



International Choral Bulletin

ICB

Dossier

Choral Music Making a World of Difference Building Our Communities



**Announcement for the 2014 IFCM General Assembly
Seoul, South Korea – August 10, 2014 (09.00 to 16.00)
Location to be announced**

In accordance with the IFCM statutes and within the statutory period, I hereby, officially invite all IFCM members in good standing to attend the 2014 session of the IFCM General Assembly, which will take place during the **10th World Symposium on Choral Music** on August 10, 2014 in Seoul, South Korea.

**Please visit the IFCM exhibit booth during the Symposium
and meet IFCM Board and Executive Committee members and staff.
This is a unique opportunity to learn more about IFCM and how the General Assembly works
and to find out why your involvement is important in this process!**

The General Assembly will deal with the following items:

1. Opening of the General Assembly
2. Constitution of the General Assembly
3. Approval of activity reports
4. Approval of financial reports
5. Approval of dues and the budget
6. Approval of action plans
7. Items forwarded by the IFCM Board
8. Items forwarded by members
9. Approval of revised statutes
10. Elections of the President, 2014-2017
11. Elections of Board members and Internal Auditors
12. Adjournment of the General Assembly

A detailed agenda, together with necessary instructions, will be presented before the General Assembly.

The rights and functions of the General Assembly are presented in the statutes of IFCM. To attend and vote, delegates must represent a category as stated in the Statutes articles IV and VI. All delegates must represent members in good standing.

Since the last General Assembly, the Board has worked hard to energize and strengthen the structure of IFCM so that it can be more effective in the promotion, development, and exchange of worldwide choral music. The Board looks forward to presenting proposals for structural changes to the General Assembly. The full text of those proposed amendments will be posted on the IFCM website and emailed to all members in advance of the 2014 General Assembly.

IFCM members wishing to add items to the agenda, or propose resolutions and motions, are requested to send the material (in writing) no later than June 1st, 2014 to IFCM by email (office@ifcm.net).

In accordance with Article VII of the Statutes, vacancies on the Board of Directors will be filled by election at the 2014 General Assembly. Proposals for Board candidature (including intent to seek election as President or as a member of the Legal Commission) must be submitted in writing (email), together with a Curriculum Vitae, to IFCM no later than June 1st, 2014. Additionally, persons seeking election as President must submit, in writing, their vision for IFCM. Candidature proposals are to be directed to Theodor Lind, Chair of the Legal Committee, c/o IFCM office (office@ifcm.net).

For more information about the General Assembly, consult the IFCM website.

Duly signed,



Michael J Anderson, President
Chicago, 21 March 2014

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European seminar for young composers

choral composers today

ROSTA Italy 20th/26th July 2014

Deadline for applications:
30th April 2014



international singing week

ALPE ADRIA CANTAT 2014

Lignano Sabbiadoro / Italy 24th» 31st August

DEADLINE FOR APPLICATIONS: 31ST MAY 2014

festival di primavera

spring...ing and singing together

2015

international

✓ festival for school,
children's and youth choirs

Tuscany Montecatini Terme

9th • 11th April
children aged 6-13

15th • 18th April
young people aged 14-19

Deadline for applications: 31st January 2015

President's Column

5 February 2014

Dear friends,

During the past four difficult years, we have learned much about what in IFCM is stable and what isn't. Fundamentally, there are two aspects to running IFCM: artistic and operations. The artistic side of IFCM is strong, with volunteers all around the world working together to deliver culturally rich and significant events. However, our operations side is fragile, inconsistent, and incapable of generating enough revenue to support our artistic ambitions. We must make a change.

At our recent Board meeting in Laoag, Philippines, we began the process of shifting the way IFCM functions on the operations side of the organization. Our Founding Members have been playing a key role in helping shore up this side of IFCM, and for that I am truly thankful. Without their help during these past four years, I fear that IFCM would have ceased to exist. In coming months, I will share some of the plans in preparation for your approval in Seoul, South Korea. I ask you to keep an open mind, to look toward the future, and to ensure that IFCM can continue its service to our membership for years to come.

On an unhappy note, as you have seen on our website, we lost two very good friends this past month: Dolf Rabus from Germany, and Monique Lesenne from Belgium. I worked with Dolf in IFCM for many years. He was a true champion for choral music, having served in many capacities through the years. His work in high-level competitions was second to none, and he helped expand the choral competitions to a new level of respect. His video and audio documentation of choral events will live on at our conferences, publications, and, most importantly, our memories—far into the future.

Monique was a dynamo. Her organizational abilities and tenacious spirit ensured that many, many people were able to enjoy choral music, both nationally and internationally. In so many ways, she served as a positive example of why IFCM was formed: to share a message of respect, tolerance, and peace through choral music. Both these colleagues will be missed profoundly.

With best wishes,



Dr. Michael J Anderson, President



Cover

La Schola Cantorum of Caracas visiting a school during their concert tour in Belgium
© Nadine Robin

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Membership fees are calculated following the United Nations Human Development Index, and are payable in Euro or Dollars with credit card (VISA, MASTERCARD, AMERICAN EXPRESS, PAYPAL), or bank transfer, to IFCM. For more information, please consult the IFCM membership page at www.ifcm.net.

Additional copies:

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The views expressed by the authors are not necessarily those of IFCM.

Please note that the up-coming issue of the ICB Volume XXXIII, Number 3, 3rd Quarter 2014 will be exclusively devoted to the Program Book of the 10th World Symposium on Choral Music to be held in Seoul, South Korea, 6-13 August 2014. There will be no additional articles and it will be published only in English without translations.

INTERNATIONAL CHORAL BULLETIN

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▲ Philippine Philharmonic Orchestra, conductor Olivier Ochanine, leading a group of instrumentalists and choir singers on Christmas Day 2013 to serenade the people of Tacloban City. Photo by Olivier Ochanine

Choral Music Making a World of Difference Building Our Communities

Choral World Response to World-Wide Relief
Jonathan Velasco

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Margrethe Ek

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María Guinand

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Ifeyinwa (Ify) Ebosie

Choral World Response to World-Wide Relief



Trees and houses stripped of life in the aftermath of Typhoon Haiyan, in Tacloban City. Photo by Aileen Siwa

Fundraising concert in Los Angeles, California for the typhoon victims

The Philippines had more than their usual quota of natural disasters last year. On October 15, a powerful quake of 7.2 magnitude rocked the islands of Bohol and Cebu, killing more than two hundred people and destroying buildings and churches that were as old as the introduction of Christianity to the country in the 1600s. The area affected included Loboc Church, where the award-winning Loboc Children's Choir was in residence. The choir members escaped unscathed, but their church was in ruins. Barely three weeks later, the typhoon came.

At the start of November, Manila-based choir conductor Joel Aquino was preparing his STEFTI children's choir for the national choral competition in Manila to take place at the end of the month. Joel had to fly to Tacloban City, where the choir was based, for each rehearsal. The stakes were high: the choir is one of only six children's choirs qualified to sing in the national competition.

On November 8, 2013, typhoon Haiyan made landfall in Guiuan, Eastern Samar, in the Philippines. It was the strongest storm ever recorded on landfall, and is probably the strongest typhoon ever recorded in terms of wind speed. The typhoon brought with it a storm surge of five to six meters in height, washing away flimsy houses on the shorelines, tossing cars and trucks around like toys, and depositing huge merchant ships inland. It passed by the heavily populated city of Tacloban before doing what the New York Times described as "a deadly form of hopscotch," making five more landfalls across the central islands (including Cebu) before exiting the Philippines.



Jonathan Velasco
choral conductor,
President of PCDA

Haiyan cut a huge swathe of destruction, obliterating entire cities, and toppling and uprooting coconut trees in mountain after mountain. 6,201 lives were lost; thousands more people are still missing. Damage to agriculture and infrastructure totaled almost 880 million US dollars. Escaping with just the clothes on their backs, survivors soon faced a severe humanitarian crisis, with no immediate aid arriving; no food and water, and no police to provide peace and order. The dead lying in the streets had nobody to bury them.

After several days of paralysis due to the breakdown in communications, impassable roads, and a totally destroyed airport, the world swung into action. Help immediately poured in from all corners of the globe. Touched by the images on television, various governments and non-government institutions immediately sent money, ships, relief goods, medical personnel, tents, body bags, planes and rescue workers. Filipinos from all parts of the globe contributed to the massive relief efforts by organizing events and donating from their own pockets.

The choral world was not far behind. The Philippine Choral Directors Association (PCDA) launched a series of weekend concerts in November and December, with relief goods and cash donations serving as tickets to the events. The provincial chapters of the PCDA also swung into action, organizing fundraising concerts in churches and malls. Many choirs joined in, especially in the big cities of Metro Manila, Metro Cebu and Metro Davao. The celebration of World Choral Day in those cities reinforced these fundraising efforts.

The International Federation for Choral Music (IFCM) encouraged its members to celebrate World Choral Day last December by giving to any relief effort in the world that they chose, with a special appeal made for the Philippine situation. The European Choral Association-Europa Cantat sent out a call to its members to participate in the relief efforts by making a contribution to the Philippine National Red Cross.

Choirs like Philomela and Grex Musicus, both conducted by Marjukka Riihimäki, presented a concert on December 17, 2013, with proceeds going to the relief efforts. The choir of the Nagaland Conservatory of Music in Nagaland, India, presented a benefit concert entitled "Paraiso" on December 4. In the United

States, Filipino-Americans spearheaded efforts to put on concerts, notably on the West Coast, where many Filipinos reside. The New Zealand Youth Choir, on tour of the United States, was able to sing at a concert held on November 17 at the Cathedral of Our Lady of the Angels in Los Angeles, California, while three Singapore-based Filipino choirs headed by Psalmi Deo Chorale performed a concert entitled "Songs of Hope" in Singapore. The

SYC Ensemble Singers of Singapore dedicated its anniversary concert featuring Filipino Christmas songs to the victims of the typhoon.

The choirs of the world were united in song, directing their voices and spirit toward the city of Tacloban and all the other cities hit by Typhoon Haiyan. In the end, Joel Aquino found his choir members, one child at a time. Sadly, he has no more choir. The children have scattered all over the country, living with friends and relatives, while their beloved city struggles to rehabilitate itself. With help from humanity, with choirs singing in unison, the people of the islands make their way back to the land of the living.



▲ Philippine Choral Directors Association (PCDA) spearheads a series of choral concerts (*Tabang* means Help) for the benefit of typhoon victims

Jonathan Velasco is a much sought after choral conductor, clinician and adjudicator in the world today. He studied at the University of the Philippines College of Music and at the Berliner Kirchenmusikschule. He was a member and assistant conductor of the World Youth Choir, and in 1996 became its first Asian conductor. Velasco regularly holds choral clinics and workshops in the Philippines and all over the world. He is a member of the jury in various choral competitions in Europe and Asia. He currently conducts the Ateneo Chamber Singers. Velasco is an advisor to the board of IFCM, and is the Philippine representative to the World Choir Council. In 2008, he was elected the first president of the newly formed Philippine Choral Directors Association. Email: choirmaster@gmail.com



The Health Benefits of Singing in a Choir

Several choir singers claimed that they arrived at the rehearsal feeling tired and exhausted, but left feeling happy and full of new energy after two or three hours of singing. The choir rehearsal was seen as the highlight of the week.

Why are the choir and the singing so important for all the thousands of people who do this every day? How can singing in a choir provide such clear health benefits?

Every week and every day of the week, thousands of people find their way to their choir rehearsals. In Norway alone there are about 200.000 people who belong to many different choirs.

Helping to ease the pain of grief

Several years ago, a man called me. He had visited the website of the choir I conducted back then, and saw that we needed singers. On the website, we had written about the vibrant social atmosphere, the grand concerts we held, and how we took on smaller assignments too. Participating in choir contests and taking trips together were all part of this choir's yearly activities. The man who contacted me, let's call him Ivan, had never sung in a choir before, and he had just celebrated his 50th birthday. He told me that his motivation for singing in a choir was to gain a hobby. He had no friends or acquaintances amongst the members of this choir, nor had he ever heard the choir perform. Ivan had a meaningful job, a great family, and he had several other hobbies and spare time activities that he enjoyed.

Ivan joined the choir. He practiced. He attended every rehearsal, knew everything by heart, and was very eager and motivated. He was a sociable man and he attended all the activities the choir had scheduled; rehearsals, concerts and social get-togethers. After just about two years, the choir participated in a prestigious concert, followed by a party. Ivan and I had a conversation after the concert where he told me the reason for his motivation and why he had been looking for a new challenge two years earlier. Ivan had lost a daughter. Life itself was put on hold for his wife, their other children and himself. Life became overwhelming and hard to handle. His family was changing, and Ivan knew he had to find a hobby that could give him the feelings of belonging and responsibility. He was looking for a sanctuary that did not remind him of the pain that he had gone through. He searched the Internet, and stumbled upon kor.no (a Norwegian website for choirs). Ivan read more about choirs, and found that there was a whole world of choirs to choose from. Ivan said what triggered him to contact this particular choir, was the stories about the choirs great social atmosphere and their musical qualities.

Margrethe Ek
conductor, teacher
and writer

Providing a sense of accomplishment

Ivan told me that that the choir and the singing was the best thing to have happened to him in his difficult times. He gained friends and he got in touch with his own breathing and diaphragm, which help to ease physical tensions. Singing gave him emotional ease and led to a reduction in stress. He felt happy and gained a positive view, which led to him interacting better with his own family. He felt his energy levels increasing and experienced gaining more control over his own psyche. Singing in the choir gave him a feeling of increased self-esteem and a sense of accomplishment. He experienced learning and growth, not only regarding his musical abilities, but also in areas such as memory, focus and ability to learn.

Belonging to a fellowship

Singing gave Ivan a sense of togetherness through a coordinated activity that follows the same beat. He gained friends and developed a new network, and he felt that he contributed to a greater fellowship through concerts and shows. And last, but not least, he felt he had a sanctuary where no one knew his story. He could blossom and gain a sense of mastery without being reminded of the tragic incidents of



10 the past, and without other people taking the loss of his daughter into account whenever they were around him. Ivan gained a lot of energy through the choir and singing; energy he was able to channel into being a father, a husband and a colleague. Recently Ivan called me and told me that now, after all these years, he was going to tell the rest of the members of the choir the real reason for him joining. He was going to tell them about his daughter, about the choir being his sanctuary and all of the health benefits singing alongside them had brought him.

Releasing a love hormone

Singing can in itself be quite exhausting because it is a physical action. You often stand for long periods of time and you need to be extremely focused on the task. Often you need to sing in several different languages, and you are challenged regarding both rhythms and tone-color. Professor of psychosocial medicine and researcher into stress levels, Töres Theorell, has done a great deal of research examining the link between singing and health and how we are influenced by song and music. The research showed that the levels of the hormone oxytocin increased in singers, which helped relieve pain. The singers became calmer and more relaxed because the body had released the hormone oxytocin, also known as the love hormone.

It is in this process that the opportunity for singing as a health-beneficial factor lies. Choir members could start the rehearsal with a tension-related headache and walk home with no pain due to the physical exercises connected with singing and breathing, and being sociable and having a good time with others. Singing in a choir increases the oxygen levels in your body, stimulate muscles, releases endorphins and dopamine, and the

song can affect the body deep into each cell. This gives a feeling of increased well-being, desire, commitment and energy. This can help reduce stress and tension.

The health benefits of singing in a choir

Singing in a choir can result in experiences that strengthen the human being in everyday life, and give a sense of increased well-being. It has a significant role regarding quality of life, identity, self-esteem and the feeling of accomplishment, which results in a holistic effect regarding health.

Edited by Anna Shirley, UK ●

Margrethe Ek has practiced as a conductor since the age of 14. She has a degree in singing from Barratt Dues Music Institute and in conducting from The Norwegian Academy of Music, and further experience in two subjects, Music Performance and Production and Music and Health. Margrethe has conducted several choirs, and taught at the University of Oslo for 11 years. Currently she works as a teacher at high school level, teaching singing, and she is the author of “*Kor og Helse*” (Choir and Health, Cantando, 2012, available in Norwegian) Margrethe is currently conducting Moss Ensemble Consensus and she is widely sought after as a conductor and lecturer, and as a judge at choir competitions. Email: margrethe@margretheek.no



Health Benefits of Singing

- Reduces stress
- Improves mood
- Lowers blood pressure
- Improves breathing
- Reduces perceived pain
- Boosts immune system
- Improves sense of rhythm
- Promotes learning in children
- Forges comforting memories
- Promotes communal bonding
- Provides comfort
- Motivates
- Empowers people
- Promotes well-being

Choral Music and Social Action



▲ Participative concert: J.S.Bach, *Christmas Oratorio*, Caracas, Venezuela, December 2013

“It is clear that music should be recognized as an element of socialization, because it transmits the highest in social values - solidarity, harmony, mutual compassion - and has the ability to bring together an entire community and express the most sublime feelings.” (José Antonio Abreu)¹

In our daily lives we see constant and rapid change. On the one hand, we witness important discoveries and advances in technology, science, medicine, art and education, among others, which provide for the common good. But on the other, we see persistent and troubling political, economic and social turmoil. Within this dynamic of contrasts and tensions, we, who are dedicated to choral music, often wonder how we might include our actions and our efforts to make an effective contribution to today's world and to human development in a community or a collective.

In these lines it is not possible to answer such a broad and complex question. But, we can review some thoughts and concepts to help us find answers and possibilities for undertaking our work.

Throughout history we find how choral music has flourished in the religious or social activities of very diverse communities, often as a vehicle for transmitting transcendent ideas, thoughts and values. We, as choir directors, choral teachers or choir singers are aware that our art, based on personal development and collective human values, holds without a doubt a unique and privileged place, and is therefore an effective tool for finding solutions to the great social problems which generate

María Guinand
choral director,
college professor
and IFCM Advisor

¹ 'Tocar y Luchar' (film)

innumerable tensions and conflicts in the twenty-first century. We recognize, as collective values of choral singing: solidarity, teamwork, tolerance, integration with the environment and the sense of belonging; as values of personal growth: discipline, self-esteem, concentration, sensitivity and creativity. When all this comes together in the quest for beauty through artistic excellence, the wonderful miracle occurs, which we experience at memorable moments in our lives as musicians and leaders.

The subject of Social Action has become an important motto to guide and direct the work of many artistic, educational and sports organizations in countries where poverty and exclusion are the basis of social conflict. But it is also an important issue of debate and concern in the business and economic world, where the concept of social responsibility forms a part of the annual planning for many companies. Kofi Annan, former Secretary General of the United Nations, said recently: "At a time when companies spend much of their time fighting the perception that they are responsible for many of the ills of the world, taking a more active role in the fight against poverty would demonstrate that companies are part of the solution."²

The thinking of Maestro José Antonio Abreu, founder of 'El Sistema de Orquestas y Coros Juveniles de Venezuela' (National Network of Youth and Children's Orchestras of Venezuela), has inspired many musical organizations throughout the world to work with enthusiasm and conviction on the inclusion and rescue of youth and children through music. One of his premises is: "Originally, art was by minorities for minorities, and then became an activity of minorities for a majority. Today, in this century, art should be by the majorities for the majority."³

Reflecting on this idea, we can certainly say that the period of choral music from the nineteenth century and throughout



▲ María Guinand leading El Sistema, a Venezuela's national music-education program

the twentieth and twenty-first centuries has been one of majorities for the majorities. There are many examples of choirs, festivals and choral organizations that have led to social inclusion through their work and their legacy. Today, particularly in Africa and Latin America, music, as a factor of social change, is present in multiple initiatives. And in the Middle East, choral singing serves as a bridge between peoples in conflict.

Given this, the question we ask ourselves is: 'How can choral music become an even more powerful tool for integration and social

inclusion?'

It is essential to include our activity within the framework of action for social responsibility in business or in state social programs, and, accordingly, it is also important that our organizations are successful as artistic and social enterprises. As artists, we cannot make concessions to mediocrity in an environment that often obliges us to seek 'simplicity' and 'mass production', and thus more easily gain adherents to our cause. In this respect, we have to be creative with new teaching approaches, with attractive repertoires, and be demanding in our work and results, in order to stay true to our art of music.

However, as leaders and promoters of successful social business, we must take into account some parameters:

- 'Innovation in artistic and pedagogical approaches, to be understood as the transformation of traditional practices'...
- 'The sustainability of an action, which depends on the generation of institutions dedicated to sustaining initiatives in mutually beneficial partnerships with the public and private sectors'...
- 'Planned activities must also have direct social impact, that is, be developed in direct association with the beneficiaries, with documented results which can be measured and corroborated.'
- 'The degree of reach and expansion of the initiative beyond its initial scope and the potential for replication to other regions

² <http://atamayon.blogspot.com/2014/01/el-foro-de-davos>

³ 'Tocar y Luchar' (film)

and in large-scale inter-institutional cooperation.⁴

There are many areas in which we can work to make our choirs successful as artistic and social organizations, enabling us to develop our activity in a more creative and current way within the community and in partnership with the public or private sector.

We live in a complex and competitive world, where often injustice, intolerance, lack of freedom and exclusion prevail, all of which points to an uncertain future for the new generations. However, our great opportunity is to remain a part of a collective action that contributes, through choral singing, to access to a better life for many more children and young people, with freedom and hope, and to a place where they also can realize their dreams.

Translated from the Spanish by Joel Hageman, USA •

María Guinand, choral director, college professor, teacher and leader of national and international choral projects, has specialized in Latin American Choral Music of the 20th and 21st centuries. She was awarded the 'Kulturpreis' (1998) by the Inter Naciones Foundation (1998), the 'Robert Edler Preis für Chormusik' (2000) and the Helmuth Rilling Prize (2009). With the Cantoría Alberto Grau, she has received six awards in the competitions of Neuchatel and Arezzo (1989) and three gold medals with the Orfeón Universitario Simón Bolívar at the Choir Olympics held in Linz (2000). She currently directs the Schola Cantorum de Venezuela and Coral Fundación Empresas Polar, and is the Artistic Director for the FSCV and Advisor for the IFCM. From 1976 to 2009 she has been a close collaborator with 'El Sistema' as the Associate Conductor of Choral Symphonic Performances. Email: maria_guinand@yahoo.com



4 'Criterios de selección para el 'Emprendedor del Año''. Schwab Foundation for Social Entrepreneurship. [Disponible: www.schwabfound.org/colombia/criteria.htm]



Masterclass for choir conductors

27th - 31th July 2014

Vaison-la-Romaine - France

Frieder
Bernius

Germany

&

Kammerchor
Stuttgart

Germany

This masterclass offers the unique opportunity to share the experience of Frieder Bernius together with his exceptional choir. Students will have the possibility to assist to the festival concert. The teaching time will include repertoire discovery, esthetics exchanges and discussions, practical work in rehearsal.

Repertoire will include : J.S. Bach motet *Jesu meine Freude* ; Carl-Christian Fasch *Missa a 16 voci* ; Gottfried August Homilius motets and arrangements of Clytus Gottwald for 10-16 Solo voices (Debussy, Ravel).

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activites@choralies.org

www.choralies.org

www.choralies.org/masterclass



Choral Music, a Vehicle for Social Change in Nigeria

Ifeyinwa (Ify) Ebosie
President and Initiator
of the Annual Festival of
Nigerian Choirs (AFNC)

AFNC: Catalyst for a desirable society

The Nigerian system is by nature very complex given that it is made up of a large number of interconnected components which interact in diverse ways, such as its universally recognized ecological resources, and numerous tangible and intangible heritages, that derive from the country's socio-cultural differences and the diversities of over 250 ethnicities and cultures (nigerianembassyusa.org/index.php=culture-tourism).



▲ Obudu Mountain



▲ Carnival in Abuja



Ogbunike Caves in Anambra State ▲



Obudu Cattle Ranch ►



▲ Zuma Rock

However, the inappropriate management and interfacing of the various ethnic activities and cultures has resulted in social stratification, mechanical solidarity, proliferation of

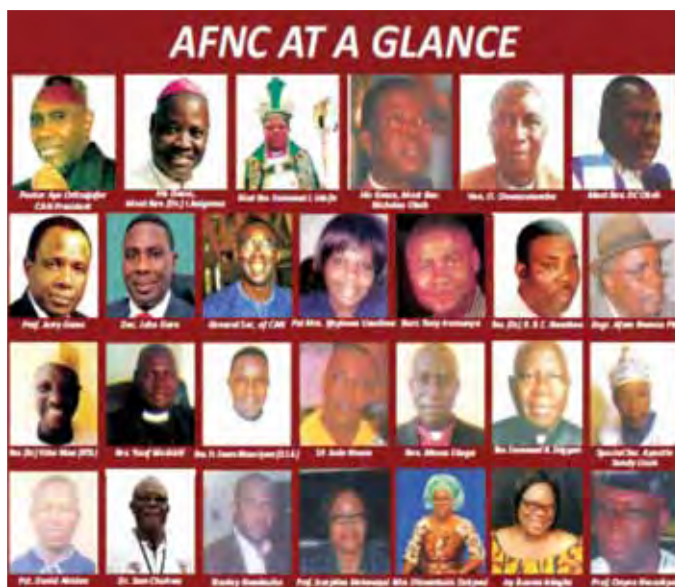
ethnic rivalries, and violent conflicts, as well as, nationally, a high rate of unemployment. For instance, since the inception of the democratic government in May 1999, Nigeria has lost innocent lives in ethno-religious and political crises, and is presently facing terrorist attacks.



The big question now is, with the above circumstances or scenario, is there a possibility of realizing or restoring peace and unity through creativity in Nigeria, and in most of the other developing countries that are experiencing similar situations?

AFNC can confidently answer yes, to the above question, based on its achievements and resultant positive impact in community regeneration, structural and social changes, building peace, as well as creative economy development through its musical activities, in the four years of its existence.

The people's quest for peace and unity in the midst of so much violence in the country is what led to the birth of the AFNC. Every geo-political zone in Nigeria at the time had in some way or another tasted the bitter pill of violent conflicts.



The AFNC is an annual, nationwide community engagement event that seeks to build a desirable society for all through its highly transformative framework. The AFNC framework, known as the “AFNC model of practice”, demonstrates how music as a universally accepted language and non-violent medium can be used to unlock the cultural and creative economy potentials of communities and their constituents, by re-engineering their socio-cultural capital, as well as building their human creative capacities, facilitating concrete measures and changing the perspective that is needed for community regeneration, peace-building, and creative economy development.



These activities serve to provide reliable data on the unique cultural and creative activities and the capacities of the communities for socio-cultural capital re-engineering, and consequently promote development of policies that will gradually transform creative activities feedback into formal, creative, and cultural economy. The aim is also to strengthen diversity, and to assess the capacity of religious activities to meet the prerequisite of social solidarity and national integration, by using activities such as courtesy call visits and focus group sessions during the AFNC preliminary festivals in the local communities.



▲ Ify Ebosie with former Head of State, Yakubu Gowon



Some participating choirs at the African Festival of Nigerian Choirs

Main event activities: unity in diversity by inter-cultural cooperation

The AFNC grand-finale in the country's capital, Abuja, is the platform that addresses the issues of inequality, sub-cultural biases or differences, and ethnic rivalries. The AFNC offers equal opportunities to the various strata of society through involvement, participation, and creative cultural activities no matter what part of the country they come from, through the following musical categories: religious choral groups, educational institutions' choral groups, and social choral groups.

Annually, the event fosters a networked integrated system, by bringing together and connecting the winners of its preliminary festivals and other activities. These winners represent various ethnicities and cultures from all over the country, including those from vulnerable and post-conflict areas. This way, unity in diversity is facilitated through innovative and aesthetic inter-cultural musical expressions and dialogues. The communities become self-organizing enough to react reasonably to diversity and change, and collectively exploit solutions to conflicts and other challenges through inter-cultural cooperation, social inclusion and cohesion. At the various levels, participants receive certificates, medals, trophies, and prizes.

Post-event: transforming creative cultural talents and activities into engines for economic development



This phase of the AFNC demonstrates the importance of culture and creativity as both a driver and enabler of sustainable human development. After the event, the AFNC uses this platform to fully utilize the energy and productive potentials of restive but creative and talented youths, in addition to other vulnerable groups such as women who are usually victims or tools of violent activities in the country.

The candidates are screened, with those eligible being trained through the AFNC community in human creative capacity. Vocational courses are also offered for those identified as potential players in the creative sector, such as musicians, performing artists, managers, and agents. This way, the AFNC contributes hugely to building the capacity of communities, and to the systematic structuring of the cultural and creative industry by filling the gap in the various dimensions and stages of the value chain. The

AFNC also contributes to transforming their creative cultural talents, activities, and performances into engines for economic development in communities.

Monitoring and evaluation activities: afnc program implementation measures

These are activities that are associated with measuring to what extent implementation has accomplished objectives and/or solved initially identified challenges. The orientation here is that each state, ethnicity, or culture is unique, and should therefore be targeted uniquely to strengthen diversity and distinctiveness in order to maximize economic and non-economic profits in each community.

Virtually all communities in Nigeria are enormously rich in a unique untapped heritage of cultural and creative potentials, including musical festivals and performances.

Despite the encouraging prospects, many opportunities for value creation have gone unrealized because of obstacles such as lack of investment, lack of entrepreneurial skills, and inadequate infrastructure to support the growth of the industry. To address these barriers and aid in building a desirable society, the AFNC welcomes partnerships, strategic alliances or collaborations, and exchange programs, especially within the tenets of choral music development, i.e. creation, production, and distribution of cultural and creative products, and re-engineering community socio-cultural capitals. In view of the above, the AFNC participated in the Fifth World Forum on Music Conference, in Brisbane, Australia.



Ify Ebosie with Frans de Ruiter, former President of IMC and Sonja Greiner (SG ECA-EC) at the 5th World Forum on Music

This article is based on the AFNC's interactions with all its active stakeholders and partners, its activities and experiences in the five years of its existence, as well as the united nation's special report on creative economy.

