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ICB

International Choral Bulletin

ICB

A Summer of Singing in Ivory Coast

Dossier: Choral Music in Slovenia

Announcement for the 2013 IFCM General Assembly
Hotel Fairmont Dallas, 1717 North Akard Street
Dallas, Texas, USA
March 12, 2013 (09.00 – 19.00)

In accordance with the IFCM statues, and within the statutory period, I hereby officially invite all IFCM members in good standing to attend the 2013 session of the IFCM General Assembly. The meeting will take place in connection to the American Choral Directors Association National Conference on March 12, 2013 in Dallas, Texas, USA.

Along with the General Assembly, the IFCM Board will meet on March 11 and 13, and IFCM Executive Committee will meet on March 10. These days offers a splendid opportunity for members to meet with the IFCM Board, Executive Committee, and the staff.

Agenda (subject to change)

1. Welcome and introduction by the President.
2. Verifying the legality of the meeting.
3. Verifying voting rights and proxys
4. Approval of the minutes of the previous General Assembly in Puerto Madryn, Argentina.
5. Approval of the agenda for the present meeting.
6. Report by the President.
7. Questions, discussion and approval of the report by the President.
8. Financial reports (Treasurer)
   - Accounts 2010, 2011 and 2012.
   - Audit reports by the external auditor regarding 2010, 2011 and 2012.
   - ICCM Liquidation report.
   - Report on open balance due regarding IFCM commission from World Symposium in Puerto Madryn.
   - Suggestion to change membership fees.
   - Budgets 2012, 2013 and 2014.

   Questions, discussion, and approval of the reports by the Treasurer.
9. Reports on activities, projects and events presented by officers, commissions and members upon their requests received by IFCM office before January 10. 2013. Presenting order is announced at the meeting.
10. Questions, discussion, and approval of the various reports.
11. Presentation of the suggestion about making certain changes to the statues and to the bylaws.
12. Confirming the membership of Mr. Theodor Lind to join the Legal Commission of IFCM.
13. Miscellaneous.
14. Preliminary announcement of next General Assembly.
15. Adjournment.

IFCM members who wish to give reports, add items to the agenda, or propose resolutions and motions, are requested to send their wishes in writing no later than January 10, 2013 to IFCM by email to **(office@ifcm.net)** Officers responsible of running projects and activities are requested to give their reports out of duty! The rights and functions of the General Assembly are stated in the statues of IFCM. Latest statues confirmed in Puerto Madryn 2011 can be sent by email to members requesting for them.

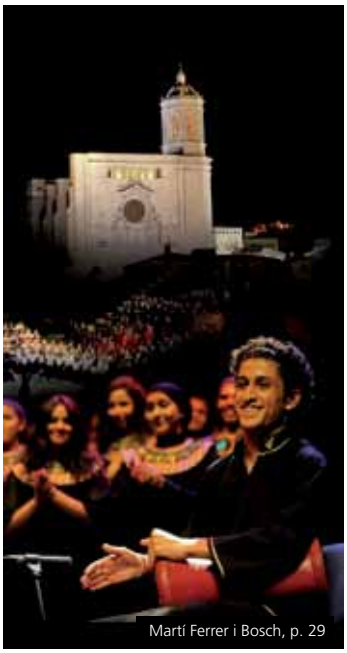
Duly signed,

Chicago, December 6th, 2012
Dr. Michael J. Anderson, President

Contents

1st Quarter 2013 - Volume XXXII, Number 1

Dossier: Choral Music in Slovenia, p. 7


Martí Ferrer i Bosch, p. 29

Mark O'Leary, p. 64

Francesco Leonardi, p. 44

SUBSCRIBE TO THE ICB SEE PAGE 5

7 **CHORAL MUSIC IN SLOVENIA**
By Tomaž Faganel

10 **THE TEACHING OF CHORAL SINGING IN THE SLOVENIAN EDUCATIONAL SYSTEM**
By Inge Breznik

12 **CHORAL MUSIC IN THE CHURCH**
By Tomaž Faganel

13 **THE SLOVENIAN MEDIA CHORAL LANDSCAPE**
By Brigita Rovšek

15 **OUTSTANDING SLOVENIAN CHORAL COMPOSERS**
By Mihela Jagodic and Mitja Gobec

18 **CHORAL MUSIC EVENTS, COMPETITIONS AND FESTIVALS IN SLOVENIA**
By Mihela Jagodic

20 **ELEVEN MINI-PORTRAITS OF TODAY'S KEY PERSONALITIES**
By Mihela Jagodic

25 **THE BIRTH OF APHRODITE — WORLD YOUTH CHOIR 2012**
By Paul Bester and Katie Rohwer

29 **MEDITERRANEAN VOICES CONFERENCE**
5th IFCM Multicultural and Ethnic Choral Conference by Martí Ferrer i Bosch

32 **A SUMMER OF SINGING IN ABIDJAN, IVORY COAST**
By Thierry Thiébaut and Yveline Damas

34 **THE EUROPEAN CHORAL ASSOCIATION**
New Board and President Tasked with Future Development

36 **CHOIRS TRANSFORMING OUR WORLD AT THE YALE INTERNATIONAL CHORAL FESTIVAL**
By Micah Hendler

38 **IFCM….IN BRIEF**
By Graham Lack

41 **ARAB CHORAL MUSIC INVENTION AND INNOVATION**
By Rahib Haddad

44 **POLYFOLLIA 2012**
By Francesco Leonardi

48 **XVIII EUROPA CANTAT FESTIVAL, TURIN (ITALY) 2012**
By Giorgio Morandi

52 **BÉLA BARTÓK 25TH INTERNATIONAL CHOIR COMPETITION AND FOLKLORE FESTIVAL, DEBRECEN**
By Maria Bartha

56 **AMERICAN CLASSICAL MUSIC HALL OF FAME ANNOUNCES 2012 INDUCTEES**
Press release by Nina Perlove

58 **THE TRADITION OF CHORAL SINGING IN ALBANIA**
By Suzana Turku

62 **SINGING WORLD 2012, ST. PETERSBURG, RUSSIA**
By Andrea Angelini

64 **SAMOA!**
By Mark O'Leary and Charlotte O'Leary

67 **BREATHING AND CHOIR CONDUCTING**
By Ildikó Ferenczi Ács

70 **THE ART OF SINGING ONE VOICE TO A PART**
An Occasional Series of ICB Interviews By Graham Lack

77 **WORKING ON A PUZZLE: A CONVERSATION WITH JOHN DUGGAN**
By Cara Tasher

85 **THE SPEED'S THE THING: FAST AND FURIOUS CHORAL MUSIC FROM HUNGARY**
By Philip Copeland

93 **CRITIC'S PICK…**
VOCES8 – A Choral Tapestry, reviewed by Jonathan Slawson, Journalist

95 **REVIEW OF CHORAL SCORES**
Programme Ideas by Debra Shearer-Dirié

98 **CHORAL BOOK REVIEW**
Giuseppe Verdi: Requiem, by Venanzio Valdinoci

103 **EVENTS**
Conferences, Workshops, Festivals & Competitions by Nadine Robin

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Editor's Letter

"One of the elements that without a doubt influences the quality of a choir's sound during a concert... is the gestural technique and physicality of the conductor's movements."

Dear readers,

With these words, Abraham Kaplan – one of the greatest American choral conductors – encapsulates a self-evident concept in choral practice: the conductor should demonstrate on the outside exactly how the sound of the choir should be at that precise moment. It is well known that the physical behaviour of a conductor has a direct effect on the way that a choir sings, at a psychological level which we may define as 'unconscious and involuntary'. This effect does not derive solely from what may be considered the conductor's chosen intentions but also, and above all, from positioning and movements. Why do I introduce this discussion? Simply in order to generate a subject for debate that is often undervalued, this difficult component to control and to correct, and often erroneously attributed to a person's own character. On a number of occasions I have seen good conductors with bodily movements that would be more suitable for directing rush hour traffic and, *vice versa*, I have seen others equally good, who seem to be painting with a fine brush, using microscopic movements difficult to perceive. Both types of conductor are united, however, in the fact that, physical movements aside, they all succeed in transmitting their ideas to the choir. Thrusting your arms out as if you are preparing for take off simply does not help when trying to obtain a *fortissimo* if in that moment one's physical tension and intense gaze are not sufficient to call forth the desired effect.
If we compare the activity that other musicians undertake in order to produce sound with that of choral conductors, a huge difference is immediately brought to our attention: the sound that conductors obtain from their chosen instrument – the choir – is not brought about with any physical contact between the conductor and the instrument. And the gestures the conductor makes, so striking to the spectator's eye, are an activity that every other musician performs mentally (beat the required rhythm and choose the right key). In short, the ability to use body language is an essential element of the success of good music. It is not dependent on what is being directed (as may be the case with, say, a pianist in the midst of a performance), but is rather a vehicle for giving information and interacting with those who are in charge of creating the soundscape: the singers. Unfortunately this aspect of the conductor's ability is difficult to acquire because it is a part of the musical and emotional make-up unique to a true artist. It is possible however to improve on it with experience, by study, and – above all – by cultivating an intense inner aural imagination of the repertoire concerned.

Translated by Aaron Kircher, USA

INTERNATIONAL CHORAL BULLETIN

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30
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Maribor, Slovenia ▲

Choral Music in Slovenia

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Tomaž Faganel

The Teaching of Choral Singing in the Slovenian Educational System
Inge Breznik

Choral Music in the Church
Tomaž Faganel

The Slovenian Media Choral Landscape
Brigita Rovšek

Outstanding Slovenian Choral Composers
Mihela Jagodic and Mitja Gobec

Choral Music Events, Competitions and Festivals in Slovenia
Mihela Jagodic

Eleven Mini-Portraits of Today's Key Personalities
Mihela Jagodic

Choral Music in Slovenia

▲ Slovenian Chamber Choir, Ljubljana, artistic director Martina Batič

Since the Middle Ages, singing has been the central identifying cultural and musical conception for Slovenes in the land between the Alps and the Adriatic, closely connected with the nation's historical and cultural tradition. The remains of medieval culture, historic sources, codices, and art placed choral music composition a full millennium back into the past. The rare remaining documents and the oldest written sources of the broader area confirm the presence of Latin chant, and of a wide range of secular song in the vernacular of the time (e.g. Oswald Wolkenstein 14th century), while some surviving codices (Stična MS, first half of the 15th century), later musical sources (Kranj Antiphonal, late 15th century),), and many multi-genera musical arrangements mention singing in Latin in monasteries and city churches. The chronicler of the Episcopal visitation to the church in Aquileia mentions singing being performed 'under the rules for composition' current at the time - 1486 - and cites sister Aurora, sopranist and organist from Velesovo monastery.

Balthasar Praspegius, a scholar from Mozirje, published a Latin dissertation on singing, in Basel in 1501. An earlier scholar was Jurij Slatkonja (Georg Chryssipus, 1456–1522), founder of the court chapel in Vienna (today's Wiener Sängerknaben), Bishop of Vienna and leader of the emperor's musicians. Some of the music attributed to him was harmonized by Heinrich Isaac. The Ljubljana priest Georgius Prenner, the author of over 39 motets, was also a Viennese court musician.

Tomaž Faganel
conductor & musicologist,
lecturer, juror, singer

Jurij Slatkonja, 1456 – 1522, founder of the Vienna court chapel (today's Wiener Sängerknaben)

In the mid-16th century, Protestantism also influenced church music through texts in Slovenian. Primož Trubar (1508–1586) supported singing in the vernacular during a religious renewal which brought about the first Slovenian books and songbooks. Numerous songbooks, church literature, and a translation of the Bible by Jurij Dalmatin confirm the rise of a sense of nationality, evident in music, language, and general culture.

In a conflict of religious renewal and subsequent counter-reformation, Jacobus Handl-Gallus (1550–1591), the undisputed giant of 16th century European music, choir master, humanist and prolific composer who considered himself Carniolus (from Carniola, the ancient name for Slovenia), ventured forth from present-day central Slovenia into the world, finally reaching Prague. His enormous printed opus of motets (374), masses (16) and Latin secular songs (100) is one of the most vital and evolutionally important pillars of Renaissance music. After him another 'Carniolus', Gabriel Plautzius, entered the world of German-type early Baroque with a collection of motets and church concerts with continuo (1621).

Monasteries and cities and their schools, emphasizing music and singing, remained the centers of musical power in Slovenia throughout the 17th century. From 1597, a central role was played by the Jesuit college, where all the important intellectuals and musicians had studied. The influence of Jesuit tradition in Slovenian music was felt at least until the end of the18th century. The composer Janez Krstnik Dolar (1621–1673) from Kamnik, later principal of the Austrian Jesuits and a musical leader in Vienna, also originated from this institution. Time has preserved 14 of his compositions: masses, psalms, sonatas and ballets, in Italian-type Baroque concerto style.

The choral music of the late 17th and entire 18th centuries remains mainly linked to monasteries, city churches, chapels and schools. Exclusively vocal-instrumental music arrived in Slovenia through migrations of musicians, priests and friars from the south German, Czech and Italian areas, and reflects the classicism of many forms only in basic outlines. Musical and historic sources testify to widespread singing activity in Novo Mesto, Kamnik, Ljubljana, and some seaside cities and other towns. After Trubar, choral or sung church music was no longer Slovenian; the majority of our known musicians of the time were not of Slovene origin, much less was their repertoire Slovenian.

We can only talk of truly 'Slovenian' choral music, and indirectly church choral music, being created and performed after the mid-19th century, when Gregor Rihar (1796-1863) – the first to compose in Slovenian – strengthened the vitality of Slovenian choral music mostly through his own compositions. In the middle of the 19th century, middle-class musicianship was revived through singing, which also influenced the development of choral singing and composing in the public music schools which were beginning to appear. National self-awareness and the cultural awakening of nations after 1848 provided additional encouragement for the development of choral music, especially in the Austro-Hungarian empire, of which Slovenia was then part. Since then, choral music in Slovenia has had Slovenian texts, an awareness of Slovenian nationality, and close links with Slovenian poetry. It found its earliest momentum among Slovenes in Vienna, and spread in Slovenia through reading societies, new choirs and associations. Its musical and stylistic roots, however, lie in middle-class music of the German cultural world and in Romanticism which was felt in Slovenian music only after a perceivable delay owing to several cultural-sociological reasons.

Many composers wrote for choirs: Davorin Jenko, Jurij Fleišman, Miroslav Vilhar, a number of members of the Ipavec musical family, Anton Hajdrih, and two very important naturalized Czech musicians in Slovenia, Anton Nedvěd and Anton Foerster, among others. The evolution of choral music was also encouraged by music societies, the foremost being – after 1872 – Glasbena Matica, and by Matej Hubad and Fran Gerbič, important musicians. Publishers and music schools also helped; the Slovenian Caecilian Society's church music school and *Cerkveni glasbeni*k (Church Musician) journal were dedicated to the development of church music. Its natural progress in style was partly diverted by the Caecilian reform of church music, and was temporarily directed toward evolutionary neutral polyphony and Latin, but the Slovenian tendency persevered. At the turn of the century, the circle of composers around Anton Foerster and Hugolin Sattner was most important. The publication of *Novi akordi* (New Chords) journal (1901-1914), edited by Gojmir Krek, was important in giving a contemporary view of music, also publishing most of the choral works of some of the aforementioned musicians but publishing mainly the works of Emil Adamič, Anton Lajovic, Risto Savin, Josip Pavčič, Stanko Premrl, Janko Ravnik and Marij Kogoj.

After World War I, Slovenian choral music develops in directions set by *Novi akordi* and an extended circle of composers, following several different lines and disunited in style. While mostly impervious to the newest European musical trends, Slovenian music showed tiny flashes of impressionism, and later, neoclassicism as an exception to the rule. It was to be found mostly in a post-romantic frame

Jacobus Gallus (Jacob Handl) (1550-1591)

with recognizable nationalist features, and it co-depended on the level of the choirs performing it. The parallel life of church choral music is not very different, but reflects specifics of its type. Its central creators after partial deviation from the Caecilian movement were Stanko Premrl, Franc Kimovec, and especially Vinko Vodopivec, Matija Tomc and Alojzij Mav before and after WWII.

World War II interrupted the evolutionary flow of choral music and a new form of choral music arose: strongly motivated choral songs of resistance with recognizably revolutionary elements, which then evolved through the addition of mainly cultural-political emphasis after 1945, owing also to planned and directed cultural policy. Many composers also active in other creative fields devoted themselves to this choral type: Karol Pahor, Pavel Šivic, Marjan Kozina, Radovan Gobec, and others.

A colourful variety of styles remained a characteristic of Slovenian choral music throughout the following decades, although remains of Romanticism and its derivatives could still be perceived. A deviation from state-directed culture is represented by composers who found an opportunity to make a partly independent musical declaration by means of frequent expressionist notes in socially-themed poetry. Vinko Ukmar and Marijan Lipovšek reached for such contents in their choral compositions and indicated a possible direction of contextual-artistic relaxation and a meeting with contemporary features of the European choral music of the time.

A gradual contact of Slovene composers with developments in contemporary music in Western Europe in the late 1950s and early 1960s can be perceived in their choral music. Some anthological works, mainly by Lojze Lebič, and later by Jakob Jež, move away from the usage of the time and continue (followed by the compositions of Uroš Krek and others), to make available a wide variety of styles and possibilities for the human voice and for choirs during the mid-1970s.

Over the decades, performers consistently improved in quality, ranging from the best amateur formations, to the Slovenian Radio semi-professional choir (which had been moving towards modern performing standards since the late 1960s), to the professional Slovenian Chamber Choir (since 1991). All these formations represent important encouragement for composers. The choral department of the Public Fund for Cultural Activities has had significant influence on the evolution of choral music and performance norms through its organizational-musical support, usefully complementing institutional and private forms of conductor- and singer-education.

Church choral music is more cautious in searching for the new, and the influence of Caecilian aesthetic norms and of several decades of circumscribed activity is still being felt. The first steps toward the contemporary in church choral music were made by Jože Trošt, followed by Maks Strmičnik, Andrej Misson and Ivan Florjanc, also renowned outside the field of choral music. The current cultural-aesthetic climate has blurred the line between sacred and profane through differing aesthetic views, composers' solutions and techniques, and the quality of performance. Ambrož Čopi, Damijan Močnik and some representatives of the upcoming generation of composers follow the tendencies of the time and the ability of performers.

When speaking of Slovenian choral music, we should not overlook folk music. From the mid-19th century, popular influences have been present. Various types of traditional songs for several voices remain an important and enduring phenomenon for national identification, although these original forms are gradually dying out. However, folk melodies can be recognized in current musical compositions, traditional harmonization, skillful disguises and concert adaptations of folk music.

When speaking of Slovenian choral music, we should not overlook folk music. From the mid-19th century, popular influences have been present.

The events of recent decades and the current climate in the Slovenian choral world encourage composers (some of whom are themselves active conductors) and the colorful pyramid of various choirs of all types offers plenty of space for them to develop their inspiration and to find compromises between ideas, options, and reality, developing a tuneful relationship between pleasure and serious study. They may use basic traditional themes in their compositions, or give free rein to their curiosity in searching for new solutions. Performing choirs and their conductors all face similar questions on aesthetics, professionalism and artistic responsibility.

Tomaž Faganel, Conductor and musicologist; lecturer, juror, singer; retired researcher at the SRC SASA Institute of Musicology. Studies: violin, piano, organ and singing in Ljubljana; degree in conducting at the University of Music in Graz; master degree in musicology at the University of Ljubljana. Career: music teacher, conductor of several choirs, guest conductor (Radio Slovenia Chamber Choir, Slovenian Chamber Choir), singer, recording producer, editor, secretary general of the first IFCM European Symposium for Choral Music in Ljubljana 1995; member of the IFCM board 1996-2003; member of the EC board of directors 1995-2003; member of the artistic committee of the Marktoberdorf competition since 2004, current president of the Slovenian Caecilian Society. Publications: articles in choral and scientific periodicals; ancient music editions. Recordings: produced in Slovenia, France and Germany. Email: **tomaz.faganel@guest.arnes.si**

Edited by Gillian Forlivesi Heywood, Italy ●

The Teaching of Choral Singing in the Slovenian Educational System

▲ Akademski Pevski Zbor (APZ) Tone TomšičUniverze v Ljubljani, dir. Sebastjan Vrhovnik

Inge Breznik
Senior Consultant for
Music Education

Artistic subjects have the role of educating children so that they can spend their free time well as either performers or listener-spectators of cultural-artistic material. Music education is directed towards the same goal, namely: educating a child to be an active (re-)creator of and listener to music. The activity of performing music through singing or playing instruments presents the most important part of music education. Choral singing has a rich tradition in Slovenian national culture, which is also reflected in the Slovenian educational system. In this way, singing is made possible for all children through the compulsory subject of music education and via the interesting activity of choral singing, in which children can choose to join. Music education and choirs are led by professional instructors with university degrees[1].

Pre-school education[2]

Within pre-school education, children's singing is included in the field of art[3], defined by the national curriculum. It is performed daily as a part of the regular pre-school educational program.

Many kindergartens feature choirs[4] as a part of their extracurricular programs. They are led by

1 In kindergartens, the program is taught by educators with a university degree, their assistants with a high-school degree, and by class- and subject-teachers with university degrees in elementary and music schools, as defined by the curriculum.

2 In 2010/11, 891 kindergartens carried out the pre-school program with about 76.000 children aged 1-6.

3 The curriculum addresses six fields of activity: motion, language, art, society, nature, and math.

4 The exact number of kindergarten choirs in Slovenia is unknown.

teachers – or their assistants – with an affinity for music. All children can enlist regardless of the level of their musical skills. Choir rehearsals are held once a week for one hour in the morning or the afternoon. The main goal of pre-school choral singing is experiencing, perceiving and enjoying the singing. The children most often perform for their parents within the school region.

Ciciban poje in pleše (Ciciban sings and dances, Ciciban being an affectionate name, taken from Slovenian literature, for a typical small child) is a national gathering of kindergarten choirs and dance groups, organized by the national Public Fund for Cultural Activities; it features at least twenty choirs and dance groups and takes place in Maribor every year. While not conceived as a competitive event, participants receive expert feedback on their performance.

Elementary school[5]

Singing is part of the compulsory program in elementary schools. It is performed within the subject of music education from 1st to 3rd grade 70 hrs/year, in 4th and 5th grade 52.5 hrs/year, from 6th to 8th grade 35 hrs/year, and in the 9th grade 32 hrs/year. The goals and contents of music education are defined by the school curriculum.

Choral singing is also systematically taught as a part of the extracurricular program, in which children choose an activity according to their own interests. Choir conducting was introduced as a teaching subject for music teachers[6] meaning that a unison children's choir has to be organized in every elementary school (70 hrs/year or 2 hrs/week), as well as a two- or three-voice youth choir (140 hrs/year or 4 hrs/week). Normally all the children who express an interest in choral singing are included in the children's choir, regardless of their musical abilities. However, participation in youth choirs depends on selection by the choirmaster according to musical abilities as well as interest. Goals and recommendations for work with the choir are concept-defined. The role and purpose of elementary school choirs are performances in the school area and at regional or state level[7], as well as international choral events, gatherings, and competitions.

High school[8]

At high school level, in the grammar school program, music education and singing activities are only included in the compulsory subject of music in the 1st year: 70 hrs/year[9]. Objectives and contents are fixed by the curriculum. Choral activity is managed as a part of the extracurricular program, normally limited to high schools employing a music teacher (grammar schools and high-school centers)[10].

Music school[11]

In the school year 2010/11 the position of the choirmaster as a professional figure was formalized in the network of public music schools. Unison or two- or three-voice choirs can thus be organized in music schools, with seventy hours of rehearsals a year (two hours a week)[12]. Subject goals are defined by the curriculum.

Based on the facts presented above it is clear that the existence of choral singing is only provided systematically at elementary education level or in music schools. The existence of choral singing is dependent on the interest of music teachers and the support of school management at higher levels of education. The majority of elementary- and high-school choirs are led by music teachers who have completed the university program in music teaching, or in some cases also teachers who have completed programs in composition and music theory[13]. Only graduate conductors can direct choirs in music schools under current legislation.

5 In 2011/12, there were 451 elementary schools with about 160.000 pupils aged from six to fourteen.

6 Children's choirs are led by music or class teachers; youth choirs exclusively by music teachers.

7 Communal and regional events take place each year and a national choral gathering in Zagorje ob Savi every second year (organized by the Public Fund for Cultural Activities).

8 In 2011/12, there were 127 high schools with 87.500 pupils aged from fourteen to eighteen.

9 Music is a part of the compulsory curriculum in grammar schools. Artistic grammar schools have more musical subjects that are vertically upgraded over the four years.

10 There is no exact data available concerning the number of active high-school choirs. Based on the number of grammar schools, high-school centers and high-school choirs participating at national choral gatherings, it is estimated that about twenty high-school choirs are active in Slovenia.

11 There are sixty-four public music schools in Slovenia with about 25.600 children aged from six to fourteen. Enrollment at music schools is subject to a test of a child's musical abilities and skills.

12 The exact number of active choirs in music schools is unknown.

13 Music Teaching is available at the Academy of Music, University of Ljubljana, and the Department of Music at the Faculty of Education, University of Maribor; Composition and Music Theory are taught only at the Academy of Music in Ljubljana.

Inge Breznik graduated in 2005 from the Academy of Music, University of Ljubljana, on the subject *Dimensions of folk music in the formation of national identity and understanding of world cultures*. She has been a junior researcher at the Faculty of Education, University of Maribor, and a teacher of music education in different elementary schools. She is now working as the music education consultant at the National Education Institute of the Republic of Slovenia. She publishes expert and scientific contributions. Email: **inge.breznik@zrss.si**

Edited by Mirella Biagi, UK

Choral Music in the Church

Tomaž Faganel
conductor, musicologist,
lecturer, juror, singer

At least until the mid-nineteenth century, church music and singing held a central place in Slovenia's music development: for instance, from the Middle Ages to the Reformation in the sixteenth century, when Slovenes received the first church songs in Slovenian; and Renaissance motets and masses by the famous composer Handl-Gallus in seventeenth- and eighteenth-century churches, monasteries, chapels, schools, and centers for music, and after 1597 through the Ljubljana Jesuits whose influence can be traced up to the end of the eighteenth century. Church music at the time was in Latin and included new baroque works, echoes of classicism, and all the customary performance features of the time.

Truly 'Slovenian' church choral music has only existed since the mid-nineteenth century, when Gregor Rihar – the first composer to compose to Slovenian lyrics – proved its vitality through his own compositions. At the end of the nineteenth century, Caecilian influences slowed this trend, so earlier Slovenian church music trends still prevailed.

At the end of the nineteenth century, church choirs often played a pivotal role in lay musical and choral life and in its local development. In 1877, church musicians joined the Slovenian Caecilian Society. That same year, a school for church musicians was founded in Ljubljana, and the journal *Cerkveni glasbenik* (Church Musician) was launched in 1878. Up until World War II, church organists and choirmasters, who were graduates of the school, were normally employed in – and were the main cultural figures of – their local areas. Church choirs took part in liturgical services and rarely had any opportunities for concert activity. They performed sacred music by Slovenian and other composers, both *a cappella* and with organ accompaniment. This music included masses and motets in Latin (and later, Slovenian), but the composers remained within the traditional church framework and rarely responded to other European musical developments.

Church choral music disappeared from public culture after WWII due to the cultural-political situation of the time. The education of church musicians was terminated in 1944, and *Church Musician* was no longer published after 1945. Church choirs still took part in liturgies but less intensively, and they were excluded from the hierarchical pyramid of national singing, thus relegating choirmasters to volunteer work. In the late 1970s, the cultural-political climate began to change. Church music and choirs gradually re-entered the national musical culture, especially after 1991. The Ljubljana organ school was reactivated in 1970, other dioceses followed, and *Church Musician* was published again from 1976 onward. The Department for Sacred Music in the Ljubljana Academy of Music has offered a European-like professional profile for church musicians since 1992, and two publishers now issue church music.

Church choral music lives on in each of the 786 parishes, from community singing to quality choral reproductions to semi-professional level choirs. The Slovenian repertoire of liturgical music from the Renaissance up to the present serves as a foundation centered on the post-Caecilian style and post-Romantic musical language. Some conductors present modern sacred compositions, and there is currently the relatively strong phenomenon of sacred pop music, as well. An estimated one thousand church choirs are active in the field. Their cultural makeup is mostly mixed[1], with around 15,000 singers, and they are led by amateur and professional conductors (often organists too), mostly working on an honorary basis. Church choirs, some occupying the very summit of the Slovenian choral field, participate in liturgies and perform at church concerts and Slovenian church music festivals.

Edited by Steve Lansford, USA

1 This includes people in Slovenia as well as Slovenian ethnic minorities in Italy, Austria, Hungary, and Croatia.

The Slovenian Media Choral Landscape

▲ Perpetuum Jazzile, Ljubljana, cond. Peder Karlsson

According to a Slovenian proverb, "Good fame travels far," and that raises the following question: Just how far-reaching is the image of choral music?

Radio and Television

The nationally based Radio Slovenia (www.rtvslo.si), especially with its third program ARS and two regional centers in Koper and Maribor, dedicates an important part of its programming to choral music, which is the third most popular type of music on the radio, thus reflecting the popularity of the 'choral sport' in Slovenia. Radio Slovenia offers announcements and reports, as well as reviews on a daily basis, including several hours of specialized choral music broadcasts (mostly from the radio choral archives). Expert discussions, issues, and activities are presented in the weekly 'Choral Panopticum' prepared by regional studios to ensure proper geographical coverage. The ARS program also manages live broadcasts of the season of concerts by the professional Slovenian Chamber Choir, as well as other important choral concerts and competitions through its other choral broadcasts. The program also helps listeners find out about choral concert activity through Euroradio/EBU in two ways: by presenting selected concerts from abroad to home audiences and by presenting local ones to audiences abroad.

With its emphasis on church choirs and their recordings, Radio Ognjišče (www.ognjisce.si) is also dedicated to choral events, especially in the weekly broadcast, *Sacred Music*.

Brigita Rovšek
music and choral music commissioning editor

National television pays less attention to choirs and only provides occasional coverage. Many local radio and television stations cover local events. Commercial stations, however, pay almost no attention to the choral music field.

