entire commission project is key.

What current project or collaboration most excites you?

I have a wind ensemble piece in the works; it will be my first band piece commissioned by Cornell University and it will premiere on their tour to Haiti in 2019. I'm excited about it because it's something new that I haven't had the chance to do yet in my career. I get very excited about meaningful collaborations, especially when they are very different from anything I've done in the past.

Have you written a piece that you felt was unsuccessful? Would you be willing to share about this experience? What did you learn?

After the 2010 earthquake in Haiti, one of the pieces I was commissioned to write was for brass quintet, choir and conga drums – not a usual pairing. It was for a community choir and I wrote a piece that was a bit too difficult, and also too long for a choir that rehearses only once a week. I didn't keep all those logistics in mind when I was working on that commission. That experience taught me to be more mindful of all the logistics of bringing a piece to life. I also think a lot more about the longevity of my music, so I avoid uncommon instrumentations.

A growing trend is the use of various video chatting platforms like FaceTime and Skype to connect composers and performers for clinics. What has your experience been with this process? What are your thoughts on the benefits and challenges of working with choirs through these services as opposed to being in residence?

Nothing beats being there in person. That experience is invaluable. But thanks to technology, Skype has been a great alternative for me – so much can be accomplished during a Skype workshop. I do a lot of them throughout the academic year with high school and university ensembles that are learning my music. I help with musicality, pronunciation of text, and I offer insight on the music. I always leave time at the end of those sessions for a Q&A with the ensemble. It's always wonderful to connect with musicians that are studying

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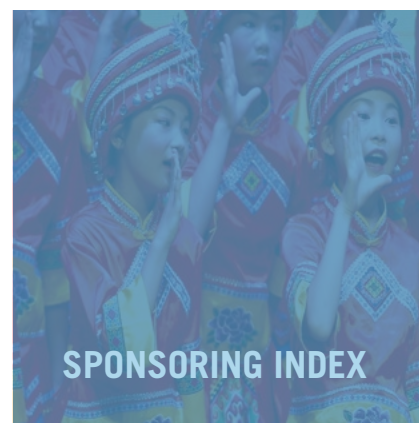
my work. I even have a hashtag for pictures of all my Skype workshops. Check out #SGskype on Instagram or Facebook. I find that musicians tend to have a better connection with the music after meeting the composer and knowing the back stories of the work they are learning. That was the case for me when I was in college. These connections and experiences are also very valuable for me and they motivate me to continue the work that I'm doing.

Edited by Claire Storey, UK

Praised by the Miami Herald for their "impressive maturity and striking melodic distinction", SYDNEY GUILLAUME's compositions are known to be intricate, challenging and yet highly spirited. They promote human values and are full of heart and passion. His compositions continually enthrall choirs everywhere and have been performed around the world. They have been featured at numerous conferences and international festivals like the American Choral Directors Association (ACDA), the World Choir Games and Ireland's Cork International Choral Festival. He is an active member of the choral community as a composer, singer, clinician and conductor. In 2017, he was honoured by the top music school in Haiti for his "great contribution in the expansion and the promotion of the music and culture of Haiti around the world". Guillaume also writes film music – he has written original film and documentary scores for the Los Angeles based company Loyola Productions. Since 2013, he has been the conductor of Imbroglia Sextet, a group of musicians from Haiti, Spain, Bolivia and the United States. His recent activities as conductor also include an all-Guillaume concert at New York City's Lincoln Center, guest conducting the 2018 Virginia District 12 High School Mixed Chorus and a concert with the Imbroglia Sextet at Carnegie Hall. Sydney Guillaume graduated from the University of Miami in 2004 where his works were performed by the Miami University Chorale conducted by Dr. Jo-Michael Scheibe. Originally from Port-au-Prince, Haiti, he is currently residing in Portland, Oregon, working as a full-time composer, conductor and clinician. <https://sydneyguillaume.com>