Ifeyinwa (Ify) Ebosie, is the President and Initiator of the Annual Festival of Nigerian Choirs (AFNC), a platform that seeks to regenerate communities through its highly transformative framework using music as a unifying force. The AFNC is a national status member of the International Music Council (IMC). Ms Ebosie's contributions center on spearheading and facilitating developmental and transformational efforts by unlocking the cultural and creative economic potentials of communities and their constituents, which is done by re-engineering their socio-cultural capitals. She has been an excellent agent of change and has a notable track record of accomplishments. With the support of her coterie of experienced colleagues, friends and workers, Ify Ebosie has repeatedly proven her ability to lead through diverse and challenging situations. Email: princessofmosthigh@gmail.com



Edited by Charlotte Sullivan, UK



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▲ WYC in Lithica, Menorca, 2010; director: Ragnar Rasmussen

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World Youth Choir News 02/2014

Vladimir Opačić

Selecting Presenters for a World Choral Symposium

Anton Armstrong

World Choral Day, Twenty-three Years Old But Younger than Ever

Francesco Leonardi



▲ WYC in Lithica, Menorca, 2010; director: Josep Vila

“... I’ve been in love with the World Youth Choir since 1989. Yes, since the last century! I could tell you how many wonderful people I met, and how many great conductors have worked with us... and... it would take hours! It is not just about singing, traveling and meeting people, it is a great opportunity to share everything you and they know, it is about *giving* and *caring* too! I still remember every moment spent in the World Youth Choir, but these are my memories. So, go, get yours! Audition now! Good luck...”

Gardinovački Kiš Aniko, 1989 member - 1st World Youth Choir, representing Yugoslavia back then (now Serbia).

Dear ICB reader,

This was one of the many calls of our alumni members to their fellow singers all over the world to audition for the World Youth Choir session in Croatia in 2014. And guess what? They have followed the advice. The last four months of the year 2013 were something special for our office and our project. Months full of excitement, hard work, intense communication, advertising and exchange with candidates and recruitment partners all over the world. Once again our global recruitment machinery with more than a hundred of our devoted partners, associations, federations and individuals embraced hundreds of talented young singers in more than fifty world countries. Since September 2013 all, partners and candidates worked hard organizing national auditions or supervising direct applicants, guiding and preparing them through the process. It was a global

Vladimir Opačić
World Youth Choir
Project manager

school, indeed. In November and December 2013 more than three hundred singers in fifty countries "entered the World Youth Choir's global audition stage" for national selections. Auditions were closed on December 31st, 2013 with final numbers: 183 singers preselected/qualified for the international jury final selection in April 2014, from 43 countries. Such success was not only ours! Thanks to the devotion and hard work of the following institutions and individuals, these achievements would now be possible. Therefore, we take this opportunity to publicly thank all of them for recruiting for the World Youth Choir, season 2013/2014:

Australia | **Argentina** (AAMCANT - Lucrecia Escalada) | **Austria** (Jeunesses Musicales - Isabel Wielebnowski) | **Belgium** (Benoît Giaux and Sabine Conzen, World Youth Choir alumni) | **Bulgaria** (National Academy Of Music - Theodora Pavlovitch) | **Canada** (Association of Canadian Choral Communities - Carolyn Neilson) | **China** - Hong Kong (Hong Kong Treble Choirs' Association - Kwan Him CHEUNG | **Colombia** (Universidad de los Andes/Andean University - Carolina Gamboa Hoyos; Maria Catalina Prieto, World Youth Choir alumna) | **Croatia** (Jeunesses Musicales - Mira Surjak | **Czech Republic** (Martin Mikes, World Youth Choir alumnus) | **Egypt** (Khaled Tork, World Youth Choir member) | **Estonia** (Estonian Academy of Music and Theatre - Kai Kiiv) | **France** (Institut Français d'Art Choral-IFAC - Pierre Chépélov; Inaki Encina Oyon, World Youth Choir alumnus) | **Germany** | **Ghana** (Winneba Youth Choir - Edusei Derkyi) | **Guatemala** (Proyecto CORODEMIA - Fernando Archila) | **Hungary** (Central Eastern European Centre of European Choral Association - Europa Cantat / in cooperation with Jeunesses Musicales Hungary) | **Indonesia** (Bandung Choral Society - Roi Napitupulu) | **Ireland** (Association of Irish Choirs - Dermot O'Callaghan) | **Italy** (FENIARCO - Marco Fornasier) | **Japan** (Japan Choral Association - Yoshihiro Egawa) | **Kenya** (Ken Wakia, World Youth Choir alumnus) | **Latvia** (Ilze Ārniece, World Youth Choir alumna) | **Malawi** (Music Crossroads - Elizabeth Karonde) | **Malaysia** (Malaysian Choral Federation (MCF) in partnership with Young Choral Academy - Chi Hoe Mak) | **Netherlands** (Frank Hermans, World Youth Choir alumnus) | **Paraguay** (Alba Alvarez, World Youth Choir alumna) | **Peru** (Javier Sunico Raborg, World Youth Choir alumnus) | **Poland** | **Serbia** (Aleksandar Švarc, World Youth Choir alumnus) | **Singapore** | **Slovak Republic** (FUGA civil association - Oliver Saloň) | **Slovenia** (Jeunesses Musicales - Uroš Mijošek) | **South Africa** (University of Pretoria Youth Choir - Lhente Mari Pitout, conductor, World Youth Choir alumna) | **Spain** (Federació Catalana d'Entitats Corals - Montserrat Cadevall; Euskal Herriko Abesbatzen Elkarte/Confederación de Coros del

País Vasco - Carmen Mtz. Guerra) | **Sweden** (Victoria Liedbergius and Sofia Ågren, World Youth Choir alumni) | **Switzerland** | **Taiwan** (R.O.C.) (Taipei Philharmonic Foundation for Culture and Education - Fu-Hung Johnson Chuang) | **Turkey** (Choral Culture Association - Burak Onur Erdem) | **United Kingdom** (Association of British Choral Directors - Peter Broadbent) | **Uruguay** (Jeunesses Musicales - Maria Tania Siver and Enrique Conti) | **USA** (Steve Zegree, conductor and Shannon Romba, David Gailey, Derek Fawcett and Jamila Hla Shwe, World Youth Choir alumni) | **Venezuela** (Fundación Musical Simón Bolívar and Schola Cantorum de Caracas - Juan Gorriñ).

Individual partners (Conductors, Voice and Music teachers): Dr. Desmond Earley, Dr. Jeffery E. Bell, Dr. Rachel Rensink-Hoff, Erzs Marosszeki, Ewa Glowacka, Gabriele Weinfurter-Zwink, Gerard Yun, Helén Lundquist Dahlén, Helmut Simmer, Hugo Arenas, Irina Bogdanovich, Joanne Mouradjian, Joshua Suslak, Katherine DeVet, Luis Romero, Manuela Rovira, Mats Nilsson, Matthew Baker, Miss Jana Lambersek, Mrs. Dail Richie, Phil Robinson, Reuben Lai, Taylor Bone, William Alvarado. Thank You All so Much for Your Tremendous Work!

We also take this opportunity to officially thank our three patron organizations for helping us spread all information through their global networks as well as their marketing and communication teams, especially to Cristian Gheorghiu and Matt Clark at JMI office in Brussels for working hard on the audition advertisement and promotion. Thank you IFCM, ECA-EC and JMI.

However, we restlessly keep preparing new World Youth Choir programs. So, if you know somebody who is a young and experienced singer ask him ... "Why Not the World Youth Choir?"

"... The World Youth Choir is HOME to every young human being, the opportunity to make music and friends with the most promising and wonderful persons and musicians around the world. Wherever you go, you can be sure to have a friend for life, to have a home. To make music at a professional level at an early stage in life is the most wonderful thing a musician can do. You will never forget this life-changing experience as long as you live!" Daniel Hagfeldt, Alumnus, Sweden, Student of Speech-Language Pathology

Email: info@worldyouthchoir.org
Website: www.worldyouthchoir.org

Edited by Karen Bradberry, Australia ●

Selecting Presenters for a World Choral Symposium



When the Republic of Korea (South Korea) was selected as the site for the *2014 World Choral Symposium*, one of the first duties of the IFCM Executive Committee was to choose an Artistic Committee, responsible for determining which 24 choirs and 30+ lecturers would be invited to attend. The IFCM Executive Committee decided to have an Artistic Committee of 6 persons – 3 from Korea and 3 international. The makeup of the Committee includes: Sang-Kil Lee (Co-Chair/Korea), Anton Armstrong (Co-Chair/USA), Anita Brevik (Norway), Oscar Escalada (Argentina), Chun Koo (Korea) and Shin-Hwa Park (Korea).

At the first meeting of the Artistic Committee in October 2012, we first had to get acquainted with each other in order to work effectively together. This was not difficult as the 6 of us found each other's company very compatible. We knew the theme that the Korean Choral Federation had chosen and then created a time frame for sending out the information and getting applications from lecturers as well as choirs. For the purposes of listening to choirs applying to perform at WSCM-10, we decided to divide ourselves up into 3 groups to review submissions from throughout the world. One Korean member was paired with a non-Korean member. In order to maintain the highest level of integrity as well as transparency, the non-Korean members were NOT assigned to listen to choral ensembles from their respective continents or regions of the world. Each listening sub-committee was assigned two regions to review choral submissions, recommending their top choices to the full Artistic Committee. During our second round of meetings in March 2013, we reviewed the recommendations of the sub-committees. In reality, most of the committee had reviewed all of the tapes, but we started our initial review with the sub-committee recommendations. These were discussed thoroughly before arriving at our selection of 25 invited choral ensembles as well as the 10 choirs selected as alternates.

There were many considerations taken into account in selecting the 25 choirs: Foremost were musical aspects such as tonal quality, musical artistry, and imaginative programming. Yet, we also sought an international balance between children's choirs, youth choirs, college choirs, community choirs, men's choirs, women's choirs, professional choirs, etc. Other considerations included having balanced regional representation based on past world Symposium models. As the WSCM-10 will take place in South Korea, there will be a number of choral ensembles from Asia represented at this conference. In addition the Opening, Break-Out Day and the Finale concerts of the WSCM-10, will

Anton Armstrong
Co-Chair of the 2014
WSCM-10 Artistic
Committee

feature an international array of choral ensembles and as well as other art forms.

One of the main agenda items of our March 2013 meeting was the selection of lectures for the WSCM-10. Choosing lecturers from a large pool of candidates was also a challenge. We wrestled with the issue of which topics would be of general-enough interest to be appealing to the wide range of Symposium attendees? We also examined the lecture submissions in terms of how these explored the wider theme of the symposium that had been established by the Koreans, "Healing and Youth". In the end, the Artistic Committee selected a diverse, international collection of topics with lecturers that we believe will present stimulating, scholarly, yet practical sessions providing you with new information to enhance your music-making. The lecturers represent a wide variety of nationalities, with some familiar

seasoned names and as well as new faces to share their research. Some of the topics selected include the following:

- "Overtone Singing As a Choral Art."
- "Choral Music: Healing People, Saving Lives"
- "Jazz Masses for the Concert Hall and Church"
- "Children's Choir Conductor's Workshop: Music of Arab, Islam, Jewish, Israel, and Christian Traditions."
- "The Musical Treasures of South America"
- "Voices of Women Today: Composers of Choral Music from Around the World"
- "New Sounds in Choral Music of China"
- "The International Phonetic Alphabet: How to Teach Choral Texts in Any Language"

When all the choirs and lecturers had been chosen we sent invitations to each one and were very pleased with the excitement that our invitations generated. Everyone is anxious to participate – now it is just a question of each one raising the necessary of funds to get to Seoul, knowing that accommodations, food and city transportation will be provided by the Korean hosts.

I want to encourage each of you to attend the 10th World Symposium on Choral Music on August 2014, which will provide you with a week of awe-inspiring concerts, informative seminars, and an Expo with access to music, books, recordings and other materials that will invigorate your teaching and conducting. WSCM-10 provides you an opportunity to meet colleagues from throughout the world who share your love of the choral art and wish to expand their network within the global choral community. *Make your plans now* to join us in Seoul, South Korea for the 10th World Symposium of Choral Music August 6-13, 2014. ●



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Anton Armstrong is the Tosdal Professor of Music at St. Olaf College and Conductor of the St. Olaf Choir (USA), a position he assumed in 1990. A graduate of St. Olaf College, Armstrong earned a Master of Music degree at the University of Illinois and the Doctor of Musical Arts degree from Michigan State University. He also serves as editor of a multicultural choral series for Earthsongs Publications. In June 1998, he began his tenure as founding conductor of the Oregon Bach Festival Stangeland Family Youth Choral Academy. Active as a guest conductor and lecturer throughout the USA and internationally, Dr. Armstrong is serving as the Co-Chair of the Artistic Committee of the WSCM-10. Email: armstron@stolaf.edu



Twenty-three years have passed since Alberto Grau launched the grand project of an international day dedicated to choral singing, to highlight not only the artistic and cultural value of song, but also its significance in the social sphere. The idea of celebrating singing at the same time around the world also makes us realise how this human activity goes beyond political ideals, cultural differences and even differences in climate.

Not only does this festival show no signs of ageing, but also, and especially in recent years, it is experiencing renewed success and growing membership. Since (during the WSCM9 in Puerto Madryn) I was officially appointed Project Manager of the WCD, together with the working group which includes Jennifer Tham (Asia), Cristian Grases (North and South America), Rudolf De Beer (Africa), Stephen Leek (Oceania) and Jeroen Schrijner (Europe), the goal has been to raise awareness of the importance of this event for the choral world and therefore to increase the participation and number of events associated with it.

For this purpose, using technology, I have created a dedicated website (www.worldchoralday.org) through which it is possible for anyone to quickly and easily register their event and download the proclamation (translated into more than twenty-five languages) and graphics to display at concerts and on social networks. Thanks to this new technological tool we have also made it easier to collect feedback from concerts, giving you the possibility to publish photos and videos of the event on the website. We now have 52 videos and 115 photos from all over the world that embody the joy of this event.

This year in particular we advised choirs to devote the day to raising funds for victims of the earthquake which took place in the Philippines just days before World Choral Day, to emphasize the strength of a choral world that has always been attentive to social issues and mutual aid. It seems fair to take advantage of this article to bring the thanks of our Filipino friends to all the participants. Heartfelt thanks, therefore, to all those who wanted to give a concrete sign of their closeness to the Philippines at a very difficult time.

For the third year running, participation at WCD from all over the world has been on the increase, reaching nearly 450 events this year in about 50 different countries around the world. It should be noted that, in addition to the usual individual concerts, many choir festivals joined in.

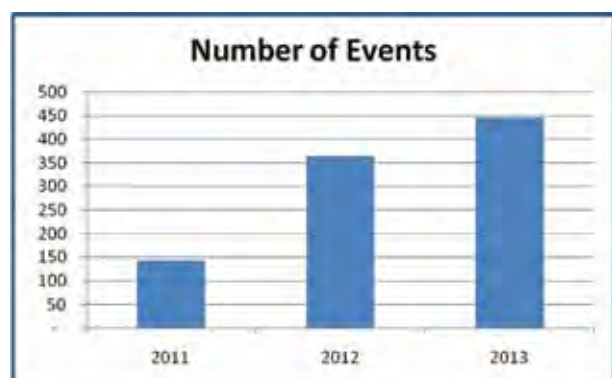
These numbers are significant and a very strong indicator of how the choral experience, even in the most remote countries, is becoming an important element of social consciousness as well as personal education. The efforts of IFCM in recent years have been rewarded and, thanks to the introduction

of the WCD participation certificate, the feeling of belonging to the choral world has also increased. The percentage of choirs who have repeated the experience of taking part in this celebration is approaching 80%, an important sign of how this day is becoming a tradition for many choirs.

Even the distribution of the registered events shows how the WCD message is reaching all the continents of the Earth, uniting cultures and peoples in a single testimony to civilisation and peace.

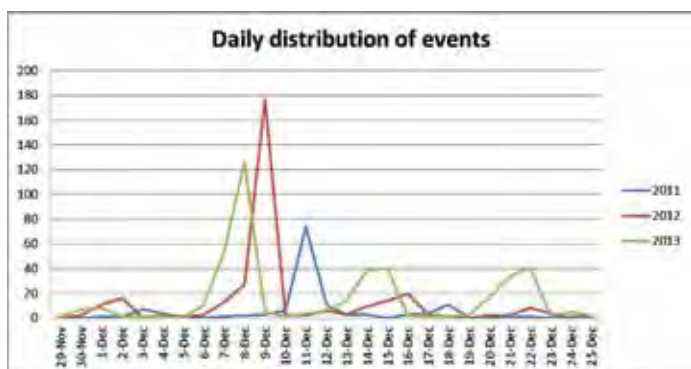


Francesco Leonardi
IFCM Project Manager





The daily distribution of events highlights how even the idea of extending the duration of the WCD beyond the single day chosen for its celebration, therefore including events taking place within a few weeks from that date, has enabled many more choirs to celebrate the ideas and message of this festival. The WCD is becoming more and more a month of concerts and events aimed at bringing out the comprehensive nature of choral singing so we invite you to start programming your concert now for the next edition which will take place from the first weekend of December 2014.



But it is not over. We cannot and must not stop here. We must find ways to involve even more events, more countries, with your help and your ideas. We are already planning the 2014 edition: if you want more information do not hesitate to contact me at project.manager@worldchoralday.org. Singing is good for those who sing, but also for those who listen... make sure the whole world knows about your concert and can enjoy it!

Francesco Leonardi, born in Legnano (Italy) in 1979, is a graduate in Public Relations and is completing a second degree course in Economics and Management of Cultural and Entertainment Assets. He speaks English, German, French and Spanish. For the last ten years he has been responsible for selecting choirs to take part in the International Choir Festival "La Fabbrica del Canto" (The Song Factory), which takes place in June each year in fifty different municipalities in the Lombardy region of Italy. He is a registered journalist in Milan. In August 2011 he was nominated Project Manager for IFCM. E-mail: leonardifra@yahoo.it



Translated from the Italian by Mirella Biagi, Italy-UK ●

Press Release

IFCM is excited to announce that the World Symposium on Choral Music in 2017 has been awarded to... Barcelona, Catalonia, Spain.

Every three years choral conductors, performers, teachers, presenters and enthusiasts from around the globe gather for the IFCM **World Symposium on Choral Music** in a different city on a different continent. Between July 22 and 29, 2017, Barcelona will celebrate to the sounds of the very best selected choirs, and members from all walks of the world's choral community will join in, in full voice.

To bring such an important event to life the International Federation for Choral Music (IFCM), the Federació Catalana d'Entitats Corals (FCEC), the Barcelona City Council and Catalan Government will work together to ensure that the choral world will remember Barcelona as one of the most memorable World Symposiums on Choral Music ever.

With the backdrop of a city that boasts the astonishing beauty and sinewy architecture of Antoni Gaudi, and with such magnificent performance venues including L'Auditori (that will host the symposium) and the Palau de la Musica, a World Symposium on Choral Music in Barcelona will surely be one of those choral highlights that last a life-time. Preparations are already underway to bring this extraordinary and unique music event to life in one of the world's most colourful and cosmopolitan cities.

Watch the IFCM website for more updates: www.ifcm.net

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▲ The WYC in front of Cheong Wa Dae (The Blue House) - Session 2004 in South Korea - Conductors: Georg Grün (Germany) and Anthony Leach (USA)

Choral World News

Third International Asia-Pacific Choir Games
Henri Pompidor

So Good a Thing...., Pursuing the Dream of a Lifetime
Extracts of an Interview Between Judith Clingan and Stephen Leek

Stasys Šimkus International Choir Competition, Lithuania
Vytautas Miškinis

Connecting Choral Communities
A Report on Choral Music at the 5th World Forum on Music
Graeme Morton

The Rapt and the Austere
In memoriam John Tavener
Ivan Moody

Celebration of the 100th Anniversary of China's Great Choral Leader,
Prof. Ma Ge-shun
Leon Shiu-wai Tong

Third International Asia-Pacific Choir Games



▲ Nine's Voice SMA N 9 Binsus Manado, Indonesia; © INTERKULTUR

Diverse cultural exchanges and high-quality choral practices on display at the Third International Asia-Pacific Choir Games, held October 8-18, 2013, in Manado, North Sulawesi, Indonesia

The third international choral singing competition known as the Asia Pacific Choir Games 2013 took place from October 8-18, 2013, in Manado, Indonesia. This event, organized by the *Interkultur* international choral music organization, was structured around three competitions: a Local Competition (Oct. 8-10) for groups from the Manado region and, beginning Oct. 12, two others – the Open Competition and the Champion Competition - for choirs hailing from elsewhere in Indonesia and from other Asian-Pacific countries. Once more, a great spirit of enthusiasm, exchange and friendship, as well as of competitiveness, prevailed. The high level of performances attests to the growing appeal of this discipline and the high quality group-work achieved in the region.

The host country, Indonesia, distinguished itself right away by its strong presence at all three levels of competition. More than one hundred Indonesian choirs participated in the different selections and carried off a large number of prizes -- the Manado Poltekkes Choir, the Jorih Jerah Choir, the Getsemani Sakobar Choir, the El-Manibang Youth Choir, the Maansinam Choir, the Maluku Choir and the Iyakoko Patea Choir, to name but a few. The village of Manado and the northern region of Sulawesi were not chosen at random by the *Interkultur* organizers. Indeed, choral activity is very strongly anchored in its musical tradition. Singing holds an important place in the daily life of the

Henri Pompidor
choir director and teacher

inhabitants of the region, with choirs quite numerous in urban centers. This strong passion for the polyphonic art probably arises from the intense religious practices of its numerous Christian communities. Not a single church, not a single temple, is without a vocal group or choir likely to participate in these musical jousts.

Although the programs presented at times exceeded certain choirs' vocal abilities, they could never be faulted for lack of serious preparation. In that respect, Indonesia matches the Philippines in its ambition to be a "major" country for choral singing in the region. The singers' determination and their directors' professionalism will assure this country's place in major international competitions in the years to come.

The second lesson learned during these days of competition concerns the improvement in the general quality of choral performance of many Asian countries: certain countries like China and South Korea reaffirmed their mastery of choral music, while others, notably those of southeast Asia, showed qualitative improvement in their practices. Each country enriched multiple forms of choral music through the contributions of its own culture. Let us cite Thailand, which for many years has been pursuing a broad research effort to improve vocal techniques and introduce its musical traditions into group singing. Malaysia also displayed its abilities by diversifying its repertoire and choral practices. The Philippines, for its part, still offers very high quality vocal ensembles (let us cite as an example the SLU Glee Club). Equally interesting is the emergence of some countries previously absent from these competitions: India and Sri Lanka distinguished themselves in the "folklore" category by original musical programs consisting of vocal pieces accompanied by dance.

This, in fact, is the very essence of international competitions. Above all, they must facilitate enriching cultural and choral music encounters. Each choir selects in advance several pieces, to present



Bethesda Junior Choir, Indonesia. © INTERKULTUR ▲

in one of twenty competition categories, designed to display its intrinsic qualities (color, balance, personality, power, dynamics and nuance). Indeed, choral music is being disseminated via each country's own channels, in a multiplicity of languages, using local vocal techniques and cultural adaptations as needed for different categories within the polyphonic repertoire (classical, jazz, folklore). Each of the competition categories thus allows for a true encounter of diverse musical experiences. Choral singing, expressed as a truly universal language, thus leads each group to expand its listening horizons and to take a greater interest in other choral practices presented within the different competitions.

Choral language possesses a rich vocabulary that is assessed by considering the number, color and intensity of the vocal parts. Each director must therefore define a dynamic balance and intensity tailored to the pieces selected and to the interpretative choices made. The challenge for numerous groups is to find a repertoire suitable for their specific abilities. Overly difficult or incompatible pieces are often chosen. Moreover, the texts and music of certain pieces do not seem to be a good fit. Choral competitions cannot be reduced to mere technical battles: rather, they should always give well-thought-out consideration to esthetic contributions. Also, scores that exceed the performers' technical skills are not always the most appealing. It is thus preferable for the choir director to choose unpretentious music that has a chance of being performed well and winning favor with all jury members. The level of difficulty must always be adjusted to the choir's experience and capabilities. One can choose from among a multitude of choral pieces, representing diverse styles, colors,



▲ SJKC Kung Man Choir, Malaysia; © INTERKULTUR

and languages, able to highlight the artistic gifts of each choir, no matter what its origin or degree of experience.

Jury members thus had high regard for groups that judiciously constructed their program in recognition of their technical skills and expressive abilities. Vocal homogeneity, vocal calibre, and balance between sections were always rewarded. In future competitions, choir directors must pay attention to accuracy, because vocal intonation and color are essential elements in judging the quality of a choir. They must be equally attentive to real balance between the voices within the group and the judicious use of soloists. Finally, they must wisely choose the tempos and the dynamic contrasts (notably by bringing out the *piano* and *pianissimo* indicators), and be precise in their conducting gestures. Most of the winning choirs, including those in the final competition of champions, met the challenge of delivering a balanced program, made interesting by varied levels of difficulty and convincingly interpreted. This was notably the case with the two Grand Prize master champions, the SLU Glee Club from the Philippines and the Iyakoko Patea Choir from Indonesia; both deserve to be congratulated here.

Overall, this third Asian-Pacific competition contributed to the progress of choral singing at the international level. In particular, it showed the quite wide diversity of vocal practices within the countries of Asia and the Pacific. It allowed participants to experience and understand different cultures more fully. Choral music conveys the cultural characteristics of each country and translates, by a specific acoustic reality, the ties of the individual to society and to the social groups to which he or she belongs. It

thus fosters a necessary respect for cultural differences.

The next competitions, specifically the 8th World Choir Games being held in Riga, Latvia in July 2014 -- being organized by *Interkultur*; see www.interkultur.com -- should prove the culmination of all these efforts in the realm of choral singing. Without doubt, the Asian-Pacific countries will distinguish themselves and obtain excellent results in those major competitions.

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Translated from the French by Anita Shaperd, USA ●

Originally from the south of France, **Henri Pompidor** studied music and choral singing at the National Conservatory, Toulouse Region. After earning his undergraduate degree (Diplôme d'Etat - DE) in choir direction, he joined the Institute of Music and Musicology of the University of Paris Sorbonne (Paris IV) in 1987, where he obtained his Masters (Diplôme d'études approfondies - D.E.A.) and doctoral (PhD) degrees. After holding several choral director positions in Europe (France, Greece), he was named Director of the Department of Singing and Choral Singing at the Conservatory of Music of Rangsit (Thailand) in 2004, before joining the Music Department at the University of Mahidol one year later. He served there for many years, as a professor of choral music, director of university choirs and permanent director of the choirs of the Philharmonic Orchestra of Thailand (T.P.O.). A member of the Organization of French Choir Directors, Henri Pompidor currently teaches choral music and choir direction at the Conservatory of Paris Charles Munch (11th arrondissement). He is also the Conservatory's musical director. He devotes time and effort to the teaching of choral music internationally through frequent concerts and master classes in many countries (China, South Korea, Spain, Indonesia, Japan, Malaysia, Taiwan, Vietnam...). He is regularly invited to take part in international festivals and competitions as a jury member, in Europe and abroad (IFCM, ACJ, Interkultur). Email : henripompidor@hotmail.com



So Good a Thing...., Pursuing the Dream of a Lifetime

A Celebration of Fifty Years of Inspired Music-Making by Judith Clingan in Australia



▲ So Good a Thing - a choral community of 5 decades comes together

How do you begin to describe a person who has single handedly changed a musical landscape? Through grit, sheer determination and a very large dose of humility, Judith Clingan, (Judy) is a maverick who has inspired several generations of composers, musicians, instrumentalists, artists, designers, theatre directors, writers - and primarily working in a community-based setting, has achieved all this largely without recognition and without the self-promoting media circus.

In this recent celebration in Australia's capital city, three days featured over 700 musicians ranging in age from 2 to 102, more than 200 works, 97 Australian compositions, 17 concerts, 8 workshops, 5 Forums and 2 events. An expansive visual display documented glimpses into the extent and breadth of Judy's work and influence – as founder, director and conductor of some of Australia's finest children's choirs starting back in the 1960s – as composer and commissioner of new work, and mentor to young composers - founder and director of the first versions of choral music summer schools in Australia, and perhaps most importantly, someone who has built communities and nourished the lives of many individuals through the art of choral singing.

SL: "So Good a Thing..." was an incredible celebration of your extraordinary music-making. Though the standard of all performances were extremely high, there was a great sense of fun and community and, dare I say, "love" in the hall. The total experience was quintessential "Judy"....

JC: I felt humbled and blessed that so many musicians happily gave their time, energy and expertise to create such wonderful performances. As each performance unfolded, I was able to observe people who used to sing with me years ago, and privately contemplate where their artistic lives have taken them and consider what small part I may have played in this development.

Extracts of an interview
between

Judith Clingan

and

Stephen Leek

composer, conductor and
former singer with JC

I have never sought the tin gods of fame and fortune, and none has been granted to me! But every year of my life, through my choral work, a large number of people have realized that making beautiful music together is a most meaningful activity - many have decided to devote their lives to it. My compositions are designed "for singing" and these too have reached people in the most unexpected places. I am very honored to have had the opportunity to meet and work with people who go on to make an impact on the artistic world.

SL: Throughout "So Good a Thing" there were many samples of your compositions for young people, amateurs and professionals, and many compositions by composers who have grown up in one of your many groups over the years - some of them now very distinguished. In my experience working with you, we always seemed to be composing, drawing, acting, moving, dancing - engaged in music-making in a holistic way.

JC: I love all art forms and believe that all art springs from the same well - used together they can be powerful expressions of how we feel ... in all forms of art there are ways in which we can tell our stories, express our hopes and fears ... by nurturing creativity in many genres we can assist people in their quest for the tools that they can use best. There is a need to give young people, and all people, the tools to express their deepest feelings. I believe that in all art we need to pursue a double learning path - exploring what others have done before and taking our own steps towards expressing ourselves.