Print Media

Intended for church singers and organists, the *Cerkveni glasbenik* (Church Musician, www.druzina.si) journal comes out every two months, bringing articles, reviews, and presentations of composers and their works, and including musical supplements as well.

Central Slovenian newspapers regularly inform their readers of concert events. Local newspapers are primarily centered around local choral performances, which are sometimes the driving force behind cultural events in a given place.

Glasba v šoli in vrtcu (Music in School and Kindergarten) by The National Education Institute (www.zrss.si) mostly covers musical and choral education at all educational levels. It also contains a musical supplement.

Odzven by The Slovenian Music Information Centre (*SIGIC,* www.sigic.si) reports on notable Slovenian choral events in its 'Focus' rubric and also reviews recordings in its 'Opinions and Reviews' section.

The monthly *Glasna, Jeunesses musicales international (JMI) Slovenia* (www.glasbenamladina.si) features reviews of recordings and sometimes of notable Slovenian and foreign vocal and instrumental performers.

Exclusively reserved for choral matters is *Naši zbori* (Our Choirs, www.jskd.si) by the Public Fund for Cultural Activities. Its musical supplement may contain previously unpublished Slovenian choral works, new works, or newly discovered scores. The following includes concert reviews, reviews of recordings and other publications, and reports of various choral events.

Online Media

The *Naši zbori* print edition is complemented by the online *Zborovske novice* (Choral News).

SIGIC (Slovenian Music Information Centre) also plays an important part. The Slovenian Press Agency, or STA (www.sta.si), covers home and foreign events for the home public, Slovenians abroad, and Slovenian ethnic minorities in neighboring states**.** One can also find choral news on MMC, the interactive multimedia site of RTV Slovenia.

Most Slovenian choirs and societies advertise themselves via the Internet, their own publications, or yearbooks. Regarding the Internet and numerous online cultural information sources in Slovenia, Slovenian online choral chat rooms are now telling their own story and spreading like wildfire after interesting concerts.

Edited by Steve Lansford, USA ●

▲ 'Naši zbori' *Our Choirs* - The only choral magazine in Slovenia

Brigita Rovšek prepares choral and vocal/instrumental broadcasts, ancient music broadcasts, and live concert broadcasts, as well as special projects, e.g. the Iacobus Handl Gallus Project. She also helps to perfect the music archives and the Euroradio/EBU choral recording exchange. She contributes articles and interviews, focusing on choral music, for numerous publications and also contributes concert booklets for different organizers. She also teaches piano. She graduated with a degree in Music Teaching from the Academy of Music in Ljubljana and completed her piano studies at the High School for Music. Her successful work as a music producer at Radio Slovenia led to her winning the *Zlati petelin* (*Golden Rooster*) award in 1998. Email: **brigita.rovsek@rtvslo.si**

Outstanding Slovenian Choral Composers

Mihela Jagodic
Head of choral activities at JSKD
&
Mitja Gobec
conductor and editor

We present here not only Gallus, but also the most important and most performed twentieth-century Slovenian composers and the youngest generation, which is interesting because it also includes non-professional composers, whose works, however, are highly popular among Slovenian choirs.

Renaissance

Jacobus Handl GALLUS (1550 – 1591): born in present-day Slovenia, died in Prague. His œuvre, consisting of a collection of 374 motets (Opus musicum), two collections of 100 madrigals (Harmoniae morales and Moralia), and 16 masses (Selectiores quedam missae), stands side by side with the most famous composers of that time, Lasso, Monteverdi, Venosa, and others.
P[1]: SRC SASA (ZRS SAZU Ljubljana). Complete madrigals recorded by SingerPur.

First Half of the Twentieth Century

Marij KOGOJ (1892 – 1956), expressionist, pupil of Arnold Schönberg. Developed own original themes on polytonal principles. Important for youth opus and adult choruses (Requiem, Field carnations), his most popular piece being the opera Black Masks. P1[2]

Second Half of the Twentieth Century

Uroš KREK (1922 – 2008): His opus puts him with the top Slovenian composers of the twentieth century. Attached to the Neo-romantic tendency and use of folklore elements (he worked at the Ethnographic Institute), he followed the example of classical principles without avoiding the constraints of more modern research. Folksong arrangements and the exacting choruses *Vester Camenae, Liberté, Three Autumn Songs, Psalm XLII – Desiderium exsulis* stand out. *P1-7*

Pavle MERKÙ (1927): Member of Slovenian minority in Italy. Besides composing, he was dedicated to ethnomusicology and researches into the music of the Slovenian minority in Resia, Italy, which is also often reflected in his popular vocal folklore arrangements. While staying within expressionist boundaries, he was open to new tendencies with authorial music. Notable works: Messa da requiem 'Pro felicimei transit', *Madrigali della buona morte* and *Remembering Marta*. *P7-3-1*

Jakob JEŽ (1928): His opus of vocal music is particularly rich in the youth and children's genre. Characteristic features of his compositions reflect the use of traditional means on one hand and scenic effects on the other. Among mixed choruses, *Art and dandelion* and *Farinelli*, and cantatas *Do fraig amors* and *Freising Manuscripts* stand out. *P1-3-4*

Lojze LEBIČ (1934): Ranks as one of Slovenia's leading composers, his works being performed at numerous home and international festivals and competitions. Although mainly an instrumental composer, his choral opus is considerable, also including stage music. Most famous of his equal voices works: *The Seasons, The Spells, Eulogy to the World, In the Silent Rustle of Time (From Time Immemorial, Mosaics, From the Stone in the Water, Song of Death), Merry-Go-Round* for mixed voices and instruments, and *Hope* for female choir. *P1-3-4*

End of the Twentieth Century

Aldo KUMAR (1954): Though having written a number of significant pieces in the instrumental and symphonic fields (now mostly movie and theatre), vocal music remains his first love. Strong traces of Istrian folk music are present in his opus (e.g. *Songs of Love and Coffee*). Also very popular are his songs for children and *Leap over the edge of the world*, a cantata for children's choir and orchestra. *P1-2*

1 P – Publisher(s)

2 1 – JSKD (Public Fund of the Republic of Slovenia for Cultural Activities), 2 - DSS – Society of Slovenian Composers, 3 - *Astrum Music Publications*. 4 – Earthsongs, 5 – Carus Verlag, 6 – Sulasol, 7 - *Pizzicato Verlag Helvetia*

Andrej MISSON (1960): Takes an archaic approach to sacred music; the mood of his secular opus is more expressionistic. Important choruses: *Three motets (Ave Maria, Pater Noster, Ave Maris Stella)*, *Jubilate Deo* – for mixed choir *a cappella*. *P1-2*

Damijan MOČNIK*[3] (1967): His musical language is inspired by a chosen text, its rhythm and tune. A remote tinge of chants and archetypal sonic notions, also from folk music, are perceived in his melodies. His melodic narrative often develops into a many-coloured polyphonic, polytonal and polychord structure. He most often composes for mixed choirs to Latin texts: *Circulus aeternus* cantata, *Adventus Domini Nostri Jesu Christi, Verbum Superum Prodiens, Christus est natus, Veni Creator Spiritus, The Fiddler Plays Before Hell, Si Vox et Canta*. *P3-5*

Lojze Lebič

Ambrož Čopi

Ambrož ČOPI* (1973): Composer of works with secular and sacred topics - in Latin - and successful arrangements of Slovenian folk songs. His distinctive mark is a symbiosis between word and melody, harmonically rich Neo-romantic sound. Best-known original works: *In Domino Speravit Cor Meum* (5 motets for mixed choir), Missa Brevis for high voices with accompaniment, *Totus Tuus* (male voices), *Pater Noster* and *Ave Maria* (female voices), *Psalmus 108*. *P3-6-2*

The Young Generation

Tadeja VULC (1978): writes for vocal and instrumental ensembles (percussion, brass). Received several awards for composition (at the competition for creativity in music Maribor, Slovenia; national student prize, Rostrum, Netherlands). Highly popular are her original works for children's (e.g. *Kingdom of Music*) and mixed choirs: *Epilog, Old Ljubljana* cantata and folksong arrangements. *P1, 3, 2*

Katarina PUSTINEK RAKAR (1979): graduated from Academy of Music in composition and music theory. Due to her wide experience with vocal groups and choirs, her opus mostly consists of works for voice – soloists, songs for children, youth, female, male, and mixed choirs. While rarely using contemporary composition elements in her music, her phrasing is usually harmonically rich and fresh. *P1-3*

Nana FORTE (1981): studied composition in Ljubljana, Dresden and Berlin. Using multi-chorus technique and interesting harmonic texture, her compositions are made in cooperation with renowned Slovenian choirs. *Libera me* for double mixed choir has been performed at many international competitions (including the Fifth International Competition for Young Choral Conductors Europa Cantat 2009). CD recordings by APZ Tone Tomšič (Libera me, 2004; Vrtiljak, 2012). *P1-2*

Mojca PRUS (1982): a lawyer by profession, she studies music all the time. Studied at the Conservatory of Music, successful pianist, inspired towards choral composing by Ambrož Čopi. Numerous commissions for original compositions and folksong arrangements followed the success of *Wide is the Tisa*. Three of her works were selected as compulsory pieces for the Twelfth Maribor International Choral Competition 2013. *P3*

Damijan Močnik

Patrick QUAGGIATO (1983): Member of the Slovenian minority in Italy, popular in the choral and orchestral field. His compositions are featured on different CDs and collections, and are also present in repertoires of simple choir performances and international competitions. He mostly composes to Slovenian texts - Italian for *Coro Giovanile Italiano* – and his most recent success is *Missa Nova Laudate Pueri Dominum* for concert band and upper voices. *P3*

Gašper JEREB (1985): dedicated to instrumental and vocal music, he draws the inspiration for his musical language from the past. Renaissance concords, Baroque polyphony, classicistic order, Romantic dreaminess, as well as elements of jazz and a modern approach, always pleasing to the ear, make up his compositions. Besides interesting original works (Christmas Cantata *Magnum Mysterium, Love is my sin, Vis Amoris*), his choral arrangements of instrumental works (Chopin, Tristesse; Grieg, Solveig's Song) and pop are excellent too. *P3*

Edited by Gillian Forlivesi Heywood

3 **see article 10 Mini Portraits*

Mihela Jagodic taught pre-school music education and theory/solfège at the Conservatory of Music and Ballet in Ljubljana and sang in APZ Tone Tomšič from 1995 to 2002. Having come to know a number of competitions and festivals abroad, she became professionally engaged in the choral field as the person responsible for choral activities at the Public Fund for Cultural Activities (JSKD), which is in charge of the support and development of all types of amateur culture. She has together with experts redesigned existing programmes into new arrangements and trainings, and classified the Maribor International Choral Competition among the six competitions for the Grand Prix of Europe. Since 2006, she has been a member of the European Choral Association - Europa Cantat, and assumed the leadership of the European Grand Prix for Choral Singing Association last year, together with her collaborator Matija Varl. Email: **mihela.jagodic@jskd.si**

Mitja Gobec has been a conductor and editor of choral music editions for many years. He conducted for over five decades, and worked for twenty years as a professional collaborator for music at the Association of Cultural Organizations of Slovenia, where he was in charge of the organization and content of national seminars, events and competitions for the entire choral structure. Over the last three decades, he has been dedicated to editing sheet music editions for choirs. An expert on choral literature, especially Slovenian, he holds over ten thousand choral compositions in his home archive. After retirement, he remains active as an expert presence at regional choir festivals, and has been intensely exploring the phenomenon of Slovenian folk and patriot songs for the past two decades, writing articles on the subject, making him familiar to a wide range of readers. Email: **mitja.gobec@siol.net**

Choral Music Events, Competitions and Festivals in Slovenia

▲ Internationl Choral Competition Maribor in Union Concert Hall, Maribor

Mihela Jagodic
Head of choral activities
at JSKD

Choral Events of the Public Fund of the Republic of Slovenia for Cultural Activities (Jskd), www.jskd.si: major Slovenian institution covering all branches of amateur culture and art. Headquarters in Ljubljana and branch offices across Slovenia stimulate a proportionate development by local, regional, national and international programmes.

Each of its 59 branches takes an active part in organizing their annual choral events where choirs are professionally consulted by the best Slovenian conductors (around 120 concerts).

Levels

Local: annual local presentation of all Slovenian choirs who sing three songs each. Experts present advise conductors and decide which choirs should go forward.
Regional: alternating biennial regional competitions (six) for choirs going forward from the local level and non-competitive concerts (six) with themed programme.
National:
National Competition *Naša pesem* (Our Song – biennial, since 1970): up to twenty-four top choirs and vocal groups are evaluated by the jury according to standards of exacting international competitions,
National Competition of Children and Youth Choirs (biennial, since 1968): for up to forty children's, youth, girls' choirs,
Festival of *a cappella* vocal pop and jazz *Sredi zvezd* (Amidst the Stars, since 2002): competition for

selected small ensembles and performances by guest groups, Open-Air-Festival of Slovenian choirs (since 1970): joint concert of about two thousand singers, mostly senior, accompanied by brass orchestra.

International
Maribor International Choral Competition (biennial, since 1992) For up to twelve selected female, male and mixed choirs of 16-48 singers. Folk songs (non-competitive) and three competitive programmes. Member of the European Grand Prix for Choral Singing Association since 2008.
www.jskd.si/maribor
JSKD's system of advancement and consulting is internationally unique and contributes to quality progress. **www.jskd.si**

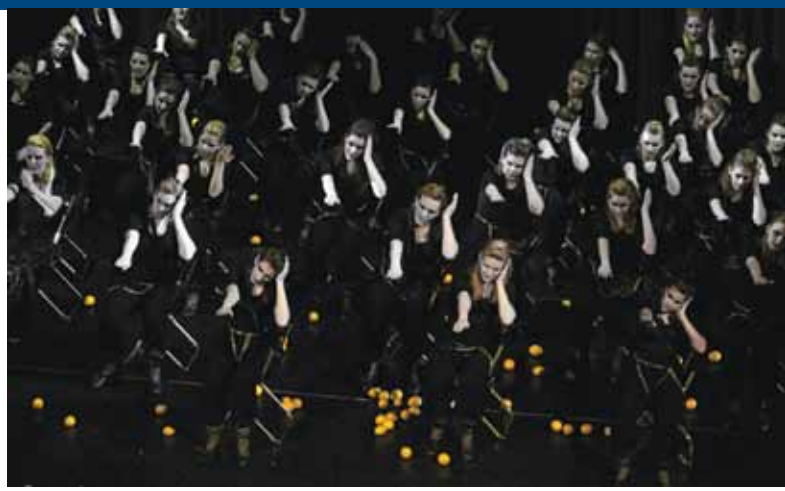
Vocal Season Series of The Slovenian Chamber Choir (Ljubljana, since 1991)
www.filharmonija.si
The choir is an individual unit within the Slovenian Philharmonic and holds approximately thirty performances per season, aiming for vocal/instrumental projects with Slovenian and foreign orchestras, and *a cappella* music concerts in the Vocal Season series. The Slovenian Chamber Choir has performed with Ericson, Kaljuste, Theuring, Penderecki, Haenchen, Gronostay, and Muti, among others. Artistic director Martina Batič.

Koper International Choir Festival (Koper, since 2001) organized by Obala Koper Mixed Choir, *http://zborobala.net/old/festival/?page=9*
Biennial autumn festival at the seaside introduces concerts of invited home and foreign ensembles, workshops, seminars, and lectures. The programme focuses on diversity, with different-style programmes from world literature, presentations of Slovenian literature, and novelties. It supports the creation of new works.

'Symphonic Voices' International Concert Cycle (Koper, since 2009) organized by APZ Univerze na Primorskem, *http://www.soup.si/sl/apz*
Hosting top international and home choirs and orchestras and aiming to offer a variety of musical events at the seaside, cycles of concerts take place throughout the year.

Festival of Slovenian Folk Song Arrangements (Prevalje, since 2009) organized by the Mohorjan Prevalje cultural association, *http://www.zborovski-festival.si/*
Annually presents new folk song arrangements for different adult ensembles and lectures on folk music.

Sacred Season Series (Ljubljana, since 2010) *organized by the Schellenburg Cultural Society and Surrexit Mixed Choir, http://ursulinke.rkc.si/javno/gradiva/2012-sakralni-abonma.pdf*
The organizers wish to compensate for a deficiency of sacred cultural-artistic content by organizing quality concerts throughout the year.



Carmina Slovenica, Maribor, dir. Karmina Šilec ▲

VAL - Vokalna Akademija Ljubljana, dir. Stojan Kuret ▲

Celje International Youth Choir Festival (Celje, biennial since 1946) organized by Celeia Institute, *http://www.celeia.info/MMPF2013_IYCF2013*
Three categories (children's, youth, girls'). Evolved into a manifestation of the European character. Accompanying events: professional conferences for teachers and conductors, musical workshops, choral concerts, open singing.

Attacca Festival (Maribor, since 2006), organized by Carmina Slovenica, *www.zbor-carmina-slovenica.si/*
Includes the Attacca Concert Cycle, the Attacca International Festival and special programmes (e.g. for socially deprived groups). Attacca brings quality, rounded programmes of the 'Choregie concept' (presentation of music, movement, drama and other stage elements together), with special emphasis on music composed after 1950.

Edited by Gillian Forlivesi Heywood, Italy ●

Eleven Mini-Portraits of Today's Key Personalities

▲ St. Stanislav's Girls' Choir Ljubljana, cond. Helena Fojkar Zupančič

Mihela Jagodic
Head of choral activities
at JSKD

This article presents eleven people who are currently the most interesting, active, creative, and quality-surpassing personalities alive today.

STOJAN KURET (1957) graduated in conducting from the Ljubljana Academy of Music and studied piano at Giuseppe Tartini Conservatory in Trieste (Italy), where he teaches. He conducted APZ Tone Tomšič in Ljubljana (2002-2010) and still conducts the VAL - Vocal Academy Ljubljana male choir. They each garnered much international success with the Grand Prix of Europe (won twice by him in 2002 and 2010), thus making him the only conductor to win it with different ensembles. Awarded the 2011 Guidoneum Award in Arezzo/ Italy, he also conducted the RTV Slovenia Chamber Choir and the Italian youth choir Coro Giovanile Italiano and collaborates with the ČarniCe female vocal group. He is keen on performing less-performed literature and encourages the creation of new compositions.

© Janez Eržen

KARMINA ŠILEC (1967) has thrilled home and international audiences with interesting productions through her ensembles Carmina Slovenica and !Kebatola! and through the artistic concept of 'Choregie' – a type of vocal theatre. She has expanded the scope of vocal music to include complex, multimedia artistic events that have been presented at international art festivals and through concert tours worldwide. She also creates and stages projects with many ensembles worldwide. Awarded the Robert Edler Prize, over twenty top prizes at choral competitions, the ITI Music Theatre Now Award, the Prešeren Fund Award, and many others, she is also a guest conductor, international lecturer, and jury member. She teaches choral conducting at the University of Maribor.

DAMIJAN MOČNIK (1967) is a composer, a conductor, the artistic leader of music activities at St. Stanislaus' Institution, and the professor of music at the Diocesan Classical Gymnasium in Ljubljana, where he developed the concept of a choral pyramid of five 'gymnasium' schools and two alumni choirs. Conducting two choirs himself (the St. Stanislaus Youth Choir and Megaron Chamber Choir), he has also won numerous awards abroad. He founded and has conducted the Slovenian children's choir and has written many commissioned and competition-winning works that have been performed by numerous top choirs around the world (CD published by Carus). He is also an acknowledged guest composer and conductor (Europa Cantat 2006 Mainz; Seattle Pacific University; University of Wisconsin, Milwaukee; Taipei Male Choir; and others.)

ANDRAŽ HAUPTMAN (1968) is a conductor and pianist and has studied at the Academy of Music in Ljubljana. He has conducted the Primorski akademski zbor Vinko Vodopivec male choir and has achieved his greatest successes at home and abroad (including participating in the 1997 EGP finale in Tours) with the Ave Chamber Choir (1984–2011). They collaborated with Eric Ericson at the European symposium for choral music in Ljubljana (1995) and have also collaborated with Gary Graden. Numerous new Slovenian works, which the choir has performed with great success, were written on Hauptman's initiative. The Ave Chamber Choir has also recorded eight CDs under his leadership.

URŠA LAH (1969) studied music teaching in Ljubljana and choir conducting in Tromsø (Norway). With Veter (1993-2009) and APZ Tone Tomšič (2002-2009), she set up many premiere performances and won numerous awards, including the Grand Prix of Europe (2008). While conducting the RTV Slovenia Chamber Choir (1998-2002) she held the first performances of some contemporary Slovenian compositions, enriched the radio archives with Slovenian and foreign twentieth-century works, and prepared numerous vocal and instrumental projects. Living in Norway, she conducts the Finnmark Opera Choir and the choir of the Arctic Philharmonic Orchestra and teaches at the Faculty of Fine Arts at the University of Tromsø.

HELENA FOJKAR ZUPANČIČ (1970) is a music teacher, choral conductor, and vocal coach renowned for a healthy, homogenous, and beautiful choral sound and convincing stage performances. She has performed concerts around Europe with the St. Stanislaus Girls' Choir Ljubljana and St. Nicholas Choir Litija with outstanding results at demanding competitions (including winning the 2009 EBU Let the People Sing in Oslo, with her outstanding girls choir). This year, they performed at the European Festival of Youth Choirs in Basel, Switzerland. She has conducted the Slovenian children's choir (2004-2009) and records and performs with the RTV Slovenia Chamber Choir.

AMBROŽ ČOPI (1973) is a composer and conductor who studied piano and composition at the Academy of Music in Ljubljana and has received numerous awards for his works, which are presented on two of his own CDs published by Astrum (Slovenia) and Sulasol (Finland). Čopi remains a lyricist leaning towards Romanticism, and his works are rich in sound and harmony. Best known for his sacred and folk arrangements, he has won eleven gold prizes at national competitions as well as fifteen first prizes and several gold plaques at international competitions with his choirs, the crowning achievement being his EGP 2009 finale performance with APZ Univerze na Primorskem. He has also initiated the International Choral Festival, international biennial of contemporary music, and 'Simfonic voices' concert cycles in Koper.

MARTINA BATIČ (1978) graduated in music teaching from the Ljubljana Academy of Music and finished her post-graduate studies in choral conducting at the Hochschule für Musik und Theater Munich. She has also conducted the choir of the Slovenian National Opera and Ballet Theatre, Ljubljana (2004-2009). Winner of the Eric Ericson Award at the acclaimed international competition for young choral conductors, she has collaborated with the Chor des Bayerischen Rundfunks, SWR Ensemble, Netherlands Radio Choir, Swedish Radio Choir, and Eric Ericson Chamber Choir. She conducted at the jubilee concert marking the 90th anniversary of composer Ingvar Lindholm, and also the workshop at Europa Cantat 2012. She has been the artistic leader of the Slovenian Chamber Choir since 2011.

SEBASTJAN VRHOVNIK (1978) is the Conductor and Assistant Professor of Choral Conducting at the Ljubljana Academy of Music and leads various choral courses at home and abroad. He is currently the Choirmaster of the Mixed Choir of the Academy of Music, the Obala Koper Chamber Choir, and the APZ Tone Tomšič of University of Ljubljana. Under his baton, choirs have achieved remarkable successes at international competitions within the past few years (Arezzo, Spittal, Maribor, Cork, Seghizzi). As a guest conductor, he has collaborated with the RTV Slovenia Chamber Choir, the professional Slovenian Chamber Choir, and the choir of the Maribor Opera House.

Outstanding among children's choir conductors are:

MAJA CILENŠEK (1968), founder of the Children's and Girls' Choir at Koper Music School, which have won national and international competitions several times. She has performed numerous new vocal and vocal/instrumental works by Slovenian composers including Ambrož Čopi, Uroš Rojko, and Matej Bonin.

KATJA GRUBER (1966) has successfully conducted different choirs, and won the gold plaque at the national competition with a male group. Lately, she has continued to gain successes with the Children's Choir of Nazarje Elementary School – including double consecutive overall victories at the national competition. She is the author of *Katjina upevalnica*, a handbook of warm-up part-singing for children's choirs.

Edited by Steve Lansford, USA

The Nordklang festival 2013 in Hamar - Norway, July 22nd -27th

Nordklang (Nordic Choir- and culture festival) is a festival for choirs, singers and conductors in the Nordic countries. The festival's offers are intented for the individual singer, conductor as well as the entire choir.
Hamar is located 120 km north of Oslo.

Festival program:

- The summer choir school for singers and conductors offers several 5-days courses within song and conducting.
- Summer choir for singers who wants to sing in a big choir
- Workshops for singers
- Masterclass for conductors
- Nordic Choir conductor conference
- Choir concerts for participating choirs

There will also be a number of concerts, cultural events and social activities. Participation in the festival is open for anyone. There is no requirement for membership in any choral or conductor organization.

For detailed information: www.nordklang.no
Facebook: www.facebook.com/korfestival

If you have questions, email post@nordklang.no

Nordisk Korforum (Nordic Choir Forum), a collaborating organization for choir- and conductor development in the Nordic countries, is responsible for arranging the Nordklang festival every 3rd year.
The festival moves around the Nordic countries and is central among the services to the Nordic choir community.

NORDKLANG
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IFCM News

Richard Dayany Martinez, Venezuela © FWYC

WYC concert at the ancient Odeon, Paphos ▲

International Federation for Choral Music

The Birth of Aphrodite
World Youth Choir 2012
Paul Bester and Katie Rohwer

Mediterranean Voices Conference
5th IFCM Multicultural and Ethnic Choral Conference
Martí Ferrer i Bosch

A Summer Of Singing In Abidjan, Ivory Coast
Thierry Thiébaut and Yveline Damas

The European Choral Association
New Board and President Tasked with Future Development
Press Release by EC-ECA

Choirs Transforming Our World at the Yale International Choral Festival
Micah Hendler

IFCM….In Brief
Graham Lack

The Birth of Aphrodite
World Youth Choir 2012

Richard Dayany Martinez, Venezuela © FWYC

▲ WYC and Cyprus Youth Symphony Orchestra concert at the ancient Kourion

Paul Bester
(South Africa)
first-time member
&
Katie Rohwer
(United States)
returning member

Paul Bester: The World Youth Choir session in Cyprus was catapulted into action by a string of organisational e-mails. A friendly yet firm personality wrote to us, delightfully signing off with the words, "Warmest Regards, Vladimir". For me, this conjured up images of a master organiser: assured in his work and passionate about his communication with members. My expectations regarding the project were already rising. Many journeys of varying lengths were undertaken in order for us all to arrive at Larnaca Airport, Cyprus, the culmination of our journey – we South Africans were some of the first to arrive at the airport that day. We waited with excitement and anticipation as each member arrived from their homeland. Every new face presented an opportunity either to see an old friend again or to make a new friend for life. In retrospect, I realise to what extent this was a defining moment for us. We gathered and exchanged names and countries of origin. Some people hugged one another, some cried, but all were smiling. We greeted the hot Cyprus weather, as the group moved from the controlled climate at the airport to begin the first bus ride together as the World Youth Choir. We meandered through the lower regions of the Cypriot landscape and then started the climb up the Cypriot mountains towards our destination, Pedoulas. For the first time, we started to get to know one another, asking questions in order to hopefully find familiar ground among the jumble of cultures. I did not expect the older members of the choir to be so inviting and inclusive; I think this contributed greatly to the group dynamics and the way in which everyone was included and able to fill their own unique space in the choir.

Katie Rohwer: Riding on the bus, rising higher and higher into the Cypriot mountains, I was surprised to find myself surrounded by only a handful of familiar faces. Many dear friends from previous sessions had already reached the age threshold and I realised that we would not be reunited this summer. My final session had begun. The energy on the bus was palpable and I quickly began chatting with a new member from Bulgaria. Laughing to myself, I thought, how incredible that after six years in this project I still feel the curiosity, nervousness, excitement and pure joy of meeting and connecting with a fellow singer from halfway around the world. My memory raced back to my first session and the twenty-year-old who knew only her countrymen. I marveled at how my world view, musicianship and life had changed as a result of being part of the World Youth Choir. As we went round the final bend in the road, the village of Pedoulas appeared before us and down the mountain to our right. Stepping off the bus, I embraced the feeling of

having reached the culmination of my past experiences and joined in with the introductions and hugs among those reunited once again.

Every year, the village of Pedoulas hosts the Summer Music Academy for the Cyprus Youth Symphony Orchestra, led by Ayis Ioannides. His vision had brought us there. The Cypriot administrative team: Nora, Ayis, Maria, Iro, Yiorgos and Tefkros, to whom we owe unending gratitude for their spirit and remarkable work both before and during the session, welcomed the choir with the effervescent Cypriot hospitality that we were to enjoy again and again over the coming month. The first two weeks of the session were dedicated to an *a cappella* programme, under the direction of Cecila Rydinger Alin from Sweden. The second part of the session, under the baton of Maestro Ayis, involved the orchestra for the performance of Penderecki's *Lacrimosa* and Beethoven's 9th Symphony, official pieces in the programme for the celebrations surrounding Cyprus taking over the presidency of the European Council.