KEVIN L. COKER is the Director of Choral Activities at Henderson State University. Kevin has 10 years of public school teaching experience and has taught at the elementary, middle, and high school levels. Ensembles under his direction have received invitations to perform at state NAFME and regional ACDA conferences. Most recently, the University of Cincinnati Men's Chorus performed at the 2018 Intercollegiate Men's Chorus National Seminar in Washington, D.C. He holds a Bachelor of Music Education from Belmont University, a Master of Music in Choral Conducting from Florida State University, and a Doctorate of Musical Arts in Choral Conducting from the University of Cincinnati College-Conservatory of Music. Kevin lives in Arkadelphia, AR, with his beautiful wife, Becky, their daughter, Emma, and two golden retrievers, Cody and Abby. Email: cokerkl@mail.uc.edu



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CHORAL CALENDAR



**Festivals, Competitions,
Conferences, Workshops &
Masterclasses, and more...**
Compiled by Nadine Robin

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@fiestalonias.net - Website: www.fiestalonias.net

Cantapueblo International Choral Festival, La Fiesta Coral de América, Mendoza, Argentina, 7-10 Nov 2018. Great Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Contact: Cantapueblo Artistic Director: Alejandro Scarpetta, Email: cantapuebloargentina@gmail.com - Website: <http://cantapueblo.com/>

Nafplio-Artiva 5th International Choral Festival, Nafplio, Greece, 7-11 Nov 2018. For all non-professional choirs from all over the world. Contact: ARTIVA Cultural Management & Advertising, Email: info@artiva.gr - Website: www.nafplio.gr/en/

ON STAGE with Interkultur in Prague, Czech Republic, 8-11 Nov 2018. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

The Great War: Commemorating 100 Years, a DCINY Concert, New York, USA, 11 Nov 2018. DCINY presents the US Premiere of Paul Mealor's Requiem and Patrick Hawes' The Great War on this Veteran's Day. Both pieces will be conducted by the composer, respectively, and performed by The Distinguished Concerts Singers and Orchestra. Contact: Distinguished Concerts International, New York (DCINY), Email: Concerts@DCINY.org - Website: www.DCINY.org

6th Jeju International Senior Choral Festival, Jeju Island, Korea (Rep. of), 13-16 or 19-22 Nov 2018. Festival for all kind of choirs, including receptions, workshops, rehearsals, concerts, masterclasses, sightseeing tours, talent shows. Part 1 is vacation oriented and part 2 is learning oriented. Contact: Joongang Art J&A Music, Email: hyoweon@jnamusic.co.kr

Sligo International Choral Festival, Ireland, 16-18 Nov 2018. 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/

14th International Warsaw Choir Festival Varsovia Cantat, Poland, 16-18 Nov 2018. 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. Additional concerts in Warsaw churches. Apply before May 31, 2017. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

Symphony of Carols: The Music of Randol Bass and Pepper Choplin, a DCINY Concert, New York, USA, 18 Nov 2018. This program features holiday music from composer Randol Bass conducted by DCINY Artistic Director and Co-Founder Maestro Jonathan Griffith. The evening will also include the World Premiere of Christmas Presence conducted by the composer, Pepper Choplin. This concert features the Distinguished Concerts Singers and Orchestra. Contact: Distinguished Concerts International, New York (DCINY), Email: Concerts@DCINY.org - Website: www.DCINY.org

International Choir Festival Corearte Medellin 2018, Colombia, 20-25 Nov 2018. 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

26th International Sacred, Advent & Christmas Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 22-25 Nov 2018. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Lithuania Cantat, Email: info@lchs.lt - Website: <http://lchs.lt/>

Tlaxcala Canta 7th International Choral Festival, Tlaxcala, Mexico, 23-29 Nov 2018. Festival for mixed, female and male choirs including workshops led by prestigious choral directors, gala concerts, extension concerts and conferences, exhibition and sightseeing tour of the Cacaxtla archeological site. Contact: Israel Netzahual, Coordinador General, Email: informes@tlaxcalacanta.org or coordinacion@tlaxcalacanta.org - Website: <http://tlaxcalacanta.org/>

Istanbul International Chorus Competition and Festival, Istanbul, Turkey, 27 Nov-1 Dec 2018. For children, female, male, mixed choirs and folk groups. Contact: Istanbul Harman Folklor, Email: istanbul@istanbulchorus.com - Website: www.istanbulchorus.com

9th Winter Choral Festival, Hong Kong China, 28 Nov-1 Dec 2018.