SL: How important do you think choral singing is to a child's development?

JC: Singing should be our musical mother tongue. All children should sing, daily - at home and at school. This is a really important aspect of human development. Singing choral music (with other people) uses every facet of our human-ness, helping to develop our social awareness, to work as a team, to use our ears, eyes, voices, bodies, imaginations, spirits, intellects; and it gives us a sense of hope, wellbeing and purpose. Those who have never experienced good singing - particularly with others in parts - have no idea of the empowerment, fulfillment and "humanity" of such a simple activity. Wouldn't it be great if all our political leaders sang?

SL: I have noticed that people who have worked with you over the years often develop a number of qualities such as motivation, energy, teamwork, co-operation, and musical attributes such as music reading skills, good pitch and rhythm.

JC: Fifty years ago these things happened accidentally just as a result of what I did. Gradually I began to look at music education as an art and a science. I studied Kodaly's approach in depth in Hungary; I attended every possible workshop I could in the Orff and Dalcroze methods. I came to understand that literacy in music opens doors to a wealth of exciting possibilities, so I began to consciously teach music literacy as a normal part of what I did. Experiential music-making is great, and fun, but it must not be at the expense of music literacy and aural skills. For over forty years I have aimed to mix performance and composing skills into rehearsals.



▲ The inimitable Judy Clingan conducts the massed antiphonal choirs in Hassler

SL: Often in your groups, different generations sing alongside each other. The Wayfarers for example in 2012 undertook a nine-month world tour. Here, singers of all ages toured, lived and performed together for an extended period. What did you learn from that experience?

JC: It was fascinating, challenging, humbling and rewarding. The music-making we shared derived its strength from the mix of ages: young people brought freshness, zest for living, a sense of fun, irreverence,

occasionally new ideas; older people brought steadiness, awareness, concentration, hard work, and also thinking about the necessity for a good afternoon tea! I learned that people can be wildly different from each other in terms of staying power, doggedness, focus, vocal strength, coping in new situations, the need for sleep etc. It was necessary for me to urge everyone to put the group's needs above their own. I certainly learned a few things about group dynamics. I am currently preparing for a four-week tour this April, bringing together people from Australia, Germany, India, China, Taiwan, to rehearse my opera, "Marco", together in Taiwan and Japan.

SL: You have listed amongst your alumni many influential figures not only in choral music and composition, but also in theatre, literature, dance, design etc. How important do you think it is to have a diverse choral/musical experience when you are young?

JC: People who had experiences with me in the Canberra Children's Choir, in the summer music schools, in Gaudeamus, in



▲ Judy Clingan workshops one of her most performed works - Modal Magic



▲ Former singers from around the globe travelled to be part of the celebrations

Wayfarers, I believe the direction their lives have taken has been influenced in some way by these activities. These activities for young people were quite diverse – and these experiences for young people in that most impressionable period of their life, their teens, has clearly been formative.

I believe that choral music truly has the ability to make people feel engaged, to forget their grievances, to be part of something greater than themselves, but also offers singers a place for individual support, nurturing and courage. Choirs are usually strange conglomerates of personalities, types and characters. There have been several times where the motivation of choral singing and the personal intervention of the conductor or choristers has been enough to bring people back from the brink - enough to give someone a new outlook on life, a new direction and motivation of hope. Society is often quick to judge those that are different and the art of choral singing is certainly a powerful way to engage and support the individual when times get tough. I love choral music with a passion and have been very honored to be able to pursue my love for over fifty years. More importantly perhaps, I have been honored to have such rich personal and collective shared experiences through choral singing. I am always excited about where choral music can take us. Perhaps choral singing is the closest that humans ever get to transcending to whatever is beyond.

www.judithclingan.net.au

*Edited by Aaron Kircher, USA,
and Gillian Forlivesi Heywood, Italy ●*

Freelance Australian Composer/Conductor **Stephen Leek** has long associations with some of the finest and most innovative choirs around the world including Gondwana Voices (Australia), the Tapiola Children's Choir (Finland), Kamēr...Youth Choir (Latvia), The Formosa Singers (Taiwan), and his own choirs, vOiCeArT and The Australian Voices, that he co-founded and conducted for seventeen years until recently. As a conductor, Leek is in demand to work as guest conductor around the globe. As a composer Leek writes in his own distinctive contemporary style that is often imitated by others, and his works, which have broad appeal, are performed by a wide selection of choirs throughout the breadth of the world. He has been commissioned by some of the leading choral groups. He has written thirteen operas, numerous orchestral and chamber works, music for education and dance, and is often credited as the "founder of Australian choral music" through his composition of over 700 innovative choral works. A Churchill Fellow, Leek has received many national and international awards including the prestigious "Robert Edler International Choral Prize" for his contribution to global choral music. Leek is currently Vice President of the International Federation for Choral Music and also the Artistic Director of the Shanghai Youth Choir. Email: stephen_leek@hotmail.com



Stasys Šimkus International Choir Competition, Lithuania



Youth Choir of the Mykolas Oginskis Art School, Plunges, Lithuania; director: Irena Baranauskien ▲

Prof. Ralf Eisenbeiß, President of the Jury, announces the winners ►



Stasys Šimkus, the Lithuanian composer, conductor, music publicist, folklorist, teacher and mover and shaker of the Musician's Association is inextricably linked with the cultural life of Klaipėda, the largest harbour city in Lithuania. In 1923, after the land of *Lithuania Minor* had been returned to Lithuania, Šimkus founded a music school (conservatoire) here, from which many professional musicians have graduated. He formed a symphony orchestra and performed many concerts with a classical repertoire. The composer's greatest achievement is a collection of harmonised and popularised folk songs; he developed, re-created and supplemented some of the folk songs with his own music. Šimkus' choral creations and fabled choir conducting have become the standard of Lithuanian spiritual and musical self-expression.

A group of cultural operators in Klaipėda, led by Vytautas Blūšius, developed the idea of organizing the International Stasys Šimkus Choir Competition in honour of the composer for his outstanding contribution to musical culture, with the intention of encouraging choir activity and developing choral culture.

The first four competitions were held on an annual basis, then in 1979, it was decided to hold the contest every two years.

The first contest was held in 1976. Fourteen male and female choirs, as well as mixed choirs, from all over Lithuania took part in the competition. The second International Stasys Šimkus Choir Competition, dedicated to the composer's 90th birthday, took place in 1977. Twenty choirs took part in this competition. In the third competition, in 1978, thirty-one choirs took part.

Vytautas Miškinis
conductor, composer and
President of Lithuanian
Choir Union



▲ Ralf Eisenbeiß and Vytautas Miskinis preparing the masterclass



▲ Choir Laiks from Liepaja, Latvia; director: Ilze Balode

At different times the chairmen of the Jury were Klemensas Griaudzė, Antanas Jozėnas, Lionginas Abarius, Uno Jarvela and Venno Laul.

Towards the end of 1988 the Aukuras Klaipėda Choir Association (in English: altar) was established and it took over the organization and other concerns of the International Stasys Šimkus Choir Competition. The first chairman of this organization was Robertas Varnas.

The first foreign choir took part in the eighth competition in 1989. Amongst the sixteen choirs was a mixed youth choir from Tallinn, Estonia. This choir was awarded a special diploma by the Jury.

The ninth Competition took place in October, 1992; sixteen choirs took part. This contest was marked by the participation of foreign choirs from Latvia, Estonia and Sweden.

The tenth International Stasys Šimkus Choir Competition took place in 1995. This was the first time the choirs were awarded with Minor (in the youth choir category) and Grand Amber (in the adult choir category) prizes, established by the Municipality of Klaipėda.

The winners of both categories were the Vytautas Didysis church chamber choir from Kaunas (led by Rolandas Daugėla) and Aukuras Klaipėda Choir Association (led by Vladimiras Konstantinovas and Alfonsas Vildžiūnas). The president of the Jury was Venno Laul from Estonia.

The twelfth International Stasys Šimkus Choir Competition, which took place in October 1999, saw the participation of choirs from Germany, Poland, Latvia, Estonia and Lithuania: a total of nineteen groups. The Jury consisted of the chairman Venno Laul (Estonia), Jan Lukaszewski (Poland), Edgars Račevskis (Latvia), Vytautas Miškinis and Robertas Varnas (Lithuania).

In the second round, the Cantabile Limburg male choir from Germany, led by the excellent conductor Jürgen Fassbender, won the Grand Amber prize and the main award.

While preparing for the thirteenth competition, there was a change in the management of the competition. Robertas Varnas, a founder of the Aukuras Klaipėda Choir Association and its long-term leader, resigned from the position of chairman and Algis Zaboras took over his duties. The competition took place in October 2001, and although there were not many participants,

they came from many nations. For the first time, there were choirs from Slovenia and Romania; Latvia and Lithuania also attended. There were three judges at this event: the chairman Vaclovas Augustinas, Algis Zaboras and Edgars Račevskis (Latvia).

The Eduardas Balsys Art Gymnasium female choir, from Klaipėda, conducted by Zita Kariniauskiėnė, won the Grand Amber prize.

The fourteenth competition took place in 2003. Eighteen choirs from Lithuania, Latvia, Slovakia, the Czech Republic, Finland, Estonia, Bulgaria, Slovenia and Poland expressed their wish to participate in the contest. The Minor Amber prize was awarded to the Emilis Melngailis Girls Choir from Liepaja, conducted by Andris Kontauts (Latvia). The Grand Amber prize was awarded to the J.B. Foerster Female Chamber Choir, conducted by Lukaš Vasilek (Czech Republic).

Shortly before the fifteenth competition in 2005, Professor Algis Zaboras left Lithuania and resigned from the Aukuras Klaipėda Choir Association. Its former chairman Robertas Varnas temporarily took up the position and successfully carried out all the competition preparation. Six people were on the Jury: the chairman Janis Lindbergs (Latvia), members Vaclovas Augustinas, Arūnas Pečiulis (Austria), Jury Rent (Estonia) and Alfonsas Vildžiūnas (Lithuania).

The Minor Amber prize was awarded to the Perpetuum Mobile Children's Choir from the Aleksandras Kačanauskas music school in Kaunas, conductor Beata Kijauskiėnė (Lithuania).

The Grand Amber prize was awarded to the Revalia male chamber choir, conductor Hirvo Surva (Estonia).

When the fifteenth International Stasys Šimkus Choir Competition was over, the management of Klaipėda Aukuras Choir Association changed; Robertas Varnas resigned from the position of chairman. In 2006 a new chairman, A. Šumskis, was elected to take over leadership of Aukuras Klaipėda Choir Association. He also had the responsibility of organizing the International Competitions and took over these duties.

The sixteenth competition was organized in 2007. Latvia, Lithuania, Estonia, Poland, Belarus, Ghana, Ukraine, Hungary and Denmark applied to take part. Honourable artists of choral singing were invited to judge the competition. Jean Claude Wilkens from Belgium, General Secretary of the IFCM, became



▲ Female Choir Resono, Riga, Latvia; director: Ir na Ra evska



▲ Youth Choir INTIS, Liepaja, Latvia; director: Ilze Valce

chairman of the Jury. The other members of the Jury were Vytautas Miškinis, Hirvo Surva (Estonia), Maris Sirmaiš (Latvia) and Robertas Varnas.

The Minor Amber prize was awarded to the Via Stella girls choir from Vecumnieki, directed by Liene Batna and Česlav Batna (Latvia).

The Grand Amber prize was awarded to the Anima Sola vocal group of Ogre Centre of Culture, conductor Marite Pūrina (Latvia).

2009 arrived and brought the seventeenth competition. Groups from Latvia, the Russian Federation, Sweden and Lithuania came to Klaipėda. Five people were on the Jury: the chairman Gustav Adolf Rabus, (Germany), Hirvo Surva, Vytautas Miškinis, Romans Vanags (Latvia) and Alfonsas Vildžiūnas.

The Minor Amber prize went to the children's choir from Vydūnas Secondary School in Klaipėda, conductor Arvydas Girdzijauskas (Lithuania).

The Grand Amber prize went to the vocal ensemble Balsai, leader Egidijus Kaveckas (Lithuania).

The eighteenth International Competition was held in 2011. Fourteen choirs from Lithuania, Latvia and Estonia applied to take part. Professor Gabor Hollerung, one of the former Artistic Directors of *Interkultur*, the International Music Competitions Foundation, became chairman of the Jury. The team of judges who joined him were Ene Uleoja (Estonia), Aira Birzina (Latvia), Vytautas Miškinis and Zita Kariniauskienė (Lithuania).

The Grand Amber prize and 1.500 Euros was awarded to the University of Latvia mixed choir, Juventus (conductor Janis Petrovskis). The Minor Amber prize was not awarded.

The latest Stasys Šimkus International Choir Competition, the nineteenth, took place in Klaipėda, the Lithuanian coastal city, from November 22nd to the 24th, 2013. Members of the Jury were the chairman Ralf Eisenbeiß, Artistic Director of the World Choir Games 'Interkultur' (Germany); Andrea Angelini (Italy), Aira Birzina (Latvia), Vytautas Miškinis and Tomas Ambrozaitis (Lithuania).

There were fewer Lithuanian choirs than expected (only eleven) because the final round of the National Choir Competition was held at the end of the same month in Vilnius.

The Minor Amber prize was not awarded.

The Grand Amber prize and 1.500 Euros was awarded to the Intis Youth Choir from Liepaja, conducted by Ilze Valce (Latvia).

The Special prize from the Lithuanian Choir Union for the best programme was also awarded to the Intis Youth Choir. The Special prize from the Lithuanian Folk Culture Centre for the best performance of a composition by a national composer was awarded to the Laiks mixed choir from Liepaja, conductor Ilze Balode (Latvia).

The Special prize from the Aukuras Klaipėda Choir Association for the best performance of the obligatory composition, *Jerusalem Surge* by Vaclovas Augustinas, was awarded to the Vilnius Teachers' House mixed choir, Bel Canto, conducted by Artūras Dambrauskas (Lithuania), who also won the special prize from Klaipėda Municipality for the best performance of a contemporary composition.

Vytautas Miškinis (born in 1954) is the Artistic Director of the Ažuoliukas Boys and Male Choir, Professor of choral conducting at the Lithuanian Academy of Music and President of the Lithuanian Choral Union. He began his choral career at the age of seven as a vocalist and continued as Artistic Director from the age of twenty-five. With choirs he has won prestigious prizes at numerous national and international competitions. Currently he is Artistic Director and Chief Conductor of the All-Lithuanian Choir Festival. Vytautas Miškinis has led choral performances, lectured and held seminars on the subject of musical education and conducting, has been a member of the Jury at international choir and choral composition competitions and has led workshops in many countries all over the world. Vytautas Miškinis has composed about eight hundred pieces which are performed by choirs throughout Lithuania and worldwide. Many of his compositions have been published and recorded in France, Germany, Slovenia, Italy, Spain, Japan, Latvia, USA and elsewhere. Email: vmiskinismaestro@gmail.com



Edited by Theresa Trisolino, UK ●

Connecting Choral Communities



A Report on Choral Music at the 5th World Forum on Music

Brisbane, Australia was the venue for a most interesting and exciting assembly of musicians from November 21 – 24, 2013. The occasion was the International Music Council's 5th *World Forum on Music*. The organisers were keen to point out that this was not a conference, with all that that implies, but an opportunity for representatives from music organisations, and individual musicians, to engage in dialogue and share ideas.

There were a number of components that comprised this fascinating event:

- Over 100 plenary and small scale moments of engagement
- Five concurrent strands in the discussions – (i) Music Sustainability (ii) Music and Communities (iii) Music and Education (iv) Music Rights and Advocacy (v) Music Technology and Industry
- Annual Meetings of twelve organisations based in Australia and the Asia – Pacific region held immediately before, during or after the World Forum
- A Performance Program that complemented the Forum and often intersected with it. This included an orchestral performance of Beethoven's sixth symphony suddenly interrupted by someone reading the "obituary for the orchestra", and leading to a passionate verbal and musical discussion on stage and with the orchestra regarding viable musical futures

While the nature of the event was based around interaction and engagement, each World Forum concludes with the drafting of statement of intent or of advocacy. The Brisbane Declaration is the outcome of this Forum and will be available from the International Music Council in due course.

Another fascinating feature of this event, and very reflective of the philosophy that underpinned all the planning, was *1001 Voices*. The IMC invited people to submit a video of no more than five minutes sharing their thoughts about musical futures. Many of these can still be accessed on the IMC website (where you can also see photos of the event) including the offering by choral legend Helmut Rilling.

The International Music Council is to be commended on the importance it places on young musicians, most obviously acknowledged through the existence of an IMC Youth Committee. A Forum such as this is, by its very nature, ultimately about the future of music, and about music in the future, and philosophically there is no alternative but to ensure that Experience and Youth meet together in such discussion and interaction.

The International Federation of Choral Music had a visible presence at the Forum in the persons of IFCM Vice-President Stephen Leek and Sonja Greiner, former IMC Treasurer (and Secretary General of ECA-EC, an IFCM founding member organisation).

Choral music had an overt place in the Forum. The first afternoon included two sessions titled "Connecting Choral Communities". In the first session, chaired by Sonya Greiner, Stephen Leek in characteristic style engaged all attendees in a choral experience, developing community through singing. Ify Ebosie presented a fascinating overview of some of her work in Nigeria where the Annual Festival of Nigerian Choirs (AFNC) creates choral events which bring together racially and socially diverse choral groups, creating a context for peaceful cooperation. A DVD, *Seriously Singing*, which focused on one moment in 1951 when students from a remote Australian school successfully trained for a choral competition, and the impact of that moment on the lives of many of the participants.

The second half of the afternoon involved the sharing of performances by three very diverse choral ensembles – Fusion (Debra Shearer-Dirié), who many of you will hear at the World Symposium on Choral Music in South Korea this year, the Brisbane Chamber Choir (Graeme Morton) and Vintage Voices (Debra Shearer-Dirié). Who in the Choral community will be surprised to hear that in spite of significant differences between these ensembles and their singers with regard to experience and ability,

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Graeme Morton
choral conductor



▲ Winners of the Musical Rights Awards 2013

and in musical aesthetic, the opportunity to share and engage in choral music was one that enlivened all who participated. Brisbane's "young guns" of choral music were thrilled at the enthusiasm and commitment of the (very) senior citizens of Vintage Voices, who in turn were delighted and excited by the rather esoteric performances by their young counterparts? This was Experience and Youth interaction in action. This was connecting choral communities.

While this afternoon was the only designated choral time in the Forum, a look at the five concurrent strands shows that discussion in every one of those areas is vitally relevant to choral music, and it was important for IFCM to have a presence at this Forum, and for choral musicians generally to interact with ideas in all these strands. The choral community must see itself as part of the wider music community.

It was noted that there were no choral performances in the full forum Performance Program. Of the perhaps dozen or so performing groups (not including informal foyer performances), apart from Australian singer, Katie Noonan, all were instrumental. This may reflect the natural bias of the institution that hosted the forum, but perhaps also the general community attitude that

choral music, perhaps like jazz, sits beside the "true musical arts" rather than in them. And while one of the great things about choral music is that it embraces such a diversity of technical standards, aesthetic styles and cultural traditions, and therefore it is truly about Community, perhaps there is a danger that too often choral music gets perceived only as "community music" rather than as Artmusic (of course, it is both). Other musicians often think, I feel, that the choral score allows people to be in community, whereas choral musicians hopefully also think that the community is what allows the realization of the choral score. These two views of the choral process are concurrent, and are subtly but significantly different.

That said, the Brisbane Declaration makes reference to the need to acknowledge that music is more than just that at the "lowest common denominator".

Another area of reflection for me concerned the area of Musical Futures. It is not surprising that there was an element of concern noted in much of this discussion. Reflecting on our art form, I note that choral music by its very nature is not as vulnerable as are the "instrument based" non-popular music forms. Some themes that emerged in the conversations were

(1) the increasing role of collaboration between artists and organizations, (2) the need to look forward to embrace new and exciting possibilities (3) an acknowledgement that musicians still need to specialize in particular styles – time does not permit the development of excellence in a multiplicity of styles (4) that while Arts exists to serve people, the converse is also true - that people also can have a role and responsibility to serve (preserve) the Art.

The discussion of creator's rights was also engaging and it was interesting to note the increasing awareness of the rights of traditional creators, and of communities of creators (as found in traditional music). Australia's soon-to-be-declared new laws appear to acknowledge this, and most of the panel made this an aspect of their discussion. This includes (very relevant for choral music) how to "manage" those who take material owned by traditional owners and arrange it in some way and then copyright the arrangement

Another pertinent aspect of the discussion related to "free" sources of music, particularly Facebook. A video was shown that was part of a campaign in Europe to increase awareness of copyright.

The IMC has previously adopted Five Musical Rights, which also became a focus for discussion. These rights have been formulated from various Human Rights statements from the United Nations.

The rights are:

The right for all children and adults

1. to express themselves musically in all freedom
2. to learn musical languages and skills
3. to have access to musical involvement through participation, listening, creation, and information

The right for all musical artists

4. to develop their artistry and communicate through all media, with proper facilities at their disposal
5. to obtain just recognition and remuneration for their work

As choral musicians it is interesting to reflect on the applicability of these rights specifically to the choral context. Such reflection inevitably leads on to music education, and again it is easy to focus on some significant negatives across the globe. The session on Advocacy for Music Education included Switzerland as a case study where the constitution allows for individuals and interest groups to respond to laws or indeed to generate laws. Recently over 70% of the population voted to have added to the constitution the right of all students to receive a music education. Of course the exciting challenge is the discussion as to what kind of musical education one would have, not just in Switzerland, but in all our communities. But whatever is decided, surely singing and choral music should have a place, and this is where we as choral musicians must always have a vital interest. We owe it to our communities and their futures to actively engage in such deliberation – we also owe it to our Artform and its future. ●

Graeme Morton is Choral Fellow at the University of Queensland, in Brisbane Australia, where the Chamber Singers have been invited to perform at the International Society for Music Education conference in Brazil this year. He is also Director of Music at St John's Anglican Cathedral and there hosts the annual Brisbane Contemporary Church Music Festival. His special interests include high school choirs (the subject of much of his research), contemporary choral music, and the choral music of his native Australia. Email: gmorton1@optushome.com.au



▼ The Brisbane Declaration session



The Rapt and the Austere

In memoriam John Tavener



▲ John Tavener: "I've got great joy from rediscovering Western music" © Photo: Workers' Photos/REX

Sir John Tavener (1944-2013) was not only a composer of enormous versatility, but one who managed to surprise everybody with every new development in his stylistic trajectory. He himself hated the word “development”; he associated it with high modernism and arid intellectualism. He was much more interested in a search for sources, for origins; and it is really that obsession that links together all the phases of his compositional output. The very first time I met him he asked me what I thought about Tradition (you could hear the capital “T”), and we discussed this continually over the years.

It is this attempt to situate himself within Tradition that explains the fact that, looking back, one can find so many connections between the different phases of Tavener’s work. These are generally apparent through an aspiration towards ecstatic stillness, though this might be arrived at through violence – notably in his opera *Thérèse* (1973). This ecstasy was expressed principally through Tavener’s extraordinary melodic sense – which connects such early works as the vast cantata *Últimos Ritos* (1968) with *Thérèse*, and subsequently with *Akhmatova Requiem* (1980), *The Protecting Veil* (1988), *Requiem* (2007) and one of his last works, the Love Duet from *Krishna* (2012) – and the constant recourse to the high soprano voice.

The early works that brought Tavener fame, especially *The Whale* (1968) and *Celtic Requiem* (1969), worked almost on a comic-strip principle. *Celtic Requiem* is a vast collage, superimposing the Latin Requiem Mass, early Irish poetry and children’s games related to death rituals. The piece extinguishes itself, hauntingly, in a quotation of Cardinal Newman’s hymn *Lead, kindly light*,

Ivan Moody
composer, conductor
and Orthodox priest

sung against itself in canon. Canon is another constant in the composer's work; *In Alium* (1968) contains one in 28 parts, and there is a triple-choir canon in the yet-to-be-heard *Requiem Fragments* (2013).¹

Últimos Ritos (1968-72) is far more austere, dealing with St John of the Cross's mystical death unto oneself, but the lessons of the collage period were not lost, as is evident in the colourful, multilingual "Nomine Jesu" section, and layering is also apparent in *Thérèse* (1973). This dazzling, violent portrayal of the spiritual conditions through which St Thérèse of Lisieux passed as she lay dying was a critical failure when it was finally performed in 1979. Its composition had been paralleled by a crisis both musical and spiritual in Tavener's life, a crisis solved by his meeting Metropolitan Anthony of Sourozh, the head of the Russian Orthodox Church in Britain, and his conversion to Orthodoxy in 1977.

The earliest works Tavener wrote after his conversion look both backwards and forwards, as the 'cello concerto *Kyklike Kinesis* (1977) shows, in its saturated chromaticism and serial construction that nevertheless leaves room for a glimpse of ecstatic stillness in the Canticum of the Mother of God for solo soprano and choir that is incorporated into it. With the disastrous first performance at the Russian Cathedral in London of the *Liturgy of St John Chrysostom* (1977), Tavener realized that the traditions to which he has aspired until that point had been of his own making, and so he set about absorbing those of the spirituality and music of the Orthodox Church.

Akhmatova: Requiem (1979-80) symbolized the change, bringing with it a rich vein of lyricism even as it continued to make use of 12-note rows, and sets some of the most heart-wrenchingly desperate poetry ever written. The première in 1981 under Gennadi Rozhdesvensky was another critical failure, but the critics failed in this case to spot a genuine masterpiece. 1981 saw the composition of what still seems to me Tavener's most uncompromisingly austere work, the unaccompanied *Prayer for the World*, setting the Jesus Prayer

in rigorous mathematical fashion, written for the John Aldiss Choir, but the warmth of his new lyrical style became apparent in other works, notably *Funeral Ikos* (1982) and the astoundingly "stripped" *Great Canon of St Andrew of Crete* (1980), works brought about by his collaboration with The Tallis Scholars, whose repertoire had recently come to include mediaeval Russian Orthodox music.

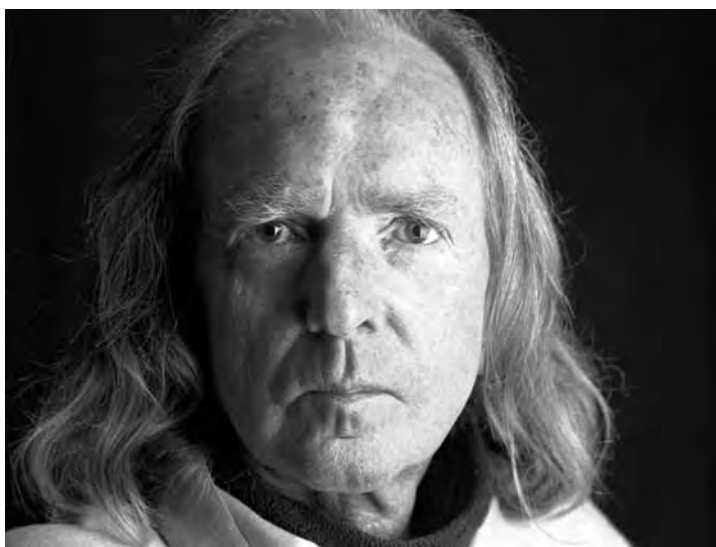
This collaboration reached its apex in many ways with *Ikon of Light* (1983) for choir and string trio. Tavener's melodic gifts are given free rein in the central movement, a setting of the Prayer to the Holy Spirit by St Symeon the New Theologian, surrounded by precisely calculated short movements setting single words. The subsequent flow of liturgical and paraliturgical compositions came to characterize the composer's work for most people involved in the choral world, but paradoxically, the summit of this period, the monumental *Vigil Service* (1984), which was first performed liturgically at Christ Church Cathedral, Oxford. Unfortunately choirs have not generally found opportunities to sing excerpts

from it, though the remarkable settings of *Phos hilaron*, the *Nunc dimittis* and the Great Doxology are amongst the finest unaccompanied choral music Tavener ever wrote. Other works from this period also deserve revival in concert, such as the austere beautiful *Eis Thanaton* (1985), one of a number works in memory of the composer's mother, and the monumental choral-orchestral *Akathist of Thanksgiving* (1987).

A combination of melodic beauty and ritualized structure underlies both the *Akathist* and *The Protecting Veil* (1988) for solo 'cello and strings, whose success was as spectacular as

it was unexpected. It opened the way for *Mary of Egypt* (1989), a chamber opera that Tavener preferred to describe as a "moving icon", and two very large-scale works dealing with fundamental themes of Christian theology, *The Apocalypse* (1991) and *Fall and Resurrection* (1997).

By the time he wrote *Lamentations and Praises* (2000) for Chanticleer, Tavener had begun to take a more universalist approach, so that in *Lament for Jerusalem* (2000), he could employ elements from Christianity, Judaism and Islam. Other works drew more specifically from particular traditions, including Buddhism, Islam and Hinduism, but it was the combining of them – or



▲ John Tavener's ethereal music was influenced by the Russian Orthodox traditions. © Simone Canetty-Clarke

¹ See Peter Phillips's comments at <http://www.theartsdesk.com/classical-music/remembering-tavener> and also at <http://www.spectator.co.uk/arts/music/9082101/remembering-my-friend-john-tavener/>

rather, for Tavener, the search for the perennial source behind them – that characterized some of his most remarkable late work, most notably the seven-hour *Veil of the Temple* (2002) and the astoundingly beautiful *Requiem* (2008).

Tavener's last works bring to mind many connections with his earlier music. *The Death of Ivan Ilyich* (2012), a monodrama to a text drawn from Tolstoy moving from the depths of despair to a radiant apotheosis, suggests *The Immurement of Antigone* (1978) and *Akhmatova Requiem*, while the Love Duet from *Krishna* (2013) for which Tavener himself invoked the example of Papageno and Papagena in *The Magic Flute*, strongly recalls the "Bless" duet from *Mary of Egypt*; and the deep chanting by the basses of "Om namo narayanara" suggests the chanting of the Jesus Prayer in *Ikon of St Seraphim*. It also seems, like the *Requiem*, to be connected with the English mystical tradition of Holst (particularly *Savitri* and *The Hymn of Jesus*) and John Foulds.