◀ WYC concert at Museum of the Sea, Ayia Napa

WYC group having fun at Paphos ▲

It quickly became apparent that this was a very special group of singers. When we finally came together the following day to rehearse, the spark we had sensed earlier turned into a flame. Members both new and old seemed to arrive at the gymnasium with a united purpose: to make music at the highest level and develop musical and social connections with open-minded colleagues from all corners of the globe. A choral sound filled the space with a brilliance and clarity that took my breath away. I imagined this sound, this representation of humanity utterly connected, unabashedly proclaiming what our world could become, soaring through the windows ajar at the top of the hall and out into the pine covered mountains, surprising, and settling in the ears and hearts of, unassuming Cypriots throughout the village. Our first run-through of Poulenc's *Exultate Deo* confirmed that this would be one of the most connected, artistic, motivated and inspiring sessions. The artistry and humanity we experienced in *a cappella* rehearsals and concerts was all thanks to our conductor. Cecilia and her selected repertoire embodied the spirit and message of the choir. We sensed the beauty of Cyprus, the 'big, little island', through the rich harmonies of Ildebrando Pizzetti's *2 Composizioni Corali*. The Kyrie and Sanctus from Frank Martin's *Messe* challenged the ensemble and elevated our very beings. Benjamin Britten's *Hymn to St. Cecilia* rounded off the first half of the programme – we referred to the text of this piece frequently throughout the session, in honour of our conductor: "Blessed Cecilia / Appear in visions to all musicians / Appear and inspire". Ms Rydinger Alin masterfully guided us through Jan Sandström's *Biegga Luothe*, Rautavaara's *Suite de Lorca* and Whitacre's *Lux Aurumque*. We were blessed with the opportunity

to perform a Cypriot piece, *In Memoriam*, by our very own Ayis Ioannides. Cecilia also brought some of her favourite Swedish folk song arrangements with her, including Alfven's *Och jungfrun*, Gardemar's *Slängpolska efter Byss-Kalle* and Rehnquist's *I Himmelen*. In rehearsals and lectures, she not only shared the Scandinavian choral tradition and her experiences with Eric Ericson, but she also taught us how to become a fine ensemble of musicians, and better people.

Cecilia Rydinger Alin, Sweden ►
at the Museum of the Sea, Ayia Napa

All photos by Richard Dayany Martinez, Venezuela © FWYC

Paul: I look up at Cecilia from my Pizzetti score and every time it feels like our eyes meet. I had not expected anything like the awe-inspiring choral sound that erupted from the bodies of the singers around me. Our voices melted together in a stream of sound that was coaxed to life by Cecilia's rhythmical presence. Every gentle gesture and nuanced movement of her hands was skilfully interpreted by the voices of the world. During the intermission, we would break away into groups according to our countries of origin and prepare for the second half. We entered the stage when Vladimir, the choir manager, called our country, and we would bow and take our place on the stage with our comrades. Country by country, the stage would fill up to make the World Youth Choir.

Each concert was superbly enhanced by the setting. Cyprus delivered jaw-dropping performance venues and we were honoured to fill them with our voices. Our *a cappella* performances were held in various locations across the island. The first was held in the Pedoulas Gymnasium; we sang, in gratitude, to the inhabitants of Pedoulas for their boundless hospitality. It was a touching moment, for they had opened their village to the world; such amazing friendships were formed. The second performance was held in the Paphos Odeon ancient open-air theatre, not far from the legendary birthplace of Aphrodite. I thought the absence of an acoustic space would somehow affect the richness of the sound we produced, but it seemed that even the starlit heavens were closer that night. The earth seemed to embrace us; an ancient energy was around us, brought forth by the surroundings built in the second century A.D. The third and final performance with Cecilia was held in Ayia Napa's Museum of the Sea. The choir was set up on a glass-floored display of ancient shipping vessels. It was very peculiar; every time one looked down at the floor, one would, for a split second, feel the sensation of floating half a metre above the ground. In front of us there was a detailed life-size replica of one of the ancient ships. An immense emotional climax was reached in Cecilia's final words as our conductor and dedicated them to her personal hero Maestro Eric Ericson, the first conductor of the

World Youth Choir in 1989. It was a moment that will stay with me for the rest of my life.

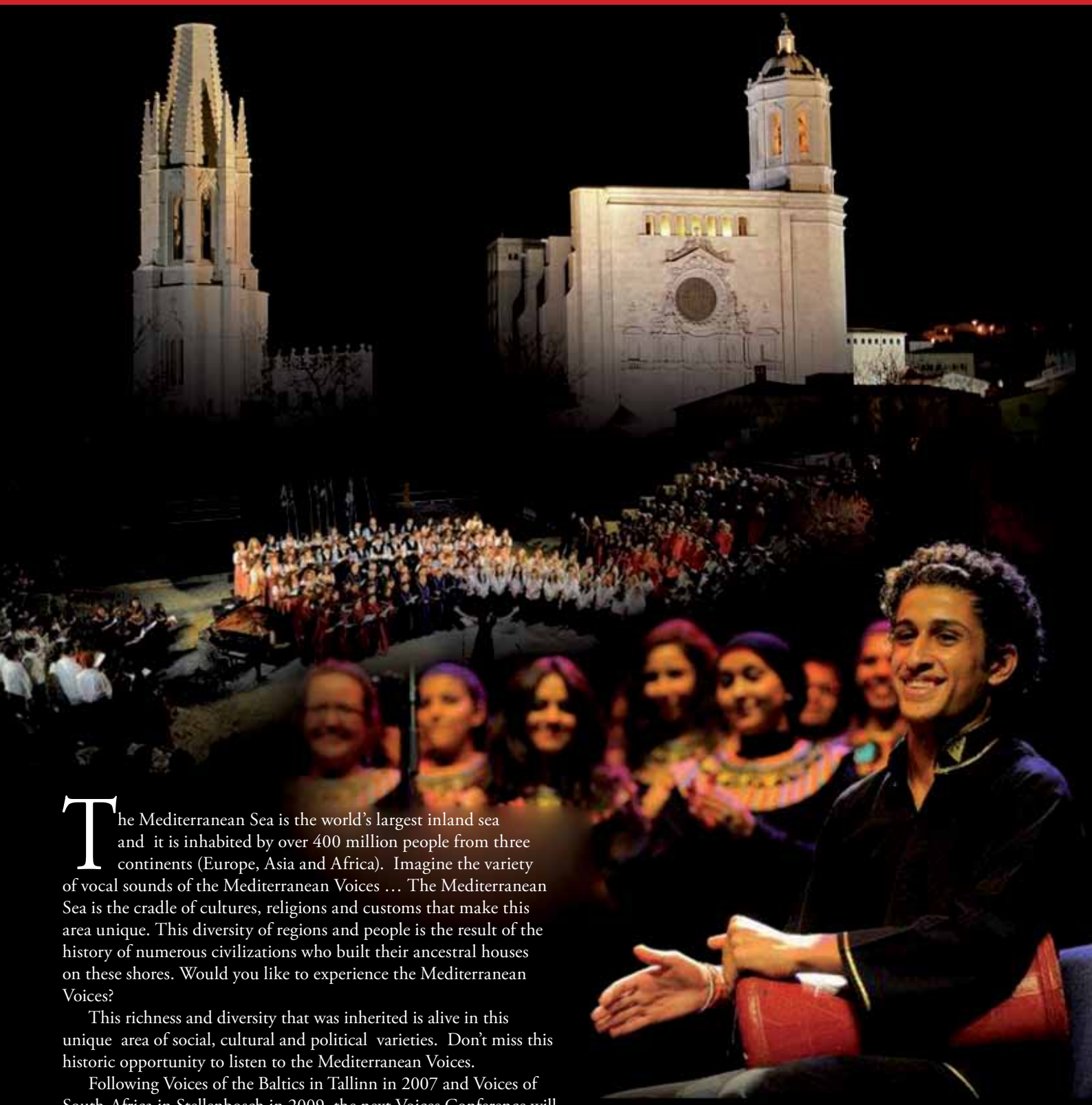
Katie: After bidding farewell to Cecilia, we embarked on the second leg of our musical journey: Penderecki and Beethoven with the Cyprus Youth Symphony Orchestra. We prepared with our section leaders and in full chorus rehearsals, led by bass section leader Inaki Encina. In the evenings, the choir joined with the orchestra under Ayis' direction. During the week, we continued to rehearse and enjoy the Cypriot summer, eating French fries and beans, hiking in the mountains, visiting the beach and exploring the 15th century Byzantine Church in Pedoulas, classified as a UNESCO World Heritage site. Many singers formed small ensembles and performed lunchtime concerts organised by the Summer Music Academy team. Only in this choir could one find a Croatian soprano coaching a Venezuelan countertenor, or Canadian, Guatemalan, American, Hungarian and Finnish singers rehearsing a quintet composed by a Bulgarian/Dutch member, or 60 people from six continents laughing, dancing and relaxing together, as if they were long-time friends with no cultural barriers between them. The choir mingled with the orchestra too, forming friendships with the instrumentalists. It was invigorating to be a part of an academy that seeks to inspire artistic excellence and cross-cultural understanding among young musicians. The collaboration united similar missions; both organisations are dedicated to making a difference in the cultural landscape and investing in shared cultural development. We performed three magnificent concerts, one in the ancient Kourion open-air theatre on the seafront and two in Nicosia as part of the European celebrations. Thanks to Ayis's vision and leadership, and the inspiring text of Beethoven's 9th symphony, the choir and orchestra came to understand what it means for 'all men' to 'become brothers'.

On the airplane from the United States to Cyprus, I wondered how this session would compare to my previous experiences. Returning to the States, I reflected on the power of the choral art. Perhaps it was because it was my last session, but never before had I felt so contented. Never before had I sung in such a talented yet humble group. Never could I have imagined that I would feel such a strong sense of togetherness, as though having a global family. Choral music unites us and when shared on the island of Cyprus, itself the birthplace of the goddess of beauty and love, it transforms humanity.

Edited by Hayley Smith, UK

Mediterranean Voices Conference

5th IFCM Multicultural and Ethnic Choral Conference: Girona, July, 29 – August, 2 – 2013



The Mediterranean Sea is the world's largest inland sea and it is inhabited by over 400 million people from three continents (Europe, Asia and Africa). Imagine the variety of vocal sounds of the Mediterranean Voices … The Mediterranean Sea is the cradle of cultures, religions and customs that make this area unique. This diversity of regions and people is the result of the history of numerous civilizations who built their ancestral houses on these shores. Would you like to experience the Mediterranean Voices?

This richness and diversity that was inherited is alive in this unique area of social, cultural and political varieties. Don't miss this historic opportunity to listen to the Mediterranean Voices.

Following Voices of the Baltics in Tallinn in 2007 and Voices of South-Africa in Stellenbosch in 2009, the next Voices Conference will be in Girona, Catalonia, during 2013. Girona will host musicians, musicologists, composers, conductors and choral singers from different countries in the northern and southern Mediterranean area. We will discover the rich and diverse way of singing from the Mediterranean Sea: from *cante jondo* of Andalusia to the call to pray of Istanbul, from the Sephardic songs to the Sardinian vocal groups

Martí Ferrer i Bosch
Moviment Coral Català
and Mediterranean Office
for Choral Singing

and to the most intimate style of familiar lullabies, as well as the expressive vocal demonstrations.

Thanks to a program consisting of seven concerts, documentaries, exhibitions and more than 12 conference sessions, panels and workshops, participants and visitors will enjoy performances by a rich diversity of artists (composers, soloists, choirs and vocal groups) from more than ten countries.

Each day of the Mediterranean Voices Conference will start at 09:00 with a plenary session. This plenary session may be either a conference, a workshop or a panel discussion. It will be open to the general public as well as music specialists, musicologists, conductors and composers. The morning session will finish at 12:30with a short concert.

The afternoon session will start at 16:30. It will consist of three different programs; each program will focus on a different topic and will be addressed to musicologists, composers and conductors. However, it will also be open to the general public if they are interested in the topic. In addition activities will be organized in the afternoon, such as documentaries or museum visits. Dinner will be served at 19:30 and the day will end with traditional repertoire and a gala concert.

This program is designed by an international team: Jaume Ayats (Catalonia, ethnomusicologist, Director of the Catalan Music Museum and among other things curator of the Mediterranean Voices exhibition), Dolf Rabus (Germany, Director of the Musica Sacra International Festival and the International Chamber Choir Competition of Marktoberdorf), Kifah Fakhouri (Jordan, Director of the Arab Academy of Music of the League of Arab States), Theodora Pavlovich (Bulgaria, choir conductor and vice president of the IFCM), Sonja Greiner (Germany, General Secretary of the ECA-EC), Montserrat Gual (Catalonia, board member of the ECA-EC) and Martí Ferrer (Catalonia, conductor of choirs and orchestras, president of the MCC and head of the Mediterranean Office for Choral Singing). In addition there are 32 advisers (conductors, composers, musicians and ethnomusicologists) representing the Mediterranean countries.

The Mediterranean Voices Conference (5th IFCM Multicultural and Ethnic Conference) is organized by the Moviment Coral Català (Catalan Choral Umbrella Organization - MCC) jointly with the Mediterranean Office for Choral Singing (regional center of the ECA-EC managed by MCC) and with the collaboration of the European Choral Association – Europa Cantat (ECA-EC) and the International Federation for Choral Music (IFCM).

The program will be announced in January 2013 on the Moviment Coral Català website (www.mcc.cat) and the deadline for registration will be April 30th, 2013.

Mediterranean Voices will benefit you if:

- You are a choir conductor: it will be a unique opportunity to discover and learn new styles of singing by the best choirs and soloists, new repertoires by famous composers and new ideas for working with our popular conductors of the Mediterranean area.
- You are a composer: it will be a unique opportunity to present your work, your methods and strategies while working on folk music, to learn new techniques and new styles to expose the choir and the voice as an instrument, to discover new tones and tunes and to learn new instrumental and old technical resources hidden behind seemingly simple folk music forms. Mediterranean Voices will be a meeting extravaganza for sharing and exchanging ideas and resources between the participating composers.
- You are a choir or vocal group: it will be a perfect setting to present your productions and programs based on folk music from every perspective, to promote your group and your heritage, to work with conductors and composers from all over the Mediterranean area and to experience four unforgettable days in Girona with artists such as yourself.
- You are a musicologist: For four days you can share the results of your studies and work with other musicologists, musicians, conductors and composers. You will also learn from other participants thanks to the rich diversity of activities and people.
- Mediterranean Voices will be a meeting point for sharing and exchanging knowledge and resources between the participating musicologists.
- You are a college student: it will be a world of learning through the best speakers and the best performances. Mediterranean Voices will give you the opportunity to meet people like you from across the Mediterranean. With your attendance you will earn college credit.

MEDITERRANEAN VOICES, part of VOICE: Vision On Innovation for Choral music in Europe

Mediterranean Voices Conference is part of VOICE, a project coordinated by European Choral Association – Europa Cantat (Germany) in cooperation with Chorverband Österreich (Austria), Expertisecentrum Stem (Belgium), Koor&Stem (Belgium), Epilogi (Cyprus), UCPS (Czech Republic), A Coeur Joie (France), Polyfollia (France), Moviment Coral Català and Mediterranean Office for Choral Singing (Catalonia-Spain), KÓTA and Central-Eastern European Centre (Hungary), Zsolnay Heritage Management Nonprofit Ltd – ZSÖK (Hungary), FENIARCO

(Italy), Länsmusiken with the Swedish International Choral Centre Örebro (Sweden) and the University of York (UK), as well as many other associate partners. This project has been selected under the European Union program "Culture".

More information at:
Website: www.mcc.cat
Twitter: @MedVoices , @movicoralcat
Facebook: Moviment Coral Català

Edited by Sue-Ann Struwe, South Africa

Martí Ferrer i Bosch conducts the children's and youth choirs and the orchestras of the Conservatory of Tarragona. He is former president of SCIC (Catalan Children's Choirs Federation) and currently he is president of Moviment Coral Català (Umbrella Catalan Choirs Organization) and responsible for the Mediterranean Office for Choral Singing (Regional Center of the European Choral Association – Europa Cantat). He is also the adviser on Choral Music and Life of the Catalan Ministry of Culture and board member of the Euro Arab Center for Youth Music in Cyprus.
Email: **mcc@mcc.cat**

59th INTERNATIONAL CHORAL CONTEST
HABANERAS AND POLIPHONY
TORREVIEJA (SPAIN)
It will take place between the **22nd to 28th July 2013.**
During 7 days at dusk, the participants choirs will sing outdoors habaneras and polyphony in the wonderful auditorium "Eras de la Sal" in the coast of Mediterranean Sea.
Inscription deadline: 31st JANUARY 2013.

19th INTERNATIONAL CHORAL CONTEST
HABANERAS AND POLIPHONY FOR YOUTH CHOIR
TORREVIEJA (SPAIN)
Will take place between the **19th to 21st April 2013.**
Inscription deadline: 2nd JANUARY 2013.

More information about rules in our website:
http://www.habaneras.org / E-mail: miguel@habaneras.org
Telephone: +34 96 670 77 15 / Fax: +34 96 571 25 70

A Summer Of Singing In Abidjan, Ivory Coast

All Photos © Thierry Thiébaut

▲ African Youth Choir singers

Thierry Thiébaut
President of
A Cœur Joie International
&
Yveline Damas
President of
A Cœur Joie Gabon

Choral music has again proven its powerful ability to unite people. The achievement is even more impressive for having taken place on the African continent – and in Abidjan, no less, a city in the process of rebuilding after a decade of conflict. What an impressive symbol. The first summer camp for the African Youth Choir / Chœur Africain des Jeunes (AYC / CAJ) was held near Abidjan (Republic of Ivory Coast) over a two-week period last July. The choir, comprised of approximately thirty young people from all over Africa, has been led for the past two years by Ambroise Kua Nzambi Toko, Choir Director of the La Grâce Choir of Kinshasa.

Thus, thirty young people aged 16 to 26 years, coming from a total of six West and Central African countries (Senegal, Gabon, Togo, Cameroon, the Democratic Republic of Congo, Ivory Coast) found themselves together from July 28 to August 8, 2012, for this first-time camp experience. The first African Youth Choir was launched.

This was a magnificent meeting of young people. Selected from their respective countries, they gathered together to sing about peace, love and friendship. Yveline Damas, President of the A Cœur Joie Federation-Gabon, in collaboration with the continent's national choral federations, established the choir, which is affiliated with IFCM. Five African choir directors worked together to make real this dream of unity and sharing: Sophie Damas (Gabon), Lucien Mendy (Senegal), Olivier Pascal Koua Angoua (Ivory Coast), Ambroise Kua-Nzambi Toko (RD Congo), Sylvain Gameti (Togo).

Ambroise Kua Nzambi Toko conducting the AYC

Each year, a two-week summer camp, including public concerts, will be planned in one of the participating African countries. One of the goals of this format is to train a high-performing choir, to create a 'greenhouse' for nurturing singers capable of representing Africa at the international choral world's major festivals. The initiative seeks to develop and integrate participants' artistic talents within a collective framework, but equally important, strives to raise their awareness of the riches that arise from their cultural differences and to encourage them to use their talents in the service of promoting and protecting the African cultural and linguistic patrimony.

Pascal Koua, president of the Ivory Coast ACJ Federation

The AYC ended its camp session by recording a first CD and by contributing part of the proceeds from the opening concert of the first International Abidjan Festival of Choral Music, known as FESTICCA. This event brought together from August 8th-12th, 2012, a thousand choristers belonging to groups from 13 countries in Africa and Europe. It was organized by the Ivory Coast ACJ Federation, directed by its dynamic president, Pascal Koua.

Under the aegis of the Ministry of Culture and Francophony, with support from A Cœur Joie International and IFCM (both organizations represented by Thierry Thiébaut), a series of lectures and formation workshops were offered on various topics, including group vocal technique, choral direction, jazz and improvisation, harmonization technique, skills management, and event organizing. All training activities as well as the concerts took place at the Cultural Center of Cocody-Abidjan.

A choral singing competition was also held during the event. Eight choirs competed in the classical category, five in the folklore category. First prizes were awarded to the Mgr. Luc Gillon Choir of Kinshasa (DRC) and the Zion Choir of Cotonou (Benin), respectively.

Sub-Saharan Africa is a region where choral music is part and parcel of the culture of its many peoples. Organizing such an event in Ivory Coast, a country that has experienced a period of political and economic troubles these past ten years, represented a true challenge. The will-power of the organizers, their determination in the absence of seemingly necessary financial resources, the participants' confidence in the credibility and content of the project, dispelled fears that could have put a brake on their enthusiasm. "Where there's a will, there's a way", as Winston Churchill used to say.

The second FESTICCA is scheduled for summer 2014, but the idea of an Africa Cantat that would extend to the entire continent is already being considered.

Some testimonials

Godwin (Togo): "I am happy and proud to have participated in this camp. I met several people who after all weren't very much different from me, although they came from different countries. It was wonderful."

Alias "The Powerful One" (Ivory Coast): "This camp helped me to live the experience of singing and I'm really proud to have taken part in it."

Joshua (Ivory Coast): "This camp taught me so much about human nature, as well as about singing … I appreciated the way that everyone welcomed me, the maestro's artistic approach, the coffee breaks of Tonton Gervais…. Thank you so much."

Igor (Gabon): "I now have self-confidence… thank you to everyone."

Matthew (Cameroon): "I experienced a feeling of solidarity from the very first day, and truly, coming here, I discovered many cultures, many traditional types of music. … This camp is special, unique."

Alpha (Ivory Coast): "Coming here, I thought I'd just relax, so the rigor of the work really surprised me. At present, I feel like I have several nationalities, truly I feel more African. Long live the AYC."

Alice (Gabon): "I discovered the power of singing: thanks to that, I gained brothers and sisters who really speak the same language. Singing is a unifying factor, and we really need that in Africa… May the Most High allow this initiative to continue on for a long time."

Translated by Anita Shaperd, USA
Edited by Graham Lack, Germany ●

The European Choral Association

New Board and President Tasked with Future Development

The new Board: K. Tanner, J. Schumacher, V. Liedbergius, K. de Meulder, J.Cl. Wilkens, C. Pavese, R. Kekkonen, M. Ferrer, G. Móczár, G. Helbling, S. Delforge, A. Zeh

Gabor Móczár, the new elected ECA-EC President

Press Release by EC-ECA

The European Choral Association – Europa Cantat is pleased to announce that Gábor Móczár from Hungary was elected as President of the Association as successor of Sante Fornasier, whose mandate ended after a nine-year period on the Board. The membership thanked Sante Fornasier and the outgoing Board members for their constructive work on the consolidation of the association and especially recognized the merits of the Italian choral association FENIARCO for the successful EUROPA CANTAT Festival in Turin.

The General Assembly, which met in Toulouse, France on 17th November 2012, elected a Board of 13 persons from 12 European Countries. The President will be supported in his work by four further

Executive Board members:

- Carlo Pavese from Italy as First Vice-President
- Jan Schumacher from Germany as Second Vice-President and Chair of the Music Commission
- Anneliese Zeh from Austria, re-elected as Third Vice-President
- Koenraad de Meulder from Belgium as treasurer

Further Board members are Séverine Delforge (Belgium), Martí Ferrer (Spain), Guido Helbling (Switzerland), Reijo Kekkonen (Finland), Victoria Liedbergius (Norway), Kaie Tanner (Estonia), Jean-Claude Wilkens (France) and Daphne Wassink (The Netherlands).

The General Assembly also approved of the programme of activities for the coming years including different events which will take place within the framework of the major EU-funded cooperation project VOICE – Vision On Innovation for Choral Music In Europe with fourteen partners in eleven European countries and a financial volume of 2.4 Million Euros.

The new Board will work on further developing the association's strategy, aiming at increasing cooperation with partners outside the choral field (research institutes, other European and International music organisations), improving the connection between the choral world and the world of music educators, and on singing advocacy in music education. In this context, the association will increase its advocacy work, gathering and disseminating facts and figures that will give evidence of the benefits of choral music on the social and physical well-being of society. The association will also continue promoting inclusive activities with minorities and disadvantaged people and offering training courses and further educational activities all over Europe.

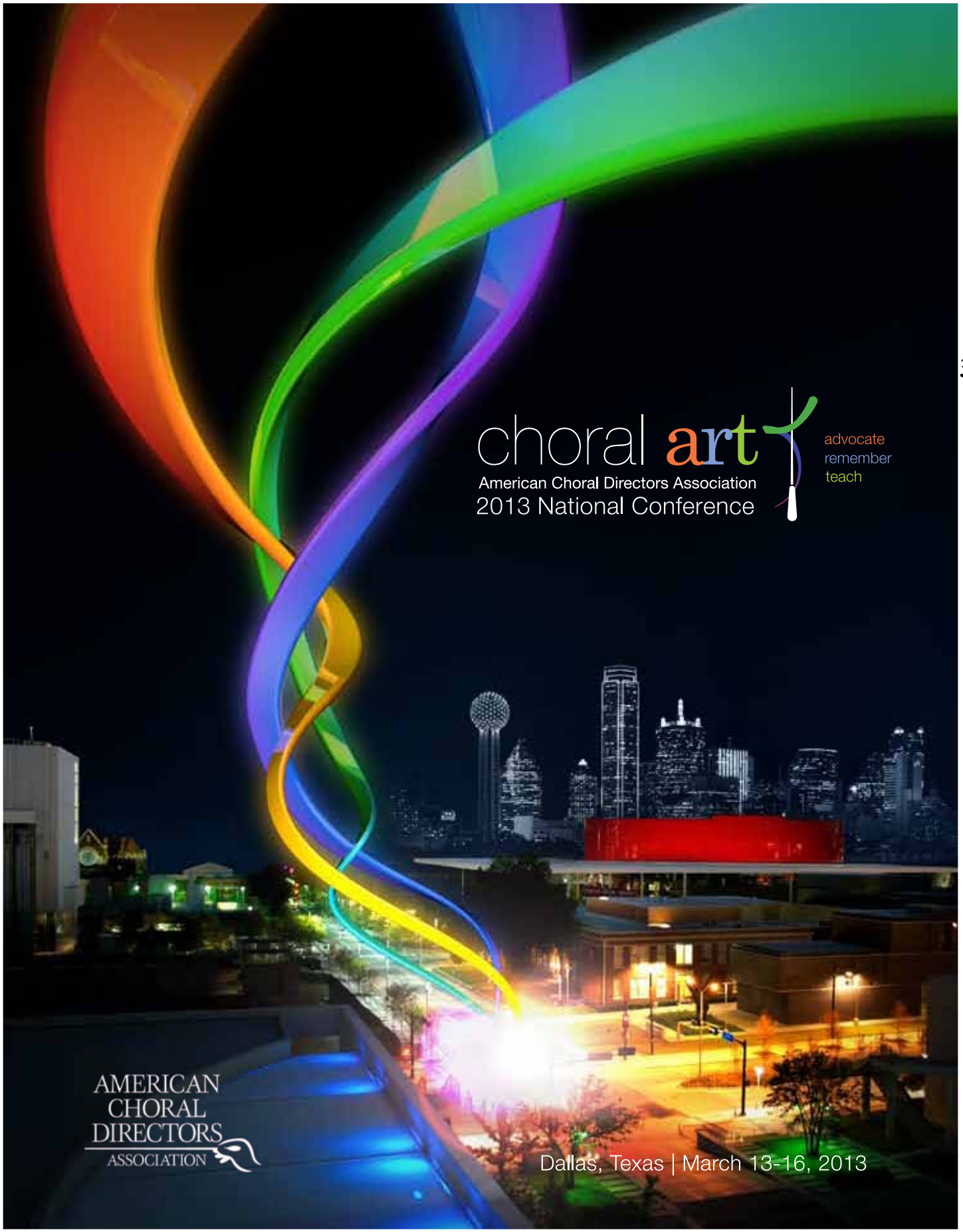
In 2013, the European Year of Citizens, the association will offer a number of activities involving citizens in most European countries. These activities will include International Singing Weeks and festivals in Bonn (Germany), Vic (Catalonia, Spain), Briançon (France), Novi Sad (Vojvodina, Serbia), Worcester (UK) and Lignano (Italy) as well as a 'Golden Cantat' in Novi Sad, a special event for senior citizens inspired by the 2012 European Year for Active Ageing. There will be training offers for conductors in Pomáz (Hungary), Fano (Italy) and Vaison-la-Romaine (France) as well as a Competition for Young Conductors and an International Conductor's Forum in St Petersburg (Russia), a Eurochoir session for individual young singers in Pécs (Hungary), a Hearts-in-Harmony event bringing together disabled and non-disabled singers in Novi Sad (Serbia), a Hearts-in-Harmony conference in Barcelona and the Conference Voices of the Mediterranean in Girona (Catalonia, Spain), a conference in connection with the next General Assembly (8-10 November 2013) about the VOICE project in Pécs (Hungary), and further smaller activities. The brochure with the complete programme of events can be ordered from the General Secretariat, updated information is available on www.EuropeanChoralAssociation.org -> Events -> Events 2013.

For 2014 the federation announced the seventh EUROPA CANTAT junior – the festival for equal voice children's and youth choirs. Concerning 2015, preparations have already begun for the festival EUROPA CANTAT XIX in Pécs (Hungary), a city which also hosted the tenth iteration of the EUROPA CANTAT festival in 1988, and the festival 'Pécs Cantat', the Singing Cultural Capital of Europe in 2010. Stay updated about the 2015 festival on www.ecpecs2015.hu.

The General Assembly was hosted by several French members and partners of the European Choral Association – Europa Cantat: A Coeur Joie, IFAC, La Plate-forme interrégionale, the choir La Lauzeta from Toulouse and the Atelier Régional des Pratiques en Amateurs (ARPA), and was combined with a programme of workshops and presentations under the title 'Colours of (Young) European Voices'. Information and material from this programme will be made available on the website www.EuropeanChoralAssociation.org. The programme of the weekend also included concerts by the choir La Lauzeta, the Chœur National des Jeunes A Coeur Joie and the Maîtrise du Conservatoire de Toulouse.

For further information please contact the General Secretariat of the European Choral Association – Europa Cantat, Haus der Kultur, Weberstr. 59a, 53113 Bonn, Germany, Tel: +49 228 9125663, Fax: +49 228 9125658, info@eca-ec.org, www.eca-ec.org

Edited by Gillian Forlivesi Heywood, Italy


choral art
American Choral Directors Association
2013 National Conference
advocate
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AMERICAN
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ASSOCIATION
Dallas, Texas | March 13-16, 2013

Choirs Transforming Our World at the Yale International Choral Festival

▲ Festival participants in front of Yale Commons

Micah Hendler
class of 2012 Yale graduate
& founder, and Artistic
Director of the Jerusalem
Youth Chorus

It is not every day in an Ivy League university recital hall that you hear discussions of how to bring music to the imprisoned, the disadvantaged, the disabled, and the dying. But here I was, a research fellow at the Yale International Choral Festival Symposium 'Choirs Transforming Our World,' and surrounding me were people who spent their lives doing just that. Almost every context in which choral music could be used to repair the world seemed to have an expert, and those experts were presenting, discussing, singing, and thinking, together in the Morse Recital Hall at the Yale School of Music. It was truly amazing.