A festival targeted at Youth Choirs with workshops, masterclasses and choral competition. Round off the festival with a performance in Hong Kong Disneyland Park as part of the Disney Performing Arts Programme. Organised by Rave Group and SourceWerkz. Contact: SourceWerkz, Ong Wei Meng, Email: info@sourcewerkz.com - Website: www.winterchoralfestival.com

Canta en Andalucía, Sevilla, Spain, 28 Nov-2 Dec 2018.

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/

Vienna Advent Sing, Austria, 29-30 Nov, 1-2 Dec, 6-10 Dec, 13-17 Dec 2018.

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. Exchange with local schools and senior centers and experience the festive pre-holiday atmosphere in this enchanting city with Christmas markets filling the city squares! Contact: Music Contact International, Email: vienna@music-contact.com - Website: www.music-contact.com

28th Prague Advent and Christmas Choral Festival with Petr Eben's Prize 2018, Prague, Czech Republic, 30 Nov-1 Dec 2018.

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

4th Asia Cantate International Choral Competition, Hong Kong China, 1-4 Dec 2018.

Choral Competition in different categories, gala opening, closing and friendship concerts, masterclasses and conductors' forum. Apply before July 31, 2018. Contact: Konzert Pte Ltd, Email: info@konzert.com.sg - Website: www.konzertchoral.com/

International Composition Competition for Female Composers, Uppsala, Sweden, 1 Dec 2018.

International competition targeting female composers of all profession and nationality. The premiere of the winning composition and award ceremony will take place at the Allmänna Sångens Annual Spring Concert in May 2019 in Uppsala. Contact: Allmänna Sängen and Anders Wall, project manager Simon Arlasjö, Email: award@allmannasangen.se - Website: <https://www.allmannasangen.se/asawca-eng>

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@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.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@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.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 – a perfect symbiosis of music and spirituality. Contact: CONCERTS-AUSTRIA, Email: info@misatango.com - 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

9th Krakow Advent and Christmas Choir Festival, Poland, 7-9 Dec 2018.

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 – Peter and Paul Church and famous Mariacki Church. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: <http://krakow.christmasfestival.pl/>

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@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

London Choir Festival 2019 with Simon Carrington, United Kingdom, 26 Dec 2018-1 Jan 2019.

Participating choirs will sing Handel's

Coronation Anthems which are a great celebration of all that humanity holds dear. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

Corsham Winter School, United Kingdom, 28 Dec 2018-2 Jan 2019.

Week of choral singing: Eccard, Philips, Lassus and James Macmillan in a small Cotswolds town directed by Aidan Oliver. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Choral Music Composition Competition, Sant Yago de Valencia, Spain, 28 Dec 2018.

Composition competition for young composers up to 35 years old, on the occasion of the 50th anniversary of Coro Universitario San Yago. Contact: Coro Universitario Sant Yago de Valencia, Email: info@corosantyago.org - Website: <http://www.corosantyago.org/wp-content/uploads/2018/09/Concurso-de-composicion-coral.pdf>

International Festival/Contest Gran Fiesta, 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: info@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.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@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

The Harold Rosenbaum Choral Conducting Institute Workshop, New York, USA, 7-11 Jan 2019.

Open to choral conductors and composers from around the world who wish to enhance their careers, expand their contacts and have an intensive experience with Dr. Harold Rosenbaum, one of the world's leading choral conductors. Contact: The Harold Rosenbaum Institute, Email: HaroldRosenbaum@gmail.com - Website: <http://haroldrosenbaum.com/institute.shtml>

DCINY Mentoring Program with Doreen Rao, New York, USA, 18-21 Jan 2019.