Shortly before his death, Tavener said, "The rapt and the austere are the two areas that I feel have inhabited, and the feminine, yes, the feminine, the eternal feminine."² It would surely be impossible to find a better summation of his life's work.

Ivan Moody is a composer, conductor and Orthodox priest. He is currently Professor of Church Music at the University of Eastern Finland, and is Chairman of the International Society for Orthodox Church Music. Recent compositions include *Simeron* for vocal trio and string trio, commissioned by the Goeyvaerts Trio, *Fioriture* for solo piano, to be premiered by Paul Barnes at the Lincoln Center, and *Qobelet*, for the Italian ensemble De Labyrintho. He is currently working on commissions from the Cistermusica Festival and BBC Singers, and will be composer in residence at Biola University in October 2014. Recent publications include articles on Gubaidulina and Godár, and he has just completed a book on modernism and Orthodox spirituality in contemporary music. Email: ivanmoody@gmail.com



² Interview with Tom Service in October 2013, initially available at <http://www.bbc.co.uk/programmes/b03nc3qr>

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Celebration of the 100th Anniversary of China's Great Choral Leader, Prof. Ma Ge-shun



Prof. Ma conducting and speaking at the conference



Leon Shiu-wai Tong
choral conductor and first
IFCM Vice-President

On 16 and 17 of December 2013, hundreds of China choral music leaders, conductors, teachers and choral music lovers gathered in Shanghai to celebrate the hundredth anniversary of one of the greatest choral leaders in China, Prof. Ma Ge-shun. Two concerts were held by the Shanghai Conservatory of Music and Shanghai Musicians' Association on 16 and 17 December 2013 respectively.

The first concert on 16 December 2013 was held in the Shanghai Opera House, performed by the Shanghai Opera Chorus and Shanghai Symphony Orchestra. Six prominent choral conductors, who are also Prof. Ma's students, Ms. Jin Wang, Ms. Yan Wang, Professor Yalungerile, Mr. Jun Wang, Mr. Rui Zhang, and Ms. Ruiqi Xu, conducted the works they performed in their graduation recitals. Their excellent performance showed Prof. Ma's great work in training young musicians. Prof. Ma came up on stage to conduct and instruct the choir at the end of concert and this was the high spot of the evening.

The second concert on 17 December 2013 was held at the Shanghai Concert Hall, performed by six excellent choirs from or near Shanghai. All six choirs have achieved numerous awards in local and international competitions. Different types of choirs including mixed voice, female voice and treble choirs performed repertoires including songs from the Renaissance to contemporary music, from China and many different parts of the world. These choirs showed their respects and celebrated with the great maestro, Prof. Ma, by singing their very best on stage. Their fantastic performance undoubtedly gave an unforgettable night to Prof. Ma and the audience.

There was also a conference held by the Shanghai Musicians' Association on the morning of 17 December. Dr. Michael Anderson, President of IFCM, had written a letter on behalf of IFCM congratulating and showing appreciation of the enormous contribution Prof. Ma has made to China's choral field and the groundwork necessary to link it with the whole choral world. Prof.



▲ Prof. Leon Tong reading the IFCM letter in honor of Prof. Ma

Leon Tong, First Vice President of IFCM, brought the letter to Shanghai and read it out during the conference to present IFCM's congratulations and appreciation to the great maestro.

Prof. Ma achieved his bachelor's degree from the department of music at National Center University in Nanjing specializing in conducting under the guidance of Dr. Strassl. Later he went to Westminster Chorus College at American Southwestern Conservatory to study choral conducting and obtained a master's degree. He then returned to share his knowledge of music at Shanghai College, Shanghai Art College, and East China Normal University; and he also established the department of conducting at Shanghai Conservatory of Music together with Prof. Jia-ren Yang. He has visited Hong Kong, Taiwan, Singapore and Australia to give lectures and has served as the conductor of the Shanghai Symphony Orchestra, the Chorus of Shanghai Radio Orchestra, and the Chorus of Shanghai Staff.

He is an active choral leader in China, and was formerly the director of the Chinese Musicians' Association, consultant of the China Chorus Association, executive director of the Shanghai Musicians' Association, a committee member of the Arts Council of Shanghai Conservatory of Music, artistic consultant of the Shanghai Chorus Association, and consultant of the Chinese Christian Church Music Committee.

Prof. Ma has generated and extended the groundwork connecting China's choral field and the choral world. As Dr. Michael Anderson wrote in the celebration letter, "it was he (Prof. Ma) who first envisioned working with IFCM through discussions with Dr. Royce Saltzman, Past President of IFCM, more than twenty-five years ago. Prof. Saltzman told me how stimulating it was to join Prof. Ma in China, and later in America, where they "exchanged cultures" and considered a future partnership.

Prof. Ma has earned wide recognition for his contribution and achievements. Over the years, he has been awarded the special honor of Baogang Elegant Art Award, Xiao Youmei Music Construction Award, Qu Yongxi Excellent Music Education Award, and a medal of honor from the first Chinese Golden Bell Award for Music in China. Internationally, Prof. Ma has been awarded an



▲ Prof. Ma conducting the Shanghai Opera House Orchestra and Chorus

Honorary Fellowship by Westminster Choir College, an Honorary Doctor of Music degree by Wartburg College and the Art Honor Medal by Gustavus College.

The life of Prof. Ma has given us courage and direction to persist in our work for the choral world. It was so touching to see a choral master conducting on stage at the age of a hundred. His presence here showed his enthusiasm and lasting support for choral music. During the instruction on stage, he stopped the choir over fifty times to refine and adjust their performance until they could finally sing the song completely. His achievement in connecting China's choral field and the whole choral world has also taught us that no matter how difficult it is, we should try our best to pursue what we believe in and have faith that the flowers will one day bloom!

Prof. **Leon Shiu-wai Tong** is an internationally renowned choral expert and one of the leaders promoting local choral music development. Tong has had great influence on local choral music development. He has been invited to numerous international choral festivals and summits in over thirty countries as conductor, speaker and adjudicator. Tong is currently serving in numerous choral organizations, including the International Federation for Choral Music, China High School Choral Committee, Hong Kong Treble Choirs' Association, Hong Kong Treble Choir and Guangzhou Children's Palace Choir. In 2004, Tong received the China Treble Choir Achievement Award from the China Chorus Association for his contribution. In 2007, Tong received the Award for Arts Achievement (Music) and was listed in *Who's Who in Choral Music*. Email: leontong@hktreblechoir.com



Edited by Grace Kim, USA, and Gillian Forlivesi Heywood, Italy ●

Choral Technique



▲ The Hong Kong Melody Makers (Guangzhou, China 2007)

CHORAL TECHNIQUE

The Conductor in Consultation with the Choir
The Relationship with the Score and with the Choir Practice
Francesco Barbuto

Composition for Children's and Youth Choirs
Alberto Grau

If you would like to write an article and submit it
for possible publication in this section

**Please contact Andrea Angelini,
ICB Managing Editor**

Email: aangelini@ifcm.net

The Conductor in Consultation with the Choir.

The Relationship with the Score and with the Choir Practice

During my almost twenty years of dedication to choral singing, I have had the great good fortune to join artistic and professional choirs directed by great Italian conductors: choirs in which time was dedicated directly to the study of the artistic aspect of the scores and to the repertoire to be performed in concerts. Of course, since we were all musicians, we were perfectly able to sight read the music

When I started my journey as a director, I was lucky enough to follow the great and important academic studies of the conservatory and a series of master classes in choir direction, in choral singing and in orchestral conducting with Italian and foreign masters.

These were the experiences by which I was shaped and by which I confirmed my profession as a director.

Once I started directing a choir, I realised just how much input and many important teachings – as well as influences – I had really received.

Each master had his own style and it was time for me to tread my own path and take on my own working style.

I think that the first question that a director should deal with, once he has chosen to dedicate himself to this career, is the following: “Well, now that I have received my musical and professional training, how do I personally face my choir? Which style should I use?”

From a psychological point of view, it is like cutting yourself off from your studies and learning to stand on your own two feet.

Once you find yourself in front of the choir you should, firstly, be yourself. This way you can feel free and true to yourself in working in your own style – undoubtedly developed from all the teachings received – and able to pursue your inner ambitions and your own way of approaching and interpreting music.

Nowadays, in order to properly direct a choir, the director must have strong pedagogical and psychological skills - as well as technical and artistic ones.

The few times that you address these matters during your studies at the Conservatory, they are dealt with in a very simplistic and detached way and it may appear easy to face them, but in reality what is asked of the director is a complex and articulate training to create a close rapport between all these skills.

The first urgent and necessary skill that the director should be in possession of is, without a doubt, the way he uses his voice. It may seem somewhat obvious, but not all choir directors have appropriate vocal training, and they fill this gap with regard to their choir by involving a vocal coach (usually an opera singer). This figure is useful and important, but cannot and should not act as a substitute for the director.

Another fundamental skill, required for both the director and singers, is the capacity to read music, even at first sight. We are all well aware that this skill is typical of professional musicians or of conservatory students, and therefore it is not a common skill among choristers, perhaps owing in part to laziness and underestimation of this aspect.

Let us return for a moment to the artistic, pedagogical and psychological aspects.

From a pedagogical point of view, teaching a choir means that you have to teach other people to sing, keeping in mind the reasons that led them to sing, their attitude when staying with a group of people and how they get along in working with each other. You should bear in mind their learning level, the difficulties faced in practising the repertoire and the musical and teaching abilities of the master.

When I work with my Lauda Sion Choir, every time we begin a practice session I ask my choristers to consider a Gregorian chant and a traditional folk melody at the same time.

This simple technique is actually an incredibly effective way to standardize the sound of the choir and its vocal timbre. It compels the choir to continuously and constructively balance out volumes and dynamics, leading them to produce a common sound.

Singing in unison was always used by Lajos Bárdos with his choirs, and pedagogically it plays a very important relational role in working together and in the refinement and harmony of the group.

After this first part, I always give the choir a notational reading through songs in two voices: mainly *Bicinia* by Orlando di Lasso and *Bicinia* by Zoltán Kodály. I also often use two-part exercises by Paul Hindemith and other twentieth-century composers.

These songs, although they were written as exercises for educational purposes, are real artistic compositions, and so the singers devote themselves not to mere scholastic study, but to artistic production.

48

6

E - su - ri - en - tes im -

E - su - ri - en -

ple - vit bo - nis, im - ple - vit bo -

tes im - ple - vit bo - nis, im -

Bicinia Orlandi – 22 Duetti vocali (measures 1-7)
 edited by Fabio Moretti & Franco Calderara
 Sonitus Editions, Varese 2014

1

Zoltán Kodály

Voice I

Voice II

1

33 Two-Part Exercises – Choral Method (number 1)
 Zoltán Kodály (1882-1967)
 Boosey & Hawkes Music Publishers Ltd., revised edition 1974

Since the piece is scored for two voices, it is easy to sight-read. Choristers understand the phraseological and prosodic meaning of what they need to sing. They perform exercises in notational reading, singing, counterpoint, polyphony and harmony.

They also learn to sing reading sections already separated and at the same time contrapuntally intersected with each other.

From a psychological point of view, the director always has to keep in mind that the choir is made up of individuals, and each one has their own way of acting and thinking. Each singer brings together into the group's style of life his or her own ideas, emotions, ambitions, and inner conflicts.

In order to create a proper interaction with the choir, you should start with yourself and be expertly and experientially experimented on.

The director knows that he is at the same time both the artistic and the spiritual guide of the choir and will have to consider all these aspects.

He is responsible for guiding his group of singers, which means showing them the direction to follow, but at the same time he has to get involved and bring into play skills that require active complicity and relationships with his interlocutors.

Let us now look at the scores and the music which will form the choir's repertoire.

When the director stands in front of his choir and shows them the pieces they will study, he should know the scores perfectly. This means that he has studied them very carefully from every point of view. It is not acceptable to stand in front of your choir if you are unprepared, not only for purely technical and musical reasons, but also for a psychological one. The director, if he is to expect self-confidence, must instil self-confidence in his choir and he can only do this if he is well-prepared. He should be able to intervene in an appropriate and fair way whenever there is a need to do so.

Never forget that the choir director is a person like everybody else, and therefore can make mistakes – choir directors are not asked to be infallible – but they must take careful note of everything that happens while working with the choir and should deploy their skills to solve any problems that occur during rehearsals.

The choir director needs to be very open minded.

The rehearsals take place with different people, each one with their own way of thinking and of facing a situation, therefore this moment will always be unpredictable and only a flexible *forma mentis* will permit the director to guide the choir well and creatively.

When we start studying a new piece, I always start from the end or from the most difficult parts.

I dedicate a lot of time to the final section of a composition. Obviously, the entire text must be studied thoroughly, but the final part is the moment in which the choristers feel their voices

tire after performing the whole piece. The final part is also the part that the public will remember the most, as it is the final melody of the concert that will keep playing in their minds once the concert is over.

When I work with my choir, always in the evening, I must not forget that the choir members come to rehearsals after a full day at work, and often feel tired, though motivated.

Everywhere in the world, the majority of choirs and choristers are amateurs, although many reach a notable artistic level.

Taking into consideration the Gauss curve which studies the concentration level, after a high level in the initial part, a lower level of attention will occur. Facing the most complex and complicated musical parts at the start helps you to lighten the work, leaving the singers with the impression of having dealt with everything. In this way you do not run the risk of leaving a work half done, or, even worse, feeling that this is a piece that you are not able to deal with.

During the performance of the music, I involve all the sections of the choir. I never ask a single section at a time (except if I have to repeat in order to improve a part of one section). On the contrary, I believe that it is a big mistake to teach the part separately to each section of the choir.

This means that the choristers must study their part at home very well. I believe that this is a way of giving them more responsibility, in addition to the opportunity to work on their own. As for the individual study method of preference, I know that my singers use new technologies such as the internet, seeing that nowadays everybody has a computer to work on. This is what I suggest to all the singers whom I meet during my consultations with other choirs or in class lectures.

Their first step is to rely on YouTube, the web network in which you can easily find everything you are looking for, even from a musical point of view; look for the good performances of the new pieces you are learning and listen whilst reading the score.

The second step is a more intense personalized study. Some of our singers have enjoyed learning to use new computer programmes and have written out the scores on the computer for all the other members of the choir too. Every singer is provided with the software for reading scores and listening to midi on their PC. If you do not want to spend money, Final Makemusic provides a free, simple and well known music-writing software: "Finale NotePad".

Once they have shared the scores, the singers will be then able to study individually and sing along with the other parts with the help of the software.

Once choristers have learned their own part, before coming to the practice, they can listen to the chosen piece on YouTube and simulate their own voice singing directly with the choir that has performed and recorded the video.

All this study certainly contributes significantly to autonomous work and empowerment, useful in the rehearsals the choir will perform together.

In my view, rehearsals should not be devoted to the study of the parts, but to a whole work. That is the reason why we meet: to work in a team. Then there is the question of the polyphonic aspect and the contrapuntal and harmonic interpretation. To perform the piece directly with all the sections of the choir helps us to understand straight away how it works, although this early performance needs to be gradually improved in its polyphonic and contrapuntal aspects. This way it is easier for the chorister to have an idea of how the harmonies should be interpreted. You immediately feel the on-going process as the piece develops in harmonic sound.

Singers have a tendency to go over and over their part. I have sometimes seen singers or sections of the choir totally isolated from the rest of the choir – and maybe from the rest of the world too – repeating their part a thousand times, hoping to know it by heart

I have also seen many times singers fall head over heels because they could not remember their part any more, once they were singing with the others!

At this point, a purely psychological issue comes into play. Singers may think that going over the part again and again makes for feeling secure. This is a real paradox, since the piece should be performed together with and in relation to the other sections. Feeling secure comes through working together with others.

Of course this approach is not simple to apply. At the start it may even seem impossible, but throughout my experiences I have realized that it leads to unexpected artistic results.

In conclusion, I would like to go back to the way our choristers sing, the issue at the core of the choir.

Many times we think that only by involving a vocal coach can we create the conditions which will allow for a true “quantum leap” in the voice of our singers. This choice is certainly very important and I myself have called upon very competent singers to guide my choristers in the use of their voices.

As directors, however, we should never forget that the choristers did not choose to be professional singers. They have not studied acting or singing and probably never will. As I said before, in most amateur choirs and even in the more artistic ones, the choristers do all other sorts of things in their lives. They often carry out activities in which they do not expose themselves so much, compared to artistic activities such as the theatre, dancing ... or singing.

Technical-vocal study is not enough for our singers. They also need to focus on many things requiring sensitivity and pedagogical and psychological skills, and as I said before these are not always taught in the music conservatories. Obviously more individual qualities can help to raise awareness in the choristers (and in the choir's director).

Unlike every other musical instrument, singing is the sole instrument that we possess inside ourselves, and taking care of a choir means taking care of people first of all. A musical instrument remains an inanimate and detached object until you play it. Our musical instrument, the voice, lies deep within ourselves; we use it and carry it within ourselves for twenty-four hours a day.

This is the aspect that fascinates me the most and that gives a humanistic touch to the job of a choir director, even more than the technical-musical side.

Zoltan Kodály stated that: *“Singing makes life beautiful and those who sing beautify the life of others”*.

We can consider this affirmation a target to aim for in leading the choir and it is in the beauty and in the emotions of the music, in the relationship with the choir and in the team work involved, that we can become a part of this unique and beautiful musical experience... which is a life experience too.

Francesco Barbuto is a Choir Conductor, Composer, Musician, Educator, Musical Editorial Consultant, active practitioner in choral music, specialist in the correct use of the voice. President of the Regional Artistic Commission of the Italian Choral Society Lombardy (USCI); Associate Editorial Manager for Sonitus Editions in Varese; Director of the online music magazine 'A Più Voci'. he graduated as a Specialist in Musical Discipline, Choir Direction and Choral Composition and in Academic Choral Music and Choir Conducting. Since 2004 he has directed the Lauda Sion Choir and, since 1995, the Melos Ensemble from Italy. He is often invited to conduct various instrumental chamber ensembles and other choirs, and he has made numerous recordings. Website: www.francescobarbuto.net. Email: francescobarbuto@alice.it



Edited/translated by Louise Wiseman, UK, and Gillian Forlivesi Heywood, Italy ●

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Composition for Children's and Youth Choirs

(From the book 'The Forging of a Conductor')



Music, the universal language of creation and communication, is one of the basic tools used to develop skills during the teaching and learning process. Experts have stressed the positive influence a child's musical training has on shaping personality, in encouraging the child's capacity for teamwork, communication, concentration, discipline and self-esteem. An additional benefit of incorporating music studies within the formal educational system is an improved disposition for logical thinking and performance in scientific areas. Hence, the aim is to reintegrate choral music into the process of social development as one of the most suitable ways of enjoying its potential in developing creativity. The child or young person will learn to love music as they practise a pleasant group activity in place of long periods of academic study.

In all compositions by conductors of music for children and young people, much attention should be paid to the interpretation of the text and its details of character, nuances, dynamic changes, tempo, or accents; its richness is provided through the use of new elements of language and musical notation, uncommon in contemporary children's choral repertoire.

We can say that there are two possibilities for undertaking a composition or arrangement. The first is to know for certain the characteristics of a specific choral group for whom the work or arrangement is being composed. The second is to write for a general kind of choral group.

When undertaking a choral arrangement or composition, the author must take the level of the group into account, in terms of both theoretical knowledge and the performance ability of group members. The limitations of the range of voices in the choir require composers and arrangers to sharpen their techniques in order to achieve original music. The employment of devices such as contrasts, dissonance, changes in tempo, irregular strains, eurhythmics and choreography enrich the choral arrangements or compositions, thus making them more interesting, beautiful and original.

Some simple rules, which can aid the work of the conductor, can be followed to create arrangements and compositions for children and young people, such as:

- Understanding the difficulties that these small young singers are able to overcome.
- Thinking about enjoyable, original and lively elements which can be added to the compositions, such as eurhythmic or choreographic effects. These can be used to complement the musical piece, and, as such, broaden its artistic, social and spiritual benefits.

It would be useful for the future conductor, with good theoretical-musical knowledge, to use this simple method, and also, if possible, to work with an experienced teacher who can provide some assistance through its knowledge and suggestions.

Other considerations are related to the musical material. Sometimes, the music can be arranged or composed around a popular or newly composed theme. This results in a new arrangement or creation, through transforming and adapting the characteristics of the original piece to fit different requirements. It is sometimes easy to distinguish and classify a work as an arrangement. In other cases, if the artistic

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creation has been expanded and developed, and if the music introduces different elements, for example, if it uses the original melodic-poetic motif but then introduces new themes, turns and variations, modifying and transforming most notably the main idea of the piece, then the arrangement could be categorised as a composition. It is at the discretion of the musician making the new creation as to whether to put it in one category or another.

A composition or arrangement, in order to be effective, must be modified at some point, depending on the how the choir is made up and on its musical and vocal abilities. It is always good to rely on leaders (directors with advanced knowledge of composition) who can modify, if required, using good musical judgement, any defects in the writing or notation found in the score.

For example, the projection of bass notes is difficult and requires slow formations given that low frequencies are ineffective in flexible musical pieces. This is especially evident when young singers have not yet developed the full potential of their voices in these registers. If the main column or singing voice is in a low pitch, care must be taken to not fill the highest sound region with many long articulations so as not to interfere with the dominant melody and to facilitate understanding of the main discourse.

Projection in high-pitched voices, on the contrary, is provided through passages of rapid and intense articulations. It is better in some cases to transfer the lines of the song to higher positions. This can happen within one choral group, where, by changing members from one section to another, the sound of the choir and its balance may be altered. It is therefore acceptable to balance the arrangement using resources such as chord inversions, re-enforcing the lines of the song with the additional voices of members belonging to other sections, etc.

Nevertheless, choral groups with apparently similar qualities may present differences in vocal quality, in sound balance and in their skills of learning and interpretation. On some occasions, the work of the musical conductor is similar to a good tailor, who must fashion an outfit to fit the client's measurements.

Composition

General considerations:

- Identify the nature of the choir, in terms of the age and previous experience of the group:
 - a. Children or young people with no musical or vocal knowledge.

- b. Children or young people with musical and vocal training and experience.

Steps to follow:

1. Choose a suitable composition for the group of children or young people.
2. Text-rhythm: Some preliminary work on text-rhythm must be carried out, before thinking about the melodic-harmonic aspect.
 - The poetry must be repeated with music a number of times in order to find different rhythmic combinations which can then be used in the composition.
 - The poem must be re-read numerous times with the aim of finding formulas, syllables or onomatopoeia in the poem.
 - Once the rhythmic material has been selected, work can begin on practising different eurhythmics or choreographic formulas which are suitable for the future composition.

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Arrangements

Steps to follow:

1. Study and clear knowledge on the part of the director of the characteristics of the song chosen for the arrangement.
2. Research on rhythmic effects and combinations which can be adapted to the chosen song, and on possible eurhythmics and choreographic formulas.

Every day, we see groups of young people or children moving closer to an all-round performance, transforming the static choir into a group without inhibitions in interpreting and performing the music. These artistic-musical groups on many occasions experiment with convincing formulas where body language unites with song, producing better artistic results.

*Translated from the Spanish by Jennifer Callaghan, UK
 Edited by Gillian Forlivesi Heywood, Italy* •

Alberto Grau (1937), distinguished composer and maestro, has won a place of honour among the greatest Venezuelan contemporary musicians. Known for his career as a Choir Director, Alberto Grau has become one of the leading figures in choral composition in Latin America, and many of his works have been published by Earthsongs (USA), Oxford University Press (England); A Coeur Joie (France), Kjos Music (USA) and GGM Editores (Venezuela). In 1967 he founded the Schola Cantorum de Caracas and won First Prize in the Guido D'Arezzo International Competition in 1974 in Italy. Since then, he has been invited to many important conferences and festivals with his ensembles and as a guest as a director. He is the founding director of the Schola Cantorum de Venezuela, the Orfeón Universitario Simón Bolívar and the Coral Ave Fenix, and he is a member of the Board of Directors of the State Foundation for Child and Youth Orchestras of Venezuela. He is an adviser and resident composer on the Pequeños Cantores Program at the Schola Cantorum de Venezuela Foundation and on the CAF Program of Social Action for Music. Email: graudolcet@hotmail.com





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COMPOSERS' CORNER

Tarik O'Regan's *The Night's Untruth*
James E. Brown

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Tarik O'Regan's *The Night's Untruth*



▲ Tarik O'Regan. © Marion Ettlinger and used with permission

About the Composer

English composer Tarik Hamilton O'Regan (*Figure 1*) was born on January 1, 1978 in London. His name discloses three significant characteristics. In Arabic, the meaning for Tarik is 'brightest star', or 'nocturnal visitor'. This given name reveals his mother's culture; she is Algerian. O'Regan comes from his British father, whose family is Anglo-Irish. Hamilton refers to O'Regan's famous great-great grandfather, William Rowan Hamilton, a renowned mathematician famous for his work in symplectic geometry.¹

O'Regan inherited his ancestor's logical-mathematical intelligence, and an interest for patterns, their combinations and permutations. Such patterns are idiosyncratic to his compositional style of rhythmic layering and rhythmic complexity in vocal and instrumental parts. He is fixated on geometric abstraction and non-representational art, which he attributes to his early childhood spent in Morocco and Algeria. O'Regan talks about his awareness of visual mosaics: "I remember the tiles on the floor, tiles in the courtyards, tiles in all the rooms, even the tapestries."²

Similar to the artwork displayed in Figure 2, O'Regan methodically pieces his compositions together through musical "building blocks."³ He organizes melodic/rhythmic patterns as he 'hears it in his head.'⁴



▲ Illustration of a typical Moroccan mosaic. © Picture taken in Fes. Used with permission.

Another inherited trait from his ancestors is O'Regan's understanding of languages. He mentioned that he constantly heard his parents fluctuate between languages - French, Arabic, and English⁵ - while growing up in Algeria. He stated, "Every sentence was a merging of those languages."⁶ O'Regan's inspiration for using multiple texts in his compositions comes from these linguistic influences, as well as "from a look at medieval European music, and how those composers and even the Renaissance

1 Tarik O'Regan, interview with author, December 17, 2012.

2 Ibid.

3 Ibid.

4 Ibid.

5 Ibid.

6 Ibid.

composers would set multiple texts concurrently.”⁷ O'Regan also implied that his choosing of texts to set comes “from a mixture of all my background, being widely read, and interested in different religious, ethnic, and national traditions.”⁸ His use of multiple texts can be seen in such compositions as *Triptych*, *Scattered Rhymes*, and *The Night's Untruth*.

56 Musical Training

O'Regan was educated at the Whitgift School, an independent prestigious all-boy's private institute with a strong music department. The first experience that altered O'Regan, was when he was picked to play in the Whitgift School Dance Band, a prominent big band. O'Regan's involvement in the school's production of *West Side Story* was the other life-changing experience that motivated his desire to take his love for percussion more seriously. O'Regan shared: “I couldn't read music that well, and I remember a part of my learning was matching recordings of the score to the instrumental parts and seeing how they matched up.”⁹ O'Regan shared that by the end of his schooling, he started taking proper percussion lessons at the Royal College of Music, the Junior department.¹⁰ During his studies at the Royal College of Music, the orchestra director asked O'Regan to play in the symphony orchestra. This opportunity potentially shaped his interest in the world of composition. O'Regan stated, “As a percussionist, you spend a lot of time watching the conductor work with everyone else. Eventually, I decided I wanted to ... start writing this stuff, instead of sitting there and playing it, so I asked around.”¹¹

After graduating from Whitgift, O'Regan studied at Oxford University, Pembroke College. He sang in the choir from age eighteen to twenty-one. Steeped in a rich choral tradition, O'Regan found this experience to be pivotal. As he recalled his singing in the Pembroke College Choir, O'Regan shared that he wasn't a singer. “I sang bass very badly. In light of my singing, I remember various choral directors telling me, ‘If you're going to write for the voice, even if you are not a singer, you should sing.’”¹² During O'Regan's choral experience, he began to realize that writing for the voice was different than instrumental writing. He shared that he learned a valuable lesson about writing for voices. “Try and sing through what you are writing.”¹³

Separate from his academia at Cambridge, O'Regan held several jobs that proved to be influential learning experiences. He held the position of classical recordings reviewer for *The Observer* newspaper for four years, and worked for JPMorgan Chase, the investment bank. As O'Regan recalled his experiences at JPMorgan, some poignant perceptions surfaced. JPMorgan Chase was essentially a cultural melting pot of diversity: racially, religiously, ethnically, nationally, socially, and geographically. He pointed out that it was a largely male-dominated environment. At the time, there were no women working at JPMorgan. O'Regan clarifies that the broadness of cultural and social backgrounds have always been an influence on his writing.

Professional Life

O'Regan's choral output is breaking the mold of ‘easy listening’ choral music through a sophisticated edginess as exemplified in his use of minimalistic techniques in variation and influences of rock and roll music.¹⁴ The innovative works of O'Regan are entering the spectrum of professional, educational, and community performing organizations across the United States and Europe. He has been featured in *British Music Magazine*, *The Times* (London), and on National Public Radio, British Broadcasting Corporation and BBC Radio. O'Regan's musical voice has been described as having a ‘gritty freshness unlike that of anyone else.’¹⁵

Influences

“We have a built-in memory of music that is before our period...the generation immediately before you is often apart of your reference growing up. My built-in memory is British Rock music from the 70s.”¹⁶ Today's popular music resounds clearly in O'Regan's choral works through rock-like motives. Reverb and resonance are decisive techniques used. O'Regan stated, “I see a direct parallel to rock music effects and what listeners in the Renaissance might have heard in giant cathedrals.”¹⁷ O'Regan's musical and stylistic interests are inspired by numerous forces, British Rock music being one. Other forms that are prevalent in his writing style are: jazz, al-Andalusian music (North African influence), Renaissance music, English choral music, minimalism, art (specifically North African), and architecture.