The Yale International Choral Festival took place from June 19-23, 2012 at Yale University in New Haven, Connecticut. It brought choirs and conductors from all over the world to learn from one another through performances, master classes, lectures, workshops, and discussions. The event was sponsored by the Yale Glee Club, the Yale Alumni Chorus, the Yale School of Music, and the International Festival of Arts and Ideas. The two-day symposium 'Choirs Transforming Our World,' was organized on its side in association with IFCM's Conductors Without Borders and ACDA's Conductors Exchange Program.

The International Choral Festival falls squarely within a long tradition of international choral outreach at Yale. Throughout its history of touring abroad, the Yale Glee Club has inspired the creation of a host of choirs, most notably in Latin America and East Asia. There is a long-held belief at Yale that choral music can serve as a tool for creating mutual understanding between nations. It is this belief that ultimately gave rise to the Yale International Choral Festival, and it is this belief that the festival affirmed.

Six choral groups from around the world came to perform at the festival: the Central Conservatory of Music Chorus, Beijing; the Cambridge University Chamber Choir, UK; the Manado State University Choir, Indonesia; the Imilonji Kantu Choral Society, South Africa; the Yale Choral Artists; and the Yale Alumni Chorus. Each group gave a performance and each conductor led a master class and/or a lecture/workshop for the participants.

What was most striking to hear from this confluence of ensembles was how each choir's choral paradigm was completely different. The Chinese were almost perfectly precise in their technical display. The Indonesians' incredible energy garnered standing ovations after nearly every song. The British tone was beautiful and pure. The South Africans' spirit and struggle, as expressed in their music, was both inspiring and inclusive. The Yale Choral Artists performed challenging repertoire flawlessly and with grace. And the Yale Alumni Chorus, an enthusiastic group of over one hundred alumni assembled especially for the festival (and with whom I also sang), definitely sang the loudest. But most importantly, each group inspired the others, both through their musical expression and their generosity of spirit. It was choral exchange at its finest.

After most of the choirs had finished their performances and left New Haven, the symposium began. It consisted of eleven formal sessions plus breakout discussion groups, and each was more interesting and thought-provoking than the next. (You can view video excerpts of many of the sessions by visiting www.yaleinternationalchoralfest.org).

Yale Choral Artists

Cambridge University Chamber Choir

Chorus of the Central Conservatory of Music, Beijing

Imilonji Kantu Choral Society

Mary Cohen, Bea Hasselmann, and Catherine Roma discussed their work with choral music in prisons. The prisoners' humanity was brought out by the presenters, both in their work behind bars and in their presentation of it, and they discussed the social necessity, challenges, and rewards of such work. Next, Thomas Lloyd, James Feiszli, and Joy Hill shared their experiences with and strategies for planning and executing meaningful choral exchanges with their choirs. At the same time, Timothy DeWerff, Mollie Stone, and Helen Cha-Pyo discussed a variety of compelling topics: the Yale Alumni Chorus's work creating and sustaining choirs in developing nations; the Jirani Choirs' work creating opportunities for impoverished children around the globe; and how choral music is being used as a tool to fight AIDS in South Africa.

We were privileged to hear a performance of Allison Fromm's Joyful Noise, a choir of physically and mentally disabled singers who performed with moving spirit and true joy. Their performance, perhaps more than any other, proved to everyone in the hall that choral music really can and must be for everyone. We heard from Anne Haugland Balsnes on how choral music promotes mental well-being and from Philippe Rixhon, Lena Ekman Frisk, and Susan Knight on how to advocate for choral music in society.

Naomi Faran and Francisco Nuñez discussed their work using choral music to build community among young people. Naomi Faran elaborated on the Moran

Choirs' outreach to disadvantaged Israeli youth, and Francisco Nuñez challenged the participants to prepare their choirs for the diversity of the new 21st century choristers, given the changing demographics and socioeconomic trends affecting the young population in America. Miguel Felipe, Susan Haugh, and Catherine Roma raised both sides of the question of the relevance of LGBT choirs in today's world. Kate Munger shared her work with the Threshold Choirs, groups of women who sing at the bedsides of those who are dying. She taught a number of their beautiful part-songs, which we all sang together. Doreen Rao explored new ways of performing Bach in today's world, specifically in combination with cross-cultural influences, and Simon Halsey and Hans Rehberg discussed the outreach initiatives of the Berlin Radio Choir.

Members of Manado State University Choir

But perhaps even more striking than this dazzling display of sessions were the conversations and connections made between the participants between sessions: discussions on how to best start choirs in foreign countries; strategies for advocating in favor of choral music in the face of outside forces (such as the bureaucracy of the prison system, or the boundaries of an ethnic conflict); and collaborations to publish articles or books. As I wrote at the beginning of this piece, I have never before been surrounded by so many experts on my greatest passion – using choral music to effect social change – and I have never learned so much in such a short period of time.

The festival ended with a Yale Alumni Chorus performance, which included a song from each of the guest choirs' countries as coached by that choir's conductor earlier in the week, along with a gala celebration afterwards, at which it was revealed that the members of the Yale Alumni Chorus had raised $10,000 for the Manado State University Choir in Indonesia due to their imminent need for resources and in gratitude for their beautiful presence throughout the festival. It was a powerful gesture that truly affirmed the themes of the festival and the symposium in particular. No one was left unmoved.

I personally gained a great deal from the festival, and particularly from the symposium, as I am now in Jerusalem starting a choir for Israeli and Palestinian high schoolers called the Jerusalem Youth Chorus. The lessons I learned and connections I made at the festival were truly invaluable. I left inspired by the fact that what I am trying to accomplish is both important and feasible, and I also acquired and sharpened many of the tools that I will need to accomplish my dream. I have rarely been in a musical or intellectual environment as special as that of the festival and its symposium, and I hope that it is the first of many to come.

Edited by Steve Lansford, USA ●

IFCM....In Brief

Composer Matt Van Brink, outright winner of the First IFCM Competition for Choral Composition in 2010, remains thrilled to have worked with Grete Pedersen and the World Youth Choir in Oslo on the occasion of the Nobel Prize Awards in December 2011. He is currently a Fall 2012 Artist Fellow at the Wurlitzer Foundation of New Mexico, where he is composing a song cycle for the Olson-De Cari Duo to texts by scientists of our times. Matt served as composer-not-in-residence for San Francisco Choral Artists during the 2011/12 season and composed several new works for them. As a Resident Composer at Concordia Conservatory in New York, he continues to compose ambitious new works of chamber music and musical theater for young performers, and he is pleased to have "murdered the classics" in arrangements for a new album released this past winter by the inimitable Polkastra. Immediately after winning the competition, he was signed by the German publisher Hayo Music, which released several recent works for choir as well as two volumes of new repertoire for young string players, 'Strings Attached'. All in all, the prize would seem to have provided at least a measure of impetus for the composer's career. We will continue to watch this space. ●

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The balcony at the State Academic Capella Hall ▲

Choral World News

Arab Choral Music Invention and Innovation
Rahib Haddad

Polyfollia 2012
Francesco Leonardi

XVIII Europa Cantat Festival, Turin (Italy) 2012
Giorgio Morandi

Béla Bartók 25th International Choir Competition and Folklore Festival, Debrecen
Maria Bartha

American Classical Music Hall Of Fame Announces 2012 Inductees
Press release by Nina Perlove

The Tradition of Choral Singing in Albania
Suzana Turku

Singing World 2012, St. Petersburg, Russia
Andrea Angelini

Samoa!
Mark O'Leary and Charlotte O'Leary

Arab Choral Music Invention and Innovation

▲ Sawa Choir, cond. Rahib Haddad

Rahib Haddad
choral conductor

Twenty-six years ago, some young people from a particular club in Shefa'amr, the city in which I reside, asked me to establish a mixed choir, to be sponsored by the youth club of Shefa'amr. Thus, in a humble building, somewhere in the old quarter, we decided to build a rich musical future and to put Shefa'amr, a small town in Galilee, on the choral world map. Today, I can confidently say that the number of choral Singers in Shefa'amr is proportionally greater than in any city in the Arab world. At that time I was a pianist and teacher, working in different Arab towns and villages in Israel, attempting to bring the art of music to Arab children for them to enjoy.

I began thinking of the project from several aspects: How should I choose singers? How many hours should they practice weekly? What kind of music should we sing? Should I build an instrumental ensemble to accompany the singers? Where would we get financial support? I felt alone, since choral music was not common and there were no professional Arab musicians in this field. We could not get any historically documented information concerning specific compositions for choirs, although it was mentioned that the genre of *muwashshah* from the 10th century in Andalusia, Spain, was created especially for group singing or choirs.

Furthermore, there were no choirs in the Arab world, except in churches, and in *Zikr* groups in mosques. However, they cannot be considered as choirs in the commonly understood sense. Due to the political situation, I could not visit Arab countries, except Egypt, for deeper study and research. So I decided to build a model of a choir that would combine Western concepts and fundamentals with Oriental concepts and requirements. I selected members on the basis of their

musicality, not on their beautiful voices. I had decided to set up 'collective singing'. Solo singing is common everywhere. It was not easy to convince people with beautiful voices to keep on in the choir and my new style was far away from individual singing, which is usually governed by selfishness and authoritarianism.

This type of individuality has been affected by dictatorship and patriarchal, social and political systems, more in Arab vocal music than instrumental music. I focused on making the group, through singing, feel the strong impact of the collective on common destiny, by means of tolerance, supporting each other, listening to each other and feeling that everyone supports the individual and the individual supports all. These values were to serve choral work and to contribute to building a developed Arab society.

Al Baath (Revival) was chosen as the name for the choir. The aim was merely professional; we were determined to revive Arab song and to re-sing it in a collective manner, far from individual improvisation and performance. Improvisation is one of the most prominent features of Arabic music and improvisation comes from the individual rather than the group. Therefore, I had to fix my phrases, so that the choir could perform them correctly and beautifully. We succeeded in converting solo song to the collective choral genre. There were no compositions for choirs, except those made for church prayers. Most of such compositions were not documented in musical notes or were not accessible. I had to write the notes of the songs by myself and teach the music by means of repetition. My mission was easy because the songs were part of their heritage.

▲ Sawa Choir in a workshop with prof. Andre de Quadros

At the very beginning, I did not ask anybody to compose for the choir. I concentrated on exploring our heritage so as to revive it by my own methods. I decided to deal with our senior composers, such like Sayyed Darweesh, the Rahbani Brothers and others who lived in the 19th and 20th centuries, the way the West had dealt with its great composers, by performing their compositions in different styles with several interpretations. I did not use polyphony or harmony, since I was not accustomed to hearing a chord formed of quarter-tones in one of its parts, and it sounded to me like an acute dissonance. I felt, as well, that Oriental music would lose its style and its features if we misused Western classical methods, even through vocalism.

Instrumental accompaniment was also a problem, since I play the piano, which lacks quarter tones. Although I developed a special method for playing piano, I often played round about the key, not accurately in detail. Sometimes I used the oriental keyboard, attempting to play quarter tones. One of the characteristics of the Oriental song form is that it is rhythmic, and the poetical measure fits the musical one, accompanied by rhythmic instruments such as the *durbakki*. But I tried not to use these instruments because of financial constraints. I used to be the arranger, the instrumentalist and the conductor.

To make things easy and flexible, I began recording an instrumental playback, according to my own vocal arrangements, aided by Bishara Khill, an arranger and composer. We both were pioneers in finding vocal arrangements and instrumental arrangements, which is considered a renewal in Arab singing. It needed great precision and too many rehearsals. After several years of intensive practice twice a week, we experienced the fruits of many successes, which made local audiences admire Al Baath and consider it as a cultural phenomenon. The choir now gained devotees. Young people, in towns which had almost no exposure to cultural activities, started to be more interested in the choir, either by joining or by asking for more performances.

We started to hear the choir's music on tape recorders everywhere. Despite the tight budgets, the Al Baath Choir proved to be an ideal model in Palestinian Arab towns. It has succeeded in creating a new cultural and musical climate. It has been, and still is, the second home for its members and their families. Celebrations, feasts and galas took place in its venue. We also used to initiate recreational and educational trips with husbands and wives, believing that close relationships among the members will create a comfortable atmosphere for training and singing.

After a long musical journey, and with the help of Isam Nassrallah, the choir manager, and the Sisters of Nazareth Convent in Shefa'amr, I was able to establish and direct the Sawa Center – an independent center for culture. The center has become a home for Al Baath and for other choirs who emerged from it.

These three main projects enrich choral life:

Heisa
I asked Radi Shehadeha, Palestinian author and director, to write a musical play for Al Baath, a new model of work that was not widespread among the Palestinian population of Israel. The choir started this musical theater work, using most of the Arab musical genres, such as Muwashshah, Dawr, Taqtooqa, and Mawal.

Voices for Peace
A big project included Al Baath (Arab), Collegium Tel Aviv (Jewish), and Timna Brawer (Jewish singer from Vienna), with Eli Meiri. The goal of the project was the common singing of three religions: Judaism, Christianity, and Islam. After intensive rehearsals, and great determination, Al Baath was able to sing in four voices (despite the fact that the choir could not read musical notation). This project, in addition to calling for joint peaceful coexistence between Jews and Arabs, was also a quantum leap for the choir. Gradually polyphonic singing became *possible* for the choir.

Concert 'Ishtaqtillak'
This concert formed another quantum leap for the choir, when it appeared with an Oriental-Western ensemble of 12 players (Arabs and Jews). This work consisted of distinguished instrumental arrangements of Jewish and Arab musicians, according to my own vocal arrangements. In this work, I formed a new idea and approach for vocal arrangements. Mainly I began setting up special musical phrases, making the choir sing as a soloist does manipulating the poetic and musical rhythm. In addition, I merged several songs in which melodies, words, and rhythm were mixed together in order to create an atmosphere of 'Audio Chaos' to attract the attention of the audience toward a new style of performance.
One article is not enough to contain my long musical journey. I just wish to convey that in this corner of the earth, full of political and economic troubles, violence and wars, racial persecution and harassment, there is a candle of hope in a little town (its population does not exceed 40 thousand inhabitants), sitting on the hills of Galilee, 20 km away from the town of Nazareth, overlooking the Mediterranean coast. There is singing and music, reflecting our sufferings and our optimism towards a better future for our children and our young people.

Edited by Angelica Falcinelli, USA &
Gillian Forlivesi Heywood, Italy

A Palestinian Arab citizen of Israel, **Rahib Haddad** lives in Shefa'amr in Galilee. He studied music at Tel Aviv University where his conducting teacher was Professor Avner Itai. Rahib is a conductor, musical director, and pioneer of Arabic music in Israel, who has encouraged and established different choirs for children and young people in numerous towns in the Arabic sector. In Shefa'amr, Mr. Haddad established and conducted a wind band for Muslim, Christian and Druze young people for several years. Among numerous professional teaching engagements, he has been a lecturer in Arabic music at the Jerusalem Academy of Music. Mr. Haddad is active in re-sculpting Arabic music culture especially as regards the choral idiom. He has created a rich awareness of Arab choral music especially in Shafa'amr. He is currently the conductor of three choirs: Al Baath Choir, Sawa Choir, and Sawa Children's Choir. Since 1997, Rahib Haddad has been the director of the Sawa Centre in the Sisters of Nazareth Convent in Shafa'amr, one of the most important cultural centers in the Arab sector in Galilee. Email: **rahibh@gmail.com**

Polyfollia 2012

▲ Da No Coro from Brazil

Francesco Leonardi
IFCM Project Manager
and Artistic Director of
Associazione Jubilate

The fifth Polyfollia festival took place inside the walls of the Norman town of Saint-Lô. It is a biennial event has the region's churches and theatres ringing with majestic vocal music. The unique structure of the festival is based around the four core principles of choral music: that it is for amateurs, professionals, for recreation and teaching. Polyfollia is the crossroads to all of these and fertile ground for starting new collaborations and artistic journeys.

A typical day, for someone who does not want to miss a thing, starts at nine in the morning with a choice of participatory workshops, American or Asian music, meetings with the choirs and composers and much more. I chose to go to see how a piece of music for 40 voices is put together. Under Peter Broadbent's direction, a group of almost 100 amateur singers, with a couple of prominent 'intruders', sang Tallis' motet *Spem in Alium*. After about two and a half hours to practice (the choir had the score in advance in order to study it), they put on a concert in front of a big crowd made up of both professionals and interested spectators. Everyone enjoyed the workshop: members of the choir – who had sung a remarkably tricky piece of music – and also the audience, which called for a full encore.

▲ Philippine Madrigal Singers. Director: Mark A. Carpio

After the morning singing, a well-earned break to refuel was required. In the building, which also functions as a restaurant, more than a thousand choral music lovers sat down together. Both professionals and amateurs mingled, sharing a desire to get to know each other and to talk about music. This led to a continuous exchange of ideas, questions, photos and even some autographs.

We then migrated towards the centre of town and chose our next workshop or round table. I attended a meeting reserved for professionals, on the diffusion of choral music on radio. George Laverock, a Canadian broadcaster of some standing, moderated the event, along with representatives from the most important radio stations in the world. There was an hour of talk on the global situation and possible future scenarios. Despite the difficulties in the recorded music market, radio remains an important medium for the diffusion of choral music, and programmes dedicated to it are still very popular, even if not always over the ether but rather over the Internet.

In the Notre-Dame Church amateur choirs from all over France were singing in the 'Chaînes Chantantes' event. Venues were in close proximity to each other and I had time to pop in to the cultural centre, where I was able to leaf through Sulasol and Annie Bank Edition scores. By now my bag was full of CDs by visiting choirs and interesting brochures on festivals and ensembles from all over.

I arrived shamefully late for the start of 'Chaînes Chantantes', so-called because each choir is on stage with a repertoire of fifteen minutes each, like a chain. The choirs were all amateur groups from all over France even though there is no ban on foreign choirs. The level of performance varies but the desire to make music is evident, as is the wish to be part of such an important, international event.

Mrs. Broadbent, wife of Peter, holding up the huge 'Spem in Alium' score

Peter Broadbent conducting 'Spem in Alium' by Thomas Tallis

Discantus from Budapest, cond.: Mézaros Péter

Cadence from Canada

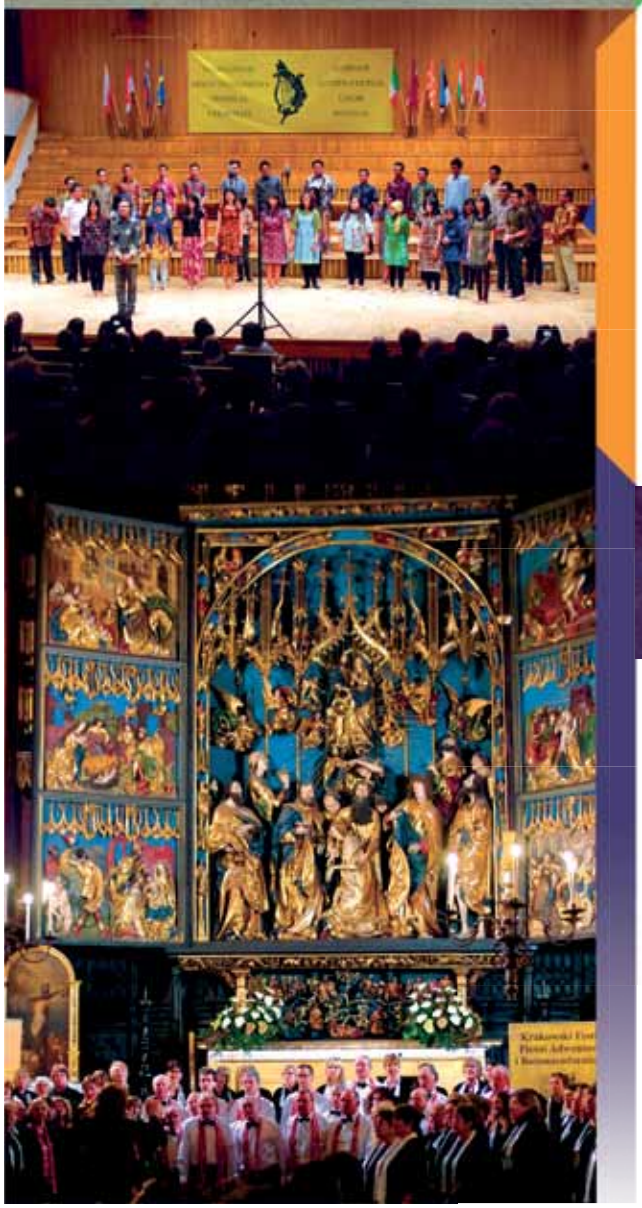
New York Polyphony

But it was already time to go back to the restaurant, full of questions and anxious to have dinner with colleagues and friends but also with the CAMP people (Choral Art Management Program), young managers who have come to Polyfollia to learn how to export the festival model and adapt it for their own countries. After dinner it was time for the gala concert in the Salle Beaufils, as always packed to the rafters, and where on this occasion I heard three of the professional choirs chosen for the festival, with forty-five minutes of repertoire each. The decision process of the choir selection is interesting in its own right: seven leading names in choral music worldwide put forward choirs, based on their geographical location, then the artistic commission decides on the appropriate mix of styles, formation and repertoire. This year the twelve choirs invited were: New York Polyphony (USA), Taipei Chamber Singers, Svanholm Singers (Sweden), Kyn (Finland), Cadence (Canada), Audiofeels (Poland), Discantus (Hungary), The Gents (The Netherlands), Conspirare (USA), Dá no Coro (Brazil), Philippine Madrigal Singers, and Pust (Norway). There were also Leioa Kantika Korala from Spain and Young People's Chorus of NYC, two talented youth choirs which represent important educational projects.

Every day there is an extensive and varied calendar of events; every day is busy and perhaps long too, but always with choral music as the focus. Polyfollia is a total immersion in the world of song and never gets tiring. Of course, not everyone has to do it this way; you can have some time out and take a tour to nearby Mont Saint-Michel or to the D-Day beaches, perhaps returning in time for the evening concert. For professionals, Polyfollia is a much awaited date in the diary, with an entire day dedicated to them: 'Professionals Day' gives over 300 international guests the opportunity to make new contacts and plan new collaborations. The festival is an important showcase that can lead to numerous bookings all over the world; for attendees, the numerous networking possibilities can lead to fruitful collaborations. It is also without doubt a time when the organisers are looking for new ideas and ways to save money. It was my third time attending this French festival and I am already curious to know who will be starring in 2014. November in Normandy is a bit damp, but the festival must be described as extremely vibrant, with global voices that enliven the region.
For more information: www.polyfollia.org

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 50 different municipalities in the Lombardy region. He is a registered journalist in Milan. In August he was nominated Project Manager for IFCM. E-mail: **leonardifra@yahoo.it**

Translated by Theresa Trisolino, UK
Edited by Graham Lack, Germany



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Deadline for applications: 30 May 2013
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IV KRAKOW ADVENT & CHRISTMAS CHOIR FESTIVAL

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More information you may find at website: www.christmasfestival.pl or by e-mail: krakow@christmasfestival.pl

XVIII Europa Cantat Festival, Turin (Italy) 2012

Giorgio Morandi
journalist & singer

From 27th July to 5th August, the outstanding choral festival Europa Cantat took place in the splendid city of Turin, Italy, following three years of work by a large team at FENIARCO/ECA (Italian National Federation of Regional Choral Associations and the European Choral Association). It saw the participation of groups and solo artists from forty-two countries in four continents. The final press release by the European Choral Association-Europa Cantat contains figures which give an idea of the dimensions of this festival:

"When the curtain of the festival falls, some amazing figures emerge. During these ten days, Turin and Piedmont welcomed more than four thousand participants (singers, directors, and composers.) And to this we must add the impressive number of 871 guest artists, including vocal groups, instrumentalists and dancers. We must also remember 131 workshop instructors as well as 322 volunteers (an incredibly valuable resource), 150 members of international organising staff, twenty-four young aspiring artistic events managers, and thirteen professional sound technicians. The one hundred and eleven programmed concerts were received with great enthusiasm, as the online bookings and the queues at the ticket office windows showed. Every evening the seats at the numerous concert venues were sold out. Every evening in Piazza San Carlo alone, between 2500 and 3000 people gathered. The number of participants in the music study activities was also impressive: forty-one workshops of varying duration and forty-seven Discovery Workshops of one or two days were attended by enthusiastic participants. The Music Expo Project, devoted to musical publishing, featured twenty-five national and international editors. Over fifty officially accredited journalists from all round the world attended the festival. As well as those already mentioned, many other people were involved in various ways in this event which brought together a hundred and twenty-five choirs, twenty-five guest artist groups, ten national or regional youth choirs, and a vast number of individual participants, amateurs and spectators of all ages and from all nations."

It has to be said, the event was an immense success, even greater than the organisers could have imagined. And, unbelievable but true, the rain gods contributed significantly to the success of the festival. Just to be sure they wouldn't miss it, they waited until the last day (what timing, and what a storm!), joining in just two hours before the closing ceremony. Fortunately, the many arcades of this splendid city ensured that the rain did not ruin either the visit to Turin undertaken by so many people, or the huge task successfully carried out by the organisers and their collaborators.

This triennial European choral event has now taken place eighteen times, but this was the first time in its long history that it was held in Italy. The event is, and will long remain, an indication of the international vitality of choral music, and also of the enormous development of Italian choral music and choral associations in Italy in the past fifteen years. This is confirmed not only by the organisational ability shown by the Italians, but by the great number of Italian choirs and singers present (approximately thirty per cent of the participants) and the quality of their performances. It must be noted that the participants of the Europa Cantat festival were predominantly young people, which explains why the event was listed and recommended in the Torino Città Giovane project, organised by the city of Turin with the aim of creating a system of events to highlight the commitments carried out over recent years on behalf of young people. The atmosphere, certainly more musical than in any other major event hosted by the people of Turin in the past three years, was not the only thing that was different. Even the colour of the city changed: magenta, the official colour of the festival, was the dominant colour for ten days, seen everywhere in thousands of posters, flyers, totems, and banners, and in the t-shirts worn by the volunteers assisting the organisers.

Much is owed to the immense, tireless work of all the staff and volunteers who were knowledgably trained, supported and directed by Sante Fornasier, President of both Feniarco and the European Choral Association – Europa Cantat. After taking part in the festival, one choir master wrote:

> "… I was able to attend the Study Tour for choir masters and the final presentation of the workshop on Monteverdi's choral music, as well as workshops and concerts held in every part of the city ... This is an enjoyable and important experience for choir masters and choristers, worth bearing in mind even when it takes place abroad."

This impromptu statement suggests an introduction, which because of lack of space will have to be brief, to some of the main activities and some of the most important aspects of the Turin festival.

Is it possible to combine hundreds of cultures in one single choir? Certainly, and this was demonstrated by one of the most popular daily activities of the festival. In the hearts of both the participants and the population of Turin, the Open Singing event-within-the-event will certainly be treasured and remembered as a magical moment. Every evening in Piazza San Carlo, thousands of people met under the precise and friendly direction of Michael Gohl, with the support of the Accademia Feniarco choir and of famous guest conductors. In this enchanted setting, thousands of people sang hundreds of songs from a repertoire taken from many different countries and ranging from classical to traditional to modern. To mark the occasion, each participant received a copy of the useful and attractive Songbook which served both as a guide for the music performed and a memento of the festival.

There were so many workshops that it is impossible to list them all, but mention must be made of at least one. The title 'Choir, Love at First Sight' really does suggest a captivating programme. The word 'love' which appears in the title is highly significant: certainly, it alludes to the love of music, but this is closely connected to the affection we feel for our families and loved ones. It is notable that participation in this workshop was very popular among the wives, husbands and relatives of singers who were already members of choirs. All these people wanted to discover the origin of their loved ones' passion for choral singing. The workshop gave them the gratification of listening to and enjoying their own voices, highlighting how the body, beginning with correct breathing and posture,

plays a fundamental role in singing. Rhythm, intonation and the basics of reading music were the other aspects welcomed with great enthusiasm and enjoyment by the participants. The success of this workshop is vouched for by Rilke, a participant and my colleague (as a translator) on the editorial staff of the Festival's daily newspaper *ReadyTONews*. This paper also deserves a mention, but suffice it to say that it was the best daily paper of a choral event that you have ever seen – just take the word of a (dis)interested ... member of the editorial staff.

The Turin festival, just like the preceding ones, showed that in the world of music, Monteverdi, Vivaldi, Bach and Handel are all stars who will never go out fashion. Despite appearances to the contrary, classical music still attracts the most attention from the public. This was shown by the numbers of people who each evening, despite the fact that the tickets were sold out, gathered at the doors of the church of San Filippo, willing to spend the evening standing in order to enjoy a great concert.

However, this interest in classical music has done nothing to diminish interest in music written and created for the people (popular or pop music) or coming from the people (folk music). These genres were also well represented at the festival in all their diversity of origin, from the United States to the Baltic, from Spain to Finland, not to mention the hybrid forms of African rhythms transplanted to Latin America. Mediterranean folk music was especially well represented, a variegated musical patchwork from Occitania, Majorca, Dalmatia, southern Italy, Tunisia and North Africa. It is safe to say that the Europa

- Guest Reception
- Choral Festival 'Cantare è giovane!'
- During a concert in Torino
- Open air concert
- Evening concert

Cantat festival in Turin really was (as incontrovertibly shown by the workshop for female voices entitled 'Let's Travel' directed by Basilio Astulez) a world tour of choral music. Nothing was missing from this festival, not even experimental music, for instance the fusion of choral singing and electronic music. Professor Stefano Bassanese of the University of Turin explained the thinking behind this, in an interview in *ReadyTOnews*:

> "We may not realise it, but electronics is at the root of many of our daily interactions with music: not only when we listen to a CD, an MP3, or an LP, or when we use a digital keyboard, but also in various other situations, for example when amplification is used in an open space ... it allows us to modify the sound of a voice in real time ..."

There is no doubt about it: electronics and electro-acoustics have changed and are continuing to change the way in which we think about music, the way we listen to it, play it and compose it. The choral world could not and cannot ignore this fact.