Workshop for conductors wishing to gain a supervised, interactive experience with orchestral musicians. Focusing on Leonard Bernstein's Chichester Psalms, the workshop is comprised of two (2) 8-person cohorts working at intermediate and advanced levels. Apply before Oct 15. Contact: Distinguished Concerts International, New York (DCINY), Email: Concerts@DCINY.org - Website: <http://www.dciny.org/mentoring-program/>

6th International Youth and Children's Choral Festival Juventus in Praga Cantat, Prague, Czech Republic, 18-19 Jan 2019.

Competition open to amateur youth and children's choirs. Contact: OR-FEA Festival and Organisational Agency, Email: incoming@orfea.cz - Website: www.orfea.cz

Catalunya Prizes for Choral Compositions 2019, Barcelona, Spain, 31 Jan 2019.

For the third time, this call is carried out together with the Awards of composition called by Orfeó Català, through the Revista Musical Catalana: «III international competition of choral composition - Festival of choral music», and which will culminate with the third edition of the Festival of choral music on February 23rd, 2020, in the Palau de la Música Catalana, where the winning works of the two competitions will be presented and performed. Contact: Federació Catalana d'Entitats

Corales, Email: fcec@fcec.cat - Website: <http://www.fcec.cat/noticies/PremisCatalunya2018/PremCat.html>

4th Misatango Choir Festival Vienna, Austria, 6-10 Feb 2019.

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 – a perfect symbiosis of music and spirituality. Contact: CONCERTS-AUSTRIA, Email: info@misatango.com - Website: www.misatango.com/

International Choir Competition Maastricht 2019, Netherlands, 7-11 Feb 2019.

Competition for amateur choirs of all kind from over the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Singing in Castara, Trinidad and Tobago, 10-15 Feb 2019.

A one week course for choral singers led by JanJoost van Elburg, in a small fishing village in Tobago. Rehearsing program in the morning and late afternoon for a concert at the end of the course. Repertoire: Padilla, Palestrina, Clemens, Saint Saëns and Delius. Contact: Lacock Courses, Andrew van der Beek, Email: lucy@lacock.org - Website: www.lacock.org

2nd Sing'n'Joy Princeton, New Jersey, USA, 14-18 Feb 2019.

Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

ACDA National Conference 2019, Kansas City, Missouri, USA, 27 Feb-2 Mar 2019. ACDA will hold its biennial conference for choral conductors. Included in the event will be choral performances, interest sessions, reading sessions, networking and other special events. Contact: American Choral Directors Association, Email: acda@acda.org - Website: <http://acda.org>

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

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

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 15-18 Mar 2019. The Catholic University of Ponce, the University of Puerto Rico, and the city of Ponce invite choirs to discover Puerto Rico! Work with the island's most famous composers and directors, and exchange with choirs from the region. This is a unique opportunity to experience the fantastic choral traditions of Puerto Rico and to perform in Ponce's most beautiful venues. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

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

Young Prague Festival, Prague, Czech Republic, 20-24 Mar 2019. Join choirs, bands, and orchestras from around the world at Young Prague, one of the most culturally diverse and enjoyable European events for young musicians ages 8-26. Since 2002, this festival and competition has given youth choirs, bands, and orchestras the unique opportunity to showcase their talent and skill along with over 1,000 other musicians. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.youngprague.music-contact.com

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

Festival of Peace and Brotherhood, Rome, Italy, 21-25 Mar 2019. Sing together with Italian choirs and others from around the world. Perform in breathtaking venues throughout the cities and towns southeast of Rome and in Rome's historic center. This festival fosters a deep sense of respect and understanding between cultures through the common language of music. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

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

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

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

Verona International Choral Competition, Verona, Italy, 27-30 Mar 2019. Choirs from around the world attend this annual festival sponsored by the Association of Choirs of Northern Italy. Hear choirs from Asia,

Eastern Europe, Central Europe and North America at the adjudicated performance venue and exchange with a local Italian choirs during your individual concerts. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://www.music-contact.com/>

ON STAGE with Interkultur in Verona, Italy, 28-31 Mar 2019.

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

17th Festival di Primavera (Spring Festival), Montecatini Terme, Tuscany, Italy, 4-6 & 10-13 Apr 2019.