In *The Night's Untruth*, O'Regan explores the idea of rhythmic

7 Ibid.

8 Ibid.

9 Ibid.

10 Ibid.

11 Ibid.

12 Ibid.

13 Ibid.

14 Jeff Simon. *Buffalo News*, October 10, 2011.

15 Michael Church. “Rich Galleries of Sound by a Real Craftsman.” *The Independent*, April 26, 2007.

16 Tarik O'Regan, interview with author, December 17, 2012

17 Ibid.

impetus through his utilization of canonic phasing, a technique that is common to the works of American minimalist composer Steve Reich. Reich helped pioneer and promote minimalist music in the 1960s along with La Monte Young, Terry Riley, and Philip Glass. As previously stated, rhythm is the catalyst that binds O'Regan's compositions together. He attributes "bringing rhythmic drive back as a focal point in composing"¹⁸ to Reich and other minimalist composers. He states, "It's such a functional part of writing music ... especially in *The Night's Untruth*, *The Ecstasies Above*, and *Triptych*."¹⁹ O'Regan is fascinated by what he calls the 'orchestration of voices.'²⁰ He shared, "I am interested in the full range of colors available to me because I'm an artist. I'm not painting my pictures only using primary colors. It's the impetus behind my choral compositions."²¹ O'Regan did not grow up in the choral tradition. He states, "When I started writing music, I made a point of singing and was always amazed how homophonic everything was; I often remember that it was really hard to find my note."²²

The Night's Untruth

Introduction

O'Regan is fascinated by people's approach to death and the *taboo* often associated with the subject matter. From the moment of conception, we are dying. Whether hardened atheists or extreme fundamentalists of any faith, all of us have our own way of dealing with death.²³ Some people believe very confidently in a specific afterlife, while others believe in a finite end.²⁴ O'Regan struggles with the societal perception that death is a horrible, scary thing that we avoid talking about. O'Regan's challenges the listener to think and speak about death. Through O'Regan's compositions we get a glimpse of his vision of death as a vibrant experience that is a part of living, rather than a melancholy dreaded ending.

18 Ibid.

19 Ibid.

20 Ibid.

21 Ibid.

22 Ibid.

23 Ibid.

24 Ibid.

Genesis of The Night's Untruth

A co-commission celebrating the 10th anniversary of The John Armitage Memorial Trust (JAM) and the 40th anniversary of VocalEssence, *The Night's Untruth*, is simply a composition about sleep.²⁵ It was premiered by the BBC Singers under the direction of Nicholas Cleobury, and accompanied by the Onyx Brass and Stephen Disley, organ, on March 25, 2010 at St. Brides Church, Fleet Street, in London, England. George Hall, writer for *The Guardian*, praised the presentation of O'Regan's work "as the most impressive presentation of the evening... O'Regan's technical skills are superb, and the result has a directness that is perfectly matched by the subtlety of its means."²⁶

Table 1.1 illustrates the duration and instrumentation of *The Night's Untruth*.

Text

O'Regan's choice of texts to set *The Night's Untruth*, is based on a diverse selection of revered poets. He employs poetry from English poet John Keats, English poet and historian, Samuel Daniel, English poet and playwright, William Shakespeare, as well as American poet, Hart Crane.

Duration
c. 16'
Instrumentation
SATB Chorus
Brass Ensemble:
Trumpet I in Bb
Trumpet II in Bb
Horn in F
Trombone
Tuba
Organ

▲ Table 1.1. Duration and Instrumentation of *The Night's Untruth* by Tarik O'Regan.

25 Tarik O'Regan, in conversation with John Birge at Minnesota Public Radio, in St. Paul, Minnesota, on April 11, 2011. <http://minnesota.publicradio.org/display/web/2012/04/12/tarik-oregan> (last accessed on January 28, 2013).

26 George Hall, *The Guardian*, 30 March 2010. <http://www.guardian.co.uk/music/2010/mar/30/jam-10th-anniversary-concert-review> (last accessed on February 14, 2013).

Musical Analysis of *The Night's Untruth* Form

The Night's Untruth is a one-movement work that explores the nebulous nature of sleep and how it serves “as a metaphor by dint of excerpts from poems written in the 17th to 20th centuries. Death, love, fear, ecstasy, isolation, dreaming, and rest are all textual ‘variations’ on the ‘theme’ of sleep and can be found in the chosen texts.”²⁷ O'Regan stated, “*The Night's Untruth* is about whether that sort of metamorphosed existence that we get in sleep is reality. I wonder if the dystopian alternate universe of sleep would be that interesting if we didn't have an actual reality that we live in.”²⁸ Table 1.2 illustrates the analysis and form of *The Night's Untruth*.

Measures	Section	Tonal Center
1 – 18	Introduction	G-Phrygian/F-Dorian
19 – 47	A	F-Dorian
48 – 55	Transition	F-Dorian
56 – 75	B	D-Phrygian
76 – 84	Musical Link	D-Phrygian
85 – 99	B ¹	D-Phrygian
100 – 158	C	D ^b -Lydian
159 – 178	B ²	F-Phrygian
179 – 232	D	Modal Link/F-Dorian/C-Major/ Modal Modulation
233 – 255	A ¹	F-Dorian
256 – 277	B ¹	D-Phrygian
278 – 345	C	D ^b -Lydian
346 – 362	Coda	G ^b -Lydian

▲ Table 1.2. Analysis and Form of *The Night's Untruth*.

The harmonic rhythm in *The Night's Untruth* is slow, except for the agitated, multi-metered B sections. O'Regan's use of canonic material in compressed repetitive entrances creates a static harmony. One of the devices that O'Regan uses in *The Night's Untruth* to make seamless transitions from one section into the next is the use of pedal tones in the instruments or vocal lines. Another technique O'Regan employs is an additive texture, whether (vocal or instrumental). In addition, he explores the abruptness of thinning texture to make tonal shifts. These compositional devices are idiosyncratic to O'Regan's writing style and are used consistently in *The Night's Untruth*, as well as *The Ecstasies Above*, and *Triptych*.

In *The Night's Untruth*, O'Regan's transitions are based on the aural image he is trying to create; one of restless wakefulness before succumbing to sleep. The tonal transitions in *The Night's Untruth*

are based on devices idiosyncratic to his writing style. The use of drones and either thinning out of or additions to texture are a few methods O'Regan employs to create the transition in tonal center. The most poignant technique that O'Regan exploits in *The Night's Untruth* to create the tonal shift from one section to another is a beat of rest connecting the B¹ section at measure 277 to the return of C at measure 278.

Structure

Introduction – AB – B¹CB²D – A¹B¹C – Coda. The form indicated here is the composite for *The Night's Untruth*, which can be thought of as a modified or extended embellished ternary form. Table 1.3 outlines the eleven major sections and subsection(s), measure numbers, and corresponding text.

Measures	Section	Text
1 – 18	Introduction	“O soft embalmer of the still midnight...” – Keats
19 – 47	A	“O soothest Sleep! if so it please, thee...” – Keats
48 – 55	Transition	
56 – 75	B	“Relieve my languish, and restore...” – Daniel
76 – 84	Musical Link	
85 – 99	B ¹	“Relieve my languish, and restore...” – Daniel
100 – 158	C	“And let the day be time...” – Daniel
159 – 178	B ²	“Relieve my languish, and restore...” – Daniel
179 – 232	D	“Is it thy will thy image should...” – Shakespeare
233 – 255	A ¹	“Cease dreams, th'imagery...” – Daniel
256 – 277	B ¹	“Relieve my languish, and restore...” – Daniel
278 – 345	C	“Never let rising Sun approve...” – Daniel
346 – 362	Coda	“Under the mistletoe of dreams, a star –...” – Crane

▲ Table 1.3. Structure – *The Night's Untruth*.

O'Regan builds drama in *The Night's Untruth* through the novel formulations of imitative and canonic texture. He augments and diminishes canonic motives so that the echo effect between vocal and instrumental parts is constantly shifting. Another device incorporated in *The Night's Untruth*, is the changing of modal harmonic centers for new sections of music, which heightens the listener's interest. Shifts of mode between sections are enhanced by the augmentation or diminution of texture. This enables remarkable flexibility because the pivoting pitches can find their way into almost any key center.

27 Tarik O'Regan. *The Night's Untruth*. Chester: Novello & Co. Ltd., 2010. (Text)

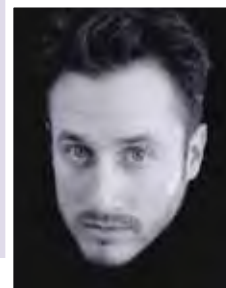
28 Tarik O'Regan, interview with author. December 17, 2012.

O'Regan's methodical approach to permuting the melodic and rhythmic motives provides not only a snapshot of his compositional genius, but one of the basic building blocks to his music. In order for the rhythmic and melodic building blocks to fit together, O'Regan uses static harmonies via pedal tones in varying tessituras. This represents another example of minimalism where developing texture is the main attraction, and not changing progressions in harmony. O'Regan's use of rhythmic melodic motives are often inspired by dance motives he heard in his childhood with his mother's family in North Africa. Melody and rhythm are also inspired by O'Regan's love of minimalism, and rock and roll music.

Despite the attention his music is receiving and its recognition and performances by groups of great renown, O'Regan remains humble. He is at home in the genre of choral music despite his lack of choral experience during childhood and formative years of musical training.

Tarik O'Regan's *The Night Untruth* is accessible (not downloadable) from here: <http://goo.gl/TYrzG5>

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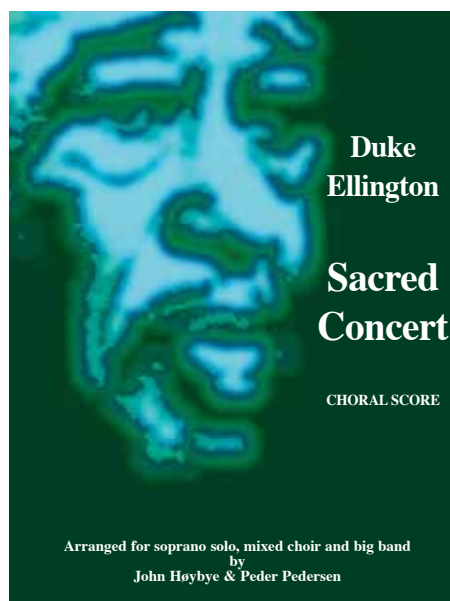


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5 Canciones By Wilma Alba Cal
John Warren

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Please contact Andrea Angelini, ICB Editor
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5 Canciones By Wilma Alba Cal

This article is the second about Cuban choral music inspired by my trip to Havana as part of the American Choral Director's Association's International Conductor Exchange Program, and will describe *5 Canciones* for mixed choir a cappella by Wilma Alba Cal on texts by Federico García Lorca.

Wilma Alba Cal was born in 1988 and studied choral conducting at the Conservatorio Guillermo Tomás and composition at the Instituto Superior de Arte, where her primary teacher was Juan Piñera. She also travelled to Gothenburg, Sweden to study at the Academy of Music and Drama at the University of Gothenburg, and worked with the Gothenburg Chamber Choir, conducted by Gunnar Eriksson. She is a teacher and producer as well as a composer. While her works range from chamber music, to orchestral works, to electroacoustic compositions, choral music predominates. She has written for women's, children's and mixed choirs, both accompanied and a cappella.

5 Canciones was composed in 2009 for 4-voice mixed choir, setting 5 poems by Federico García Lorca. The poems are filled with sensual images of night – “moon goes through the water,” “that frond of stars,” “moon's rays been striking like an anvil” (please see the complete poems at the end of the article). Some of these images are reflected literally in the music. In *Variación* measure 5, the sopranos are asked to imitate the sound of the wind by whistling a glissando of indeterminate pitches, as the other voices sing “del aire” (the wind). Later, in measures 11 and 12, the word “eco” is depicted literally as the tenors and basses immediately repeat the notes and text of the sopranos and altos and vice versa (see Example 1). In *Remanso, canción final* Cal depicts “cantares” (songs) in mm. 27-34 with a lilting triple meter and a simple repeated melody, which contrasts greatly with the halting, lightly imitative texture of the rest of the movement (see Example 2). Cal takes advantage of Lorca's line “water taps its silver drum” in *Pórtico* to create a percussive texture using nonsense sounds (at times unpitched), especially in the bass, with a contrasting meter alternating 3/4 and 6/8. This is the only instance of onomatopoeic writing so common in settings of Cuban folk music, in Cal's *5 Canciones*.

John Warren
choral conductor
and educator

1. Variación

Cal's music fits the tripartite structure of the poem, using a homophonic 3-measure refrain setting the similar first lines of each stanza. The refrain is set in 2/4 and 4/4 meters to fit the accents of the text. The second line of each stanza is set freely in a more contrapuntal style. The second line of the first stanza flows in a slowly pulsing triple meter. The basses sing repeated C3's on each downbeat on the syllable “dum,” while the upper voices gently sing “del aire” stressing beat two of each measure. Finally in measures 9 and 10 the tenors and basses melodically and syllabically sing the full text of the second line (Example 1).

The refrain, which opens the second stanza of text, is similar rhythmically, but uses somewhat different pitches. The second phrase is set “leggiero” and is quite syncopated, perhaps suggesting a babbling brook, painting the word “agua.” Again, at the end of the section the tenors and basses sing more melodic fragments setting the complete second line of the second stanza syllabically.

An extended refrain begins the final stanza. The tenors and basses sing imitatively on melodic fragments first heard in measure 21. This leads into the usual homophonic refrain, which features a denser chordal texture with brief divisi in the alto, tenor and bass voices. The melodic fragments used imitatively in the second half of this stanza come from the tenor and bass melody sung in measures 9 and 10. The tune is imitated in each measure featuring the intervals of fourths and seconds. A homophonic final phrase crescendos to a thick, open, final chord, which might be analyzed as a Db Major seventh combined with an Eb Major one.

2. Remanso, canción final

Cal's setting is unified by a recurring motive on the repeated text of the poem, "Ya viene la noche" (night here already), which is lightly imitated and manipulated throughout the movement (Example 2). There are two episodes in the movement when this motive is absent. In the first, which sets the second full stanza of the poem, a solo quartet of singers sings halting, brief phrases leading to the aforementioned lyric section depicting the word "cantares." The second episode sets the last two full stanzas of text in homophonic style with chords filled with added tones. This leads to a cadence on a Bb Major chord, with added major seventh, ninth and raised eleventh, on the word "llorando" (crying). The "Ya viene la noche" motive returns for the final section, building in rapid repetition to a fortissimo final cadence on a C Major ninth chord with an added 13th.

3. Media Luna

Media Luna (half moon) marks the halfway mark of the work and contrasts with the opening two movements in several ways: the alto part is divided throughout, creating a new texture; it is almost entirely homophonic, lacking the brief moments of imitation found in the first two movements and the rhythmic counterpoint of the last two; and the harmony is generally more consonant with a lot of parallel thirds. Although written in the key of Bb Major, the first half seems to hover, unresolved, due to an almost omnipresent F Major-minor seventh chord. The tonic finally arrives on the downbeat of measure 14 with an added major 7th and 9th, on the only statement of "Como esta el cielo tranquilo" (how peaceable the sky is – Example 3). The unsettled nature of the movement is enhanced by a stunning chord in measure 24 on the word "agua". It is a combination of C7 and D Major chords. The F# is especially surprising due to repeated F7 chords. Interestingly, this first line of the poem appears only as the last line of text in Cal's setting.

4. Pórtico

Because of its percussive imitations, mixed meter, and Vivace leggiero tempo, *Pórtico* is the most rhythmic, lively movement in the set. The altos and tenors sing a two-measure ostinato that clarifies meter and key (G# Minor). Beginning in measure 26, the sopranos and basses sing the first stanza of text lyrically and homophonically (Example 4). Cal asks them to sing a slightly nasal sound in the style of Afro-Cuban songs. The second and third stanzas of the poem are set in a slower, legato homophonic middle section. The pulsing ostinato returns for the final section. Cal increases intensity by giving all four voice parts rhythmic interjections, percussive sound effects, or segments of the ostinato. The lyric melody returns, this time in three parts rather than two: the tenors have the melody, with second altos moving in parallel major seconds above them; and the sopranos sing descant like, in consonance with the tenor melody. Like several of the movements a brief unison phrase leads to a dramatic final chord – this one a G# Minor seventh with an eleventh.

5. El canto quiere ser luz

The final movement is also unique in several ways: steady simple duple meter; a liveliness created by movement almost exclusively on off beats; and an almost omnipresent diatonic melody with narrow range, which first appears in the alto in measures 5 through 7. This different style seems to fit the poem, which contrasts with the other four. The other poems list sensual images of night. This one personifies song and light with longer lines that flow almost like prose. The texture and melody change little in the less than two-minute movement, but Cal creates contrast with key changes from the opening G Major to B Major to D Major. The first change in measures 37 through 44 is surprising in its chromaticism. The final phrase, like many in Cal's style, begins unison before opening to a D Major ninth chord with a raised eleventh. The chord is sung staccato on the word "luz" (light).

Wilma Alba Cal's *5 Canciones* sensitively set five poems of Federico Garcia Lorca using an extended harmonic palate, clear structure, and contrasting textures. While individual movements may be performed alone successfully, the set works well as a unit. The music is challenging but accessible for good to advanced choirs.

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Texts for 5 Canciones by Wilma Alba Cal
By Federico García

<p>Variación El remanso del aire Bajo la rama del eco. El remanso del agua Bajo fronda de luceros. El remanso de tu boca Bajo espesura de besos.</p>	<p>Variation The backwater of air Under the echo's branches The backwater of water Under that frond of stars. The backwater of your mouth Under our thickening kisses.</p>
<p>Remanso, canción final <i>Ya viene la noche.</i> Golpean rayos de luna Sobre el yunque de la tarde. <i>Ya viene la noche.</i> Un árbol Viejo se abriga Con palabras de cantares. <i>Ya viene la noche.</i> Si tú vinieras a verme por los senderos del aire, <i>Ya viene la noche.</i> Me encontrarías llorando Bajo los álamos grandes. ¡Ay morena! Bajo los álamos grandes.</p>	<p>Backwater, Final Song <i>Night here already.</i> Moon's rays been striking Evening like an anvil. <i>Night here already.</i> An old tree keeping warm Wrapped in words of songs. <i>Night here already.</i> If you should come to see me Walking on the air— <i>Night here already—</i> You'd find me crying here Under the poplar trees. <i>Ah, morena, my high brown!</i> Under the poplar trees.</p>
<p>Media luna La luna va por el agua. ¿Cómo está el cielo tranquilo? Va segando lentamente El tremblor viejo del río Mientras que una rana joven la toma por espejito.</p>	<p>Half Moon Moon goes through the water. How peaceable the sky is! Slowly going gathering Old tremors from the river While a young frog takes her For a tiny mirror.</p>
<p>Pórtico El agua Toca su tambor De plata. Los árboles Tejen el viento Y las rosas lo tiñen De perfume. Una araña Immense Have a la luna Estrella.</p>	<p>Portico Water Taps its silver drum. Trees Knit wind That roses tint With scent. Gigantic Spider Turns moon Into star.</p>
<p>El canto quiere ser luz. En lo oscuro el canto tiene, Hilos de fósforo y luna. La luz no sabe qué quiere. En sus límites de ópalo, se encuentra ella misma, y vuelve.</p>	<p>Song would like to be light. Song in the dark shows, Filaments of phosphorous and moon. Light doesn't know what it wants. At its opaline edge it meets up with itself and returns.</p>



Lorca, Federico García, Collected Poems (New York: Farra, Straus and Giroux, 2002), 180-183, 194-199, 444-445.

"Variación"

Wilma Alba Cal

Deciso **Meno**

Soprano *mf* El re - man - so del a - ire (sílido imitando al viento) *mp* del a -

Alto *mf* El re - man - so del ai - re *p* del ai - re

Tenor *mf* El re - man - so del ai - re *pp* del ai - re del a - ire (del ai - re)

Bajo El re - man - so del ai - re dum dum dum

Coo molto *dim. e poco rit...*

S *f* i - re *mp* e - co *pp* e - co

A *f* del ai - re *mp* e - co *pp* e - co

T *f* del a - ire del a - *mp* ba - jo la ra - ma del e - co *p* e - co e - co

B dum dum ba - jo la ra - ma del e - co *p* e - co e - co

Come prima **Leggero**

S *f* El re - man - so del a - gua *mp* a - gua

A *f* El re - man - so del a - gua *mp* el re - man -

T *f* El re - man - so del a - gua *mp* a - gua

B El re - man - so del a - gua *mp* el re - man - so del a - gua

"Remanso, canción final"

2
12

S *p* ya vie-ne la no-che — *mf* ya vie-ne la no-che *cresc.* ya vie-ne la no-che

A *p* ya — vie-ne — ya vie-ne la no — — — che *cresc.* ya vie-ne la no — che

T *p* ya vie-ne la no — che — ya vie-ne la no — che *cresc.* ya vie-ne la no — che

B no-che — ya vie-ne la no — — — che ya vie-ne la no-che

16

S solo sop. senza rigore *f* ya vie-ne la no — che *mf* Un ár-bol gran-de sea-bri-ga con pa-

A *poco rit...* *f* ya vie-ne la no — che

T *poco rit...* *f* ya vie-ne la no — che

B *poco rit...* *f* ya vie-ne la no — che

20 *accel.* *tutti*

S la-bras de can-ta-res

A solo alto can — — — ta-res

T solo tenor *mp* un ár-bol solo bajo pa-la-bras —

B sea-bri-ga con can —

Molto più e leggiero

37

S can — — — ta — — — res, can — — — ta — — — res,

A can — — — ta — — — res, can — — — ta — — — res,

T can — — — ta — — — res, can — — — ta — — — res,

B ta — — — res, can — — — ta — — — res, can — — —

"Remanso, canción final"

3

31

S can - ta - res, can - ta - res.

A can - ta - res, can - ta - res.

T can - ta - res, can - ta - res.

B ta - res, can - ta - res.

35

S Ya vie-ne la no - che

A ya vie-ne la no - che ya vie - ne

T Ya vie - ne la no - che ya vie - ne **mp** Si

B Ya vie-ne la no - che ya vie-ne la no - che

39

S **p** vie - ne la no - che por los sen - de - ros del ai - re

A **p** vie - ne la no - che por los sen - de - ros del ai - re

T ta - vi - nie - ras a ver - me

B **p** vie - ne ya vie-ne la no - che por los sen - de - ros al ver - me

43

S **subito p** meen - con - tra - rías llo - ran - do, **mp** llo - ran - do.

A **subito p** meen - con - tra - rías llo - ran - do, **mp** llo - ran - do.

T **subito p** meen - con - tra - rías llo - ran - do, **mp** llo - ran - do, **mp**

B **subito p** meen - con - tra - rías llo - ran - do, **mp** llo - ran - do.

"Media Luna"

2

Poco più

men - teel tem - blor vie - jo del ri - o *mf* !Co - moes - tá el cie - lo tran - qui - lo!

men - teel tem - blor vie - jo del ri - o *mf* !Co - moes - tá el cie - lo tran - qui - lo!

men - teel tem - blor vie - jo del ri - o *mf* !Co - moes - tá el cie - lo tran - qui - lo!

men - te de el ri - o *mf* !Co - moes - tá el cie - lo tran - qui - lo!

va se - gan - do len - ta - men - te *ff* Va se - gan - do *sub p* u *mf* La

va se - gan - do len - ta - men - te *ff* Va se - gan - do *sub p* u *mf* La

va se - gan - do len - ta - men - te *ff* Va se - gan - do *sub p* u *mf* La

va se - gan - do len - ta - men - te *ff* va *sub p* u *mf* La

lu - na va por el a - gua *p* u tenuto e dim. u

lu - na va por el a - gua *p* u tenuto e dim. u

lu - na va por el a - gua *p* u tenuto e dim. u

lu - na va por el a - gua va *p* u tenuto e dim. u

16

to - cael a - gua. *mp* El a - gua to - ca tam - bor de pla - ta to - cael a - gua

pla - ta *p* pla - ta tam - bor pla - ta tam - bor pla - ta tam -

mp prr aca tum *p* cum.

tutti

21 *mp* dum

tam - bor de pla - tael a - gua to - ca tam - bor de pla - ta to - cael a - gua. *mf* El

bor pla - ta tam - bor pla - ta tam - bor pla - ta

26 *mf* El a - gua to - ca su tam - bor

a - gua to - ca tam - bor de pla - ta to - cael a - gua tam - bor de pla - tael a - gua to - ca

mp pla - ta tam - bor a - gua *mf* to - cael a - gua tam - bor de pla - tael a - gua to - ca

mf El a - gua to - ca su tam - bor

31

El

tam - bor de pla - ta to - cael a - gua. prr aca tum El a - gua to - ca

tam bor to - cael a - gua tam bor prr aca tum to - cael

El

* - - Emisión un poco abierta y nasal (como en los cantos afrocubanos), en las voces en las que aparece este tema.

"El canto quiere ser luz"

Moderato

Wilma Alba Cal

Soprano

f El can - to quie - re ser _____ quie - re ser luz _____

Alto

f El can - to quie - re ser _____ quie - re ser luz _____

Tenor

f El can - to quie - re ser _____ quie - re ser luz _____

Bajo

f El can - to quie - re ser _____ quie - re ser luz _____

Molto piu

S

mp El _____ can - - - - to

A

mf El can - to quie - re ser luz, quie - re ser luz

T

mp El _____ can - to quie - re ser luz, *mf* quie - re ser luz

B

mp El can - to _____ quie - re _____ ser luz, quie - re ser el

S

quie - re ser

A

el can - to quie - re ser luz, quie - re ser luz

T

el _____ can - to quie - re ser luz, quie - re ser luz

B

can - to _____ quie - re _____ ser luz, quie - re ser. En

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World of Children's & Youth Choirs



▲ Tapiola Choir with Mr. Kari Ala-Pöllänen

World of Children's & Youth Choirs

Pedagogy in the Tapiola Choir and Mr. Kari Ala-Pöllänen
as a Cooperative Children's Choir Conductor

Tuomas Erkkilä

If you would like to write an article and submit it
for possible publication in this section

Please contact Cristian Grases, Editor
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Pedagogy in the Tapiola Choir

and Mr. Kari Ala-Pöllänen as a Cooperative Children's Choir Conductor



▲ Tapiola Choir

Performances abroad or competitions are the things that all choir members normally want to participate in the most. But what does a conductor do when all are not able to tour abroad?

In other words, how does a leader act in a situation when part of the choir must be chosen to represent the whole group? There are many ways to do it, and the results vary as well. In any case, handling the situation well is a demanding task that can even challenge the skills of a professional educator. Leadership is difficult and is put to the test. At best, disappointment can be a seed for motivation and growth; at worst, the group may lose a talented member.

Activity in education calls for continuous reflection of one's own work and the immediate results of the selections made along with the conclusions that are drawn from all of this. In my opinion, the activity in pedagogy crystallizes rather clearly in the audition process for the travelling choir. The work of a pedagogue and a leader is strongly based upon influencing and focusing on different human personalities. The long speech, written in Finnish in my doctoral thesis, is written to represent a situation when the conductor justifies the results of the travelling choir audition to the choir. Therefore, in our thinking we have access to the moment where perhaps not everyone sings or tours but still has to work and play together.

Tuomas Erkkilä
music educator

The cooperative method of education seems to set the direction for choral action, but the main framework of the conductor's work is created by artistic performances. Rehearsing for those is most clearly described and emphasized when analyzing the personality traits in the speech of the conductor. Successful performance of the choir and its conductor requires having skills in common stress tolerance. Success is achieved with know-how, sense of duty, concentration during essential activities, and self-discipline.

Two things turn out to be the basic pillars of cooperation and are of significant importance. These two things are *trust* and *communication*. The children and young people singing in the choir carry a lot of responsibility when it is given to them and can also take on that responsibility when they have to. The conductor must trust in the children's ability to carry the individual



▲ Entering Victoria Harbour, Hong Kong

responsibility that is required of them. Communication is needed to make this possible. It is natural, clear, and understandable for all age groups; it is respectful but clearly maintains a leadership position.

A situation where trust and communication enables cooperation can also be seen in the following anecdote. There is a place in Hong Kong where eight driving lanes merge into two within a very short distance of about a hundred meters. At the end the road leads into a tunnel under Victoria Harbour. For me this represents an impressive example of cooperation. All drivers using these lanes share a similar interest, namely to reach the destination as safely and smoothly as possible. What is needed to make it happen? Common rules and respect for

them; communication is also needed, in particular non-verbal communication; and lots of trust is required. When one driver is being too careful during rush hour, traffic slows down – all it takes is one person to slow down everything. I see exactly the same thing happening in a children's choir that operates with cooperative leadership. It must be based on mutual trust and functional, mainly *non-verbal communication*.

I survey the cooperation as a part of a conductor's work using five so-called principles of cooperation by the Johnson brothers. The first principle is *positive interdependence*. It is the most unconditional principle in cooperation and is comprehensively present in choral music. Every singer must trust in the fact that they are not alone on the stage; everybody is in the same boat, "sinking and swimming together." The moment that a mistake happens cannot be redone in live music, only in the studio. That is why, when in doubt, a singer may feel more secure by keeping quiet. This is completely unproductive. Every singer must be ready to carry a significant individual responsibility and take on a visible role by performing to the best of his or her personal ability and therefore encourage the whole group to act similarly. This is when the positive interdependence among choristers comes together perfectly.