To conclude our brief and incomplete account of the festival, we should like to mention all those who collaborated with ECA-Europa Cantat and FENIARCO to make the eighteenth Europa Cantat Festival in Turin possible: the ACP (association of Piedmontese choirs), the Piedmont regional administration, the Province and the Municipality of Turin, and the collaboration of the Compagnia di San Paolo foundation and of the Chamber of Commerce.

But the closing words of this report must be left to the two leading men of the festival. The first is Carlo Pavese, Artistic Director of the Turin festival, and he is very happy with the outcome:

"Europa Cantat is a unique festival, which brought to the city of Turin five thousand voices singing together with passion and great musical worth, and leaving an unforgettable memory. And I am convinced that the city reserved a special and lasting welcome for this event. The venues, the buildings, and above all the inhabitants of Turin were a part of this huge choir which, each evening, turned Piazza San Carlo into a symbol of harmony and beauty."

At the closing ceremony of the festival, before passing the baton to the authorities of Pécs (Hungary) who will host the nineteenth Festival in 2015, Sante Fornasier, President of the European Choral Association-Europa Cantat and of FENIARCO gave the following speech:

"We have come to the end of this extraordinary ten-day journey. Together we have all been joyful and active protagonists in this beautiful city which has welcomed us generously and offered us its artistic beauties and the many beautiful locations in which we have been able to listen to and create our songs, our music ... We have also been welcomed by the whole Piedmont region where twenty-five concerts have taken place, embracing all the provinces. We have celebrated this festival by nourishing our souls. We will carry the thrill of the festival back to our own countries, and we will long preserve it in our hearts to feed our noble, true, and very special passion."

Translated from the Italian by Alison Hayward, UK.
Edited by Gillian Forlivesi Heywood, Italy

- ECA-EC General Assembly (three first pictures)
- Choral Festival 'Cantare è giovane!'
- Two young choristers

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Béla Bartók 25th International Choir Competition and Folklore Festival, Debrecen

▲ 'Kamēr...' Youth Choir, Latvia, winner of the Grand Prix

Maria Bartha
ICB French language coordinator

After a short or long flight to Budapest you still need more than two hours to reach Debrecen, situated 200 km away from the capital. You arrive in a pleasant place, with beautiful flowers, spacious squares, and an old tramway dominating the main street, part of which is reserved for pedestrians. Invited guests have a hotel in the town centre, just beside the cultural centre where the choir competition takes place. Excellent quality, excellent service. Some guests happily see and greet those colleagues they have met at different choir competitions in other countries, other towns.

This time they are here for the Béla Bartók 25th International Choir Competition and Folklore Festival taking place in Debrecen from 25th to 29th August 2012. This year, choirs from fourteen countries and four continents have arrived to participate in the event.

2011/2012 is a special season in the town's history. The city was established 650 years ago as an independent royal town and it is celebrating the 150th anniversary of the beginning of local music education. Moreover Zoltán Kodály, who was deeply involved with the musical life of the region, was born 130 years ago. In 2011, several events celebrated the fiftieth anniversary of the foundation of the Béla Bartók Choir Competition and the twenty-fifth competition itself takes place this year.

We can watch a colourful parade as all the choirs cross the small wooden bridge and gather in the square in front of the open stage. Most of them are young choirs, wearing their traditional costumes, and singing the typical folk songs of their respective countries. Their faces are shining with joy; they will meet again in other circumstances tomorrow, but for the time being they enjoy meeting similar young people from faraway countries and are eagerly waiting for the evening to become better acquainted with them.

The city of Debrecen is pleased to host the competition once more. The mayor of Debrecen, Mr Lajos Kósa, addresses a warm welcome to all the participating choirs, and to those personalities of the national and international choral singing community who honour the competition with their presence. He also greets the members of the international jury who are present.

Sessions begin early next morning. A brief reminder of the competition rules: only *a cappella* works may be presented at the competition. Both in the semi-final and the final, in each class a choral composition by a Hungarian composer is compulsory before the presentation of the optional pieces. The optional programme must include only contemporary choral compositions. Hungarian is not the easiest language to learn; it is difficult to find another language similar to it, and since the compulsory pieces in several classes have Hungarian texts, of course the pronunciation differs from one choir to another. However, participants do not find it a problem, since the professional organising committee arranged to give information both in Hungarian and English simultaneously, enabling participants to understand all that happens during the daily events.

Loudspeakers all around the town broadcast the performances so people in the street, while walking to the supermarket, can follow in real time what is happening in the concert hall. The audience also plays an important part in attending the performances. Even during the morning sessions the concert hall is almost full, and it is really hard to find a seat at the evening concerts.

Debrecen is very fond of the Béla Bartók International Choir competition and particular attention is given to this major event, expressed also through a unique initiative: since 1970, at each competition the town has commissioned original contemporary choral works from young composers, and these are premiered at the opening ceremony concert, interpreted by the well-known professional Kodály Choir of Debrecen. This choir was founded by György Gulyás, who was also its conductor for some years and who also initiated and founded the Béla Bartók competition, devoted from the very beginning to contemporary choral works.

The competition takes place over several days in the Kölcsey Centre Grand Concert Hall, with professional equipment and excellent acoustics to ensure high quality performances.

On the occasion of the opening gala concert, Mr Béla Somogyi, Deputy Mayor of the Municipality of Debrecen, responsible for cultural affairs, and also President of the Competition, reminds us briefly that the legendary György Gulyàs launched the competition in 1961, fifty years ago. He invited Zoltán Kodály to be the first honorary president, but as Kodály was living in Switzerland and could not attend the first competition, he replied to the invitation with the following words: "Although I cannot be with you personally, I am with you in my soul and thoughts. Vivat, crescat, floreat." May it live, grow and flourish.

Did he think at that time that half a century later the competition would be still alive and still guarding its main goals and main concept, the promotion of contemporary choral music, and becoming at the same time a notable event for the international choral community? The competition is indeed still living, growing and flourishing.

Several works by young composers are performed at the opening gala. The composers are invited to join the choir on the stage and are presented to the audience. What a festive moment, when a couple dressed in local traditional costumes walks to the stage each time, to congratulate the composers and present them with flowers. Up to this year, about a hundred works have been commissioned and the competition is thus a catalyst for promoting contemporary music, presenting unknown challenges each time.

The opening ceremony ends with a previously quite unknown masterpiece of Kodály, *The Music Makers*, composed to celebrate the 700th anniversary of Merton College, Oxford, in 1964. The special feature of this performance is that it is conducted by one of Kodály's students, the same Làszló Heltay who directed the concert forty-eight years ago. He agreed to conduct on this occasion the Hungarian premiere in Debrecen of this piece by Kodály.

So now the competition is officially inaugurated; sessions will continue for two days.

In 2005, in Kyoto, the International Federation of Choral Music classified this competition one of the ten best choir competitions worldwide.

This should come as no surprise, for the tradition of singing in Debrecen goes back several centuries. As has already been mentioned, the town is also celebrating this year the 150th anniversary of organised musical life in Debrecen. Goodwill and voluntary work led to the foundation of the "Zenede" (music institute). The languages of education at the time were Latin and German, and the first institute where musical education was given in the Hungarian language was the Conservatory, which gave to the Hungarian and international music world many famous choral masters, musicians, historians, and conductors. It was the first institute to which Zoltán Kodály gave his name during his lifetime, since music education in the institute was based on his famous method which is still serving as a model for music teaching in many countries.

The members of the international jury at the choir competition worked harmoniously together, according to Peter Broadbent, whose loyalty to Hungary and to the Debrecen competition is beyond any doubt.

Maria Bartha: Peter, was your work on the jury a simple or difficult task? Did you agree with your colleagues?
Peter Broadbent: The work of Jury 'B' was generally conducted with remarkably few disagreements, in a splendid spirit of cooperation and a very friendly atmosphere. The disappointing standard in the Children/Youth and Equal Voice classes caused some discussion about which prizes should be awarded, but there was complete agreement about the order, and a lot of helpful and constructive comments from colleagues. The standard of the mixed and chamber choir classes was obviously very much higher, and once again there was agreement about the order of the results, and very good discussions about the programmes along with an

appreciation of the quality of the compulsory pieces.

The international jury was actually divided into two sections, Jury A and Jury B.

Members of Jury A were Philip Brunelle – President of the jury and conductor (USA), Ursa Lah – conductor (Slovenia), Ferenc Sapszon – conductor (Hungary), Csaba Somos – conductor (Hungary), Philippos Tsalahouris – composer (Greece). Members of Jury B were Peter Broadbent – President of the jury and conductor (United Kingdom), Mykola Gobdych – conductor (Ukraine), Levente Gyöngyösi – composer (Hungary), Harald Jers – conductor (Germany), Ágnes Török – conductor (Hungary).

The announcement of the results took place on Sunday and the winners of the various classes were as follows.

Children's choirs:

- The Lautitia children's choir (Hungary) obtained sufficient marks for the Second Prize (the First Prize was not awarded) and was also proclaimed the most successful children's choir.
- Youth choirs*:*
- The Zoltán Kodály mixed youth choir (Hungary) finished with the best result and won the Second Prize (here too, the First Prize was not awarded)

The members of the international jury at the choir competition worked harmoniously together

Chamber choirs and mixed choirs:

- The Kamēr…Youth Choir (Latvia) won the First Prize in both classes.

Equal voice choirs (female choirs):

- The Bartók female choir of the University of Miskolc finished second; the first place was not awarded.

The **Grand Prize** of the Béla Bartók 25th International Choir Competition was awarded to the Youth Choir Kamēr… from Latvia.

Besides the above mentioned prizes, several special prizes were also awarded, including one offered by Mrs Zoltán Kodály, born Sarolta Péczely. This prize was to be awarded for high level interpretations of Kodály's works. The winner of this prize was the Hymnia chamber choir from Denmark, conducted by Flemming Windekilde

In the Kölcsey Centre concert hall the applause of several hundred listeners acclaimed the winners and their conductor Janis Liepins, who is only twenty-three years old. The choir obtained a triple success since – as mentioned above – it was also the winner in the classes of chamber choirs and mixed choirs. The presentation of this choir states:

'A youthful passion combined with sensitive musicality – these are the qualities that best define the youth choir Kamēr.. founded in 1990. In recent years Kamēr .. has worked with programmes specially commissioned for the choir, building up a unique repertoire. The choir's largest project so far has been "The World Sun Songs", which featured 17 new choral works specially commissioned for the choir's twentieth anniversary, including new pieces by eight contemporary Latvian composers. Conveying emotions as well as performing with the highest vocal quality are of equal importance for the choir. This is also expressed by the ellipsis encoded in the choir's name Kamēr, which means "while" in English. While we are still young, anything is possible … .' At the closing concert of the competition Kodály's *Psalmus Hungaricus* was performed by the city's official choir and symphony orchestra, with excellent soloists. As well as the competition sessions, choral folklore shows took place on the stage, and there were flash mobs and surprise concerts at various locations. Other choirs gave concerts of sacred music. During the competition participants could see scenes from different periods of Bartók's life by visiting the special exhibition in the hall.

There is not enough space to narrate the fifty-year history of this competition, but József Balogh, the Festival Director, knows it by heart. Using selected documents, he put together a retrospective presenting the major events of these fifty years. A few facts and figures will help to illustrate the continuous and lasting development of this unique festival.

Since its inception, the Béla Bartók choir competition has been organized on a solid professional basis and at a very professional level. Today an Artistic Committee coordinates the event and decides on classes, number of participants, compulsory pieces, and the selection of candidates. The committee also proposes international jury members and suggests composers.

The organisers have established close contacts with professional partners and national music institutions, whose representatives are invited to attend the sessions and events. The National Federation of choirs and orchestras was represented by its President, Éva Kollár, who presents the situation and role of the event within the national framework and within an international context.

MB What does the Béla Bartók Choral Competition represent in the context of the Hungarian choral scene?

Éva Kollár: Since the foundation of the Béla Bartók Choral Competition in 1961, this international musical event plays a very important role in Hungarian musical life. Considering the country's situation during the recent past, the participation of foreign ensembles at a 'socialist' nation's festival – behind the iron curtain – was an extreme event; however the influence of these high level guest choirs was generally fruitful for the host ensembles as well as for Hungarian composers. The new connections with the foreign musical world opened up new possibilities for the home organizations and for the whole Hungarian choral scene.

From the musical point of view, the unique character of this competition focusing on contemporary choral music has formed a rich new repertoire for choirs. This period corresponded with a special time, the explosive development of music education deriving from Zoltán Kodály's flourishing ideas for music in schools. The result was an effective and successful new wave in choral life for both children and adults.

This is what makes the Béla Bartók Choral Competition so notable, and it has kept its original character and quality over the years. The organizers order new compositions each time the event takes place, providing a frame for performances in front of a national and international audience.

Today the Béla Bartók Choral Competition, together with the Zoltán Kodály National Choral Competition, covers an important role in Hungary, enabling ensembles of various formations to perform high level musical work and providing a venue for its debut before an international audience in Hungary.

Philip Brunelle, President of Jury, and Paul D. Head, conductor of the University of Delaware Chorale

MB Why is Hungarian choral music, which is so beautiful, not very much performed abroad? Is it only on account of the difficult language, or is there another reason?

EK As a member of the jury at several international choral events, I have noticed that at almost every festival or competition Hungarian compositions are heard. There are the best-known composers, of course, such as Zoltán Kodály, Béla Bartók, Lajos Bárdos and Miklós Kocsár, but more and more works of György Orbán, Miklós Csemiczky, János Vajda, Levente Gyöngyösi and Péter Tóth are becoming familiar to choirs from other nations.

It is true that pieces written in Latin are the easiest and most widely available for choirs around the world. The phonetic characteristics of the Hungarian language present a really difficult task for the singers. The rules of pronunciation are logical, but the structure of the phrases, the particular vowel sounds, and the cadences of our language make it slightly strange to the European ear, while choirs in Japan – for example – find it much easier to learn Hungarian texts. They seem to share some relatively common musical sense with our music.

There is sometimes a connection between Hungarian works and Hungarian folk music arrangements, giving these pieces a special character, which is as interesting for audiences as it is difficult for foreigner performers. The typical rhythm, the recitative manner of diction, *parlando*, and the frequent dance tempo make this music unique and require much greater efforts from singers from all over the world.

There is a third problem with the widespread performance of Hungarian compositions: publicity. The problem for organisers is that they have fewer occasions for presentation and for commercial advertisements. It is not only a question of poor financial resources; at times they are also slow to act. This is something we need to change very soon.

Last but not least, you may wish also to know something about Hungarian food, so let's ask the expert opinion of Peter Broadbent again: he is very familiar now with Hungarian specialities.

MB Peter, tell us some of your experiences with Hungarian food …

PB Traditional Hungarian food often seems rather heavy for western European tastes, but I have eaten very well on all my visits to Hungary. There are an increasing number of restaurants where a more modern and lighter approach to typical Hungarian recipes can be found, with meals which are not too intimidating in terms of quantity. The classic dishes like *Gulyas* soup, *Pörkölt* (a casserole), *Halászlé* (fish soup) and the famous *Hortobagyi Palacsinta* (pancakes) are wonderful, but I think best eaten in a friend's home.

Are your ears already accustomed to the dissonant chords of modern music? Should your choir wish to learn more about the competition or how to experience it, you can visit the website below.

Website: www.bbcc.hu

Edited by Gillian Forlivesi Heywood, Italy ●

Maria Bartha: Bachelor degree (flute) from Kodály Zoltán Conservatory in Debrecen, Hungary. State diploma (French, English) from the "Academy for Foreign Trade" in Budapest. Work at Interkoncert in Budapest, at the Opera & Ballet Department. In France, co-founder of Bussy-St-Georges Music School, President of a music theatre for children in Bussy. Twelve years at the International Hotel Association, seventeen years at OIV (International Organisation of Vine and Wine), an intergovernmental organisation with 43 member states; among other duties, coordinator of sixteen scientific working groups. Follow-up of students (master degree); also in charge of the preparation and follow-up of the organisation of international wine competitions, in collaboration with local staff. Complementary studies in geopolitics, auditor at CNAM (University for life-long learning) and IRIS, Department of geopolitics and foreign affairs, two years' specialisation in European Union affairs.

American Classical Music Hall Of Fame Announces 2012 Inductees

Press release by
Nina Perlove
Executive Director

The American Classical Music Hall of Fame announced its class of 2012 Inductees at its Walk the Walk Gala on Wednesday Oct 10, 2012. At a catered event in Washington Park with approximately 200 guests in attendance, Executive Director Dr. Nina Perlove announced that the 2012 Inductees are Steve Reich (composer), Emanuel Ax (performer), Dale Warland and David Zinman (conductors), Opera America (organization), Nadia Boulanger (educator) and Beaux Arts Trio and the Philadelphia Orchestra (ensembles). These eight new inductees will have their names engraved in the Walk of Fame in Washington Park in front of Music Hall and they will be featured on the organization's main website www.americanclassicalmusic.org as well as on the interactive Walk of Fame in Washington Park at www.classicalwof.org. The Hall of Fame will work with the inductees to select events where medallions can be presented to them.

Founded in 1996 by Cincinnatian David Klingshirn, The American Classical Music Hall of Fame is a non- profit organization dedicated to honoring and celebrating the many facets of American classical music. The Hall of Fame seeks to recognize those who have made significant contributions to American classical music and by doing so aspires to sustain and build interest in American classical music. In May 1998 the first induction took place at Cincinnati's Historic Music Hall during a concert by the United States Marine Band. This event marked the launch of the Hall of Fame as an award-granting body.

Wednesday's Walk the Walk Gala event was the official presentation of the Walk of Fame and interactive classical jukebox and dancing fountain as a gift to the city of Cincinnati. Vice-Mayor Roxanne Qualls was present to receive the gift on behalf of the city. The American Classical Music Walk of Fame was built with funds and in-kind support from the Ohio Cultural Facilities Commission, 3CDC, The City of Cincinnati, InfoTrust LLC, 90.0 FM WGUC and ArtsWave. For more information about The American Classical Music Hall of Fame please contact:

Nina Perlove,
Executive Director
American Classical Music Hall of Fame
admin@americanclassicalmusic.org
www.americanclassicalmusic.org ●

Dale Warland will have his name engraved in the Walk of Fame in Washington Park, Cincinnati

Errata

ICB 04-2012, p. 42: The person in the small photo is not Wolfgang Ziegler but Christian Wiesmann. Apologies to both.

ICB 03-2012, p. 61: The article was reproduced with the kind permission of La Circular del SCIC. The credit did not appear. ●

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The Tradition of Choral Singing in Albania

Suzana Turku
choral conductor &
Vice Minister for Culture
and Tourism of the
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Albanian musical culture is as ancient as the Albanian people who lived in the Balkan Peninsula and were known under the name of *Pellazgë.* An important part of their culture is the art of choral singing. Choral singing in our country, apart from being a part of our folklore and therefore an intangible folk heritage value, is also considered of great value within the artistic culture which was fostered by the Albanians throughout their national history.

Albanian *a cappella* folk singing, known as iso-polyphony and handed down to us over the centuries**,** is nowadays internationally well known and recognized for its particularly great values: the UNESCO honored it by including it in the category of Masterpieces of the Oral and Intangible Heritage of Humanity. Besides being part of our intangible heritage, *a cappella* singing still vitalizes the musical life of our country. Iso-polyphony is still widely practiced by the inhabitants of the southern territories and is based on two dialects: *Lab* and *Tosk*, each with its different style and particularities. Iso-polyphonic choral singing has influenced and oriented choral art, with many connections between them. Besides traditional folk group singing, choral singing has also seen considerable improvement in our country.

Right from the first century of our era, at the time when music was influenced by the Christian religion, various composers were active, such as Nikete Dardani (340-414), who was born in Dardania and who wrote several sacred works. His masterpiece is a *Te Deum***,** still genuinely testifying to the long tradition of choral singing in Albania. Nikete Dardani is always remembered on 7th January according to the Catholic calendar.

During the Byzantine period, from the fourth to the eighth centuries, the well-known Jan Kukuzeli was a real musical talent and one of the great reformers of Byzantine music, on account of which he was appointed head of the Imperial Chapel of Constantinople. During his pilgrimage to Mount Athos in Greece, he created various religious vocal works including *The Biblical Psalm (N°.117), The cherub song, The great Papadik Iso* [Great Pope Gerguri] among others. He also created the very important Kukuzeli theoretical system, which was highly innovative, and he influenced the creation of the Byzantine musical alphabet. Jan Kukuzeli composed many religious that influenced the artistic quality of music and improved the art of singing. Because of the longevity and the values of two of his works, *Commitment to prophets*, and *The last supper*, the Italian musicologist Giuseppe Ferrari, in his work *Albania and Byzantine Liturgical Music* (published in Palermo in 1979), wrote: "… these two works can be heard not only in the Greek monasteries but also in the great cathedrals. In Constantinople cathedral I was interested to hear the Kukuzeli works and I thought about Durrës and Kukuzeli, proud to be Albanian …"

The period after Kukuzeli provides no data reflecting significant developments in musical culture, but between the fourteenth and sixteenth centuries we find choral pieces written by many Albanians living in the Italian territories during the Ottoman invasion, notably the sacred choral music of Gjergj Danush Lapacja with his 1532 work *Antifonarit,* which is preserved in the Diocese of Monopoli in Italy.

Even in the period of musical classicism and romanticism, many Albanians composed choral music while living abroad. Particularly noteworthy are *Mesha* and *Oratori* by Luigi Albanesi (1821-1897) or *Ave Maria Coelorum* by Mihovil Mijo Qurkoviq (1852-1936), an Albanian composer who lived in Croatia.

Choral singing in Albania has a long history of progress and tradition but it is hard in some cases to find historical documentation testifying to this on account of 500 years of Ottoman occupation with its subsequent political issues. Despite all the difficulties and intermissions in this tradition during various periods of Albania's political history, the art of choral singing is as ancient as the Albanians themselves, who mostly perform it in the churches. During all these periods, choral creativity was concentrated on, and music was performed exclusively in connection with religious life.

It was the Albanian Revival in the nineteenth and twentieth centuries that, despite mobilization against occupation, also gave new inspiration and orientation to Albanian folk music following the examples of other European countries. For this reason, a new way of approaching secular choral music, emphasizing the war of liberation and patriotic values, became very popular not only in churches but also in other public domains.

The art of choral singing was characterized by heroic and patriotic themes, used to promote Albanian enlightenment ideas during this liberation period. From now on, Albanian music passed through many periods, the first of which is represented by the Albanian Revival period as far as the Declaration of Independence (1912), when choral music followed the example of other Balkan patriotic music. Meanwhile the first choirs were organized in close conjunction with cultural and patriotic organizations at the beginning of the twentieth century. Among the greatest composers of that time are Palokë Kurti, Frano Ndoja, and Thanas Floqi who, besides composing orchestral music, created many choral pieces, frequently in the style of folk songs. The choral pieces, inspired by democratic and patriotic motives, spread all over the country, becoming more popular and beloved every day over and above other types of music. Choral inventiveness during this phase is distinguished by great creativity of songs with patriotic motives, the main national theme before the Declaration of Independence in 1912.

The texts of choral songs of this period were mostly inspired by the heroic fight against occupation, in which the Albanians were engaged. Among them figure *You Brave Soldiers, For the Motherland, All We Lads, My Honor Calls Me, Missing the Motherland,* and *Sons of Skanderbeg*[1], which are still part of the contemporary repertoire of Albanian choral music. Many authors of the texts of these songs, such as Mihal Grameno, Asdreni (Aleksander Stavre Drenova), Pashko Vasa, and Hil Mosi were at the same time leaders of the national independence movement.

The second period is represented by the musical progress taking place in Albania after the Proclamation of Independence, and extends from 1912 to 1944. This was a period during which the professional and dynamic aspects of Albanian music were most widely developed. Patriotic and cultural organizations which were formed during the Albanian Revival continued working on the extension and development of choral music all over the country. In a short time, cultural centers were opened in many cities, including Korçë, Shkodra, Gjirokastër, Elbasan, Vlorë, Durrës, and Berat. Their activities vitalized the artistic life of the main Albanian cities and lent a new approach to choral singing. During this period, choral creativity was inspired by patriotic themes in all aspects of its harmony and arrangement. The best-known composers of the time were Lec Kurti, Thoma Nasi, Martin Gjoka, Fan Noli, and Kristo Kono, who composed many religious and secular songs in folk style. Choirs became more and more professional and attractive. The main reason underlying progress was the participation and help given by many composers who had studied in the West.

The most important vocal group of that period was the Lira Chorus founded in the city of Korçë in 1920 under the direction of the composer Nasi, who had studied composition in the USA. Later it was directed by the singer Mihal Ciko and the composer Kono, who had both studied in Italy. Some of their best works are *Vlora-Vlora* and *Hymni i Vatres(The Hymn of Hearth),* composed by Nasi, *Çu ngrit lulja në mëngjes* (The flower rose in the morning) and *Zoge ku më je rritur* (Where did you grow) by Kono. Later, Kono gave major examples of the choral singing perspective in works like *Albanian Choral Rhapsody N°.1* and *Albanian Choral Rhapsody N°.2,* composed in 1938 and 1939 respectively.

The Lira Chorus was disbanded in 1939, when Albania was occupied by Italian troops, and revived only after the end of the war. In 1932 a girls' choir was also created at the 'Queen Mother' school in Tirana under the direction of the singer Jorgjia Filce (Truja), who had studied in Italy. In the choir's repertoire there were many works by European composers of the time besides Albanians. It was also involved in many stage plays between 1930-1940.

The work of church choirs such as the Scuola Cantorum in Shkodra, or the choirs of churches such as Shën Thanasi, Shën Gjergji and Shën Ilia in Korçë was notable at the time. The Scuola Cantorum was founded at Shkodra Cathedral on the initiative of the cardinal and composer, Father Mikel Koliqi in 1932. In his monograph on Cardinal Mikel Koliqi, *Symphony of a Life*, Professor Gjon Simoni writes: "... in a place of honor in the choral repertoire were also the works composed by Cardinal Mikel Koliqi with religious themes such as *Viri Galilei, Confirmat Hoc Deuc, Cor Jesu, Sacerdotes Domini,* and *Ecce Sacerdos* …"

The choral singing tradition in Shkodra has been acclaimed since the nineteenth century, but the Scuola Cantorum is considered an especially emblematic part of it. A very important role in this must be attributed to the Catholic Church in Albania. Under the direction of Cardinal Koliqi the choir became a place where an entire generation of musicians grew up and became famous: Prenkë Jakova, Çesk Zadeja, Tonin Harapi, Tish Daija, Simon Gjoni, to name but a few.

Even during the Second World War there were other choirs such as the Orthodox Church Chorus founded in Tirana under the initiative of the Archbishop of the independent Orthodox Church of Albania Visarion Xhuvani in 1942. From its foundation until 1945, the choir was headed by the well-known soprano Jorgjia Filce who has already been mentioned for her various

1 Skanderbeg (Gjergj Kastrioti) is one of Albania's iconic figures, a national hero who fought against the Ottoman Turks in the fifteenth century.The name 'Skanderbeg' derives from Iskander Bey, the name given to him by the Turks.

initiatives with the pupils of the Queen Mother school and the Tirana Technical School. The choir maintained its tradition of church music even in other cities like Durrës and Elbasan. After 1945 the choir was conducted by Kostandin Trako, who had trained as a choir-master in Bucharest, Romania. Under his influence the interpretative qualities and repertoire of the choir improved.

Furthermore, during the Second World War, a male-voice choir was also created at the Tirana Radio Center, headed by the singer Ciko until 1947, when it was attached to the Albanian Philharmonic Chorus. The chorus worked very hard at the interpretation and harmonization of choral folk music for male voices. Other choirs were created during the Second World War, such as the Anti-fascist Youth Chorus formed in 1944 near Tirana, headed by Trako, and many others incluidng that headed by Gaqo Avrazi which, after the end of the war, became the People's Army Artistic Ensemble Choir.

The songs created during the war are known as Partisan Songs. They were inspired by other world revolutionary songs, mostly from the Balkans. They were also influenced by patriotic songs from the time of the National Revival, city songs and others, demonstrating a close connection to folk songs following the Albanian folk musical metrics of 7/8, 5/8, 4 + 5/8 etc. These inspirational partisan songs were well known for their spirit of mobilization and bravery. *Marsh Partizan* (Partisan March), *Malet me blerim mbuluar* (Green covered mountains), *Partizani n'luft po shkonte* (In the war the partisan was going), *Shqiponjat Partizane* (The partisan eagles), are the best known songs even nowadays. Among the most famous composers of partisan songs were Dhora Leka, Sofokli Paparisto and Mustafa Krantja, as well as Kono and Trako, who have already been mentioned.

The third period covers all musical progress between the end of the Second World War and 1960. At the beginning of this period, Albanian music developed greatly. Many professional musical institutions were opened, among them choral ones, and the first Albanian music school began its activity. In later years it would make an enormous contribution to the preparation of composers. After the end of the Second World War, under pressure from communist ideology, choral music was encouraged all over the country to support communist-inspired national propaganda. During this phase many choirs were created, such as the People's Army Artistic Ensemble Choir (1945), the State Philharmonic Chorus (1947) which became part of the Opera and Ballet Theater (1953), the State Artistic Folk and Dance Ensemble Chorus (1957) and the first music school, Jordan Misja (1946). Following that example, other choirs were organized all around the country close to other cultural centers and became a very important element in the cultural life of Albania.

Apart from folk choral singing, other varieties of music appeared such as the cantata, vocal suite, vocal rhapsody, vocal poem, and oratorio, and many stage works such as the opera where the chorus plays an important role. The most famous choral works of the time are the vocal-symphonic poems like *Borova* and *Labëria* by Kono and *Dasma Shqiptare* (Albanian wedding) by Kostandin Trako, as performed by the State Philharmonic Chorus. Apart from the national music repertoire there was enormous interest in international composers, and Albanian choirs also began performing in other countries including USSR, China, North Korea and Vietnam.

The interpretative quality of the professional choir grew constantly through artistic courses and schools. The quality of choral music creativity began to reach a very high level thanks to composers who had studied abroad like Kono, Trako, Jakova and Dhora Leka, Zadeja, Daija and Gjoni, who studied in eastern music schools. All these figures made their contribution towards improving and modernizing choral music in Albania.