A great festival reserved to school's, children's and youth choirs with more than 20 workshop and internationally renowned conductors. More than 2500 participants every year coming from Italy and Europe. Apply before 31 Jan 2019. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: info@feniarco.it - Website: www.feniarco.it

America Cantat 9, Panama City, Panama, 6-13 Apr 2019.

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

17th Budapest International Choir Festival & Competition, Hungary, 14-18 Apr 2019. For all kinds of choirs from all around the world. Categories: Gospel, Pop

Modern, and Jazz. Apply before 30 Nov 2018. Contact: Meeting Music Inh. Pirosk Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Barcelona Workshop "Easter Week and Religious Choral Music", Spain, 15-18 Apr 2019. Intensive workshop with Josep Prats (Spain) as main guest conductor. Contact: Festival Internacional de Coros Corearte Barcelona, Email: stage@corearte.es - Website: www.corearte.es

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

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

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

5th International Children's & Youth Chorus Festival

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

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

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

chance to perform together with other international choirs. The competition includes six categories, among which sacred choral music and folklore. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

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

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

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

7th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 2-5 May 2019. Competition for Equal Voices, Mixed, Chamber,

Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts at the beautiful San Leo medieval cathedral. Apply before 31 Mar 2019. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

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

ON STAGE with Interkultur in Stockholm, Sweden, 9-12 May 2019. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

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

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

6th Vietnam International Choir Festival & Competition, Hôi An, Vietnam, 15-19 May 2019. For choirs of all kind from

around the world. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

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

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

International Choir Festival Corearte Senior 2019, Puerto de la Cruz, Tenerife, Spain, 21-26 May 2019. Non-competitive event for amateur choral groups of adults (50 years old and more). Participants will perform at iconic venues of the city and enjoy workshops with renowned teachers, including José Híjar Polo (Tenerife, Spain). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

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

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

Website: www.music-contact.com

**ON STAGE with Interkultur
in Florence, Italy, 23-**

26 May 2019. Contact:
Interkultur Foundation, Email:
mail@interkultur.com - Website:
<https://www.interkultur.com/>

**Sing Along Concert On Tour
Barcelona, Spain, 29 May-**

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

**48th International Competition
Florilège Vocal de Tours,
France, 31 May-2 June 2019.**

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

**International Choral
Competition Ave Verum 2019,
Baden, Austria, 31 May-2**

June 2019. Baden is a spa and
has been a historical meeting
point for artists such as Mozart,
Beethoven, Schubert, Strauss,
Lanner and many more. Only
10 choirs worldwide can join
this extraordinary Grand Prix
competition. For all amateur
choirs (mixed, female, male,
treble, men) of at least 20 singers,
maximum 50 singers. Apply before
November 1st, 2018. Contact:

Wolfgang Ziegler, chairman, Email: aveverum.baden@gmail.com - Website:
www.aveverum.at

Sing Austria with John Dickson, Vienna & Salzburg, Austria, 3-9

June 2019. Individual and festival concerts under the direction of John
Dickson. Contact: Klconcerts, Email: info@klconcerts.com - Website:
www.klconcerts.com

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/>

**9th International Choral Festival Chernomorski zvutsi, Balchik,
Bulgaria, 5-9 June 2019.**

Festival and competition for all kind of choirs.
Workshops with with composer-conductor and well-known choral experts.
Apply before 1 Feb 2019. Contact: Valentina Georgieva, President, Email:
festival@chernomorskizvutsi.com - Website: www.chernomorskizvutsi.com/

Limerick Sings International Choral Festival, Limerick, Ireland,

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

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

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

Krakow International Choral Festival, Poland, 6-10 June 2019.

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

10th International Krakow Choir Festival Cracovia Cantans, Poland,

6-9 June 2019. For all kinds of choirs, 9 categories, many concert
opportunities. Gala concert in Krakow Philharmonic. Apply before
November 15, 2018. Contact: MELODY & Polonia Cantat, Email:
mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Rome Choral Festival, Italy, 6-11 June 2019.