The second principle is *face-to-face promotive interaction*. Choral communication becomes a notable part of study and co-operational thinking. I have considered whether non-verbal communication could explain how a children's choir conductor can naturally and confidentially communicate with the extremely heterogenic group. For instance, in the Tapiola choir there are children learning how to read and people studying at the university level rehearsing and performing together all at the same time. However, the communication is unified and communal. As communication emphasizes the non-verbal side, the ability to sense and understand the message of the conductor is possibly common to all of the people across different age groups.

The third principle is *individual accountability*. This principle is amplified as the choir performs without the conductor standing in front. This way of performing was common during the period when Mr. Ala-Pöllänen was working as a conductor. A question is inevitably asked with regard to this situation: where does the vital trust and self-assurance come from, if the conductor is not conducting but is instead sitting in the audience? It seems there

is always somebody or a few people in the group who is aware of this. Or maybe the accountability does not start with the conductor nor depend on his presence but arises instead from the individual confidence and ability of each singer in the choir – positive interdependence, in other words. Mr. Ala-Pöllänen consciously avoided relying on the strongest individuals because over time this would lead to problems. The strongest singers are also often the oldest singers who will “retire” soon. That is why Mr. Ala-Pöllänen wanted to support the younger singers in their personal growth by giving them responsibility.

The fourth principle is *interpersonal and collaborative skills*. The responsibility of the conductor becomes more important when he has to think about how to deal with members who are more insecure than most of the people in the group. As with any other way to practice leadership, one part of being good at conducting a children’s choir is the ability and willingness to handle difficult situations and conflicts. Children respond to the conductor’s respect and develop trust and mutual respect towards the conductor.

The last of the five principles is the *group processing of interaction*. Mr. Ala-Pöllänen tried to keep the threshold for group criticism and comments as low as possible. I feel that a free and open atmosphere in the performance on stage is a reflection of the relaxed and secure feeling that is only possible when the atmosphere among the choir and the behavior of the conductor is encouraging, all of which makes it alright for mistakes to happen.

The key factor for cooperation and trust is that the participants do not get exploited and that their decision to cooperate never leads to a situation where they feel embarrassed. This is incredibly important for children and young people who are still growing up. To avoid embarrassment, the work of the conductor should systematically foster self-confidence and self-esteem.

I have been thinking about the demanding task of leading a children’s choir. However, I think that each task of leadership is equally demanding. Each task is individual; each team and organization is individual also. That is why it is important to be careful when generalizing. Even at the risk of generalizing, I wanted to raise some points of view in my thesis that I feel support good leadership in situations where a person leads the actions of others. That is leadership, I suppose: Affecting the work of another human – or at least the aspiration to do so.

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The dissertation (in Finnish) and its abstract (in both Finnish and English) are available in electronic format via Jultika at <http://jultika.oulu.fi/Record/isbn978-952-62-0229-7>

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Edited by J. Aaron Baudhuin, Germany ●



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Choral Music Recordings and Book Reviews

Book Review

Canterbury Dictionary of Hymnology

Reviewed by Debra Shearer-Dirié

Book Review

Modern Vocal Music - Handbook for Choral Leaders

Malene Rigrup and Morten Kjær - Orehænger Press

Reviewed by Tobin Sparfeld

Critic's Pick

Another Way: English Vocal Music

Quartonal

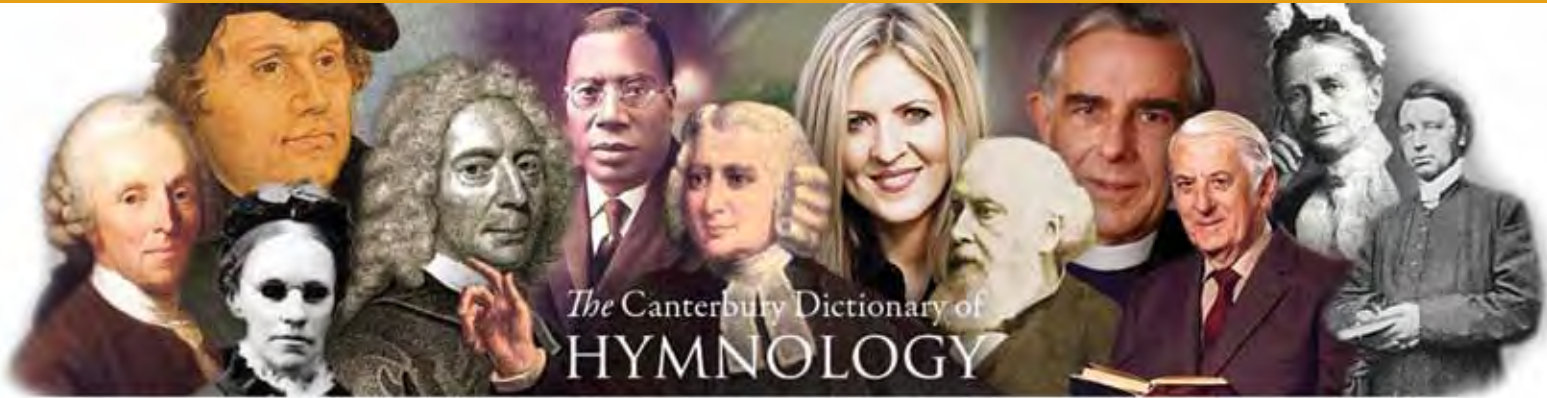
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Book Review

Canterbury Dictionary of Hymnology



75

Those who have done any research in the hymnology field will be familiar with John Julian's work *A Dictionary of Hymnology*. The 1,616 page work, published in 1892, is accompanied by a 215 page index. Julian was not completely satisfied with his 1892 version, however, so he persuaded the publishers to issue a 'Revised Edition, with Supplement' in 1907. A Dover edition of the 1907 version was then published in 1957.

The Canterbury Dictionary of Hymnology (www.hymnology.co.uk) attempts to replace the *Dictionary of Hymnology*. The *Dictionary* is the result of ten years' research by a number of editors, headed by Professor J.R. Watson (regarded as the leading British hymnologist of his generation) from the University of Durham, UK, and Dr Emma Hornby (an early music specialist) from the University of Bristol, UK. The team of editors joining Watson and Hornby include Jeremy Dibble (music editor), Colin Gibson (Australasian editor), Margaret Leask (Canadian editor), and Carlton R. Young (US editor).

The *Dictionary* contains over 4,000 individual entries and more than 300 authors from over 30 countries writing on hymns of the Judaeo-Christian tradition, from its earliest years to the present. Hymns are presented from different traditions, beginning with Greek and Latin traditions, then moving on to German, French, Scandinavian, and Latin American traditions, just to name a few. There are also entries from the Far East, entries on Christian popular hymns, slave songs, and African American spirituals. The *Dictionary* has added more than Julian was able to provide, that is, by including information on actual hymn tunes (the written music is available for individual hymns) and their composers, not just the authors of the lyrics.

The face of the website is presented clearly and makes for easy access across the site. The information moves from general categories such as hymn types, musical topics, and tradition overviews, to more specific information. The more specific categories include People, Places, Hymns, Eras, and Traditions. By simply viewing the number of entries within each category, it is easy to see the wealth of information that is contained within this site. Under the category titled "People," there are sections on authors, translators, composers, arrangers, hymnologists, and musicologists. In the "Era" section, there are entries on hymns, poems, and people that date back to before the year 1000. Such figures as Ambrose of Milan (died 397) and Alciun of York (died 804) are featured with references for further reading. The site also offers a "Browse articles" page for those who know what they are looking for. One can simply go to the alphabetically listed desired article instead of having to meander through the category section.

The editing team has effectively cross-referenced entries within the site with further reading and links on every page to connect related subject matter which is accessible at one's fingertips. As with any area of history, the study of hymnology never stands still. Providing an online resource enables people to update resources and easily correct information without having to print a whole new publication. The editors of this resource propose to update the *Dictionary* twice yearly.



Reviewed by
Debra Shearer-Dirié
choral conductor
and teacher

The site also offers a 'latest news' page. Most of the current entries deal with the launch of the site and endorsements. I am sure that, as this resource becomes better known, it could be a very active place for sharing information about events and new resources in this field.

A trial subscription (one month access) is available, and once the payment is processed, members have immediate access to the site for the duration of their subscription. This is a valuable site and would be particularly useful as an institutional resource.

The editors acknowledge with gratitude the financial help that made this dictionary possible, from the following benefactors (in chronological order): The Leverhulme Trust • The Arts and Humanities Council of Great Britain • The British Academy • The Modern Humanities Research Association • The Council of Hymns Ancient and Modern • The Farmington Institute • The Westminster Experiment and Research in Evangelism Trust • Harris Manchester College, Oxford • The West Gallery Music Association • The Jackman Foundation (Canada)

"It is an essential reference resource for scholars of global hymnody, with information on the hymns of many countries and languages, and a strong emphasis on the historical as well as the contemporary. It will be of interest to literary scholars, musicians,

church historians, and theologians, and a delight for those who love the hymn as an art form."

(taken from the website)

You can find the resource at www.hymnology.co.uk

Debra Shearer-Dirié holds a Diploma from the Kodály Institute in Kecskemét, Hungary, a Master of Music Education degree and Doctor of Music degree in Choral Conducting from Indiana University, USA. Currently located in Brisbane, Australia, she has taught choral conducting and aural studies at The University of Queensland, the ACCET Summer School, and at the New Zealand International Summer School in Choral Conducting.

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Edited by Steve Lansford, USA ●

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MODERN VOCAL MUSIC

HANDBOOK FOR CHORAL LEADERS
by MALENE RIGTRUP & MORTEN KJÆR



Modern Vocal Music is described in the preface as a handbook for those who work with contemporary vocal music. It should be specified that the guide's exercises and advice is geared towards pop-influenced contemporary musical repertoire (as opposed to more avant-garde works by composers such as György Ligeti or Arvo Pärt). Despite its small size and limited content, *Modern Vocal Music* contains many concrete suggestions and activities for a growing sector of choral music in need of professionalization.

A look at Malene Rigtrup's earlier works shows a strong background in working with contemporary music ensembles. Morten Kjær has collaborated with Rigtrup on numerous occasions, and both have experience as individual singer-songwriters as well as workshop clinicians and leaders of singing groups. Their most recent publication is more suited for singers and conductors (referenced here as choral leaders) with little or no formal training.

The handbook is organized into six chapters: Preparation, Warm-ups, Study Methods, Games & Ice Breakers, Communication, and Vocal Development. The first chapter addresses ideas about preparing the choir season and the organization of the choral rehearsal. There are basic sample rehearsal plans that show how long pieces/sections should be rehearsed and how a rehearsal should flow efficiently.

Reviewed by
Tobin Sparfeld
teacher and
choral conductor

Chapter Two on Warm-ups is the heart of the handbook, filling one-third of the book's length. Some of these warm-ups and exercises are from Rigtrup's *10 Types of Warm-up Exercises* while many are completely new. The exercises are grouped following a traditional vocal pedagogical sequence: beginning with posture, breathing, resonance (first through downward vocalization), and concluding with vowel formation and range extension. Many of the early exercises in the book deal with the singer becoming aware of his/her individual vocal technique and seem to be geared towards those with less than extensive vocal training. The vocal warm-ups are typically four or eight measures in length and can be memorized quickly by the ensemble. Exercises also have suggested chord symbols for keyboard/guitar accompaniment. Rigtrup and Kjær suggest occasionally using familiar songs as warm-ups, such as "Scarborough Fair," "Amazing Grace," and Brahms's lullaby. Later there are four-part warm-ups to help with intonation and explore different timbres. These excerpts feature half-step motion and simple chord-building and can be sung by most choirs.

Chapter Three discusses various basic teaching methods in rehearsals. Each method is described and the advantages and disadvantages are listed. These approaches include the "sandwich" method, where each part is taught a short four-measure passage individually and then all parts are combined. This rehearsal technique is often used by gospel choirs. Another useful method is referred to as "energizing," where the lyrics are chanted in rhythm, solidifying the articulation and dynamics before the notes are added. Other techniques include the "hook method," (rehearsing the most important refrain/section first and honing phrasing/interpretation before branching out), call and response, and sight singing. The rest of the chapter advises how to accompany singers with limited piano skills. While those unfamiliar with choral rehearsal techniques or formal keyboard training may benefit from such basic advice, readers of this publication will likely find this section unnecessary.

Chapter Four contains activities for singers to develop improvising skills and allow students to learn more about their voices. There is also a useful section on "circle songs," small melodic/rhythmic ideas that can be repeated in a loop and are ripe for free improvisation and experimentation. These songs can be used both as exercises to practice solo improvisation as well as simple concert pieces (perhaps even with audience participation).

Chapter Five discusses the conductor's role in leading the choir, empowering the singers, and preparing for performances, while the final chapter explores ideas of creating innovative concert programs. The writing style is simple and easily accessible. Instructions for the exercises and games are clearly described, and seem to nourish the singers' souls in addition to their intellect.

While some of the warm-ups and exercises are helpful to all conductors, many readers with modest musical training or choral experience will find parts of *Modern Vocal Music* to be unremarkable. For example, the advice in the section about accompanying — focus on playing roots and fifths, practice with a metronome, only play what is needed — are common sense to any musician, pianist or not. The rehearsal techniques are rather basic, too, discussing sight-singing and rote learning as the main activities with little exploration of the myriad pedagogical techniques within those realms.

Perhaps more noticeable is what is completely left out of this handbook. Rigtrup and Kjær highlight the importance of conducting, but there is no discussion nor introduction of conducting gesture at all in *Modern Vocal Music*. Also missing are common aspects of choral administration (auditions, fundraising, publicity), repertoire suggestions, score study/analysis, instrumental suggestions, and ways to connect warm-ups with the music in rehearsal. Trained choral conductors are aware of these topics, and those without training need to be aware of them as well.

Despite its shortcomings, I would recommend this book to leaders of contemporary groups, jazz ensembles, gospel choirs, and similar ensembles. Conductors with formal training often find adjustments need to be made when directing a contemporary ensemble. The exercises that teach singers how to improvise successfully would be particularly useful for them. Also, non-vocal musicians and those without conducting experience who find themselves at the helm of an ensemble will also benefit from this practical, though cursory, handbook.

Info: <http://goo.gl/1OLJCy> ●

As a former member of the St. Louis Children's Choirs, **Tobin Sparfeld** has toured all over the world, from as far west as Vancouver, British Columbia, to as far east as Moscow, Russia. Tobin has also sung with Seraphic Fire and the Santa Fe Desert Chorale. Tobin has worked with choirs of all ages, serving as Assistant Music Director of the Miami Children's Chorus as well as the Associate Director of the St. Louis Children's Choirs. He also taught at Principia College and was the Director of Choral Activities at Millersville University of Pennsylvania. He was also the assistant conductor of the Civic Chorale of Greater Miami. Tobin received his DMA in Conducting from the University of Miami in Coral Gables, studying with Jo-Michael Scheibe and Joshua Habermann. He also received an Artist Teacher Diploma from the CME Institute led by Doreen Rao. He is currently the head of the Music Division at Los Angeles Mission College, part of the Los Angeles Community College District. Email: tobin.sparfeld@gmail.com



Critic's Pick...

Another Way: English Vocal Music
Quartonal



▲ The German Ensemble 'Quartonal' © Christoph Mannhardt

**Mirko Ludwig, tenor; Florian Sievers, tenor;
Christoph Behm, baritone; Sönke Tams Freier, bass**
Sony Music Entertainment Germany GmbH
(2013; 65' 21")

Reviewed by
T. J. Harper

Audio Excerpts:

The Long Day Closes by Sir Arthur Seymour Sullivan

<http://youtu.be/OWS1-L3OmOY>

Bushes and Briars by Ralph Vaughan Williams

<http://youtu.be/lAyQYctGGLk>

In their inaugural CD entitled *Another Way: English Vocal Music*, the German quartet Quartonal presents to the world a delightful collection of rarely performed English choral music. Primarily from the late 19th and early 20th-centuries, this recording features music written specifically for male ensembles. Hailing from northern Germany, this accomplished group of singers achieved international acclaim upon receiving First Prize at the 2010 Deutscher Chorwettbewerb in Dortmund, Germany.



Another Way: English Vocal Music contains three standard works by Ralph Vaughan Williams (1872-1958), *The Vagabond*, *Linden Lea*, and *Bushes and Briars*. However, the true strength of this recording lies in the selection of rarely performed compositions by English composers often overlooked in favor of the more traditional pillars of this period.

This versatile collection includes *Music, When Soft Voices Die* by Sir Edward Cuthbert Bairstow (1874-1946), *Tranquility*, and *It Was a Lover and His Lass* by Cecil Armstrong Gibbs (1889-1960),



a four-part cycle entitled *Full Tide* by Alec Rowley (1892-1958), *The Little Green Lane* by Samuel Ernest Lovatt (1877-1954), and the *Long Day Closes* by Sir Arthur Seymour Sullivan (1842-1900) of Gilbert and Sullivan fame. Moreover, this CD is enriched by the inclusion of three world premieres by contemporary English composers.

These are *Wanderlust* by Philip

Lawson (b. 1957), the title track, *Another Way* by Thomas Hewitt Jones (b. 1984), and a second four-part cycle entitled *Demesnes* by Graham Lack (b. 1954). The juxtaposition of the old and new effectively establishes Quartonal as an ensemble capable of following new paths to the future while maintaining firm footing in the past.

As the title track by Thomas Hewitt Jones suggests, the significance of this CD lies in the journey and not the destination. Each song represents a different but notable aspect of the human experience. In the CD liner notes, musicologist Nico Schneidereit suggests that the selected repertoire captures both metaphorical and literal motifs of love, yearning, our relationship with nature, and ultimately, hope. Second only to the adept vocalism of the quartet, the salient feature of this recording is the effort and care that went into selecting music with texts that create a humanistic arc and take the listener on a journey through those experiences.

A noteworthy feature of this CD is the use of symmetry in the opening and closing selections (*Music, When Soft Voices Die* and *The Long Day Closes*, respectively) to express the inwardness, or *innerlichkeit* that accompanies the beginning and end of a journey.

The members of this ensemble have beautifully compelling voices and sing with purpose and appropriate expressivity throughout the recording. Of particular note, the virtuosic performance of *Demesnes* by Graham Lack, which requires incredible technical facility, would be an arduous undertaking for most ensembles. However, in the capable hands and voices of Quartonal, this cycle is performed with great agility and clarity without sacrificing phrasing and vitality. Overall, interpretive decisions in every selection are thoughtful and well executed, and I eagerly listened to each successive track.

Recorded at St. Osdag in Mandelsloh, Germany, this 12th century Romanesque structure provides a grand acoustic and a warm, rich backdrop for this recording. There are very few recent recordings dedicated to the choral music of England in the late Romantic, and for that reason alone, it is worth purchasing. But the real wealth of *Another Way: English Vocal Music* by Quartonal lies rather in the scarcely performed chestnuts painstakingly selected that deserve a wider audience and greater appreciation.

Info: <http://goo.gl/Sy2n7X> ●

T. J. Harper is the Director of Choral Activities and supervises the Secondary Music Education curriculum at Providence College in Providence, Rhode Island. He conducts the college's three choral ensembles as well as courses in Conducting, Secondary Choral Methods, Applied Conducting, and Applied Voice. Dr. Harper received the Doctor of Musical Arts degree from the University of Southern California where he graduated with honors. His dissertation entitled, *Hugo Distler and the Renewal Movement in Nazi Germany* focuses on the juxtaposition of Distler's personal beliefs and his political/ professional obligations to the Nazi Party. His interests have led to funded research projects exploring the music of Johannes Brahms, Maurice Duruflé, and the folk music traditions of the Korean Peninsula. Dr. Harper is also a contributing author to the recently published *Student Engagement in Higher Education: Theoretical Perspectives and Practical Approaches for Diverse Populations* (Routledge).

Email: harper.tj@gmail.com





Events

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

We are pleased to provide these lists of international festivals, competitions, conferences, workshops and masterclasses to our members. They are based on the best information available to us. However, we advise you to check the specific details with the organizers of the individual event that you may be interested in attending.

IFCM does NOT specifically recommend any of the events listed. However, we encourage you to check with the Choral Festival Network www.choralfestivalnetwork.org whose members have signed the IFCM Total Quality Charter, which is an agreement to follow the minimum requirements of quality, transparency and fairness for choral festivals.

Please submit event information for publication to
Nadine Robin
IFCM, PO Box 42318, Austin TX 78704, USA
Fax: +1-512-551 0105
Email: nrobin@ifcm.net

Conferences, Workshops & Masterclasses

Association of Canadian Choral Communities Conducting Apprenticeship Program, Nova Scotia, Canada, 4-19 May 2014. Two weeks with the National Youth Choir of Canada during rehearsals, performances and touring, under the baton of Hilary Apfelstadt. Apply before Oct 1, 2013. Contact: Association of Canadian Choral Communities, Email: accc@choralcanada.org - Website: www.choralcanada.org

Singing in Venice, Italy, 11-17 May 2014. A course for choral singers led by Patrick Craig. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org/html/venice.html

Choir Conducting Workshop for Women, Filzbach, Switzerland, 31 May-1 June 2014. For beginners and advanced. Contents: contemporary conducting technique, creative rehearsal technique, efficient vocal technique for choirs, team leadership for women with Felipe Cattapan and Prof. Katja Cattapan. Apply before May 26. Contact: Simona Kolozeti, Email: info@kosi-musik.ch - Website: www.cattapan.ch/index.php/en/n/

Music at Montecenero, Sirolo Ancône, Italy, 7-12 & 14-20 June 2014. First week with Ghislaine Morgan concentrating on vocal technique and consort singing. Second week based on repertoire, directed by Jeffrey Skidmore of Ex Cathedra. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org/html/montecenero_vw.htm

1st Masterclass for Choir Conductors La Fabbrica del Canto, Legnano, Italy, 12-16 June 2014. With Maestro Alessandro Cadario (Italy). Contact: Associazione Musicale Jubilate, Email: amj@jubilate.it - Website: www.jubilate.it

Atlanta Summer Conducting Institute at Georgia State University, USA, 16-20 June 2014. Daily voice classes, seminars on approaches to score study, sessions on conducting gesture, daily podium time with a professional choir. For educators, graduate student conductors, church musicians, community choir conductors, and any other conductors looking to grow as artists. Repertoire: Duruflé - Requiem, Mozart - Requiem, Tallis - O sacrum convivium, Victoria - O quam gloriosum, Corigliano - Fern Hill, Hogan I Can - Tell the World, Hogan Cert'nly - Lawd. Contact: Dr. Deanna Joseph, - Website: www.cmp.music.gsu.edu/SummerConductingInstitute.htm

5th Summer Academy in Choral Conducting, Corfu Island, Greece, 1-7 July 2014. Intensive choral conducting seminar (36 tuition hours). Applies to choral conductors and choral conducting students. Clinician: Dr. Andre Thomas (Florida State University). The seminar is constructed in 4 sessions: choral pedagogy & methodology, vocal techniques for choral sound, choral conducting techniques, participant's choir. Contact: Ionian University Music Department, Email: chortherini@gmail.com - Website: <http://music.ionio.gr/gr/academy>

Masterclass for Choir Conductors, Varese, Italy, 2-7 July 2014. Lecturer Frieder Bernius with the Varese Chamber Choir. Repertoire: Bach Motets and contemporary music. Contact: Gabriele Conti, Email: seiconti@libero.it - Website: www.corodacamera.it

Corsham Summer School, United Kingdom, 6-11 July 2014. JanJoost van Elburg and Graham Bier will each divide their time between two separate groups: a chamber choir and a one-to-a-part consort class. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org/html/corsham_summer_school.html

10th World Symposium on Choral Music, Seoul, Rep. Korea, 6-13 Aug 2014. Eight days to listen to 26 of the world's premiere choirs, 30 outstanding lectures on choral music, music exhibition, gala concerts, open sings - all in the exciting city of Seoul and in the National Theatre of Korea. Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: www.wscm10.org

International Summer Program OperaNow!, Rome, Italy, 11-27 July 2014. International residency program designed for talented young opera singers and chorus singers, and focusing on training through performance. Contact: Music Theatre International - M.Th.I., Email: info@mthi.it - Website: www.mthi.it/attivita/didattica-e-formazione/operanow-2014/

Académie d'Eté, Vaison-la-Romaine, France, 19-27 July 2014. Clinics for choir conductors, singers, pianists. Contents according to levels. Contact: A Coeur Joie France, Email: inscriptions@choralies.org - Website: www.choralies.fr

European Seminar for Young Choral Composers, Aosta, Italy, 20-26 July 2014. Theme: choral composing today. Apply before 30/04/2014. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: info@feniarco.it - Website: www.feniarco.it

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 26 July- 2 Aug 2014. Three levels: full conductor, conducting auditor and singer. Conducting master classes with Simon Carrington; each full conductor will conduct in every master class. Vocal pedagogy ensemble work with Bronislaw Falinska (Rohmert method of functional voicetraining). Clinics on developing a vital chamber choir with Brian O'Connell. Contact: Sarteano Chamber Choral Conducting Workshop, Gail Leicher, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

Masterclass for Choir Conductors With Frieder Bernius, Vaison-la-Romaine, France, 27 July-1 Aug 2014. Choir in residence: Stuttgart Kammerchor. Repertoire: Bach - Fasch - Homilius, Gottwald (Debussy and Ravel) Contact: A Coeur Joie France, Email: activites@choralies.org - Website: www.choralies.org

International Choral Festival of Abidjan - FESTICCA 2014, Côte d'Ivoire, 31 July-4 Aug 2014. Festival including a variety of choral initiatives and the performances of 16 choirs from Côte d'Ivoire and 14 choirs from abroad. Opening and closing concerts, workshops and choral sessions, competition and exhibition. Contact: A Coeur Joie Côte D'Ivoire, Email: admin@acoeurjoie-ci.com - Website: www.acoeurjoie-ci.com

World-Class Vocal Summer School, Kings Place, London, United Kingdom, 1-4 Aug 2014. Platform for singers to perform with like-minded, enthusiastic singers under the guidance of world-class tutors from a range of vocal backgrounds. Suitable for groups and individuals alike, including workshops and performances from some of the finest international a cappella performers such as Swingle Singers and educators in the industry. Contact: Ikon Arts Management, Jessica Hill, Email: jessica@ikonarts.com - Website: www.londonacappellafestival.co.uk/

Chamber Choir and Choral Conducting Workshop with Simon Carrington, Norfolk Connecticut, USA, 10-17 Aug 2014. Coaching, master classes, rehearsals and seminars for advanced singers and choral conductors. Repertoire ranges from the Renaissance to the 21st century and includes both choral and instrumental music. Conductors must sing as members of the choir and will have the opportunity to conduct instrumental as well as choral ensembles. Apply before March 27, 2014. Contact: Donna Yoo, Email: norfolk@yale.edu - Website: www.norfolkmusic.org

Trogir Music Week, Croatia, 17-23 Aug 2014. Directed by Justin Doyle. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

The Harold Rosenbaum Choral Conducting Institute Workshop, Buffalo, NY, USA, 17-22 Aug 2014. Open to choral conductors from around the world. Rehearsal and performance conducting opportunities, one-on-one instruction and individual guidance with Dr. Harold Rosenbaum. Contact: The Harold Rosenbaum Institute, Email: HaroldRosenbaum@gmail.com - Website: www.haroldrosenbaum.com

Rimini International Choral Workshop with Peter Phillips, Ghislaine Morgan and Andrea Angelini, Rimini, Italy, 31 Aug-6 Sep 2014. For advanced choristers and conductors. Repertory: Victoria, Officium Defunctorum (Requiem), 6 voices. Final concert, diploma presentation by P. Phillips. Individual vocal tuition. Contact: Musica Ficta, Email: info@musicaficta.org - Website: www.musicaficta.org

Jimena de la Frontera Music Week, Spain, 8 Sep 2014. Choral music in an Andalusian pueblo blanco directed by Eamonn Dougan. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Jimena de la Frontera Music Party, Spain, 14 Sep 2014. A small invited group of singers directed by Robert Hollingworth. For singers used to performing in small ensembles. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

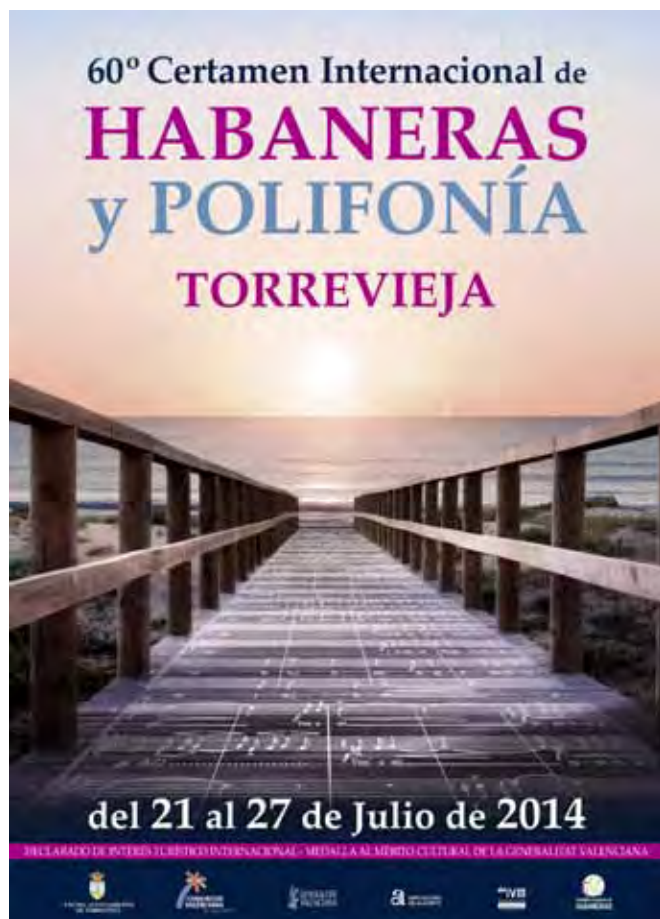
2nd Muungano National Choral Workshops, St. Louis, Missouri, USA, 9-12 Oct 2014. Highlighting music from Africa, Latin America, American folk, and more!... For choral groups, administrators, multicultural educators, and all lovers of great music and intercultural exchange. Contact: African Musical Arts, Inc., Email: info@afriarts.org - Website: www.afriarts.org