The fourth period extends from 1960 to 1990. During this period, Albanian music reached the level of a fully developed culture with its own quality and national identity. Qualified choirs intensified their activity and creativity all around the country. All this was possible thanks to the opening of new musical education centers, the opening of the first Music Conservatoire (1962), the possibility of having more professional music information from abroad and better organization of events. Many composers, conductors and vocalists who studied in the Albanian music school lent real prosperity to a large opus of the national choral tradition. During this period a new affluence of musical creativity and a new dimension of event organization can be perceived. Directors concentrated more on music for the stage and on vocal concert creativity.

The first Albanian opera *Mrika,* composed by Prenkë Jakova, was followed by many others by various artists including Kono, Grimci, Nova, Gaci, Tonin Harapi, Mula, Kapidani and N. Zoraqi. The main theme still remains Albanian resistance against occupation over the ages. Very often these operas evoke the character of 'Skanderbeg', or the anti-fascist resistance of the Albanian people during the Second World War. A general view of Albanian opera of that period would show the dominance of grandiose scenes where the role of the chorus was particularly important. The most successful are *Skënderbeu* by Jakova, *Lulja e Kujtimit* by Kono, *Zgjimi* by Harapi, and *Komisari* by Zoraqi.

Large choral works were developed at this time: for example, *Kënga e maleve* (The mountain song), the vocal suite *Vullnetarët* (The Volunteers), *Poema e Dritës* (The poem of the light) by Harapi, the cantata *Komisari* (The commissioner) by F. Ibrahimi, the oratorio *Partizani* (The Partisan) by T. Hoshafi, and choral poems like *Përse mendohen këto male* (Why these mountains are thinking) and *Shqiponjat fluturojnë lartë* (Eagles fly high) by T. Daia.

Together with stage and concert choral songs, the harmonization of choral folk songs became popular, where many composers like Zadeja, Harapi, and Milto Vako made their contribution with many works including *Shkon djali termal* (The boy goes beyond the mountain), *Kur me zbret nga Voskopoja* (When descending from Voskopoja) and *Kurvelesh zemra ime* (My heart Kurvelesh) by Cesk Zadeja and *Pranvera filloi me ardhe* (The spring is coming), by Tonin Harapi.

The period from 1960 to 1990 was very rich, with cultural activities all over the country. From 1967 onwards, the 'May Concert' was organized in Tirana where children's choirs from many music schools all over the country took part together with professional choirs. This fourth period brought technical perfection in singing technique and in vocal qualities. Until 1967 the Orthodox and Catholic church choirs continued their choral singing activities. Later the communist dictatorship forbade the performance of religious rites and with the closure and destruction of all religious buildings, choirs were also suppressed. Despite the progress that choral music had made over the years, it could hardly remain undamaged by communist propaganda and ideology.

The fifth period runs from 1990 to the present, a period covering the fall of the dictatorship and the restoration of democracy. After 23 years of silence, choral music returned to the Orthodox and Catholic churches under the leadership of such personalities as Gjon Simoni, Gjon Kapedani, Milto Vako, and Zef Coba, with many high quality pieces including *Deus in adiutorium intende, Requiem* by Harapi, *De Profundis, Ave Maria* and *Stabat Mater* by Simoni and other non-religious works such as *Rini më e bukur se Pranvera* (A youth more beautiful than the spring) (Cantata for mixed choirs) *10 Kenge për kor mikst,* (Ten songs for mixed chorus) *Dremit liqeni,* (The lake is asleep) *Requiem për humbjen e engjëjve* (Requiem for the angels lost) by Ibrahimi, *Gaudeamus, Lutjet e Nënë Terezë* (The mother Theresa prayers) and *Lotet e Planetit* (The planet tears) by A.Peci.

Other choirs were also created in this period: Kori i vajzave (The girls chorus, 1992) headed by Vako, Pax Dei (1993) and Engjejt e vegjel (Little angels) (2001) headed by S.Turku, Rozafa Expression headed by Coba and the continuation of the Lira Chorus in Korça, headed by J. Nano. Albanian choirs began their international activities too during this period. The Pax Dei chamber choir, which I myself directed, took part in more than 50 national and international activities in countries including Italy, Switzerland, France, Germany, Israel, Cyprus, and Greece, during the period 1994-2000. The Rozafa Expression choir and the Lira Chorus also took part in such activities in Shkodra, Korçë, Durrës, Tirana and in Greece, Montenegro, Italy and Macedonia.

The art of choral singing – other than the ancient Albanian folk tradition – despite its comparatively short life-span of hardly more than a century, has played a very important part in the history of musical culture in Albania. Choral music is well-known and liked all over the country, maintaining a predominant role over other musical genres. Song and singing have accompanied the Albanians during the centuries of their fight for freedom, independence and prosperity.

Apart from being a national heritage and wealth, choral singing is also the best way to express solidarity and mutual affection, and it possesses not only cultural values but also an educational role for the new generations.

May express to all of you my sincere gratitude for your attention and the interest shown in traditional choral singing in my country.

Edited by Helen Baines Clayworth, Spain & Gillian Forlivesi Heywood, Italy

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Female Choir Naitie, St. Petersburg, Russia ▲

A crowded State Academic Capella Hall! ►

Andrea Angelini
ICB Managing Editor,
choral conductor & teacher

Commissioned by Tsar Peter the Great (1672-1725) as 'a window looking into Europe,' St. Petersburg is a fine city whose elegance is reminiscent of Europe's most alluring capitals. Little wonder it is the darling of today's fashion photographers and travel essayists: built on more than a hundred islands in the Neva Delta linked by canals and arched bridges, it was first called the 'Venice of the North' by Goethe, and its stately embankments are reminiscent of those in Paris.

An Imperial city of golden spires and gilded domes, of pastel palaces and candlelit cathedrals, it is filled with pleasures and tantalizing treasures. Baroque churches overloaded with architectural ornaments have a fairy-tale quality; and the city is rich in fountains, palaces, canals, gardens, and the famous 'prospects' running through the city … St. Petersburg reveals a new stage setting at every corner. Two revolutions have occurred there and yet the imprint of the Enlightenment and the magnificence of the Tsars still linger in the atmosphere.

It is therefore no wonder that a Choral Festival is organized every year in this magnificent city. Singing World is one of those music events which you have to see or, better still, take part in, at least once in a lifetime. This year the organizers hosted 46 choirs and vocal groups from 15 countries of the world and the total number of the participants amounted to 1500 people. The art of choral singing was demonstrated by groups from Australia, Brazil, China, Finland, France, Germany, Hong-Kong, Israel, Latvia, Poland and Russia.

Within the six days of the Festival 20 concerts of choral music took place, one of which, according to an earlier established tradition, was held at the Cascade Centre in Peterhof. It is good

Children and Youth Choir Sofia from Krasnoyarsk, Russia

to note that many other traditions, formed during previous festival, were also kept. Consequently, on Saturday 4th August a concert entirely devoted to St. Petersburg composers was held, and on Wednesday 7th August a concert of works of Russian sacred music took place at the Kazan Cathedral.
The 'Singing World Festival' is dedicated to Yury Falik, a Russian composer who is well-known here.

> "He left the world quickly, in 2009, like the 'Stranger' in Blok's poem, who *goes by, exuding mists and fragrances* for only two minutes… Always prim and elegant (wearing a Pierre Cardin tie or a fashionable neckerchief), with a bag slung over his shoulder, and the edge of a symphonic score peeping out of his bag – Prokofiev, Stravinsky or his own – for the next concert in the Great Hall of the Philharmonic Society where, surrounded by the orchestra or soloists, he will again jump, agile and unrestrained, on to the conductor's podium and raise his hands, and the hall will be filled with music perfectly polished during rehearsal. Or he will sit down at the piano in a classroom of the St. Petersburg Conservatory, to the left of a student and make concise, witty and very precise remarks…"

All through his colourful creative life Yury Falik composed quantities of symphonic, instrumental, chamber and vocal music. However he could be described as the most often performed Russian composer of choral music. He left a tremendous artistic legacy: five volumes of *a cappella* music.

In keeping with tradition the international jury was presided by Prof. Valery Uspensky, Artistic Director of St. Petersburg's Rimsky-Korsakov State Conservatoire Student Choir, head of the Choral Conducting Department of the same music institution and People's Artist of Russia. The other members came from Slovakia, Latvia, Italy, Ukraine and Russia. The jury's task was huge and very difficult because there were so many choirs and also because the level was quite high. It was not easy to chose the winners of the various categories. At the end the Grand Prix went to a French children's choir, Capriccio, from Nevers, which also won also the prize awarded by the audience. For a complete list of all the prizes awarded, the official report can be downloaded from http://goo.gl/47LoY.

The final round, which saw the triumph of the Capriccio children's choir, took place in one of the most beautiful music halls in St. Petersburg, the State Academic Capella. This is the oldest professional music institution in Russia. It has determined the activities, the establishment and the development of all Russian professional musical culture, and, for several centuries it has been the musical face of Russia. In 1701, in St. Petersburg, the court choir was established, and in 1763, the Imperial court chapel. In 1738, to meet the needs of the choir, a decree of Empress Anna Ioannovna provided for the founding of the first special music school. In 1882, the first Russian symphony orchestra was founded, called the Court Capella. After the 1917 revolution, the structure of the Capella was destroyed and classes were cancelled. The choir, the symphony orchestra and the music school were separated from one another, and one of the major music centres disappeared from the European musical map. Today, the country's and St. Petersburg Governments have together begun the process of reviving the oldest music institution in Russia.

The joy of the Children's Choir Capriccio after the announcement of their winner

On the last day the Neva was grey, like the sky… it did not seem at all like August, but in the hearts of all of us who attended the festival, all the memories of the warm atmosphere still remained, reminding us that the human voice is the most sophisticated and beautiful of all instruments.

Andrea Angelini graduated in Piano and Choral Conducting. He leads an intense artistic and professional life at the head of various choirs and chamber music groups. He has used his particular expertise in the field of Renaissance music to hold workshops and conferences the world over, and is often called upon to act as a juror in the most important choral competitions. Along with Peter Phillips he has taught for years on the International Course for Choristers and Choir Directors at Rimini. He is artistic director of Voci nei Chiostri choir festival and of the Rimini International Choral Competition. Since 2009 he has also been Editor of the ICB. As a composer he has had work published by Gelber-Hund, Eurarte, Canticanova and Ferrimontana.
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Edited by Gillian Forlivesi Heywood, Italy

Samoa!

A Tour Report by
Mark O'Leary
conductor
&
Charlotte O'Leary
singer

The Young Voices of Melbourne arrived in Apia, Samoa, at midnight on 24th September 2011, and were greeted by a guitar band strumming merrily in the humid airport. As we emerged into the outdoors, a group of enthusiastic women delivered flowery leis to every chorister, even though it was the middle of the night. It was certainly a warm welcome.

After seven international tours to Asia, South Africa, North America and Europe, we had decided it was time to explore the rich musical offerings of our Pacific Island neighbours and Samoa was chosen as our 2011 tour destination. We had no contacts and we knew this would not be a tour with grand concert halls, but we suspected it might give us a glimpse into a world where singing is still an integral part of daily life – and we were right.

On arrival in Samoa we headed straight out to the beachside area of Lalomanu. Despite the warning in the choristers' tour manuals – "please be quiet so as not to wake other guests" – our 3:00am arrival at Litia Sini's Beach Resort gave way to much frolicking and laughing on the beautiful beach. We knew we had come pretty close to paradise when the sun rose over the rocky peaks and bathed us in golden light.

We got our first taste of Samoan musical culture at Litia's weekly *fiafia* (happy) show. We were entranced by the energetic dance and song of the local people. Firstly, the men (with very few clothes on) amazed us with their incredible strength, both physically and vocally, as they stomped and shouted and shook the floor in a breathtaking display. The women emerged as the perfect counterbalance, with elegant flowing movements and simple harmonies performed with absolute delight. When the two combined the sound was awesome, really living up to the intent of the show – a ceremony of happiness.

Most of our time was spent immersing ourselves in the village culture of Samoa. It was an eye-opening musical experience for all the choristers. At every village or school, we would sing a selection of our repertoire and bring world music into the humble halls of the island. Unfailingly, the favour would be returned and we would be asked to sit down (and often presented with a coconut and a straw) while the community/school sang for us. With no microphones, or pianos or tuning forks for pitch precision, we experienced music in its most natural form – just voices as they were meant to be. The slap of a school bag would keep the time as the children sang traditional songs in multiple harmonies. This amazingly rich sound would often lead to spontaneous dancing by the older children. Once again we would experience that infectious happiness that exudes from these people as they share their culture. Our appreciative applause was unfailingly received by a hundred carefree smiles looking up at us from the dusty floor. To these people, performance is not a chance to take the spotlight. Rather it is an opportunity to collectively celebrate a rich cultural heritage.

It was interesting to experience the attempts of the older Samoans to preserve their culture in an ever-modernising world. In one particular village, we were greeted by many youths sporting smart-phones who were keen to capture the moment digitally. Many of us had cameras that were consequently kidnapped by enthusiastic girls who worked the room, eager to try out the latest in digital technology. Interestingly, the evening's shared performance strongly reflected this modern shift of the young people, with traditional Samoan dances being performed to a backing track of pop songs. The music appeared to act as a bridge that linked the generations – English lyrics with beautiful patterned lava-lavas, fast beats with flowing choreography. It was an intriguing performance with its contrasting aspects, but could also be seen as an attempt to engage the youth in their cultural traditions. Will this method of preservation be successful? Or will the allure of the modern age be too strong for this small island nation? We will have to return in ten years to find out.

We realised the true potential of the emerging choral scene in Samoa whilst attending the weekly rehearsal of the young adult choir conducted by June Ryan (our wonderful contact on the island). We jumped in the bus and headed to the suburbs of Apia. After hearing the dulcet tones of a choir, we entered a big church. Much to our amazement, we had walked into the wrong rehearsal and June's choir was in fact next door. That there could be two beautiful churches with active choirs right next to each other truly showed the importance of worship through song in Samoa. We were blown away by June's singers. The warmness of their tone and the amazing blend of such strong voices certainly indicated the ingrained nature of singing in Samoan society. The musicality of the group was certainly evident, and was highlighted through their sensitivity to the phrasing and musical intent of their sacred repertoire. The group had only been singing together for a few months but their sounds defied all preconceptions of inexperience.

The Young Voices of Melbourne would like to warmly thank June Ryan for her help in the organisation of this tour. A tour to Samoa could not be undertaken without local help and June was incredibly generous with her time and energy in helping us. Without her expert knowledge and enthusiasm the tour would not have been the success that it was. By departing from the safety of a conventional choral audience, Young Voices experienced incredible hospitality everywhere we went and discovered something wonderful – the organic beauty of traditional music and dance. It was truly an inspiring tour and we would encourage other choirs to step out of their comfort zone and experience the Pacific Islands – you will not be disappointed.

Mark O'Leary is one of Australia's most active children's choir conductors, widely respected for his work with Young Voices of Melbourne, which he founded in 1990, and as Principal Guest Conductor of Gondwana Voices, Australia's national children's choir. With Young Voices of Melbourne Mark has produced nine CD recordings, toured all states and territories of Australia and made seven international tours to Europe, South Africa, North America, Asia and Samoa. Mark has special interests in Kodály teaching techniques, the development of excellence in children's choirs and Australian choral music. He presents many workshops each year on choral music education throughout Australia. Mark publishes Australian choral music for young choirs in the Young Voices of Melbourne Choral Series and his arrangements are performed all around the world. Email: **yvm@optusnet.com.au**

Edited by Mirella Biagi, UK

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Europa Cantat 2012 ▲

Choral Technique

Breathing and Choir Conducting

Ildikó Ferenczi Ács

The Art of Singing One Voice to a Part

An Occasional Series of ICB Interviews by Graham Lack

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

Please contact Andrea Angelini, ICB Managing Editor

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Breathing and Choir Conducting

Ildikó Ferenczi Ács
choir conductor & teacher

As a choir conductor, I often watch teachers conducting their choirs. When listening to choirs or seeing teachers conduct, one can ask, "Why is it that one choir is more successful than the other, even if the potential of the choirs is nearly the same?" Why is it that the audience enjoys one performance better than the other? The answer is usually hidden in the personality and qualification of the conductor. The skills involved in successful conducting are: using the arms and hands to clarify the music, beats, style, character, mood and phrasing; eye contact and facial expressions; precise upbeats and beats.

Using the arms and hands to clarify the music

Training of choir conductors is a very complex process. There are many books and DVDs about conducting techniques from which we might understand and learn lots of movements and conducting gestures.

When I have the opportunity to evaluate the work of choirs (exams, competitions), I always try to sit on the left side of the room, to follow with attention the left hand of the conductors. Many directors use the left hand to mirror the movements of the right hand most of the time. This means in most cases no added value to the music; on the contrary, the music sounds toneless and at times apathetic. The reason is mostly not knowing what to do with the left hand.

The size of the beats depends on the passion; on the tempo and character of the music. Unvarying and equal beats lend static and monotony to the music, and occasionally break up the musical movement. The beats become audible.

A choir conductor has to know that the choir will sing the way it is being conducted. In other words, the singers will do as much as the conductor expects them to do, as much as the conductor shows them.

I often say to my students that the choir is the mirror of a choir conductor. Sitting in the audience and watching only the back of the director, I always feel and know from the way he or she gestures, what the eye contact and facial expressions are like. A viewer can follow and understand the musical events on the one hand from the eyes of the singer, and on the other hand, from experiencing the sound. It is more exciting when somebody cannot see the performers, and can only hear the voices (i.e. listening to a CD). A listener can sense the circumstances of the recording and can feel the mood of the performance. One can say "sterile" when the sound recording is over-concentrated or orderly. It sounds perfect, but not live – a musical performance can be really enjoyable only when the character and the mood are sensible and audible.

The skill of hearing the music internally; the feeling, image and musical expression – next to the conducting technique – are characteristics of the well prepared, well trained choir director. Conductors must be able to inspire and motivate the singers, and be creative. They have a background in music theory, score reading, harmonic hearing, vocal production, interpretation and teaching. And they are also knowledgeable in various musical styles and are often piano accompanists. A good conductor also has to be a good singer and know rules and techniques that make a vocal performance enjoyable.

Naturally there are also books about singing and choir voice training. But the close connection between the singing technique and conducting technique is not normally included in choral conducting teaching curriculums. The size and the force of beats, the poise of the hand and fingers determine the quality of the sound. There are many factors influencing the types of the beats, such as the size of the choir, the number of the voices, the structure of the composition, the range and register, the rhythm, the tempo, the content of the lyrics, the message of the piece, the dynamic and sounds of the text etc. The two last parameters are especially important and delicate areas of choir conducting work.

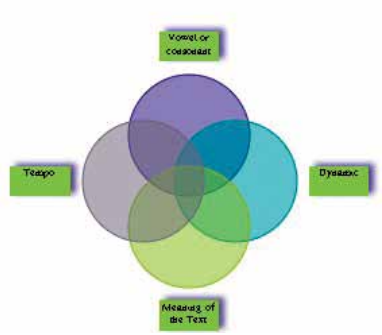
Dynamics

Beginners, when they are ready, can conduct a choral work and start rehearsal with the choirs. They often say to the singers: "*Piano*, *piano*" or "Look at the music, there is a *forte*" – and the singers will not sing intensively enough or will even strain … I teach my students to tell the singers "how". The words *piano* and *forte* are only graphic characters (symbols); they help to explain the composer's conception. If somebody can translate the musical notation to music (musical experience) with his/her inner hearing, that is to say that he/she feels the music, he/she has to know how to explain to the singers how it should sound; how to create the sound and how to perform the music.

In the case of the *piano* sign, for instance, a choir director has to define how to interpret the "*p*" melody, or rather how *piano* has to sound. Singing quietly could express sorrowful, sad, intimate music, but also fear, joy, love etc. It is the same with the "*f*": singing loudly, even more keenly, intensively, energetically – singing fury, passion, majesty, or with exultant, joyful musical expression. Consequently, the good choir conductor tells the choir not what is to be seen in the note, but how to express it.

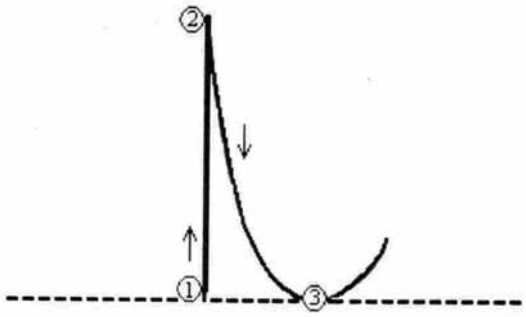
Sounds provided by the text

Choral pieces work generally with lyrics. The elements of the lyrics are vowels and consonants. They provide very important parts of the sonority of a text. A good poem is full of good sounds and helps the singer in the correct voice production. If you choose a work, first check the text of the poem – choose good prose. The choice of helpful sounds is half the success. What does "helpful sounds" mean? These are sounds which excel in using the correct formation place for singing and which need short energy releases. They could be, for instance, *p, b, m* – the voiced bilabial consonants, and the *v, f* – the labiodentals, and could also be the *d, t, n, r, l, s, z* – the alveolar consonants. The other consonants do not really help the voice to resonate in front. The fullest vowels are *i* and *e*, but *a* sounds better (more intensive). It follows that a good text consists of sounds which are formed with the same tone and in the similar place – mostly in front – of the cavity of the mouth. By conducting, a director should know how to form the vocals starting the melody or the piece. The beats have to be different in every situation. Four components take part in the moving form: beginning a word/syllable, for instance, with *a* vowel (like *alleluia*) there are many beat types according the tempo, dynamic and meaning of the text.



This is a very short but extremely significant movement in conducting that is used at the beginning of every piece of music, at the beginning of new sections of a piece, and every changing section during the music: the upbeat.
The process of the good upbeat is:

- standing in front of the choir, concentrating and raising the arms to conduct;
- waiting for a moment till every singer and the accompanist or the instrumentalist(s) are ready to begin – no movement by the conductor, with everybody concentrating;
- the 3 phases of the upbeat:
  1. The preparatory beat is an arm motion upwards just before the first beat of music, that is, movement upwards from the starting point – in time, the longer part of the upbeat: nearly the full time.
  2. Turning point: the dead-point before the falling of the arm.
  3. The first beat, i.e. the downbeat, is the moment when the voice starts sounding – in time, very quick.



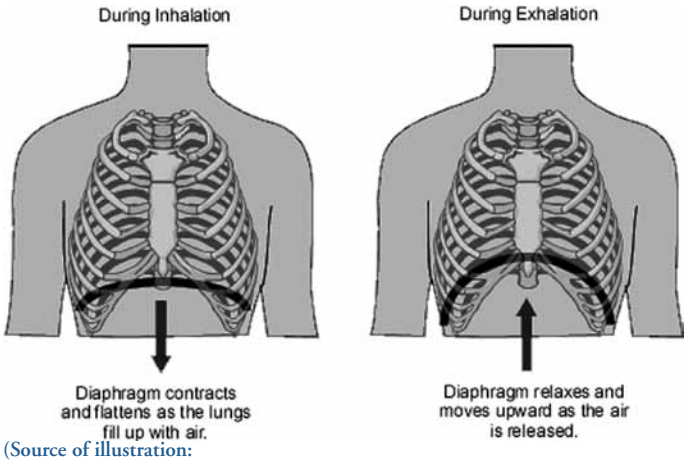
The upbeat tells the singers when and how the music is about to begin. The gesture must be given in the same character, mood, dynamic and tempo of the first phrase, attended to at the first vowel or consonant of the piece. The upbeat allows the choir to take a breath and begin singing together. This movement is bound up with the singing technique, with breathing and phonation.

Voice training from posture and breathing to the forming of vocals, tone quality and articulation, is a very important part of choral singing. The conductor should be a very well trained singer also. It is not enough to hear the mistake or to observe the problem. It is not enough to tell the singer if something is wrong, that it is not good enough or does not fit the style – a good conductor tells "how". Conductors should give instruction in creating and realizing the correct way. They should know the elementary functioning process.

Breathing

It is important to know that there are differences between breathing for life and breathing for singing. Phases of breathing for singing are:

- breathing in (inhalation)
- setting up controls (suspension) – this is special for singers
- controlled exhalation (phonation)
- recovery – not relevant for this topic



(Source of illustration: http://www.johngull.co.uk/Anatomy%20of%20the%20voice.htm)

The inhalation and exhalation times for life are nearly the same (1:1), whereas the inhalation phase for singing is quicker and the quantity of air inhaled is greater than in natural breathing. The exhalation phase is controlled and slower. The time bears a relation to the length and intensity of the sung melody. Between the 'in' and 'out' phases there is a very brief period for the preparation of the phonation. Phonation takes place when the air rushes out of the lungs through the trachea and the vocal chords begin to vibrate. When the movement of breath meets precisely with the closing of the vocal folds, an ideally phonated pitch is sounded. This needs to be practised and learned by the singer, developing a conscious mechanism.

Contraction: the exhalation and phonation work together in the same (3) phase.

The fourth, recovery phase is a brief moment where the muscles involved in breathing and phonation relax.
The three phases in the context of upbeat and singing:

Phases	1	2	3
Conducting	Preparatory beat	Turning-point	Downbeat
Singing	Inhalation	Setting up controls	Exhalation-phonation

Not only at the beginning of singing is the breathing important – it is the foundation of the whole singing technique, of voice training, and it is essential in choral work also. A choral director should know where the choir breathes – even between phrases – and know how to enable the singers to do this together. In teaching choir conducting technique, the most important, basic movement is the upbeat. A frequent fault found with beginner conductors is the lack of energy given to the downbeat. This is too late and does not give anticipatory information for the singers. When the music begins on a beat of a measure, the preparation beat itself will usually be one beat before the first sounded note. This movement might be explained by the teacher, read from books or practised in the mirror. However, together with knowledge of the physiological factors, the simplest way of communicating this is to breathe. Always breathe silently with the preparatory beat. Always breathe with your singers. The movement will be precise and the sounds perfect. The choir will always be with you.

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Edited by Gillian Forlivesi Heywood, Italy

The Art of Singing One Voice to a Part

An Occasional Series of ICB Interviews

▲ Calmus Ensemble

Graham Lack
composer and
ICB Consultant Editor

Joe Roesler, of the Calmus Ensemble

Graham Lack: Thank you so much for taking the time to talk to us. I hope that Skype was not too much an invasion of your privacy...
Joe Roesler: Not at all, it's a pleasure, and good to see a face, too.
GL The first question sounds pretty simple, but might be a bit trickier than you think: when you rehearse, say, a largely homophonic piece, how do you get each chord in tune?
JR Generally I think we examine each new harmony as it appears in the work and then let it grow and ripen. By 'examine' I mean that we subject it to various tools of the trade. Sometimes we hold it for much longer than written, so that it is extremely attenuated, and this allows us to 'hear out' the harmonic structure. Another way to get the chord right is to leave out a potentially problematic pitch. Often we have an intuitive feeling about which note in the chord is the 'culprit'. We home in on it and quite quickly agree to try the harmony without that note. Then we know where the problem lies. Occasionally we build the chord up from the bass, each voice adding the appropriate note until the chord is in tune and balanced.

GL I'll come back to the idea of 'balance' in a minute. So, if it is more often than not a single note in a chord that is causing the harmony to sound sour, how do you account for that at a theoretical level? What conclusions do you usually draw?

JR Most of the time it is the third of course. Frequently it lies too low or too high, and we are often able to carry out a quick fix. But there are times where the third seems to be behaving, and we need to seek elsewhere…
GL Like for an octave, a fourth, or a fifth?
JR Absolutely. Assuming we are dealing with basically tonal, homophonic music, the structure of the overtone series…
GL …based as it is on a fundamental, an octave, a perfect fifth, perfect fourth, major third and minor third et cetera…
JR quite…it is the structure of the overtone series that determines how a chord is built and how it functions. Usually there is a fundamental that is doubled somewhere above, then one note that forms a fifth or a fourth with its neighbours, and then just one note with the function of the third.

GL Are some notes less important than others?
JR For sure. The lower the note in the overtone series, the more importance it generally assumes in the chord.
GL Bearing in mind that you are a five-voice ensemble, if the fundamental occurs three times in a five-part chord and there is only one note acting as a fifth to that fundamental or as a fourth to another note – including compound intervals of course –, and there is but a single third, surely the octaves or double octaves above that fundamental would take on too much importance?
JR Of course, there is a huge danger that the chord itself would become very unbalanced, with some notes too loud for their own good. So it is vital that we each know the function of our own note, and what exactly it is doing in the chord. We need to know its relationship to the basic triad, its place in the overtone series, and what other notes it is strengthening.

GH Which brings us neatly on to overtones.
JR The stuff of music…
GL …exactly…so if a chord is in tune, why might it still sound ugly?
JR There may well be other faults in the way the ensemble is singing. The chord might be unbalanced, as I said just now, and a single note might simply be too loud. So we experiment with that. But there is also the question of the vowels we sing…
GL …where there might not be full agreement perhaps?
JR Yes, this is another problem all small vocal ensembles singing one voice to a part will encounter at one point or another.

GL So how do you deal with this issue and what happens exactly to the sound if some singers produce one vowel and others produce a different one at any one point in a piece?

JR It depends on the language in which we are singing, and this may vary between Latin, Greek, German, Italian and, recently, Croatian. But these pronunciation problems are usually quickly solved, as we have recourse to experts both within and without the ensemble. The real issue is that we all simply sing the same vowel.
GL And why is that so important?
JR Because every vowel, regardless of the language in which we happen to be singing, produces a certain sound colour, or 'timbre'. We call it *Klangfarbe* in German of course. And if each singer produces a differently coloured vowel, just like when executing a painting – and I hope that is not too primitive an example – then the result will be disagreeable or just terribly muddied.
GL Like garish colours, or where it all results in a kind of brown?
JR Yes, that's exactly what happens. We really must all sing exactly the same vowel simultaneously, and this vowel must be as pure as possible.