For all kind of choirs.
Artistic Director, Dr. Leo H. Davis. Contact: Perform International, Email:

info@performinternational.com - Website:
www.perform-international.com

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

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

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

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

Music at Monteconero, Montenegro, 16-22 June 2019.

Josquin, Rore, Isaac, Pizzetti and Jackson in a former mediaeval monastery on the Adriatic directed by Joanna Tomlinson. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

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

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

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

7th International Anton Bruckner Choir Competition and Festival, Linz, Austria, 19-23 June 2019. For choirs of all kind from around the world. Contact: Förderverein Interkultur, Email:

mail@interkultur.com - Website: <https://www.interkultur.com/>

2nd Salzburg International Choral Celebration and Competition, Salzburg, Austria, 19-24 June 2019. Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, sacred music and folklore. Activities for non-competitive choirs include evaluation performance, individual coaching and friendship concerts. Apply before Dec 15, 2018. Contact: Meeting Music Inh. Pirosek Horvath e. K., Email: info@meeting-music.com - Website: <http://meeting-music.com/>

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

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

Roma In Canto International Festival of Sacred Music, Rome, Italy, 20-24 June 2019. Perform a stunning repertoire of music by Monteverdi and Palestrina during

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

Festival Coral de Verão, Lisbon, Portugal, 21-24 June 2019.

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

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

picfest - Treble Choral Festival, Eugene, Oregon, USA, 25 June-1 July 2019. Pacific International Choral Festivals' 22nd Season in America's spectacular Pacific Northwest! Maestra Susan Brumfield leads boychoirs, girlchoirs, mixed treble choirs (through age 18). This non-competitive event features: individual choir performances/ workshops; mass chorus schedule of inspiring rehearsals,

fun-filled socials, shared meals and culminating Gala Concert. Contact: Oregon Festival Choirs, Peter Robb, Email: peter@picfest.org - Website: <http://picfest.org/>

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

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

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

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

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

7th Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toruń, Poland, 29 June-3 July 2019. Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra and folklore. Activities for non-competitive choirs include evaluation performance, individual coaching and friendship concerts. Apply before April 31, 2018. Contact: Meeting Music Inh. Pirosek Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

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

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

Paris Choral Festival, Paris, France, 2-9 July 2019. In 2014, MCI organized the Paris Choral Festival to commemorate the 70th Anniversary of D-Day and Liberation of France with a mass choir

performance in La Madeleine. To continue this celebration of the centuries-old Franco-American friendship, and to commemorate another milestone anniversary, MCI is pleased to announce the Paris Choral Festival taking place in July 2019 (75th Anniversary of D-Day and the Liberation of France). Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://ddayconcerts.org/2019-paris-choral-festival/>

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

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

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

21st International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 4-7 July 2019. Ten selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.cantusmm.com

Passion of Italy Rome Festival, Italy, 5-9 July 2019. With Dr. Janet Galván. For choirs of any

kind from around the world. Individual and festival concerts. Sing mass at St. Peter's Basilica. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

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

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

Golden Voices of Barcelona, Spain, 7-11 July 2019. For both professional and amateur choirs from all around the world. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

International Choir Festival InCanto Mediterraneo, Milazzo (Sicily), Italy, 7-13 July 2019. First part of the festival non competitive, second part competitive in various categories. Contact: Associazione Corale "Cantica Nova", Email: festival@festivalincantomediterraneo.it - Website: www.festivalincantomediterraneo.it

54th International Choral Music Festival Barcelona, Spain, 8-14 July 2019. Singing week in the magnificent city of Barcelona, workshops, final concert at the Palau of Musica, individual concerts for the participating choirs in Barcelona. Workshops with Conductor: Lluís Vilamajor (Catalonia) - Ancient Music Renaissance-Baroque and Maud Hamon-Loisance (France) - Choral Music and Movement. Contact: Federació Catalana d'Entitats Corals, Email: fcec@fcec.cat - Website: www.fcec.cat