Singing Danube – Choral Performance Cruise, Germany, Austria, Slovakia, Hungary, 12-19 Oct 2014. Daily expert-led rehearsal & workshop dedicated to river-related songs, two informal concerts & one gala performance on board, two concert performances on land in a church or venue. Artistic Director: Diego Lenger. Guest Director: Prof. Volker Hempfling. Contact: PDM Tourism Group, Email: office@pdm-tourismgroup.com - Website: www.pdm-tourismgroup.com

Choral Arts Management Programme, Basse-Normandie, France, 20-27 Oct 2014. Study Tour for young choral managers and every person interested in choral management at an international level. This event is part of the project VOICE - Vision on Innovation for Choral Music in Europe. Contact: Polyfolia, Email: helene.leroy@polyfolia.org - Website: www.polyfolia.org

Corsham Winter School, United Kingdom, 27 Dec-1 Jan 2014. Week of choral singing between Christmas and New Year in the small Wiltshire town of Corsham, near Lacock, directed by Justin Doyle. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org/html/corsham.html

Europa Cantat Festival 2015, Pécs, Hungary, 24 July-2 Aug 2015. Spectacular vocal festival with participants from Europe and beyond. Workshops by international conductors in all vocal genres. Open singing, concerts: sing & listen, international contacts. Contact: European Choral Association – Europa Cantat, Email: info@ecpecs2015.hu - Website: www.ecpecs2015.hu



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International Choral Competition Ave Verum, Baden, Austria, 22-25 May 2014. For non-professional children, female, male and mixed choirs from all over the world (between 20 to 50 singers). First part of the competition: 4 pieces (comp. before 1700, Romantic period, comp. after 2000, unisono song). Second part: the 5 best choruses from 1st part will sing a free program (no pieces may be repeated from part A). Music pieces may be sacred and secular, but all a cappella. Apply before Sep 30. Email: office@aveverum.at - Website: www.aveverum.at

Festival Filadelfia 2014: The Musical City of Europe Featuring the Paolo Serrao Special Award Competitions, Filadelfia, Italy, 22-26 May 2014. For equal voices, mixed, children and youth, folk, Gospel/Spiritual choirs. Email: associazionemelody@libero.it - Website: www.associazione-melody.com

4th Šiauliai Cantat International Choir Festival and Competition, Šiauliai, Lithuania, 22-25 May 2014. Concerts in city halls, churches, choir competition in many categories. Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

National Capitol Choir Festival, Washington, DC, USA, 22-26 May 2014. For all kind of pro and amateur choral ensembles from all over the world. Email: info@sechristtravel.com - Website: www.sechristtravel.com

SheSings Festival 2014, Eugene, USA, 23-24 May 2014. Festival aiming to further the reach of female a cappella in America and around the world. - Website: www.womensacappella.org

6th International Choral Festival Cantate Croatia 2014, Pula, Croatia, 23-26 May 2014. For all kind of choirs from around the world. Email: info@virtus-travel.com - Website: www.virtus-travel.com

1st International Choral Festival Oslo, Norway, 25 May 2014. For all kind of choirs around the world. Email: info@eventtours.nl - Website: www.icf-oslo.com

9th Festa Choralis Bratislava, Slovak Republic, 28 May-1 June 2014. Festival and competition including 19 categories. For all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

9th European Festival of Youth Choirs, Basel, Switzerland, 28 May-1 June 2014. Non competitive festival for 18 selected children's and youth choirs (age limit 25) from European countries. Over 20 choral concerts in churches, concert halls and open air in Basel and around for more than 22'000 spectators. Workshops, parties, boat trips, open singing. Apply before: 30 Jan 2013. Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

International Festival of Choral Singing Nancy Voix du Monde, Nancy, France, 28 May-1 June 2014. 1600 singers from all over the world. Email: festival-choral@orange.fr - Website: www.chantchoral.org

43rd International Competition "Florilège Vocal de Tours", France, 30 May-1 June 2014. Three categories: mixed choirs, mixed vocal ensembles, equal voices (male or female). Two rounds and Grand Prix. International competition for children's and youth choirs. Email: contact@florilegevocal.com - Website: www.florilegevocal.com

8th International Choir Festival Harmonia, Harmanli, Bulgaria, 30 May-1 June 2014. Non competitive festival for all kind of choirs. Email: harmchoir@yahoo.com - Website: www.harmchoir.org

Join Hilary Apfelstadt in the Ireland Choir Festival, Dublin & Belfast, Ireland, June/July 2014. Combined rehearsals and gala concert, individual concerts, cultural immersion, tour Dublin and discover Belfast. With Hilary Apfelstadt & Gillian MacKay. Email: info@KIconcerts.com - Website: www.KIconcerts.com

International Choral Espoo Festival, Espoo, Finland, 1-8 June 2014. Concerts, workshops and events around choral music. Artistic director: Pasi Hyökki. Email: info@kuoroespoo.fi - Website: www.kuoroespoo.fi

Sing Mass at St Peter's Basilica & Vivaldi's Gloria, Rome, Italy, 1-30 June 2014. Artistic director: Eric Stark. Email: info@KIconcerts.com - Website: www.KIconcerts.com

42nd Festival of Songs Olomouc, Czech Republic, 4-8 June 2014. Mundi Cantant: international choir competition; Mundi Cantant superior: international choir competition with obligatory songs. For all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

International Choral Festival Chernomorski zvutsi, Balchik, Bulgaria, 4-8 June 2014. Festival and competition for all kind of choirs. Apply before 10/02/2014. Email: festival@chenomorskizvutsi.com - Website: www.chernomorskizvutsi.com/

Sing'n'Joy Vienna 2014 29th International Franz Schubert Choir Competition, Austria, 5-9 June 2014. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Email: mail@interkultur.com - Website: www.interkultur.com

57th International Festival of Choral Art Jihlava 2014, Czech Republic, 6-8 June 2014. Competition of chamber choirs, non-competitive concerts, workshop, meetings. Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

Musica Sacra International Festival, Marktoberdorf, Germany, 6-11 June 2014. Musica Sacra is a unique festival which brings music and dance from the five major world religions into Allgäu region, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Email: office@modfestivals.org - Website: www.modfestivals.org

Youth Choir Festival Northwest, Tacoma WA, USA, 6-7 June 2014. For singers ages 12-20. Two Tracks: SATB and Treble. Email: charbonneaujustjack@gmail.com - Website: www.youthchoirfestival.com

23rd International Choral Festival La Fabbrica del Canto, Legnano, Italy, 10-20 June 2014. Non-competitive festival featuring choirs from all over the world in individual concerts and choral marathons. Email: amj@jubilate.it - Website: www.jubilate.it

5th International Krakow Choir Festival Cracovia Cantans, Poland, 12-15 June 2014. Competition part in many categories, concerts, gala concert in Philharmonic Hall in one of the most beautiful town of the world, the biggest international choral festival in Poland. Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl/

2014 Pan-Orthodox Liturgical Music Symposium, Cincinnati, USA, 12-15 June 2014. For singers, conductors, and composers of all Orthodox traditions. Symposium encouraging and exploring the current state of Orthodox choral composition in the English-speaking world today. Guests: Fr. Sergei Glagolev, Dr. Tikey Zes, Peter Jerimihov (conductor). - Website: www.orthodoxchoralmusic.com

CantaRode International Choral Festival & Competition, Kerkrade, The Netherlands, 12-16 June 2014. Open to mixed voices 16-40 singers and equal voices 12-40 singers. Apply before December 15. Email: info@cantarode.nl - Website: www.cantarode.nl

International Festival of choirs and orchestras, Sopot, Poland, 12-16 June 2014. For choirs and orchestras from around the world. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Kennedy Center's Voices of Our Nation: Star-Spangled Salute, Washington DC, USA, 14 June 2014. Guest Conductor: Eric Whitacre. Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/rhap.htm

Umeå International Choral Festival, Umeå, Sweden, 16-21 June 2014. Choirs from surrounding areas, as well as many national and international choirs, will gather in Umeå for a fun-filled week of choral music and new experiences. Email: leena@ordco.se - Website: www.umeachoraldream.se/en

8th Grand Prix St Petersburg, Russia, 18-22 June 2014. Festival and Grand Prix competition including 21 categories for all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

17th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 18-22 July 2014. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

Tuscany Music Festival 2014, Montecatini Terme, Italy, 19-22 June 2014. For all kind of choirs. Email: info@musiccultura.com - Website: www.musiccultura.com

Appleseed Children's Choir Festival, Fort Wayne IN, USA, 20-22 June 2014. Festival designed to serve younger training choirs. Clinician: Emily Ellsworth (Anima - Young Singers of Greater Chicago). Email: info@fwcchoir.org - Website: www.fwcchoir.org

Sing Mass in St. Peter's Basilica in the Vatican, Rome, Italy, 21-25 June 2014. This mass singing festival is part of the Rome International Choral Festival. Rehearsals and performances will take place under the baton of Z. Randall Stroope. Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/mozart.html

Princeton Festival Choral Master Class, Princeton, NJ, USA, 23-28 June 2014. Choral Conducting Master Class with Dr. Jan Harrington, open to choral conductors and auditors by application. It will offer technical instruction, practical rehearsal strategies, choral warm-up ideas, as well as seminars on performance issues, score study, and preparation. Email: info@princetonfestival.org - Website: www.princetonfestival.org

The Rhythms of One World Festival, New York City, USA, 24-30 June 2014. For youth and adult choirs from all nations with programs that include choral works in folklore, regional sacred, contemporary and national pop music. Artistic Director: Gary Fry. Email: TheRhythmsOfOneWorld2014@faf.org - Website: www.faf.org

Mozart International Choral Festival, Salzburg, Austria, 25-29 June 2014. Artistic Directors: Alan Heatherington (Requiem, by John Rutter, and Psalm 148, by Gustav Holst) and János Czifra (Mozart's Mass in C Major, Coronation, KV 317) accompanied by the Salzburger Domorchestra. Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/mozart.html

Serenade! Washington, DC Choral Festival, USA, 26-30 June 2014. For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

Sing at Chicago's Orchestra Hall at Symphony Center with Z. Randall Stroope, Chicago, USA, 26-29 June 2014. For treble youth choirs. Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/windy_city_choral_festival.html

Queen City Children's Choir Festival 2014, Cincinnati Ohio, USA, 26-29 June 2014. Non-competitive festival under the direction of Robyn Lana, Artistic Director and Founder. Guest artist: Jim Papoulis. Email: rbreeden@cincinnatihoir.org - Website: www.cincinnatihoir.org

Choral Festival Verona Garda Estate, Lake of Garda, Italy, 26 June-20 July 2014. Six to eight choirs will be invited at each part of the festival. Each choir should present two 30-40 minutes programs, one sacred and one profane. Email: hanna.valkonen@phnet.fi - Website: <http://gardaestate.altervista.org>

Choral Festival Verona Garda Estate, Lake of Garda, Italy, 26-29 June, 3-6 July, 10-13 July & 17-20 July 2014. Six to eight choirs will be invited at each part of the festival. Each choir should present two 30-40 minutes programs, one sacred and one profane. Email: hanna.valkonen@phnet.fi - Website: <http://gardaestate.altervista.org>

16th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 26-29 June 2014. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Email: cantusmm@cc-a.at - Website: www.chorus2000.com

Meet Mozart International Choir Competition and Festival, Salzburg, Austria, 26-29 June 2014. For all kind of choirs. Email: info@musicultur.com - Website: www.musicultur.com

3rd Summer Choral Fest 2014, Lisbon, Portugal, 27-30 June 2014. As part of the annual festivities of the Festas de Lisboa '12, organised by EGEAC and SourceWerkz Pte Ltd, Singapore, this Festival is a platform for choirs to partake in high-level competition as well as work under the tutelage of an artistic panel of 5 judges drawing from all corners of the world. Email: sourcewerkz@gmail.com - Website: pscf.sourcewerkz.com or [facebook/sourcewerkz](https://facebook.com/sourcewerkz)

Heart of the Valley Children's Choir 30th Anniversary Festival, Corvallis, Oregon, USA, 30 June-3 July 2014. For children's choirs, including treble and SATB singers. Artistic Directors: Paul Caldwell and Sean Ivory. Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/heartofvalley.html

Sing Faure's Requiem for the D-Day 70 Anniversary, Paris, France, 30 June-5 July 2014. Festival under the artistic direction of Dr. William Skoog, bringing American mixed voice choirs to Paris to sing en masse in celebration of the centuries-old Franco-American friendship. Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/mozart.html

New Music for Easter Time International Composition Competition, Rimini, Italy, 30 June 2014. Winning words premiered by 'The Australian Voices' and by 'University of Philippines Singing Ambassadors'. Selection of pieces published by Edition Ferrimontana, The winner will sit in the Jury of the Rimini International Choral Competition. Email: info@musicaficta.org - Website: www.musicaficta.org/competitions/compchoralcomp

Silver Voicel, Vienna & Salzburg, Austria, Ceske Budejovice & Prague, Czech Republic, Venice, San Marino, Rimini, Verona, Italy, 30 June-10 July 2014. Will bring singers together in some fine concert venues. Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

International Folklore Festival, Bratislava, Slovak Republic, 3-6 July 2014. Festival of folklore music and dance ensembles. Apply before 15/04/14. Email: info@choral-music.sk - Website: www.choral-music.sk

The Rhythms of One World 2014 Festival, Geneva, Switzerland, 3-9 July 2014. For youth and adult choirs from all nations with programs that include choral works in folklore, regional sacred, contemporary and national pop music. Artistic Director: Yin Chu Jo. Apply before 6 Dec. 2013. Email: TheRhythmsOfOneWorld2015@faf.org - Website: www.faf.org

Rhapsody! International Music Festival, Prague, Czech Republic & Vienna, Salzburg, Austria, 3-13 July 2014. Performances in three of Europe's most musical and historical cities, workshop, musical exchanges, optional choral competition and sightseeing tours. Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/rhap.htm>

International Choir Festival of Preveza, International Competition of Sacred Music, Preveza, Greece, 3-6 July 2014. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Email: armonia4@otenet.gr - Website: www.choralpreveza.gr

Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 3-7 July 2014. Kaleidoscope of Nations. For choirs and orchestras. Email: Karin. PFlegler@cultours.at - Website: www.cultours.at

4th Krakow Singing Week, Poland, 4-13 July 2014. Non-competitive concerts in Krakow, sightseeing program. Email: info@poloniacantant.pl - Website: www.krakowsingingweek.pl

The Rhythms of One World Festival, Geneva, Switzerland, 3-9 July 2014. For youth and adult choirs from all nations with programs that include choral works in folklore, regional sacred, contemporary and national pop music. Artistic Director: Yin Chu Jo. Email: TheRhythmsOfOneWorld2014@faf.org - Website: www.faf.org

Summa Cum Laude International Youth Music Festival, held in the Musikverein in Vienna, Austria, 4-9 July 2014. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Email: office@scfestival.org - Website: www.scfestival.org

Festival of Voices, Hobart, Tasmania, Australia, 4-13 July 2014. Performance such as concerts to clubs, cabaret venues and pop up performances for participants and singers of all ages and backgrounds. Email: info@festivalofvoices.com - Website: www.festivalofvoices.com.au

12th International Choral Festival "José María Bravo Márquez", Medellín, Colombia, 4-7 July 2014. Non competitive festival for all choirs around the world. Email: director@ensamblevocaldemedellin.com - Website: www.ensamblevocaldemedellin.com

IFAS 2014 – 23th International Festival of Academic Choirs, Pardubice, Czech Republic, 4-9 July 2014. Competition Award Grand Prix IFAS 2014 - for student's choirs & Award Bohuslav Martinu for all types of choirs except children. Email: ifas.pardubice@seznam.cz - Website: www.ifas.cz

10th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 4-13 July 2014. Festival for girls' and mixed youth choirs, max. 36 persons (incl. staff), up to the age of 26. Concerts, ateliers and time to get to know each other and the wonderful island of Usedom. Email: nfo@amj-musik.de - Website: www.amj-musik.de

Crossroads Children's Chorus Festival, Nashville, TN, USA, 5-11 July 2014. International classical chorus festival held in America's Music City Nashville, giving the opportunity for treble choirs to meet and perform with celebrity vocalists and professional clinicians to develop musicianship as to explore the common roots of various music genres. With built-in fun activities, sophisticated musical instruction and performances, the CCCF will provide once in a lifetime opportunities to its participants. Email: info@crossroadschildrenschorusfestival.com - Website: www.crossroadschildrenschorusfestival.com

48th International Days of Choral Singing, Barcelona, Spain, 7-13 July 2014. Concerts and workshops with Daniel Mestre (Europe & Catalonia musical connections), Basilio Astulez (Bask Country), Saeko Hasegawa (Japan). Apply before 15 Jan 2013. Email: fcecc@fcecc.cat - Website: www.fcecc.cat

Coastal Song Children's Choir Festival, Savannah and Charleston, USA, 7-12 July 2014. For children's choir, with Josh Pedde and Robyn Lana. Email: jdiblasio@gogmt.com - Website: www.coastalsong.com

Llangollen International Musical Eisteddfod, United Kingdom, 8-15 July 2014. Choirs, musicians, folk singers and dancers from all corners of the world compete in the world's leading festival of music and dance. Email: info@international-eisteddfod.co.uk - Website: <http://international-eisteddfod.co.uk/>

Orientele Conventus VII, Singapore, 9-13 July 2014. Competition for mixed, equal voices, children's, folklore and chamber choirs. Artistic Director: Toh Ban Sheng (Singapore). Email: event@ace99.com.sg - Website: www.ace99.com.sg

8th World Choir Games, Riga, Latvia, 9-19 July 2014. In 2014 Riga will not only be the European Capital of Culture, but also the World Capital of Choral Music. Email: mail@interkultur.com - Website: www.interkultur.com

31st International Choral Festival of Karditsa, Greece, 10-19 July 2014. For mixed, male, female and children choirs as well as for groups of soloists and chamber choirs. Program including ancient Greek and Byzantine music as well as Gregorian and Renaissance music. Email: nke@otenet.gr

6th International Youth Music Festival, Bratislava, Slovak Republic, 10-13 July 2014. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world for a unique musical and cultural experience. Apply before 15/04/2014. Email: info@choral-music.sk - Website: www.choral-music.sk

International Youth Music Festival I, Bratislava, Slovak Republic, 10-13 July 2014. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before 15/04/2014. Email: info@choral-music.sk - Website: www.choral-music.sk

Prague Choral Music Summer, Prague, Czech Republic, 10-13 July 2014. Competition categories: Children's, youth and adults choirs, Musica Sacra, Folk song/ also for non-competitive choirs. Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

2nd International Choral Festival of Antonin Dvorak "DVORAK'S CHORAL SUMMER", Prague, Czech Republic, 11-12 July 2014. Competition open to amateur female, male, youth, mixed and children's choirs. Email: incoming@orfea.cz - Website: www.orfea.cz/festivalova-kancelar/index_en.php

4th International Choir Festival with Flower and Song, Cuernavaca, Mexico, 13-19 July 2014. Festival and workshops for all kind of choirs. Email: fest.coral@gmail.com

Melodia! South American Music Festival, Buenos Aires, Argentina, 17-25 July 2014. Combined choirs performances in top venues, optional choral competition. For all kind of choirs. Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/s_am.htm

32nd International Music Festival, Cantonigròs, Barcelona, Spain, 17-20 July 2014. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Email: fimc@fimc.es - Website: www.fimc.es

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 17-27 July 2014. Experience African rhythms, dancing and singing. Open to all choirs, optional choral competition. Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

53rd International Seghizzi Choral Competition and Festival, Gorizia, Italy, 17-21 July 2014. For choirs or musical groups. Categories: Renaissance, Baroque, 19th Century, 1900 to the present day, folk and traditional songs or spirituals and gospels, pop and jazz music, contemporary music. Apply before 31st March 2014. Email: info@seghizzi.it - Website: www.seghizzi.it

10th International Choir Competition, Miltenberg, Bavaria, Germany, 17-20 July 2014. Two categories: Symphony of Voices (with compulsory composition) and Folksongs, spirituals & jazz. Apply before December 16, 2013. Email: kultur@LRA-MIL.de - Website: www.chorwettbewerb-miltenberg.de

Chinese-German Culture Festival 2014, Berlin, Germany, 18-24 July 2014. Festival for young generations from China and Germany to meet and show performances of both cultures. Email: ncmlberlin@googlemail.com - Website: www.d-c-w.org

Choralp 2014, Briançon, France, 19-26 July 2014. For choirs and individual singers, Minimum Age: 16. Ateliers: Chichester Psalms by Leonard Bernstein with Valérie Fayet (France), Dixit Dominus (Psalm 110) by A. Vivaldi with Carlo Pavese (Italy). Email: choralp@gmail.com - Website: www.choralp.fr

Europa Cantat International Singing Week, Tarragona, Spain, 19-27 July 2014. For mixed choirs, female choirs and individual singers. With Elisenda Carrasco (Spain), Werner Pfaff (Germany), José Geraldo Arrieche (Venezuela), Xavier Puig (Spain). Email: Info@setmanacantant.org - Website: www.setmanacantant.org

Westminster Summer Choral Festival, Princeton (NJ) & New York City, USA, 20-26 July 2014. For advanced singers and conductors to form a Chamber Choir focusing on the Frank Martin Mass and Thomas Tallis' Spem in Alium. Email: woce@rider.edu - Website: www.rider.edu/academics/colleges-schools/wca/woce/seminars/summer-seminars/chamberchoir

Africa Sings Burundi, Bujumbura, Burundi, 21-28 July 2014. Concerts, meetings and workshops for choir from Africa and all over the world. Email: info@famuc.org - Website: www.famuc.org

Istanbul International Chorus Competition and Festival, Istanbul, Turkey, 21-26 July 2014. For children, female, male, mixed choirs and folk groups. Email: istanbul@istanbulchorus.com - Website: www.istanbulchorus.com

60th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 21-27 July 2014. Outdoors habaneras, polyphony in the auditorium «Eras de la Sal» on the Mediterranean Sea coast. Apply before: 30 Jan 2014. Email: habaneras@habaneras.org - Website: www.habaneras.org

7th Grand Prix Pattaya, Thailand, 23-27 July 2014. Festival and Grand Prix competition including 15 categories for all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

3rd Florence International Choir Festival, Florence, Italy, 23-25 July 2014. For choirs of all categories from all around the world. Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

6th International Festival of choirs and orchestras in Tuscany, Italy, 24-28 July 2014. International festival of choirs and orchestras in Tuscany. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

14th Taipei International Choral Festival, Taipei, Taiwan, 26 July-3 Aug 2014. Concerts performed by 5 international invited choirs and local groups in National Concert Hall and different cities. Lectures & Workshops for choral singers, conductors and conducting master class, led by international clinicians. Artistic Director: Dirk DuHei. Email: ting@tpf.org.tw - Website: www.ticf.tw

International Youth Music Festival II, Bratislava, Slovak Republic, 27-30 July 2014. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before 15/04/2014. Email: info@choral-music.sk - Website: www.choral-music.sk

World Peace Choral Festival Vienna 2014, Austria, 28-31 July 2014. Concerts, workshops, mass concert with the Vienna Boys Choir for children's and youth choirs. Email: info@wpcf.at - Website: www.wpcf.at

12th China International Choral Festival and IFCM World Youth Choral Education conference, Beijing, China, 29 July-8 Aug 2014. Competition, concerts, workshops, cultural exchange programs for all kind of choirs. Email: cicfbj@163.com - Website: www.cicfbj.cn/en

International Choral Festival Barcelona 2014, Stage Castell de Montjuic, Spain, 29 July 2014. For all kind of choirs around the world. Email: info@eventtours.nl - Website: www.imf-barcelona.com

International Youth Music Festival, Stuttgart, Germany, 30 July-2 Aug 2014. For youth choirs from all around the world. Email: volkskultur@outlook.com - Website: www.volkskultur-de.org

Europa Cantat junior 7, Bergen, Norway, 30 July-6 Aug 2014. For children's and youth choirs (age 8-18). With Panda van Proosdij, Rogier Ijmker (Netherlands), Edle Stray-Pedersen, Linn Andrea Fuglseth, Anne Karin Sundal Ask (Norway), Basilio Astulez, Julio Hurtado Llopis (Spain), Hirvo Surva (Estonia). Open Singing by Sanna Valvanne (Finland/USA). Email: kooriyhing@kul.ee - Website: www.kooriying.ee or www.europacantat.org

26th Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, 30 July-3 Aug 2014. The only competition in contemporary choral music for five categories. The winner of the Grand Prize will be invited to the competition for „The Grand Prix for European Choral Music” held every year alternately in Arezzo, Debrecen, Maribor, Tolosa, Tours and Varna. Folklore festival, world-premiers, church concerts, conducting master class and social meetings. Halfboard catering and accommodation for the invited choirs free of charge. Apply before: 31 October 2013. Email: info@bbcc.hu - Website: www.bbcc.hu

Youth Music Festival, Germany & Austria, 1-6 Aug 2014. Concert for all kind of youth choirs around the world. Email: volkskultur@outlook.com - Website: www.volkskultur-de.org

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12th International Choral Festival The Singing World, St. Petersburg, Russia, 1-6 Aug 2014. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Event promoting long-term contacts among choirs. Apply before: 1 Apr 2012. Email: Singingworld@mail.ru - Website: http://singingworld.spb.ru/en/

International Youth Music Festival, Vienna, Austria, 3 Aug 2014. For youth choirs from all around the world. Email: volkskultur@outlook.com - Website: www.volkskultur-de.org

China Meets America, New York, USA, 5-10 Aug 2014. The aim of the festival is to enhance the culture exchanges, the understanding and friendship between the two nations, to help and support the young generation to approach, communicate and co-operate each other. - Website: www.cn-us.org

10th World Symposium on Choral Music, Seoul, Rep. Korea, 6-13 Aug 2014. Eight days to listen to 26 of the world's premiere choirs, 30 outstanding lectures on choral music, music exhibition, gala concerts, open sings - all in the exciting city of Seoul and in the National Theatre of Korea. Email: office@ifcm.net - Website: www.ifcm.net

23rd Zimriya World Assembly of Choirs, Nights' Halls, Old Acre, Israel, 10-15 Aug 2014. Open singing, choir to choir sessions, concerts, workshops. Email: harzimco@netvision.net.il - Website: www.zimriya.org.il or www.youtube.com/watch?v=78CbjdqiJeU

3rd Mediterranean Choral Festival Gibraltar, 20-24 Aug 2014. Festival and competition including 13 categories for all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

International Festival of choirs and orchestras in Paris, France, 20-24 Aug 2014. For choirs and orchestras from around the world. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

1st Singapore International Choral Festival, Singapore, 21-24 Aug 2014. Competition, workshop, performances. Email: weimeng@sourcewerkz.com - Website: pscf.sourcewerkz.com or facebook/sourcewerkz

Bratislava Cantat I, Slovak Republic, 21-24 Aug 2014. International Choral and Orchestras Festival. Competition, concerts of choir and orchestral music. Apply before 15/04/14. Email: info@choral-music.sk - Website: www.choral-music.sk

Alpe Adria Cantat 2014, Lignano Sabbiadoro (UD), Italy, 24-31 Aug 2014. International singing week. Apply before 31/04/2014. Email: info@feniarco.it - Website: www.feniarco.it

3rd Bali International Choir Festival, Indonesia, 25-31 Aug 2014. Symposium and competition, workshops, Balinese Culture, intercultural collaboration, Temple tours for choirs, and individual conductors and singers. Email: mail_bcsevents@yahoo.com - Website: http://bandungchoralsociety.com/

5th Korofest, Istanbul, Turkey, 2-7 Sep 2014. Concerts, workshops with internationally renowned conductors, open singing sessions and seminars to youth choirs, as well as joint projects between Turkish and foreign choirs. Email: korofest@gmail.com - Website: www.korofest.com or www.facebook.com/korofest

Cantogrande International Choral Festival for Older Adults, Mendoza, Argentina, 3-6 Sep 2014. Tribute to Mercedes Sosa. For mixed chorus of elderly people. Email: cantograndefestivalcoral@gmail.com - Website: www.cantapueblo.com.ar

2nd Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toru, Poland, 10-14 Sep 2014. For all kinds of choirs from all around the world. Apply before 15 April. Email: constanze@meeting-music.com - Website: www.meeting-music.com

Liviu Borlan International Choral Festival, Baia Mare City, Romania, 11-14 Sep 2014. For mixed choirs in the beautiful Maramures region. Artistic Director: Andrea Angelini. Money prizes and diplomas. Email: mail@festivalborlan.ro - Website: www.festivalborlan.ro

4th International Choir Competition and Festival Canco Mediterrania, Barcelona & Lloret de Mar, Spain, 16-21 Sep 2014. For all kind of choirs from around the world. Email: festivalbarcelona@interia.eu - Website: www.serrabrava.eu

3rd International Choir Festival CorInfesta, Emilia Romagna, Italy, 19-21 Sep 2014. For all kind of choirs from around the world. Email: corinfesta@scholacantorumbazzano.it - Website: www.scholacantorumbazzano.it

8th Cantapueblo for Children, Mendoza, Argentina, 24-27 Sep 2014. For children choirs from around the world. Exchange of cultural traditions through choral singing as a means to strengthen ties of brotherhood. Email: cantapuebloninos@gmail.com - Website: www.cantapueblo.com.ar

VIII Rimini International Choral Competition, Rimini, Italy, 25-28 Sep 2014. Competition for Equal Voices, Mixed, Chamber, Children Young, Sacred Music, Folk and Spiritual Choirs in the beautiful old town of Rimini. Email: info@riminichoral.it - Website: www.riminichoral.it