GL Any vowel is made up of two so-called formants. Or at least each vowel is to all extents and purposes governed by these two peaks in the signal, ones which are there for but a fleeting moment in time as each discrete sound becomes audible.
JR And this is where theoretical knowledge plays a part in our rehearsal, well, I guess any ensemble's rehearsal for that matter. It really is vital to understand what vowel one is singing, whether or not it is still pure, and what is actually going on in terms of frequencies when singing it…
GL …formants being measured in milliseconds and in Hertz along two axes of the graph of musical time and space…
JR …yes, it's interesting to learn about how an acoustic signal can be displayed on the page…and so it is these sound colours that make a chord sound nice or, quite frankly, unpleasant for the listener.
GL It's all a trick of the ear of course, and once the formants have appeared, and almost immediately disappeared, we only think we are still listening to the same vowel, even when what is left over is a sinus tone.

GL But to return to intervals and the harmonic series. The seventh – be it major or minor – played an increasingly important harmonic role in the history of music, especially from the late 19th century onwards and throughout the 20th.
JR Well, a seventh chord does seem to be one of those 'obvious' and somewhat overworked sounds. Composers still rely on it today. We call all added notes the 'harmonic dirt', just our little in-joke.

GL The major seventh chord can certainly liven up an orthodox passage, or indeed seem trite and almost embarrassing.
JR The trick is not to make too much of it…
GL …don't milk it as it were…
JR …quite, generally, any added-note harmony we approach with a sense of caution, and put much less emphasis on notes which function as, say, an added sixth, an added seventh or a ninth or whatever.
GL Which proves the point that the higher up the harmonic series a particular pitch class is found, the less important its role in the harmony itself.
JR That is how we hear things in any case. Calmus has been singing quite a number of works by Harald Banter recently.
GL A pretty good name for a composer.
JR Why is that?
GL Because it means light-hearted and witty 'chit-chat' in English.
JR I see. You learn something new every day.
GL Where were we? Yes, I know, the 'dirty' notes in the harmony, and Banter…
JR …right. In his music, there is very often a minor seventh between bass and baritone, the two lowest parts, and we ended up calling this the 'Banter octave', because it seems to take on this function without ever actually becoming one of course.
GL So how does this affect the other singers?
JR It makes it hard for them, and it is quite off putting when one sings. The others are constantly striving to hear an octave in the low voices, but it is simply not there. The fundamental is just not doubled, nowhere at all! Life can be tough sometimes.

GL Talking about difficult things, what about enharmonic changes?
JR This is one of the real bugbears in a *cappella* singing with just one voice to a part. The harmonic framework of any piece we sing is incredibly sensitive to the tiniest fluctuations in pitch within any chord. And nowhere is it more susceptible than where enharmonic change is used to get from one chord to the next. But we have no fixed rules in Calmus and examine each case as it comes along. Sometimes we need to let the fundamental of one chord become the major third in the next – but only where it is the same pitch class, and sometimes we are able to shift what was a fundamental note in one chord up or down so it takes on a new role in the next harmony, but only as long as there is neither an immediate unison relation nor octave equivalence.
GL The work of Euler comes to mind of course.
JR Gosh, yes, and one could spend the day just marking pitches that need to be inflected upwards or downwards.
GL But you do acknowledge that his system can be of immense use?
JR Of course, but there is the danger that an entire work ends up a long way from home, either on the flat side of things or the sharp.
GL I hope the readers have not lost us here, it's probably best to ask them to go and Google him or whatever…
JR …oh sure, Euler is certainly worth reading. Just make sure you can still see the wood for the trees!
GL That's my experience too, read him, think about it, and apply his ideas in just one rehearsal, to get singers to think about the role their notes play in passages of extreme enharmonic change. After that, put it behind you and trust your ear, otherwise nothing will ever sound in tune again!

GL Finally, and to leave music theory for a minute, how would you describe the overall atmosphere of a Calmus rehearsal?
JR I think there are two watch-words, things which anyone present would connect with our work: time, and intensity.
GL Meaning?
JR That we have the luxury of time itself, and we are able to bring large amounts of this valuable commodity to the rehearsal. Good music-making takes lots of time. There is no way around that. Also, we talk a lot about the 'intensity' of the performance and the sound we are making. This is a key idea and describes well the way we sing…it is no trade secret really.

GL And what happens in rehearsal when you learn a new work?
JR We talk a great deal, and we talk a great deal about 'intensity'. This is not a waste of time. The time that outsiders might think we are losing is time that gets paid back to us further down the line. As for 'intensity', this is I suppose a largely ephemeral idea, but in practice it turns out to mean just how much each singer contributes to the overall sound. This is our hotbed of new ideas. And this is how we arrive at our interpretations, ones we feel that make Calmus and the Calmus sound special.

GL It's not like working in a small chamber choir then?
JR Quite the opposite, we all have a chance to contribute, and while there will be many smaller choirs out there, ones in which contributions and interpretive ideas from the members are welcomed by the conductor, some decisions will favour the few, and some the many. So, all I can say is that we bring time, use time, rely on time, and try to gauge the intensity with which we control our own performance within an ensemble…
GL…one where a single voice sings a single part…
JR …where one voice has its very own part. It's a luxury I know…
GL…but one which other, larger groups and choirs might find time to indulge in…
JR My thoughts exactly.

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▲ The Tallis Scholars

Peter Philips, of the Tallis Scholars

Graham Lack: This will sound like quite a simple question, but one which reveals how different polyphonic music can sound when sung by a vocal soloists, a large ensemble or a small chamber choir: how would you explain the basic difference between singing a work with just one voice one to a part and with more than one singer per part?

Peter Philips: The greatest difference is between singing one to a part and two to a part, after that the disparity decreases with the numbers involved. With one to a part, the ensemble should be really good, since all the singers are closely in touch with each other. With two, the sense of ensemble should still be good, since the two voices on each part are right next to each other. The problem of balance and coordination with three or more voices to a part arises because two singers are not standing next to each other, and thus cannot react immediately to what the other voices on the line are doing. Actually I generally consider two voices to a part superior to one to part because two singers can stagger the breathing, and sing long lines legato without there being any apparent breaks, which is inevitable with only one singer holding the line. This legato does not really apply to a lot of secular music, but it is essential to the big antiphons and mass-settings of the sacred repertoire.

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Peter Phillips

GL What issues arise with this kind of performance and how do they relate to performance practice?

PP Simply put, one voice to a part should yield the best tuning, but not the best blend. Two voices should yield excellent tuning, since everyone is closely in touch with each other, and very good blend, since each pair is obliged to listen to the neighbouring voice all the time, and this in turn makes it easier to intermingle within the whole group. A solo voice per part will inevitably have timbres that stick out. It is probable that three or even more voices to a part will give good blend, but in my experience the blend rapidly becomes ill-focussed. At the end of the day it is not a very exciting kind of blend, too amorphous. But I do accept that three or four voices could blend well, given the right mentality amongst all the singers, and a not too reverberant building.

GL As for general musical style, what approaches do you take?
PP We only ever sing Renaissance music, with one or two modern composers mixed in when they have either written for us, or I think their style suits our kind of programme. Arvo Part's music falls into the latter category, and John Tavener's in the former.
GL What are your thoughts on using all male voices without countertenors, male voices with countertenors, mixed voices with altos but without sopranos, and mixed voices SATB?
PP We always go on stage with a basic SATB choir, which can then subdivide for a piece or two. We hardly ever sing with tenors and basses alone. We always sing with men and women mixed.

GL Is there anything else you would like to say? I'm sure ICB readers are open to all kinds of advice.
PP The only other thing to mention in the matter of blend and general detail are the acoustics of the building. The general public hails reverberant churches as ideal spaces in which to sing. Actually they can destroy polyphony, which relies entirely on the kind of detail one finds in chamber music for its interest. In very reverberant acoustics such music can blur into a succession of not very interesting chords. It also makes it much harder for the singers to hear each other, and so agree on an interpretation. Very dry places can be hell for the voice, but some of the drier ones at least create the circumstances in which a sensitive and interesting performance can take place, where the singers are fully in control of what they are doing. My favourite venues for sacred polyphony are modern symphony halls, where the acoustician has produced a clear and rounded basic sound. ●

Graham Lack studied Composition and Musicology at Goldsmiths' College and King's College, University of London (BMus Hons, MMus), Music Paedagogy at the University of Chichester (State Certificate), moving to Germany in 1982 to study at the Technical University Berlin (Doktorarbeit). He held a Lectureship in Music at the University of Maryland 1990-1998, and has chaired various symposia on contemporary music for the University of Oxford and the Goethe Institute. He contributes to *Groves Dictionary* and *Tempo*. *A cappella* works include *Sanctus* (Queens' College Cambridge), *Two Madrigals for High Summer*, *Hermes of the Ways* (Akademiska Damkören Lyran), and a cycle for The King's Singers, *Estraines* (CD on Signum). The Munich Philharmonic Chorus commissioned *Petersiliensommer*. *The Legend of Saint Wite* (SSA, string quartet) was a 2008 BBC competition prize-winner. REFUGIUM (chorus, organ, percussion) was premiered by Trinity Boys Choir in London in 2009 and recorded as a CD, DVD and LP in 2012. Recent works include *Wondrous Machine* for multi-percussionist Martin Grubinger, *Five Inscapes* for chamber orchestra, *Nine Moons Dark* for large orchestra and a cantata *The Angel of the East*. *Four Lullabies* were recently recorded by VOCES8 (Signum). *The Pencil of Nature* was commissioned by 'musica viva' in 2011, and *A Sphere of Ether* later that year by Young Voices of Colorado. *Michaelmas Dark* for organ solo was premiered at St Paul's Cathedral this year, as was *Im Dunkel* (TTBB) at the Edinburgh Festival. Future projects include a First Piano Concerto and *The Windhover* (solo violin and orchestra) for Benjamin Schmid. Corresponding Member of the Institute of Advanced Musical Studies King's College London; regular attendee ACDA conferences. Publishers: Musikverlag Hayo, Schott, Thomi-Berg. Email: **graham.lack@t-online.de**

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COMPOSERS' CORNER

Working on a Puzzle: A Conversation with John Duggan

Cara Tasher

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

Please contact Cara S. Tasher, Editor
E-mail: cara.tasher@unf.edu

Working on a Puzzle: A Conversation with John Duggan

Cara Tasher
choral conductor
and teacher

I first heard John Duggan's music at ACDA 2011, when the Denver-based ensemble Kantorei gave a stunning performance of *Futility* – a setting of the poem by Wilfred Owen. I was so moved by the piece that I brought it to the UNF Chamber Singers, and we gave several performances in Florida and on our May South Africa tour. Such was the audience feedback from those performances that I felt compelled to introduce John officially to the IFCM community as a new voice in choral music. Here are some extracts from our email conversation.

Cara Tasher: Your ability to go 'deep into it' both textually and musically suggests that you may have a strong personal relationship to death. Can you talk about this a little?
John Duggan: I'm not sure what a strong personal relationship with death means exactly, but I certainly think about death every day. Music has the ability to affirm deep emotion and mystery. It doesn't necessarily offer any answers but, like poetry, it gives us a language to validate sorrow, joy, faith and doubt. I'm drawn to texts that touch on these themes. I began writing choral music shortly after the death of my mother. Her death made me realize how little time we have to live our lives.

CT Based on their performance of *Futility*, my singers were curious which specific part of the poem *Futility* provoked you to set it.
JD I had wanted to set one of Owen's poems for some time when the opportunity arose to write for the 2007 Commotio disc, *Night*. Owen encapsulates that incomprehension we feel in the presence of death. I was inspired by the onomatopoeia (gently, whispering), and the skill and artifice of the half-rhymes (once/France, tall/toil) coupled with the raw emotional punch in the final lines, which move swiftly from disbelief to despair. The first stanza was relatively straightforward to set. I felt that the opening tenor phrase captured the poet's voice, which passes between the tenor, the cello, and the chorus. But I struggled with the second stanza: I had the ideas, but didn't know how to join them up.

I had recently performed Jean Richafort's *Requiem in memoriam Josquin des Prez.* Richafort uses two phrases of Josquin's music as *cantus firmi*. I took a short section which quotes Josquin's phrase *c'est douleur non pareil* (it is a sadness beyond compare) and worked it into the last lines of Futility. I got stuck again. The Richafort transitioned seamlessly into the final two lines of my piece, but I couldn't find a way to segue into it. Writing to his mother shortly before his death, Owen describes an attack on an enemy position: "I lost all my earthly faculties, and fought like an angel." In my mind I heard the phrase 'fallen angel' – a line from a Robbie Robertson song. It fitted …

CT There is a mystic quality and exoticism in your work sometimes displayed by placing no 3rd in the chord, mixing modes, using parallel fifths, chant, etc. You combine the solemnity of Duruflé, the starkness of Pärt with the warmth of Whitacre while never forgetting the masters. That may be absolutely off. Please describe your approach to composition.
JD The way I write varies greatly. With choral music I tend to start with the text. It may be that particular phrases or lines move me and I build audio sketches by singing parts into the computer. At this stage I won't be thinking much about structure as I focus on an emotional and musical response to the words. These ideas are improvised and layered on top of one another, often leading to unexpected results. I transfer some of these sketches into a musical score, which allows me to consider structure, voicings and color. It's a way to move from the giddy freedom of improvisation towards a formal architecture.

I use the keyboard, too, which gives a more vertical perspective – the composer, Francis Pott, says that the tension and resolution between the vertical and horizontal is a cornerstone of composition. I'm also inspired by John Cage's idea that composition is an exploration of the relationship between sounds – particularly relevant in my electronic compositions. Technology allows so many possibilities – both a gift and a trap.

CT Who are your influences? Do you have any favorite composers?
JD Almost everything I hear is an influence. I'm either drawn to it or repelled by it, or both. As a boy I loved singing plainsong, and its simple modality and rhythmic subtlety continues to guide me. Victoria was my boyhood hero. The Tenebrae Responsories are particularly emotionally charged. As a teenager I played in several orchestras, and was particularly taken with Tchaikovsky's last three symphonies, Shostakovich 5, and Stravinsky's ballet suites. Arvo Pärt's music is a big influence. Hearing a piece of his for the first time unlocked my desire to write. He seems to have found a way that successfully brings together the old and new. That gave me permission – and confidence – to take my own path. I'm a huge fan of Peter Gabriel and Talking Heads, and popular/classical hybrids like Murcof and Jon Hassell. The northern Europeans are producing some great music too. Christian Wallumrød is a favourite, as is Arve Henriksen. If you want a more detailed answer then you're going to have to give me my own radio show…

CT What is your favorite magical musical moment memory?
JD Gosh, that's difficult; I've been blessed with so many. Singing Tallis' *O Sacrum Convivium* as a boy in Westminster Cathedral; playing bassoon in Shostakovich 5 with Stoneleigh Youth Orchestra; seeing the Irish band Moving Hearts performing at a festival in Wales …

CT Do you feel an overarching responsibility for the future of choral music when you're composing?
JD Not really, but I do feel part of an ongoing tradition, and hope I'm adding something worthy to that. When I was at ACDA in Chicago in 2011, I was bowled over by the enthusiasm in the US for choral music. The traditions are different to those in the UK, but equally compelling. The opportunity to learn from this is one of the reasons that my vocation as a composer is so exciting.

CT Where do you get your best musical ideas?
JD Composition is like working on a puzzle. Most progress comes through hard graft – Edison's 99 per cent perspiration. Inspiration often comes unbidden, when I'm not thinking consciously about my work. These moments feel like gifts, like visitations from a muse. They often involve a coming together of seemingly irreconcilable or opposing ideas. I sometimes take ideas from other composers, too, and incorporate them into my work. I set a text by Ivor Gurney recently, and built much of the piece over a composition by Purcell. When I removed the underlying Purcell template I was pleased to note that my music seemed able to stand on its own two feet. There is an element of fun in this too – quoting the work of other composers and seeing if anyone notices.

CT How many commissions do you take a year? What is your ideal commission situation? What is your dream work to compose, or what is next in your docket?
JD I write about a dozen pieces each year, half of them commissions. The rest are competition pieces or things that I write because I want to or am compelled to.
At the moment I'm working on two new pieces. One is a setting of the Wilfred Owen poem, *Dulce et Decorum est*, for choir and percussion. The other is an Advent carol for Choros, a local choir.

Recently, I've taken up a post as the Creative Arts Fellow at Wolfson College, Oxford. The college is incredibly supportive of the arts, with a fantastic piano trio – The Fournier Trio – as artists-in-residence. I'm writing a piece for them, which is my first foray into chamber music. I'll also be working on some soundscapes, using samples of everyday life in the college. I want college members to contribute towards an audio snapshot of the place and its inhabitants using the spoken voice, singing, and any instruments and found objects that come to hand. Over the last few years I've created several pieces for dancers, and I have some ideas for a collaboration with Crossover, a community intergenerational group who are a wonderfully talented group of dancers. Next year, I'll be working on a major new piece for my choir, Sospiri. The choir has commissioned new music from ten composers using World War I texts – to be recorded next summer and released for the centenary of the outbreak of war in 1914.

CT Please tell us about *Regina Coeli*
JD I wrote this early in 2010. Sospiri had recently recorded the plainsong *Regina Coeli* – a beautiful, simple Marian hymn sung during Eastertide. I decided to write a polyphonic version that captured something of the timeless beauty of the chant. I wrote it in a single sitting, using a kind of call-and-response structure, which echoes the chant. I envisaged it being performed in my choral home, Westminster Cathedral, which has a wonderful, generous acoustic; hence the dynamic ebb and flow and the pauses between phrases.

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John Duggan was a chorister at Westminster Cathedral and studied music at Keble College, Oxford. He has pursued a diverse career in performance and sound engineering and now runs his own choir, Sospiri, with the tenor Christopher Watson. Ten years ago he was inspired to begin writing choral music, realizing a childood dream. His work is published by Novello and Shorter House. He is currently Creative Arts Fellow at Wolfson College, Oxford. Email: **john@sparkspublishing.com**

Shaped by meaningful and life-changing experiences within organizations such as the Atlanta Symphony Chorus, Chicago Symphony Chorus, Conspirare, Glen Ellyn Children's Chorus, Trinity Choir-Wall Street and the Young People's Chorus of New York City, **Cara Tasher** completed her studies at University of Cincinnati-CCM, University of Texas at Austin, La Sorbonne, and Northwestern University. Her calendar includes concerts, guest performances in festivals and workshops, and preparation of professional organizations throughout the US and abroad, this year also with the Jacksonville Symphony Orchestra Chorus. Her ensembles have toured five countries will add South Africa in an exchange with Junita van Dijk's NMMU chorus in May 2012. She is based in Jacksonville, where she serves as Director of Choral Activities at University of North Florida, and recently appeared conducting the opening of the Florida 2012 Republican National Debate live on CNN. Email: **cara.tasher@unf.edu**

Edited by Aaron Kircher, USA

Regina coeli

JOHN DUGGAN

study score

17
Slower ♩= 60
S1
S2
A.
T.
Bar.
B.
f
p subito
mp
p
por-ta - re,
Qu-ia quem me-ru - is-ti por-ta - re, Al-le - lu - ia,
23
mf
mp
Re-sur-re-xit si-cut di - xit, Al-le-
Al-le - lu -
Re-sur - re-xit

study score

28
S1
lu - ia. Al-le - lu - - ia.
S2
lu - ia. Al-le - lu - - ia. O -
A.
lu - ia. Al-le - lu - - ia. O - ra pro
T.
ia. Al-le - lu - - ia. O - ra pro
82
Bar.
Al-le-lu-ia. Al - le - lu - ia. Al - le - lu - ia. O - ra pro
B.
Al-le-lu-ia. Al - le - lu - ia. Al - le - lu - ia. O - ra pro
34
S1
O - ra O - ra Al-le - lu - - ia.
S2
ra O - ra Al-le - lu - - ia.
A.
no-bis De - um. O - ra Al-le - lu - - ia.
T.
no-bis De - um. Al - le-lu - ia.
Bar.
no-bis De - um. Al - le-lu - ia.
B.
no-bis De - um. Al - le-lu - ia.

study score

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VOCES8 ▲

Repertoire

The speed's the thing: Fast and Furious Choral Music from Hungary

Philip Copeland

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

Please contact Andrea Angelini, ICB Editor
E-mail: aangelini@ifcm.net

The speed's the thing: Fast and Furious Choral Music from Hungary

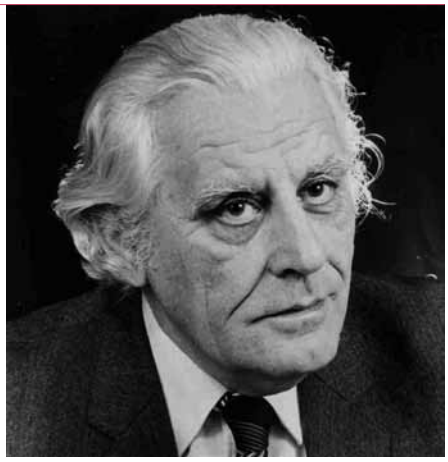
Philip Copeland
conductor & teacher

Choral conductors spend a large amount of time searching for the perfect piece to fit their choir. For many, the most challenging part of selecting repertoire is finding up-tempo choral literature. Slow works abound in our profession but fast-moving contrapuntal lines are hard to locate. Many composers seem to prefer delegating the burden of rhythmic drive and momentum to the piano or other accompanying instrument. Outstanding unaccompanied works with a fast tempo are particularly difficult to find.

In the rehearsal room, we find that faster music is harder to master and it requires more repetitions to achieve excellence. Chorus members tend to learn faster music more slowly; they seem to understand harmonic language more quickly than counterpoint. For the conductor, the process of committing to a faster work is a bit of a risk and the payoff must be worth the effort required. We must make sure that the music we select is outstanding in quality and accessible to our choirs in the amount of time we have to learn it.

In an effort to assist the discovery of exceptional music of a faster tempo, this article presents five outstanding works drawn from the choral music of Hungary. The composers represent several generations and all are craftsmen of the highest quality.

Jozsef Karai



Jozsef Karai was born in 1927 and studied in Budapest and Pécs between 1935 and 1946. In the years between 1947 and 1954 he studied composition with János Viski and Ferenc Farkas and conducting with János Ferencsik, András Kórodi and László Somogyi at the Ferenc Liszt Academy of Music. A popular choral conductor, he directed several choruses in Budapest and has composed a large body of choral music since 1969.[1]

Karai's *Alleluja* (EMC 198163) is one of the composer's best known choral works. It looks to be a work that the composer struggled with for a time because it bears this note on the music: "On the 13th of May, 1981, after the unsuccessful attempt . . . . Revised in 1989." The Karai *Alleluia* is an exciting piece of choral music and an excellent opening work or transition out of a slower piece of music. It begins with a chanted line (Figure 1) from a tenor soloist and then moves into a spirited entrance from each voice part.

Figure 1. Karai, "Allelua", m. 1

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1 http://www.dolmetsch.com/index.htm

The opening chant is an important part of structure of the work; it is the basis for all of his counterpoint as he weaves the line throughout each voice. (See Figure 2 for a variation of the chant used in the opening part of the piece)

Figure 2. Karai, "Allelua", m. 3-5

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Although primarily in C Major, the piece temporarily passes through other key relationships that are easy to understand and sing. He arrives at each cadence logically and easily. The different cadences are similar to each other and they give unity to the work. In Figure 3, note how the composer uses a variation of the chant line in the soprano/alto part to arrive at a significant cadence in m. 49.

Figure 3. Karai, "Allelua", m. 47-49

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Karai's *Alleluia* is a masterpiece of economy and excitement. Other works to explore by the composer include the fast moving *Hodie Christus, natus est* for SSAA (Akkord Music, AKKOR00004) and *De profundis* for mixed choir (EMB 2452).

Sándor Szokolay

Sándor Szokolay is a Hungarian composer born in 1931. A student of Ferenc Szabo and Ferenc Farkas, Szokolay is an award-winning composer of instrumental, vocal, and choral music. [2] One of his best known choral works is *Duo motetti*, op. 22 (EMB Z 8374). This work premiered in the 1962 International Choral Competition in Arezzo and features two movements drawn from biblical sources: i. *Domine non secundum* and ii. *Cantate Domino*.

The second movement, *Cantate Domino*, can be effectively used as an opening work for the conductor interested in a fast and dramatic beginning to a concert. It starts with dual-glissando like entrances in the women's and men's voices. (Figure 4)

Figure 4. Szokolay, "Cantate Domino," m. 1-3

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Szokolay's music is very theatrical and filled with accented entrances, rhythmic drive and glorious dissonance. The composer's skillful use of repetition keeps the musical material organized and cohesive; the opening flourish that captures the listener in the opening moments of the work appears soon after the beginning and both parts are sung again in a Da Capo.

Szokolay uses high ranges notes and stretto entrances to build the first climax of the work. (Figure 5).

2 http://info.bmc.hu/index.php?node=artists&table=SZERZO&id=94

Figure 5. Szokolay, "Cantate Domino," m. 22-25

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From there, Szokolay continues to employ contrast as a chief part of the composition. Women are set against men and harmonic sections are set against rhythmic flourishes. The rhythmic passages culminate in another dramatic climax that finds relief in a more homophonic section.

After a repeat of the beginning section of music, the piece ends in a dramatic clash between D flat Major and C Major chords (Figure 6).

Figure 6. Szokolay, "Cantate Domino," m. 95-96

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György Orbán

György Orbán, born in 1947, teaches at the Liszt Academy of Music in Budapest. A popular composer, he is well known for his *Daemon irrepit callidus.* Orban's *Pange lingua* is similar in style to *Daemon* and deserves to be better known. The *Pange lingua* text describes the last supper of Christ and touches on the mystery of transubstantiation. Orbán's setting of the text is joyful and exuberant, even though the text is normally associated with Maundy Thursday and Holy Week.

Like *Daemon*, the *Pange lingua* has a driving sixteenth-note pattern that provides the dramatic energy of the work. In contrast to the driving sixteenth notes, Orban provides a soaring melody that is carried by paired male and female voices. (see Figure 7)

Figure 7. Orban, "Pange lingua," m. 9-12

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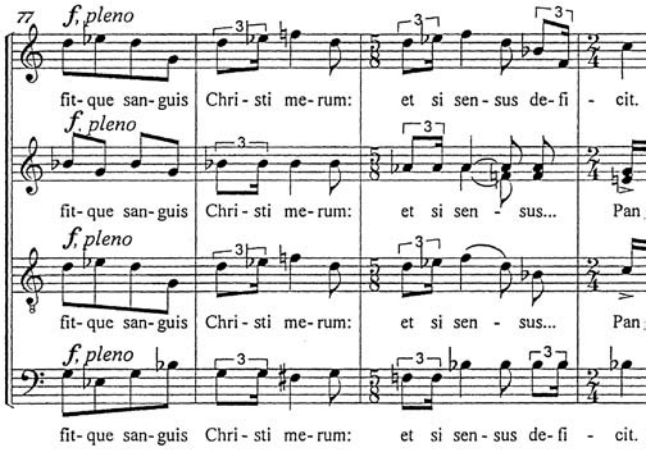
Orban's *Pange lingua* rarely deviates from the driving sixteenth note intensity that he establishes at the beginning of the work. When he does go away from it, he is either bringing a brief moment of repose to the intensity or drawing attention to the dramatic nature of the text. This can be seen in Figure 8, when the composer has the choir sing the same rhythm to draw attention to the dramatic tension in the text "fitque sanguis Christi merum: et si sensus deficit." (Translation: And wine becomes the blood of Christ; and if sense fails to perceive this . . .) (see Figure 8)

Figure 8. Orban, "Pange lingua," m. 77-80



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Following a dramatic climax, the composer ends the work by repeating the text 'sola fides sufficit' in each voice for seven measures. His goal seems to be to wind down the dramatic energy of the text and music with a meditation on a message of hope. To end the piece, he inserts a short reappearance of the sixteenth-note figure whispering the words 'pange lingua.'

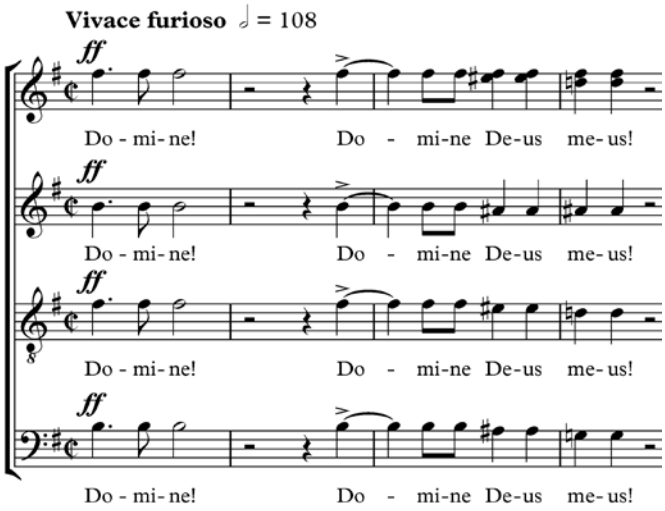
György Orbán's *Pange lingua* is a rhythmically challenging work and well worth the effort. Hinshaw Publishing is making it available in the United States in January 2013. Other notable works include his *Salve Regina* (HMC1498) and *Orpheus With His Lute* (Lanthur Ha Szol) (HMC1766).