Sing Brothers, Sing! – picfest, Eugene, Oregon, USA, 8-14 July 2019. Set in America's spectacular Pacific Northwest, Eugene, Oregon hosts the 22nd season of Pacific International Choral Festivals. Master conductor Fernando Malvar-Ruiz leads Treble, SATB and TB male choirs (through age 18) six days of joyful music and friendship making. This extraordinary non-competitive event features individual choir performances and workshops, and a rich mass chorus schedule of inspiring rehearsals, fun-filled evening socials, shared meals and the culminating Finale Concert. Contact: Oregon Festival Choirs, Peter Robb, Email: peter@picfest.org - Website: <http://picfest.org/>

International Singing Week Flanders, Ghent, Belgium, 8-15 July 2019. Ateliers with Benoît Giaux, Belgium (Beautiful Harmony, from Romantic choral music to Pop, for young voices 11 to 18), Basilio

Astulez, Spain (Kaleido, a magical box of colours and sounds, for SATB aged 16 to 27), Virginia Bono, Argentina (Passionate Women, music by and for women with a passion for singing, for SSA women over 18), Carlo Pavese, Italy (Tempo Giusto, sing your music and live your life in the right tempo, for SATB adults over 27). Contact: Koor&Stem Ghent, Email: singingweek@koorenstem.be - Website: www.koorenstem.be/singingweek

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

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

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

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

Ludlow Summer School, United Kingdom, 14-19 July 2019.

The 40-part motet Spem in alium by Thomas Tallis directed by Gabriel Crouch. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Gondwana World Choral Festival, Sydney, Australia, 15-21 July 2019.

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

Pacific Pride Choir, Vietnam and Cambodia, 16-28 July 2019.

Pacific Pride Choir (PPC) is an occasional touring choir created to contribute to the visibility and

acceptance of LGBTQI+ people in countries where homosexuality is legalised, but not fully recognised. Open to all singers from over the world, experience singing in a choir is preferable but not essential. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

International Choral Festival of Missoula, Montana, USA, 17-20 July 2019.

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

Al Sole della Sardegna International Choral Festival, Sant'Antioco, Italy, 17-21 July 2019.

For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: info@festivalalsoledellasardegna.eu - Website: www.festivalalsoledellasardegna.eu

International Children's Choir Festival at Canterbury Cathedral & London, United Kingdom, 21-27 July 2019.

With Henry Leck (Indianapolis Children's Choir) and David Flood (Master of the Choristers at Canterbury Cathedral). The festival is centered around three major choral performances: a joining of voices at the Evensong and a massed concert at Canterbury Cathedral, and the final festival concert in London. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

2019 Choral Festival in Ireland, Cork and Dublin, Ireland, 23-29 June 2019.

Individual and festival concerts under the direction of Henry Leck and Michael McGlynn. With the participation of the Anúna singers. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

8th Bali International Choir Festival 2019,

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

Grand Prix of Nations Gothenburg & 4th European Choir Games, Gothenburg, Sweden, 3-10 Aug 2019.

Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Parallel to the European Choir Games, Grand Prix of Nations is a competition for amateur choirs

from all over the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

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

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

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

ON STAGE with Interkultur in Israel, Israel, 13 Sep 2019. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

ON STAGE with Interkultur in Lisbon, Portugal, 13-16 Sep 2019.

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

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

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

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

International Choir Festival Corearte Barcelona 2019, Spain, 14-20 Oct 2019. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

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

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

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

Dubrovnik International Choir Festival & Competition, Croatia, 30 Oct-3 Nov 2019. Competitive or non-competitive festival open to mixed, male, female, senior choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra, folklore and modern. Activities for non-competitive choirs include evaluation performance, individual

coaching and friendship concerts.
Contact: Meeting Music Inh.
Pirosk Horv th e. K., Email:
info@meeting-music.com -
Website: www.meeting-music.com

**ON STAGE with Interkultur
in Prague, Czech Republic,
7-10 Nov 2019.** Contact:
Interkultur Foundation, Email:
mail@interkultur.com - Website:
<https://www.interkultur.com/>

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

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

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

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

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

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

ON STAGE with Interkultur in Verona, Italy, 26-29 Mar 2020.
Contact: Interkultur Foundation, Email: mail@interkultur.com - Website:
<https://www.interkultur.com/>

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

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

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

66th Cork International Choral Festival, Ireland, 29 Apr-3 May 2020.
For 5 wonderful days Cork City and County will welcome some of the
finest amateur Competitive and Non - Competitive choirs from around
the world for a programme of choral concerts, national and international
competition, and internationally renowned performers as thousands of
participants bring Cork to life. Join us in Cork for one of Europe's Premier
Choral Festivals. Bringing a city to life with song since 1954! Contact:
Cork International Choral Festival, Email: info@corkchoral.ie - Website:
www.corkchoral.ie

8th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 30 Apr-3 May 2020.

Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts at the beautiful San Leo medieval cathedral. Apply before 31 Mar 2020. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

68th European Music Festival for Young People, Neerpelt, Belgium, 30 Apr-4 May 2020.

Categories: children's, single-voice youth, mixed-voice youth, pennant series children, pennant series single-voice youth, pennant series mixed-voice youth, free series: vocal and vocal-instrumental ensembles such as close harmony, vocal jazz, folk music, gospel & spiritual. Contact: Europees Muziekfestival voor de Jeugd, Email: info@emj.be - Website: www.emj.be

ON STAGE with Interkultur in Stockholm, Sweden, 7-10 May 2020.

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

International Choir Festival Corearte Senior 2020, Puerto de la Cruz, Tenerife, Spain, 19-24 May 2020.

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

Perform in London, United Kingdom, 14-19 June 2020.

Individual and festival concerts under the direction of Thomas

Lloyd. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

2020 Choral Festival in Ireland with Rollo Dilworth, Belfast and Dublin, Ireland, 28 June-5 July 2020.

For any type of choirs. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

International Choral Kathaumixw, Powell River, Canada, 30 June-4 July 2020.

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

Toronto Choral Festival 2020 with Henry Leck, Canada, 5-9 July 2020.

For treble and mixed voice choirs. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

11th World Choir Games, Antwerp, Ghent, Belgium, 5-15 July 2020.

Large competition for choirs from all around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Passion of Italy Rome Festival, Venice and Milano, Italy, 8-14 July 2020.

With John Dickson. For choirs of any kind from around the world. Individual and festival concerts. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

38th International Choir Festival of Preveza, 26th International Competition of Sacred Music, Preveza, Greece, 9-12 July 2020.

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

14th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 10-15 July 2020.

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

12th World Symposium on Choral Music, Auckland, New Zealand, 11-18 July 2020.

Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: <http://wscm2020.com/> or <http://www.nzcf.org.nz/>

Sing Austria with Elena Sharkova and Henry Leck, Vienna & Salzburg, Austria, 21-27 June 2020.

Individual and festival concerts for all type of choirs. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

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

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

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

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

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 15-18 Oct 2020. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts in beautiful churches in Venice. Sung Service for the winners at the St. Mark Basilica. Contact: Claudio Monteverdi Choral Competition, Email: office@venicechoralcompetition.it - Website: www.venicechoralcompetition.it

International Choir Festival Corearte Barcelona 2020, Spain, 19-25 Oct 2020. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

ON STAGE with Interkultur in Prague, Czech Republic, 5-8 Nov 2020.
Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

International Choir Festival Corearte Medellin 2020, Colombia, 1-6 Dec 2020. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

67th Cork International Choral Festival, Ireland, 28 Apr-2 May 2021.
For 5 wonderful days Cork City and County will welcome some of the finest amateur Competitive and Non - Competitive choirs from around the world for a programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. 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

39th International Choir Festival of Preveza, 27th International Competition of Sacred Music, Preveza, Greece, 8-11 July 2021. For mixed, equal voices, children's, chamber and youth choirs. Repertory must include four pieces of sacred music (Renaissance or baroque, romantic period, a composition from the early 20th century, a composition of composer born after 1970). Also category for spiritual, gospel, jazz, pop choirs, pop ensembles, folklore and byzantine chant. This category offers each choir the opportunity to express its own traditions and strengths. Contact: Choral



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at the World Symposium on Choral Music
Auckland 11-18 July 2020

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