Tonen2000 International Choir Festival, Westland, Netherlands, 26-28 Sep 2014. Contest for non-professional mixed choirs (up to 36 members) and male and female ensembles (up to 24 members). Categories: sacred and secular music (compositions from Middle Age/Renaissance, Romantic period and modern); folk music optional. Email: info@tonen2000.nl - Website: www.tonen2000.nl

7th International Choir Festival & Competition 'Isola del Sole', Grado, Italy, 1-5 Oct 2014. Competition, international friendship concerts, evaluation concerts and individual coaching. Email: mail@interkultur.com - Website: www.interkultur.com

Bratislava Cantat II, Slovak Republic, 2-5 Oct 2014. International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. Apply before 01/08/2014. Email: info@choral-music.sk - Website: www.choral-music.sk

Cracovia Music Festival 2014, Cracow, Poland, 2-6 Oct 2014. For choirs and orchestras from around the world. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Festival Magic Mozart Moments, Salzburg, Austria, 2-5 Oct 2014. Voices from all over the world and the Salzburg Cathedral Choir & Orchestra. Singers are required to have sung the performed piece before. Email: office@cultours.at - Website: www.cultours-europe.com

Cape Town Cantat Festival, Cape Town, Stellenbosch, South Africa, 4-9 Oct 2014. Competitive and non-competitive event for choirs and orchestras from all around the world. Apply before 1 Apr. Email: arena@arenagroup.info - Website: www.capetownchoirfestival.com

International Choir Competition and Festival Vrnjačka Banja 2014, Serbia, 8-12 Oct 2014. For all kinds of choirs from all around the world. Email: mail@interkultur.com - Website: www.interkultur.com

1st Beira Interior International Choir Festival and Competition, Fundão, Portugal, 8-12 Oct 2014. For all kinds of choirs from all around the world. Apply before 30 April. Email: deborah.bertoni@meeting-music.com - Website: www.meeting-music.com

10th Busan Choral Festival & competition, South Korea, 13-18 Oct 2014. Categories: classical mixed, classical equal, senior (above 55) choirs, ethnic (traditional) music, a cappella ensemble, children and youth choirs. Email: info.busanchoral@gmail.com - Website: www.busanchoral.com

International Choral Week 2014, Guadalajara de Buga, Colombia, 15-18 Oct 2014. Festival and workshops for all kind of choirs from around the world. Email: corpacoros@corpacoros.org - Website: www.corpacoros.org

International Robert Schumann Choir Competition, Zwickau, Germany, 15-19 Oct 2014. Competition in different categories and difficulties. Email: mail@interkultur.com - Website: www.interkultur.com

Lago di Garda Music Festival, Italy, 16-20 Oct 2014. International festival of music for choirs and orchestras on Lake Garda. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Choir Festival Corearte Barcelona 2014, Spain, 20-26 Oct 2014. Non-competitive event open to choirs of various backgrounds from all over the world. Email: colonies@corearte.es - Website: www.corearte.es

8th International Choral Festival Mario Baeza, Valparaíso, V Región, Chile, 21-26 Oct 2014. Non competitive Festival for choirs in all categories. Apply before 15 April. Email: alacc.chile@gmail.com

Canta al Mar 2014, Calella/Barcelona, Spain, 22-26 Oct 2014. For all kinds of choirs from all around the world. Email: mail@interkultur.com - Website: www.interkultur.com

Derry International Choral Festival, Ireland, 23-26 Oct 2014. Competitive and non-competitive participation for singers across a wide range of styles, ensembles and ages. Performances from Mixed Voice to Equal-Voice choirs, Youth to Chamber choirs and from Church Music to Light, Popular and Jazz. Email: info@codetta.net - Website: www.codichoral.com

10th International Warsaw Choir Festival Varsovia Cantat, Poland, 24-26 Oct 2014. For a cappella choirs. Choirs can compete in one of 5 categories. Festival taking place in Porczynski & Chopin Halls. Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

International Choral Festival London 2014, United Kingdom, 25 Oct 2014. For all kind of choirs around the world. Email: info@eventtours.nl - Website: www.icf-london.com

Autumn Fairy-tale!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 27 Oct-1 Nov 2014. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 15 Sep 2014. Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

Prague Cantat, Hungary, 30 Oct-2 Nov 2014. International choir competition and festival for all kind of choirs. Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/praga-cantat-2014.html

26th Cantapueblo 50 Years of La Misa Criolla and tribute to Ariel Ramirez, Mendoza, Argentina, 4-8 Nov 2014. Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Email: cantapuebloargentina@gmail.com - Website: www.cantapueblo.com.ar

41st Choir Festival Pampa Canta Tandil, Argentina, 5-9 Nov 2014. Festival and competition including 11 categories for all kind of choirs from around the world. Email: info@festamusical.com - Website: www.festamusical.com

Cantate Dresden, Germany, 6-9 Nov 2014. For all kind of choirs from all over the world. Email: info@musicandfriends.org - Website: www.musicandfriends.net/html/cantate_dresden1.html

1st Asia Kodály Symposium (AKS) for Music and Choral Educators, Jakarta, Indonesia, 7-9 Nov 2014. Chaired by Dr. László Nemes, Director of the International Kodály Institute (Hungary), world-class clinicians Dr. James Cuskelly (Australia), Lucinda Geoghegan (Scotland), Tommyanto Kandisaputra (Indonesia), Susanna Saw (Malaysia) & Aida Swenson (Indonesia) come together offering practical workshops for musician-educators. Email: enquiries@kam.sg - Website: www.kam.sg

International festival of choirs and orchestras in Vienna, Austria, 7-10 Nov 2014. International festival of choirs and orchestras in Tuscany. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

3rd International Choral Festival of Mar del Plata, Mar del Plata, Argentina, 8-14 Nov 2014. With Luciana Vallesi (contemporary music), Gustavo Maldino (ethnic music), Opus Cuatro (vocal groups). Apply before 15 Nov 2013. Email: festcormdq@gmail.com or hlanci@gmail.com

7th International Festival Interfolk in Russia, St. Petersburg, Russia, 14-19 Nov 2014. For folk groups, vocal and instrumental ensembles, choirs and dance groups of various styles, levels and origins from all over the world. Email: interfolk@mail.ru - Website: http://interfestplus.ru/en/

Miramar Canta 2014, Miramar, Buenos Aires province, Argentina, 15-16 Nov 2014. Non-competitive choral meeting for all kind of choirs. Email: Miramarcanta2006@yahoo.com.ar - Website: www.miramarcanta.com.ar

Prague Advent Choral Festival, Czech Republic, 21-24 Nov, 28 Nov-1 Dec, 5-8 Dec, 12-15 Dec, 18-21 Dec 2014. For all kind of choirs from all over the world. Email: info@musicandfriends.org - Website: www.advent-choir-prague.info

International Advent Singing Festival Vienna 2014, Austria, 27 Nov-1 Dec 2014. For choirs from all around the world. Other possible dates: 4-8 Dec 2014. Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/chorfestival-salzburg-2013.html

6th International Festival of Choirs and Orchestras 'Advent Music Festival', Prague, Czech Republic, 28 Nov-1 Dec 2014. For choirs and orchestras from around the world. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

3rd International Festival of choirs and orchestras in Baden, Germany, 29 Nov-21 Dec 2014. For choirs and orchestras from around the world. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

3rd Natale Festa Corale Olomouc International Christmas Choir Festival, Czech Republic, 3-7 Dec 2014. Christmas concerts, Parade of Choirs, International Choir Competition. For all kind of choirs from around the world. Email: festamusical@atlas.cz - Website: www.festamusical.cz

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 4-7 Dec 2014. Competition, workshop, concerts in churches and on the Christmas markets stage. Apply before 01/10/14. Email: info@choral-music.sk - Website: www.choral-music.sk

5th Krakow Advent & Christmas Choir Festival, Poland, 5-7 Dec 2014. For all kinds of choirs. Competition in 5 categories for the statuettes of Golden Angels or non-competitive participation. Apply before June 30, 2014. Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

International a cappella choral composition competition for advanced children's choir, Yerevan, Armenia, 15 Dec 2014. Composition competition open to musicians over 20 years of age from all over the world with the aim of promoting the creation of a new choral repertoire for the "Little Singers of Armenia" choir. Money prizes and performances for the winning pieces. Email: alsccc@hotmail.com - Website: www.alscompetition.am

22nd International Sacred, Advent & Christmas Music Festival and Choir Competition, Kaunas, Lithuania, 18-21 Dec 2014. Concerts in city halls, churches, choir competition in many categories, workshops. Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Join Randall Stroepe to sing in Barcelona at 2014-2015 New Year's Choir Festival, Barcelona, Spain, 27 Dec 2014-3 Jan 2015. Combined rehearsals and gala concert, individual concerts, cultural immersion. Email: info@KIconcerts.com - Website: www.KIconcerts.com

The Rhythms of One World 2015 Festival, Ireland, 12-19 Jan 2015. For youth and adult choirs from all nations with programs that include choral works in folklore, regional sacred, contemporary and national pop music. Email: TheRhythmsOfOneWorld2015@faf.org - Website: www.faf.org

4th International Gdansk Choir Festival, Poland, 13-15 Feb 2014. For all kinds of choirs. Competition part in 5 categories, concerts, non-competitive participation possible. Apply before Oct 15, 2014. Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

African Choral Festival, Ghana, 5-10 Mar 2015. Concerts and friendships. Director of choral activities: Jefferey Ames. Email: travel@music-contact.com - Website: www.music-contact.com

International Choral Festival Canta en Primavera, Málaga, Spain, 11-15 Mar 2015. Competition in different categories and difficulties. Email: mail@interkultur.com - Website: www.interkultur.com

Chorfestspiele Bad Krozingen International Choir Competition and Festival, Bad Krozingen, Germany, 18-22 Mar 2015. 1.000 voices between Black Forest and the Vosges. Email: mail@interkultur.com - Website: www.interkultur.com

11th Palm Sunday International Choir Cycle Concerts, Cascais, Portugal, 21-29 Mar 2015. Guest Conductor: André de Quadros, USA. Join this International sacred choir for a week and perform 5 concerts. Email: info@voxlaci.com - Website: www.voxlaci.com

13th Festival Musica Religiosa Olomouc, Czech Republic, 25-29 Mar 2015. International choir festival of sacred and clerical music, Musica Religiosa Competition for choirs in all categories from all around the world. Email: festamusical@atlas.cz - Website: www.festamusical.cz

Festival di Primavera, Montecatini Terme, Tuscany, Italy, 9-11 & 15-18 Apr 2015. International spring festival for school choirs, 9-11 April open to children's choirs (age 6-13) and 15-18 April open to youth choirs (age 14-19). Apply before 31/01/2015. Email: info@feniarco.it - Website: www.feniarco.it

13th International Choral Competition Maribor, Slovenia, 10-12 Apr 2015. Member of the European Grand Prix for Choral Singing Association (together with Arezzo, Debrecen, Tolosa, Tours and Varna). For up to 4 selected vocal groups (NEW!) and 8 selected choirs: female, male and mixed with 4-48 singers (free meals and accommodation). Non-competitive and three competitive programs (compulsory, free and Grand Prix). Winning choir will take part at the European Grand Prix for Choral Singing finale 2016. Apply before 24 Nov 2014. Email: mihela.jagodic@jskd.si - Website: www.jskd.si/maribor

International Madetoja Male Voice Choir Competition 2015, Tampere, Finland, 16-18 Apr 2015. International choir competition for male voice choirs. Jury chairman: Matti Hyökki. Apply before: 31 December 2014. Email: toiminnanjohtaja@mieskuoro.fi - Website: http://smkl.sulasol.fi/madetoja2015/en/rules/

14th International Choir Festival Tallinn 2015, Estonia, 23-26 Apr 2015. For mixed choirs and individual singers. Apply before 31/10/14. Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

Slovakia Cantat 2015, Bratislava, Slovak Republic, 23-26 Apr 2015. International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. Apply before 15/12/14. Email: info@choral-music.sk - Website: www.choral-music.sk

Cornwall International Male Voice Choral Festival, United Kingdom, 29 Apr-4 May 2015. With over 60 choirs involved in 50 events at 40 locations, there is something for everyone. Email: peter@cimvcf.org.uk - Website: www.cimvcf.org.uk

61st Cork International Choral Festival, Ireland, 29 Apr-3 May 2015. Founded in 1954, the Cork International Choral Festival in Ireland is a world class festival celebrating the very best of choral and vocal music. Top international choirs compete in the prestigious Fleischmann International Trophy Competition. Email: info@corkchoral.ie - Website: www.corkchoral.ie

3rd Guam Pacific Choral Festival Hagatna, Guam, 29 Apr-3 May 2015. International choir festival and competition including 9 categories for all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

5th International Messiah Festival, Salzburg, Austria, 30 Apr-3 May 2015. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Email: messiah-salzburg@cc-a.at - Website: <http://messiah-salzburg-festival.blogspot.co.at>

CantaRode International Choral Festival & Competition, Kerkrade, The Netherlands, 14-18 May 2015. Open to mixed voices 16-40 singers and equal voices 12-40 singers. Apply before December 15. Email: info@cantarode.nl - Website: www.cantarode.nl

Festival Filadelfia 2015: The Musical City of Europe Featuring the Paolo Serrao Special Award Competitions, Filadelfia, Italy, 21-25 May 2015. For equal voices, mixed, children and youth, folk, Gospel/Spiritual choirs. Email: associazione-melody@libero.it - Website: www.associazione-melody.com

5th International Wroclaw Choir Festival Vratslavia Sacra, Poland, 22-24 May 2015. Festival and competition focusing on sacred music of different style and origin. Evening concerts. Apply before Nov 15, 2014. Email: info@vratislaviasacra.pl - Website: www.vratislaviasacra.pl

14th International Chamber Choir Competition, Marktoberdorf, Germany, 22-27 May 2015. Two categories: Mixed Choirs and Female Choirs. Compulsory work for each category. Apply before October 11, 2014. Email: office@modfestivals.org - Website: www.modfestivals.org

10th Festa Choralis Bratislava, Bratislava, Slovak Republic, 27-31 May 2015. Festival and competition including 19 categories. For all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

Join Karen Kennedy in Vienna, Austria, June 2015. Combined rehearsals and gala concert, individual concerts, cultural immersion. Email: info@KIconcerts.com - Website: www.KIconcerts.com

Choral Odyssey Greece 2015 with Anna Hamre, Greece, June 2015. Combined rehearsals and gala concert, individual concerts, cultural immersion. Email: info@KIconcerts.com - Website: www.KIconcerts.com

Join Rollo Dilworth in the Ireland Choir Festival, Dublin & Belfast, Ireland, June/July 2015. Combined rehearsals and gala concert, individual concerts, cultural immersion, tour Dublin and discover Belfast. Email: info@KIconcerts.com - Website: www.KIconcerts.com

Join Mary Breden in the France Choral Festival, Paris, Versailles & Normandy, France, June 2015. Combined rehearsals and gala concert, individual concerts, cultural immersion. Email: info@KIconcerts.com - Website: www.KIconcerts.com

Italy's Notes of Joy Choir Festival, Rome, Italy, June 2015. Artistic director: Gregory Gentry. Email: info@KIconcerts.com - Website: www.KIconcerts.com

Henry Leck Choral Festival - Passion of Italy, Rome, Italy, June/July 2015. Individual concertsn combined festival concerts, sing mass at St Peter's Basilica. Email: info@KIconcerts.com - Website: www.KIconcerts.com

43rd International Choir Festival of Songs, Czech Republic, 3-7 June 2015. Mundi Cantant: international choir competition; Mundi Cantant superior: international choir competition with obligatory songs. For all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

International Anton Bruckner Choir Competition and Festival, Linz, Austria, 3-7 June 2015. For all kinds of choirs from all around the world. Email: mail@interkultur.com - Website: www.interkultur.com

¡Canta! Costa Rica, San José, Costa Rica, 10-14 June 2015. Under the artistic direction of Paul Caldwell and Sean Ivory, rehearsals and concert experience together with the National Youth Choir of Costa Rica. Contact: Witte Travel & Tours, Tel: +1-800-4694883, Fax: +1-616-9579716, Email: groups@wittetravel.com - Website: cantacostarica.com

Musica Sacra Bratislava, Slovak Republic, 11-14 June 2015. International Sacred Music Festival. Competition, workshop, concerts in churches, sightseeing. Apply before 01/03/15. Email: info@choral-music.sk - Website: www.choral-music.sk

6th International Krakow Choir Festival Cracovia Cantans, Poland, 11-14 June 2015. For all kinds of choirs, 9 categories, many concert opportunities. Gala concert in Krakow Philharmonic. Apply before Dec 15, 2014. Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

9th Grand Prix St Petersburg, Russia, 17-21 June 2015. Festival and Grand Prix competition including 21 categories for all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

Rome International Choral Festival, Italy, 20-24 June 2015. Featuring Mass participation at St. Peter's Basilica in the Vatican and a formal finale concert at Rome's famed Saint Mary above Minerva Basilica under the baton of Z. Randall Stroope. Email: info@som50fest.org - Website: www.romechoralfestival.org

The Rhythms of One World 2015 Festival, New York City, USA, 21-28 June 2015. For youth and adult choirs from all nations with programs that include choral works in folklore, regional sacred, contemporary and national pop music. Email: TheRhythmsOfOneWorld2015@faf.org - Website: www.faf.org

The Sound of Music 50th Anniversary Festival, Salzburg, Austria, 22-27 June 2015. Celebrate the 50th anniversary of this musical in the Mozarteum Salzburg. Email: info@som50fest.org - Website: www.som50fest.org/contact-us.html

18th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 24-28 June 2015. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

Mozart International Choral Festival, Salzburg, Austria, 24-28 June 2015. Three days of festival rehearsals, mingling side-by-side with singers from all backgrounds under the direction of Jo-Michael Scheibe (USA) and János Czifra (Salzburg dom). Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2015/mozart.html

Serenade! Washington, DC Choral Festival, USA, 25-29 June 2015 — 30 June-3 July 2016. For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

4th Summer Choral Fest 2015, Lisbon, Portugal, 26-29 June 2015. As part of the annual festivities of the Festas de Lisboa '12, organised by EGEAC and SourceWerkz Pte Ltd, Singapore, this Festival is a platform for choirs to partake in high-level competition as well as work under the tutelage of an artistic panel of five international judges. Email: sourcewerkz@gmail.com - Website: pscf.sourcewerkz.com or facebook/sourcewerkz

International Folklore Festival, Bratislava, Slovak Republic, 2-5 July 2015. Festival of folklore music and dance ensembles. Apply before 15/04/15. Email: info@choral-music.sk - Website: www.choral-music.sk

Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 2-6 July 2015. Kaleidoscope of Nations. For choirs and orchestras. Email: Karin.Pfliegler@cultours.at - Website: www.cultours.at

17th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 3-5 July 2015. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Email: cantusmm@cc-a.at - Website: www.chorus2000.com

Crossroads Children's Chorus Festival, Nashville, TN, USA, 4-10 July 2015. International classical chorus festival held in America's Music City Nashville, giving the opportunity for treble choirs to meet and perform with celebrity vocalists and professional clinicians to develop musicianship as to explore the common roots of various music genres. Email: info@crossroadschildrenschorusfestival.com - Website: www.crossroadschildrenschorusfestival.com

2nd European Choir Games, Magdeburg, Germany, 5-12 July 2015. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Email: mail@interkultur.com - Website: www.interkultur.com

International Youth Music Festival I, Bratislava, Slovak Republic, 9-12 July 2015. Festival for Youth and Children's Choirs & Orchestras. Competition, workshop, concerts of sacred and secular music. Apply before 15/04/2015. Email: info@choral-music.sk - Website: www.choral-music.sk

Rhapsody! International Music Festival, Prague, Czech Republic & Vienna, Salzburg, Austria, 9-19 July 2015 — 7-17 July 2016. Performances in three of Europe's most musical and historical cities, workshop, musical exchanges, optional choral competition and sightseeing tours. Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/rhap.htm>

2014 DIVISION CONFERENCES

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Central Division



Cincinnati, OH
Feb. 26 - Mar. 1, 2014

Northwestern Division



Seattle, WA
Mar. 13 - 16, 2014

Eastern Division



Baltimore, MD
Feb. 5 - 8, 2014

Southern Division



Jacksonville, FL
Mar. 5 - 8, 2014

Southwestern Division



Little Rock, AR
Mar. 19 - 22, 2014

North Central Division



Des Moines, IA
Mar. 18 - 22, 2014

Western Division



Santa Barbara, CA
Feb. 18 - 22, 2014

AMERICAN
CHORAL
DIRECTORS
ASSOCIATION



10th Golden Gate International Children's and Youth Choir Festival, San Francisco Bay Area, USA, 12-18 July 2015. For children's and youth choirs from all over the world to perform, compete, and build international friendship. Competition for Historical, Folk, Contemporary, Spiritual/Gospel, Vocal Solo categories. Artistic Director: Robert Geary (USA). Festival conductors and adjudicators: María Guinand and Stephen Leek. Apply before: Oct 2014. Email: info@goldengatefestival.org - Website: www.goldengatefestival.org

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 15-26 July 2015 — 20-31 July 2016. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

International Johannes Brahms Choir Festival and Competition, Wernigerode, Germany, 15-19 July 2015. For all kinds of choirs from all around the world. Email: mail@interkultur.com - Website: www.interkultur.com

33rd International Music Festival, Cantonigròs, Barcelona, Spain, 16-19 July 2015. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Email: fimc@fimc.es - Website: www.fimc.es

8th Grand Prix Pattaya, Thailand, 22-26 July 2015. Festival and Grand Prix competition including 15 categories for all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

4th Florence International Choir Festival, Florence, Italy, 22-24 July 2015. For choirs of all categories from all around the world. Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

Melodia! South American Music Festival, Buenos Aires, Argentina, 23-31 July 2015 — 7-15 July 2016. Combined choirs performances in top venues, optional choral competition. For all kind of choirs. Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/s_am.htm

Europa Cantat Festival 2015, Pécs, Hungary, 24 July-2 Aug 2015. Spectacular vocal festival with participants from Europe and beyond. Workshops by international conductors in all vocal genres. Open singing, concerts: sing & listen, international contacts. Email: info@ecpecs2015.hu - Website: www.ecpecs2015.hu

Young Event Management Program at the Europa Cantat Festival XIX, Pécs, Hungary, 24 July-2 Aug 2015. A selected group of international young arts managers will visit the Europa Cantat Festival. As observers they will get to know different ways of festival management and learn from and exchange ideas with other managers. Email: info@ecpecs2015.hu - Website: www.ecpecs2015.hu

15th Taipei International Choral Festival, Taipei, Taiwan, 25 July-2 Aug 2015. Concerts performed by 5 international invited choirs and local groups in National Concert Hall and different cities. Lectures & Workshops for choral singers, conductors and conducting master class, led by international clinicians. Artistic Director: Dirk DuHei. Email: ting@tpf.org.tw - Website: www.ticf.tw

International Youth Music Festival II, Bratislava, Slovak Republic, 26-29 July 2015. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music. Apply before 15/04/2015. Email: info@choral-music.sk - Website: www.choral-music.sk

9th International Choral Festival San Juan Coral 2015, Argentina, 13-18 Aug 2015. Non-competitive choral festival organized by the Universidad Católica de Cuyo's Choir every two years, for 8-10 selected mixed, female, male and chamber choirs (16 voices or more). Concerts, conferences and workshops for choirs, singers, conductors and other individual musicians. Apply before March 15, 2015. Email: mariaelinamayorga@gmail.com or sanjuancoral@gmail.com - Website: www.sanjuancoral.com.ar

4th Mediterranean Choral Festival Gibraltar, 19-23 Aug 2015. Festival and competition including 13 categories for all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

Festival Magic Mozart Moments, Salzburg, Austria, 1-4 Oct 2015. Voices from all over the world and the Salzburg Cathedral Choir & Orchestra. Singers are required to have sung the performed piece before. Email: office@cultours.at - Website: www.cultours-europe.com

Derry International Choral Festival, Ireland, 22-25 Oct 2015. Competitive and non-competitive participation for singers across a wide range of styles, ensembles and ages. Performances from Mixed Voice to Equal-Voice choirs, Youth to Chamber choirs and from Church Music to Light, Popular and Jazz. Email: info@codetta.net - Website: www.codichoral.com

11th International Warsaw Choir Festival Varsovia Cantat, Poland, 23-25 Oct 2015. For a cappella choirs. Festival taking place in Porczynski & Chopin Halls. Apply before May 30, 2015. Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

42nd Choir Festival Pampa Canta Tandil, Argentina, 4-8 Nov 2015. Festival and competition including 11 categories for all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

6th Krakow Advent & Christmas Choir Festival, Poland, 4-6 Dec 2015. For all kinds of choirs. Competition in 5 categories. Apply before June 30, 2015. Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

5th International Gdansk Choir Festival, Poland, 5-7 Feb 2016. For all kinds of choirs. Competition part in 5 categories, concerts, non-competitive participation possible. Apply before Oct 15, 2015. Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

62nd Cork International Choral Festival, Ireland, 27 Apr-1 May 2016. Founded in 1954, the Cork International Choral Festival in Ireland is a world class festival celebrating the very best of choral and vocal music. Top international choirs compete in the prestigious Fleischmann International Trophy Competition. Email: info@corkchoral.ie - Website: www.corkchoral.ie

11th Festa Choralis Bratislava, Bratislava, Slovak Republic, 1-5 June 2016. Festival and competition including 19 categories. For all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

44th International Choir Festival of Songs, Czech Republic, 8-12 June 2016. Mundi Cantant: international choir competition; Mundi Cantant superior: international choir competition with obligatory songs. For all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

7th International Krakow Choir Festival Cracovia Cantans, Poland, 9-12 June 2016. For all kinds of choirs, 9 categories, many concert opportunities. Gala concert in Krakow Philharmonic. Apply before Dec 15, 2015. Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

22nd Choralies, Vaison-la-Romaine, France, 3-11 Aug 2016. Large non-competitive choir meeting in the beautiful Roman town of Vaison. 40 workshops for singers, 2 workshops for conductors, 100 concerts and all kinds of activities for participants and conductors. Email: inscriptions@choralies.org - Website: www.choralies.fr

A regularly up-dated list of all events may be found on our website: www.ifcm.net

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Golden Gate International Choral Festival **JULY 12-18, 2015**

Artistic Director Robert Geary

Festival Conductors and Adjudicators: Maria Guinand, Judit Hartyany,
Aarne Saluveer, Elise Bradley, & Terrance Kelly

Children's & Youth Choirs • Six nights' accommodation and meals in homestays (limited availability)
Choral and solo competitions • Performances throughout San Francisco Bay area • Bay Cruise
Applications due October 2014 • For more information, contact info@goldengatefestival.org

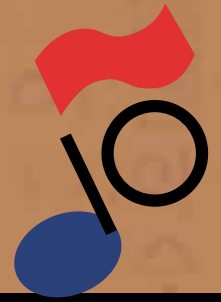
goldengatefestival.org



10th World Symposium on Choral Music

"Healing and Youth"

WSCM In SEUL



INFO www.ifcm.net, Registration www.wscm10.org



Over 60 Concerts : 25 of the finest choirs from all over the world

72 Seminars

Choral Music Exhibition

Opening & Final Concerts, Morning Sing, Community Meetings

FIRST HALF

OPENING CONCERT : Combined choirs (National Chorus of Korea, Bucheon Civic Chorale, Goyang Civic Choir)

Hong Kong Children's Choir (CHINA), conducted by Kathy Fok

Voz en Punto (MEXICO), conducted by José Galván

Moran Choir (ISRAEL), conducted by Naomi Faran

University of Southern California Thornton Chamber Singers (USA), conducted by Jo-Michael Scheibe

Choeur Africain des Jeunes (AFRICA), conducted by Ambroise Kua Nzambi Toko, Sylvain Kwami Gamet

Oslo Chamber Choir (NORWAY), conducted by Håkon Nystedt

Roomful of Teeth (USA), conducted by Brad Wells

Inner Mongolian Youth Choir (CHINA), conducted by Yalun Gerile

Hamilton Children's Choir (CANADA), conducted by Zimfira Poloz

Choir of the John Paul II Catholic University (POLAND), conducted by Grzegorz Pecka

Musica Quantica Voces de Cámara (ARGENTINA), conducted by Camilo Santostefano

Harmonia Ensemble (JAPAN)

Incheon City Chorale (KOREA), conducted by Hak-Won Yoon

Asia Pacific Youth Choir (ASIA), conducted by Chifuru Matsubara & Jennifer Tham

* Ansan City Choir, Wonju Civic Chorale (KOREA), recommended by KFCM

SECOND HALF

Sofia Vokalensemble (SWEDEN), conducted by Bengt Ollén

Muongano National Choir (KENYA), conducted by Risper Oduor

Ikeda Junior Choir (JAPAN), conducted by Kayoko Shibuya

University of Maryland Chamber Singers (USA), conducted by Edward Maclary

Kammerchor Stuttgart (GERMANY), conducted by Frieder Bernius

Manado State University Choir (INDONESIA), conducted by André de Quadros

Túumben Paax (MEXICO), conducted by Jorge Córdoba

Choeur des Jeunes de Casablanca (MOROCCO), conducted by Adnane Matrone

VocalEssence Ensemble Singers (USA), conducted by Philip Brunelle

Leoja Kantika Korala Children's Choir (SPAIN), conducted by Basilio Astúlez

Fusion (AUSTRALIA), conducted by Debra Shearer-Dirie

Naniwa Choraliers (JAPAN), conducted by Keishi Ito

* Seoul Metropolitan Junior Chorus (KOREA), recommended by KFCM

FINAL CONCERT : World Vision Korea Children's Choir, Combined Choirs

(Anyang Civic Chorale, Suwon Civic Chorale, Kammerchor Stuttgart, VocalEssence Chamber Singers)

6 - 13 AUGUST 2014

SEOUL, SOUTH KOREA

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