Levente Gyöngyösi

Levente Gyöngyösi was born in 1975 in Cluj Napoka, Romania and moved to Hungary in 1989 where he was a student in the Béla Bartók Secondary Music School. Gyöngyösi calls himself a Romania-born Hungarian composer. A student of Görgy Orban, Gyöngyösi is quickly gaining a reputation as an outstanding choral composer. He has served as served on the theory music faculty of the Academy of Music since 2002

Gyöngyösi's *Domine Deus meus* is dedicated to André van der Merwe and the Stellenbosch University Choir. It is marked *vivace furioso* and it is a brilliant assault on the listener in terms of tempo, rhythmic energy, and dissonance. It begins with a fanfare-like b-minor chord of open fifths in the upper range and then repeats the fanfare and extends it into an exploration of dissonant chords. (see Figure 9)

Figure 9. Gyöngyösi, "Domine Deus meus," m. 1-4



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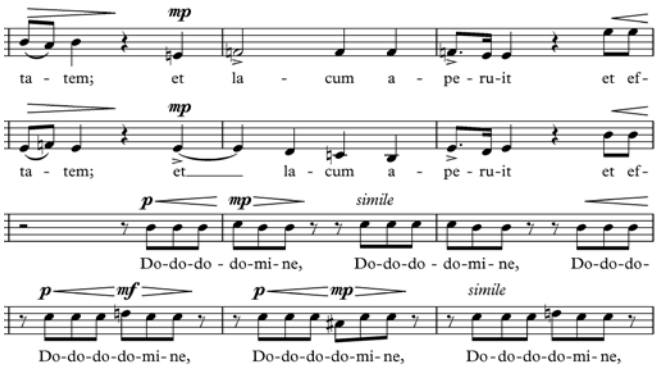
Similary to Orban, Gyöngyösi employs the technique of driving rhythmic patterns as accompaniment to longer melodic lines. He repeats the first syllable of the word 'domine' to add to the rhythmic drive of the piece. The melodic lines build with harmonic interest and dissonance. (see Figure 10)

Figure 10. Gyöngyösi, "Domine Deus meus," m. 29-31



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Gyöngyösi brings relief to the dramatic tension in two ways. First, he occasionally drops rhythmic and harmonic motion to sustain on a single note (Figure 11):

Figure 11. Gyöngyösi, "Domine Deus meus," m. 40-44

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Gyöngyösi also supplies a short homophonic section in the middle of the work (see Figure 11)

Figure 11. Gyöngyösi, "Domine Deus meus," m. 100-108

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Gyöngyösi is certainly a composer to watch as his works increase. His *Gloria Kajoniensis* was recently awarded 1st Prize by the Jury of the European Award for Choral Composers. Other notable works include his *Puer natus in Bethlehem*, also dedicated to André van der Merwe and the Stellenbosch University Choir.

Peter Tóth

Like Gyöngyösi, Peter Tóth is one of the newest generation of composers from Hungary. Born in 1965, he currently serves as Associate Professor and department head of the music department at the University of Szeged. He founded Café Momusnzk in 1998, an online magazine dedicated to the classical music of Hungary. In 2009, he founded Kontrapunkt Music Publishing, a company with the stated goal of fostering the publishing and performing of Hungarian choral works.

Tóth's *Magnus, maior, maximus* for women's choir (SSAA) is a brilliant piece of fast-moving choral music. The work opens with a short two measure introductory portion and then introduces a rhythmic figure that becomes a fundamental part of the whole (see Figure 12).

Figure 12. Tóth, "Magnus, maior, maximus," m. 3-7

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Tóth's composition resembles aspects of Orban's *Pange lingua* and Gyöngyösi's *Domine Deus meus* with the repeated eighth-note rhythmic pattern that is evenually contrasted with a soaring lyrical line. Tóth takes it a bit further, however, by contrasting the pulsing 7/8 rhythm with the more lyrical line appearing in a different meter (4/4). (see Figure 13)

Figure 13. Tóth, "Magnus, maior, maximus," m. 22-25

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The contrast of rhythmic and melodic elements in the work is fascinating. First, the composer takes care to firmly establish the 7/8 rhythmic element in the first twenty-one measures of the piece with repetition and some exploration of the music in related keys. The lyrical melody makes it's first appearance in m. 22 in the lowest voice. When the lyrical element first appears, it is in the meter of 4/4 but is set against the 7/8 pattern; the resulting rhythmic dissonance is reminiscent of a person holding two different thoughts in their mind at the same time, (see Figure 13).

The composer continues to exploit this contrast for the rest of the piece, breaking up each occurrence of the lyrical-rhythmic juxtaposition by a few measures of other musical material. The lyrical line is appears again in the lowest voice (m. 29-33) and is joined by the soprano a moment later (m. 36-40) voice. The more lyrical idea is taken up by the other voices in an imitative setting in m. 43-45 and then vanishes for a moment as the more rhythmical music makes a full appearance. (see Figure 14)

Figure 14. Tóth, "Magnus, maior, maximus," m. 44-4

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The juxtaposition occurs one more time in m. 57-64 and then the lyrical element makes a full statement of its idea (m. 69-74). There is a little ending action as the rhythmic idea makes a brief appearance and then the piece ends softly on a unison note.

Philip Copeland is Director of Choral Activities and Associate Professor of Music at Samford University in Birmingham, Alabama. His choirs are frequent performers and award winners in international competitions and conferences of the American Choral Directors Association as well as the National Collegiate Choral Organization. At Samford, he teaches classes in conducting, diction, and music education. Dr. Copeland holds degrees in music education and conducting from the University of Mississippi, Mississippi College, and Southern Seminary in Louisville, KY. In Birmingham, he directs music at South Highland Presbyterian Church and prepares the Alabama Symphony Chorus in performances with the Alabama Symphony Orchestra. He is father to triplet nine-year old daughters: Catherine, Caroline, and Claire. Email: **philip.copeland@gmail.com**

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Europa Cantat 2012 ▲

Choral Music Recordings and Book Review

Critic's Pick…
VOCES8 – A Choral Tapestry
Jonathan Slawson

Review of Choral Scores
Programme Ideas by Debra Shearer-Dirié

Choral Book Review
Giuseppe Verdi: Requiem
Venanzio Valdinoci

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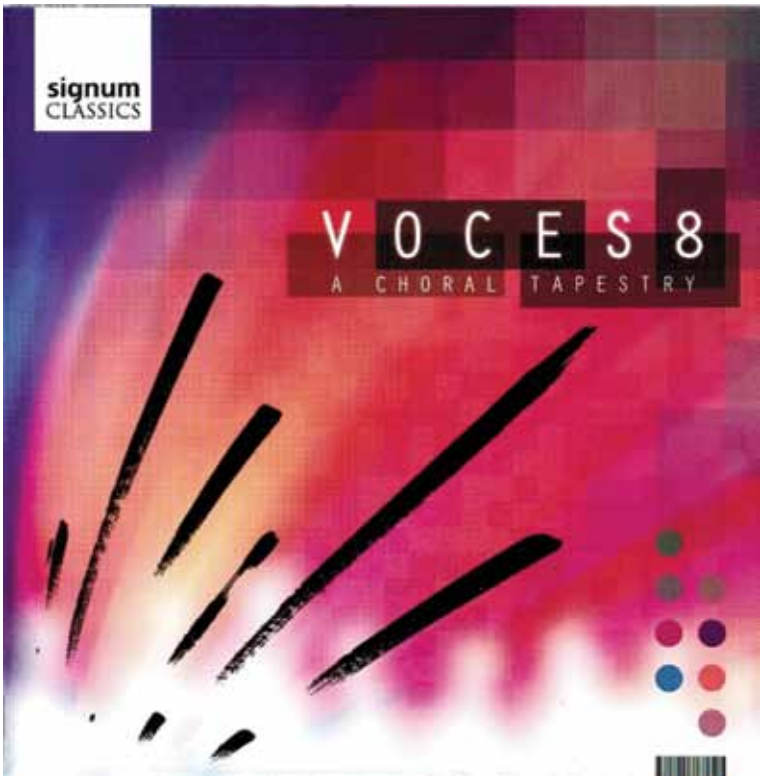
Critic's Pick …

VOCES8 – A Choral Tapestry



Signum Classics presents VOCES8 in *A Choral Tapestry,* recorded at the Brinkburn Priory in 2011. Produced by Nicholas Parker and engineered by Mike Hatch on behalf of Floating Earth Productions, this CD serves as a model for all choral ensembles around the globe.

VOCES8 features an all-star roster of Andrea Haines (soprano), Emily Dickens (soprano), Chris Wardle (countertenor), Barnaby Smith (countertenor), Charles MacDougall (tenor), Robert Smith (tenor), Paul Smith (baritone), and Dingle Yandell (bass). The solos are interwoven seamlessly with the choir and both the ensemble and solo sections are, without question, some of the most breathtaking music making I have ever heard.

I offer a special 'shout out' to Chris Wardle and Barnaby Smith, not to suggest that they are better than the rest of their solo counterparts, but rather that it is simply so refreshing to hear such crystal clear countertenor voices floating above the rest. Their voices add incredible depth to the music, and leave the listener in complete awe (and perhaps jealousy!).

Those who are familiar with my column are aware of my usual distaste for 'potpourri' CDs like this, which traditionally explore multiple styles and patch them together in what VOCES8 calls a 'tapestry'. I say this usually because it is nearly impossible to perform this significant breadth of music with such depth and clarity, and give each piece its own unique (and authentic) identity. It is so often easier to master one style rather than present multiple styles – sacred, secular, spiritual, motet, etc… - and breathe life to the pieces so that each track is profound and bears its own unique charm. VOCES8, however, does this, and they do so beautifully.

I say this with one caveat: Go Down Moses. It's just too pretty. Dingle Yandell's bold declaration goes right to the core of the piece; despite this, the ensemble, however, retreats to an ethereal elegance. It's gorgeous; however, in my opinion, it is not stylistically correct. I am curious to hear what others listeners think as well, and look forward to hearing whether or not you agree.

In so many ways though, VOCES8 nailed the stylistic nuance of each piece. Whether it's the soaring lines in the opening *Os Justi,* or the bright playfulness of the motet *Vigilate,* buoyancy of the Cantate Domino (which, by the way, I think is one of the best recordings of this piece I have

Reviewed by
Jonathan Slawson
Journalist

ever heard), their interpretation of the ever popular *Steal Away,* or the haunting ethereal qualities of the *O Magnum Mysterium,* this ensemble's sense of "ensembleship" goes beyond that which I have ever heard.

This recording is truly a masterpiece. Bravo.

For more information on VOCES8, visit their website at: www.voces8.com

And listen to music samples here: https://itunes.apple.com/gb/album/a-choral-tapestry/id487123957?ign-mpt=uo%3D4

Jonathan Slawson holds a Bachelor of Music degree from Westminster Choir College and is currently pursuing a Master's in Non-profit Management at the New School University. His professional interests cross arts education, policy, and management. He is the Development Assistant for the Bravo Lincoln Center Campaign, the capital campaign to raise the necessary funds for Lincoln Center's redevelopment. He served as Lincoln Center's Government and Community Relations Intern and has written for Disney's, *In Tune Monthly* Magazine, where he was editor of the Teacher Guide. He also worked at New World Stages (Stage Entertainment) and the McCarter Theatre Center. He has taught music at Maureen M. Welch Elementary School, the New Jersey Performing Arts Center, and Stagestruck Performing Arts Center. He serves on Blair Academy's Board of Governors, and was the recipient of the Westminster Choir College President's Award in 2009, the university's top honor.

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SATB and accompaniment
Oxford University Press

It was in the 14th century that the *Stabat Mater* text was popularized by travellers singing from town to town in Europe. It was only much later, however, that the text found its way into the Roman Liturgy, after it had first appeared in a 1495 edition of Italian poems by Jacopone da Todi. In 1727 Pope Benedict XIII extended the text to the universal Church under the title *Septem Dolorum BMV* ("The Seven Sorrows of the Blessed Virgin Mary") which was celebrated on the Friday after Passion Sunday.

Emanuele d'Astorga (1680 - 1757) was born in Augusta, Sicily. Robert King, the editor of this publication, suggests that Astorga "was one of the most colourful figures in early eighteenth-century music." Astorga, a professional musician who later became a composer, is well-known for his chamber cantatas. His setting of the *Stabat Mater* is perhaps his most enduring work and illustrates typical musical traits from the Baroque period.

Scored for a solo quartet (SATB), mixed choir, strings and organ, this edition is part of the Classical Choral Works series and is produced for the non-specialist choir allowing the notation to be uncluttered and easily viewed. The barring, time and key signatures are written in a modern, standard way. The keyboard part has been created in a playable form and at times simplified.

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The work is divided into 9 parts with the chorus movements appearing as pillars in movements 1, 4, 7, and 9. The motivic material in the first movement, *Stabat Mater*, with its descending 5th then rising minor 6th interval - which emerge out of the combined sustained notes of the sopranos and altos in the opening section - evokes the lamenting of Mary beside the cross. This musical material is gently passed from one voice part to the next as Astorga establishes the sorrow of the scene. So precisely set to the words *pertransivit gladius* (a sword pierced through), Astorga creates a rising chromatic line in the lower voice part while the top voice line descends, creating a sense of the sword piercing the flesh as it enters.

The second and third movements are scored for a solo trio (*O quam tristis et afflicta*) and a solo quartet (*Quis est homo*). The fourth movement (*Eia Mater*) starts simply with a single line with the intervallic line never leaping too far and always coming back within itself. The fugal entries are calmly placed to the text "Oh Mother, fount of love." As the movement progresses the lines become more chromatic as we feel the force of the Virgin's grief. Movements 5, 6, and 8 are for solo

voices once again, with the chorus presenting itself in movements 7 and 9. The final movement (*Christe, cum sit hinc exire*) moves between *Adagio* to *Allegro* with its fugal entries finishing the entire work in C major. King suggests that this movement "gently directs the listener away from the Virgin's sorrow towards the Carmelite missal's more optimistic 'palm of victory'."

The work is approximately 30 minutes in length and can be performed with a string quartet accompaniment, or small string orchestra, with the suggestion of the addition of a theorbo to the chamber organ continuo part. The work is simple enough in its setting of the chorus parts and yet Astorga's writing allows us to experience the intense nature of this text. Astorga's *Stabat Mater* is not often performed;, however, with the publishing of Robert King's edition, it would be the perfect choice for the Easter season.

Commissioned by the Chapter of St Paul's Cathedral for the Diamond Jubilee of HM The Queen, with generous sponsorship by The Worshipful Company of Horners

The Call of Wisdom

Michael Hampel (based on Proverbs 8) **WILL TODD**

The Call of Wisdom (upper voices version) was performed at St Paul's Cathedral on 5 June 2012 in the presence of HM The Queen and HRH The Duke of Edinburgh.

This anthem is also available in an arrangement for upper voices and organ (ISBN 978-0-19-338972-4).

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Will Todd ***The Call of Wisdom***
SS (or SA) and organ. Also available for SATB
Oxford University Press 2012 W 172

Will Todd's output ranges from large scale oratorios to smaller scale pieces to his jazz mass setting *Mass in Blue*, which was premiered in 2003. His works are published by Tyalgum Press, Boosey & Hawkes and Oxford University Press (OUP). *The Call of Wisdom* is one of his pieces published by OUP and available in both a SS (or SA) setting as well as an SATB setting. Both settings are accompanied by organ.

The piece was commissioned by St Paul's Cathedral for the Diamond Jubilee Thanksgiving Service this year, and appears to be unique in that it is beautifully simple in its make-up, yet stunning to the listener in its effect. A single vocal line begins with an eight bar melody that ranges no more than a 6th and is elegantly simple in character. In contrast to this first melody, the second melody begins with a glorious major 7th providing quite a contrast to the first melody. This opening interval is delightfully melodious as the ninth in the harmony provided by the organ part. Again only eight bars in length, these two sets of melodic material are the basis for the whole piece as it interchanges each section, at times adding a flowing descant line above.

The text is by Michael Hampel who has used biblical passages from Proverbs 8, and at just four minutes in length, this piece would fit into a programme of sacred music to cleanse the palate of the listener; or it would work equally well in a secular programme. Todd states that his music is about bringing people together. I think this piece does just this, simple enough for a church choir to perform with much attention to creating beautiful phrases, and a children's choir could be a beautiful addition to the unison lines.

Gabriel Jackson ***Vidi aquam***
SSATB and organ
Oxford University Press New Horizons N 89

The music of Gabriel Jackson is regularly performed and recorded worldwide. As Associate Composer to the BBC Singers, he has composed several substantial commissions. Jackson's *Vidi aquam* was commissioned by the Friends of Lincoln cathedral for their 75th anniversary. It combines the texts of the *Vidi aquam*, the antiphon sung during the Paschal season, with *Confitemini Domino* and finishes with the *Gloria Patri*.

Accompanied by the gentle rippling of water created by the organ part, the melismatic character of the soprano opening line avoids all sense of the barline, creating a chant-like feel even though Jackson does not utilize the *Vidi aquam* chant itself. The upper voices respond each time with an *Alleluia*. It is not until the complete text of the *Vidi aquam* is sung that the men enter with the *Confitemini* text. The abrupt rhythmic contrast of this section is short-lived as it melts into the text *Quoniam in saeculum misericordia eius.* This section is certainly a highlight with its harmonic movement, which seems to be continuously resolving. The closing *Gloria Patri* section returns to the character of the first, however, rather than sensing the gentle competition of the duplet feel in the vocal line to the triplet feel in the accompanying organ part; the vocal lines give in to the triplet feel joining the organ in this last fragment. The voices join together for a final homophonic closure to the piece.

Jackson's *Vidi aquam* is for the more advanced vocal group that is able to provide an elegant shape to the melismatic lines, as well as to the piece as a whole.

Edited by Gillian Forlivesi Heywood, Italy

Commissioned by the Friends of Lincoln Cathedral for their 75th anniversary

Vidi aquam

Antiphon at Mass,
Easter to Trinity

GABRIEL JACKSON

Steady ♩ = c.88

SOPRANO

Ch: gamba 8' flute 8'
Gt: flute 4' principal 2'
Sw: gamba 8'

Ch.

ORGAN

mp

Vi - di a - quam e -

Duration: 4'

First performed by the Choir of Lincoln Cathedral with Charles Harrison (organ), directed by Aric Prentice, on 18 June 2011.

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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. Dr. Shearer-Dirié is currently serving as Editor of the Australian National Choral Association's Publication and serves on the National Council for this organization. She is Musical Director of the Brisbane Concert Choir, Vox Pacifica Chamber Choir, Fusion, and Vintage Voices. Email: **debrashearer@gmail.com**

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Giuseppe Verdi: Requiem
Full score, CV 27.303/00
Vocal score, CV 27.303/03

Venanzio Valdinoci
journalist and singer

Venanzio Valdinoci
journalist and singer

When Rossini died in 1868, Giuseppe Verdi proposed bringing together some of the most important Italian composers of the time to write a Mass in Rossini's honour. He gave a sequence to each of them, taking for himself the final 'Libera me'; the initiative was so successful that the work was completed long before the first anniversary of the great composer's death. Unfortunately, for reasons of a political nature, the *Messa per Rossini* was never performed and fell into oblivion, being rediscovered only in 1988.

In 1873, the death of the great author Alessandro Manzoni was felt deeply throughout the country. Even Verdi was greatly affected by the enormous loss, and decided to dedicate to Manzoni the Messa da Requiem, a work he was completing at the time, while revisiting the earlier piece created in honour of Rossini. The composition was first performed in the church of San Marco in Milan on the first anniversary of Manzoni's death, with the composer as conductor and a vocal quartet formed by Teresa Stolz (soprano), Maria Waldmann (mezzo-soprano), Giuseppe Capponi (tenor) and Ormondo Maini (bass).

This new edition by Carus-Verlag, edited by Norbert Bolin, is based on the original manuscript as the primary source and makes accessible one of the most important requiem settings of the 19th century in a modern scholarly edition. In particular, articulation, phrasing and dynamics are indicated with consistent precision. Editorial additions, by means of parallel passages, attempt to make Verdi's intention clearer through the judicious use of diacritical markings. And a clearly organized disposition of the printed music makes the full score and vocal score easy to read.

The publication is made complete by a less expensive alternative in a clear, playable vocal score by Paul Horn, arranged to maintain the same quality as the full orchestra score.

Edited by Joel Hageman, USA, and Gillian Forlivesi Heywood, Italy

Europa Cantat 2012 ▲

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
E-mail: nrobin@ifcm.net

Conferences, Workshops & Masterclasses

ACDA National Conference, Dallas, USA, 13-16 Mar 2013. ACDA will hold it biennial conference for choral conductors. Included in the event will be choral performances, interest sessions, reading sessions, networking and other special events. Contact: American Choral Directors Association, Tel: +1-405-2328161, Fax: +1-405-2328162, Email: acda@acda.org - Website: http://acda.org

7th America Cantat Festival "America Cantat a la Vida", Bogotá, Colombia, 22-30 Mar 2013. Renowned choirs of local and international prestige engaged in artistic and academic activities. Workshops with Luimar Arismendi, Venezuela (Latin American repertoire for children and youth choirs); Mark Anthony Carpio, Philippines (advanced choral conducting); Elise Bradley, USA (universal repertoire for children and youth choirs); Jorge Córdoba Valencia, Mexico (music theory for chorists); Julián Gomez G, Colombia (Colombian a cappella repertoire for mixed choirs); Digna Guerra Ramírez, Cuba (new Cuban music); Robert A. Harris, Colombia (negro spirituals & gospels), Ricardo Portillo, Argentina (tango, cueca and candombe); Jorge A. Salazar, Colombia (choral symphonic music); Hiran Santos Monteiro, Brazil (Brazilian popular music); Silvana Vallesi, Argentina (contemporary sound a new approach); Josep Vila i Casañas, Spain (Europe in 12 madrigals); Alejandro Zuleta, colombia (common singing). Contact: Corporación Coral y Orquestral de Colombia, Email: info@america-cantat.org - Website: www.america-cantat.org

Festival Attacca, Maribor, Slovenia, 3-6 June 2013. The aim of this festival is to include the basic elements of the concept called "Choregie studio – vocal theatre or theatre of voices" into the general idea of all activities held under the project Attacca. With innovative interventions in vocal music the Choregie concept is opening up wider spaces for complex multi-form artistic events. Contact: Carmina Slovenica, Tel: +386-2-2512215, Fax: +386-2-2525224, Email: carmina.slovenica@guest.arnes.si - Website: www.zbor-carmina-slovenica.si

Masterclass for Choir Conductors, Vaison-la-Romaine, France, 23-28 July 2013. With Brady Allred (USA) and Harmonia Choir (Japan). Contact: A Coeur Joie France, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: activites@choralies.org - Website: www.choralies.org

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 27 July-3 Aug 2013. 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 Bronislawa 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, Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

1st International Forum of Choral Conductors, St. Petersburg, Russia, 5-8 Aug 2013. For all choral conductors around the world. Contact: International Choral Festival and Competition, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: interaspect@mail.ru - Website: www.interfestplus.ru

Rimini International Choral Workshop with Peter Phillips, Andrea Angelini and Ghilslaine Morgan, Rimini, Italy, 25 Aug-1 Sep 2013. For advanced choristers and conductors. Repertory focused on Renaissance Sacred Music. Final concert, Sung Mass and diploma. Individual vocal tuition. Contact: Musica Ficta, Tel: +39-347-2573878, Email: info@musicaficta.org - Website: www.choralworkshop.org or www.musicaficta.org

7th European Academy for Choral Conductors and Singers, Fano, Italy, 8-15 Sep 2013. Conductor: Nicole Corti (France). French and English repertoire of the 20th Century. Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

5th International Music Council World Forum, Brisbane, Australia, 21-26 Nov 2013. Platform on music and society in the 21st century, exploring a variety of topics from diverse perspectives: cultural, political and economical and focusing on 5 areas: cultural diversity, music as a vector for dialogue, creativity and innovation in music distribution, new approaches to music education, changing audiences (challenges for art music around the world). Contact: International Music Council, Tel: +33-1-45684850, Fax: +33-1-43068798, Email: forum.imc@unesco.org - Website: www.unesco.org/imc

10th World Symposium on Choral Music, Seoul, Rep. Korea, 7-14 Aug 2014. Contact:, Tel: +54-2965-439232, Email: secretariat@ifcm.net - Website: www.ifcm.com

Choir Festival Paris, France, 24-27 Jan 2013. For local and foreign choirs. Final concert at the UNESCO. Choirs with a good perfomance standard will also have the possibility of singing in Notre-Dame de Paris or the church of La Madeleine upon agreement. Contact: Music&Friends, Tel: +33-1-49277009, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

2nd International Gdansk Choir Festival, Poland, 8-10 Feb 2013. Competition part, additional concerts, Non-competitive participation possible, meeting of choirs in the city of Solidarity. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

Ínin 2013 on the Path of Peoples, Your Voice for One Earth Choir, Global project, Seven Continents, 21 Feb 2013. One day, one hour (11.00 Greenwich mean time), seven continents, people in cities wherever, one global video transmission, choirs, schools, theatres, orchestras, associations, companies, institutions and you will sing together the same music simultaneously, conducted by the same conductor Contact: Vocal Sound Bacchia Studio Research Cultural Association, - Website: www.inin2012.net

Happy Birthday Händel, Halle (Saale), Germany, 21-25 Feb 2013. International choir festival in honour of Georg Friedrich Händel in his home town Halle. Central to the choir programme is a joint performance of Messiah with up to 500 singers. Contact: Happy Birthday Händel, Email: hbh@t-online.de - Website: www.happy-birthday-handel.de

3rd International Choral Music Festival Kaunas Musica Religioza, Kaunas, Lithuania, 21-24 Feb 2013. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Tel: +370-631-43428 or +370-656-84641, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Christmas Choral Composition Competition, Berlin, Germany, 28 Feb 2013. Compositions and arrangements can be written for: mixed, female, male Children and Youth choirs, also for jazz and pop ensembles. All public domain Advent and Christmas songs and texts can be used and arranged for competition entries. Copyrighted Christmas songs cannot be accepted. Contact: Deutscher Chorverband e.V., Tel: +49-30-847108930, Fax: +49-30-847108999, Email: projektbuero@deutscher-chorverband.de - Website: www.chor.com

Cantate Amsterdam, Netherlands, 1-3 Mar 2013. For all kind of choirs from all over the world. Contact: Music&Friends, Tel: +33-1-49277009, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

Cantate Bavaria, Germany, 7-10 Mar 2013. For all kind of choirs from all over the world. Contact: Music&Friends, Tel: +33-1-49277009, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

Festival of Peace and Brotherhood, Rome, Italy, 7-11 Mar 2013. Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

ACDA National Conference, Dallas, USA, 13-16 Mar 2013. ACDA will hold it biennial conference for choral conductors. Included in the event will be choral performances, interest sessions, reading sessions, networking and other special events. Contact: American Choral Directors Association, Tel: +1-405-2328161, Fax: +1-405-2328162, Email: acda@acda.org - Website: http://acda.org

African Choral Festival, Accra, Ghana, 14-19 Mar 2013. Perform in villages and local churches before vibrant audiences. Experience Ghanaian hospitality first-hand and have the opportunity to meet and perform with choirs and performing arts ensembles from around the world. Contact: Music Contact International, Fax: +1-800-6240166, Email: travel@music-contact.com - Website: www.music-contact.com

Cantus Salisburgensis Spring Festival, Salzburg, Austria, 14-18 Mar 2013. Concerts and friendships. Massed sing with János Czifra, the Salzburg Cathedral's Music Director. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 15-18 Mar 2013. Performances, Friendship Concert and Workshops. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

9th Palm Sunday International Choir Cycle Concerts, Cascais, Portugal, 16-24 Mar 2013. Guest Conductor: Christopher Borela, Philippines. Join this International sacred choir for a week and perform 5 concerts. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

11th Festival Musica Religiosa Olomouc, Czech Republic, 20-24 Mar 2013. International choir festival of sacred and clerical music, Musica Religiosa Competition for choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

Young Prague Festival, Prague, Czech Republic, 20-24 Mar 2013. Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

6th Fukushima Vocal Ensemble Competition, Fukushima, Japan, 21-24 Mar 2013. Competition for ensembles with number of singers limited to 2-16. Three categories: ages: 12-15, 15-18 and others. In 2012 this competition was held just one year after the earthquake, welcomed more than 100 choirs and received hundreds of encouraging messages. Contact: Fukushima Vocal Ensemble Competition, Email: bunka@pref.fukushima.jp - Website: www.pref.fukushima.jp/bunka/seigaku/en/index.html

7th America Cantat Festival "America Cantat a la Vida", Bogotá, Colombia, 22-30 Mar 2013. Renowned choirs of local and international prestige engaged in artistic and academic activities. Workshops with Luimar Arismendi, Venezuela (Latin American repertoire for children and youth choirs); Mark Anthony Carpio, Philippines (advanced choral conducting); Elise Bradley, USA (universal repertoire for children and youth choirs); Jorge Córdoba Valencia, Mexico (music theory for chorists); Julián Gomez G, Colombia (Colombian a cappella repertoire for mixed choirs); Digna Guerra Ramírez, Cuba (new Cuban music); Robert A. Harris, Colombia (negro spirituals & gospels), Ricardo Portillo, Argentina (tango, cueca and candombe); Jorge A. Salazar, Colombia (choral symphonic music); Hiran Santos Monteiro, Brazil (Brazilian popular music); Silvana Vallesi, Argentina (contemporary sound a new approach); Josep Vila i Casañas, Spain (Europe in 12 madrigals); Alejandro Zuleta, colombia (common singing). Contact: Corporación Coral y Orquestral de Colombia, Email: info@america-cantat.org

International Festival CHOREGIE, Maribor, Slovenia, 22-31 Mar 2013. As part of European capital of culture 2012, festival of innovative programming which explores work of different genres in the field of new and early music. Festival of experimental productions, multi genre art events, theatre of voices, voice exploratorium – music and theatre hand in hand. Contact: Carmina Slovenica, Tel: +386-31-652662, Email: info@choregie.si - Website: www.choregie.si

14th International Choir Competition and Festival Budapest, Hungary, 24-28 Mar 2013. For all kinds of choirs from all around the world. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Children Festival Vox Pueri 7, Cascais, Portugal, 25-28 Mar 2013. Non-competitive festival for all kinds of children´s choirs with many concerts and common singing. Guest conductors: Kjetil Nobu (Norway) and Myguel Santos e Castro (Portugal). Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

XXI

VAASA kuoro kör choir FESTIVAL

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www.vaasachoirfestival.fi

Holiday of Spring!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 27 Mar-1 Apr 2013. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 21 Jan 2013. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

Gotham Sings!, New York, USA, 30 Mar & 20 Apr 2013. Contemporary a cappella music festival including a competition (high school and college) at the Apollo Theater in New York City. Contact: Sean Berg, Tel: +1-646-3706689, Email: sechristtravel@gmail.com

5th Antalya International Choir Festival, Antalya, Turkey, 3-7 Apr 2013. For amateur choirs. Concert performance of "Carmina Burana" with the mixed choirs selected from festival attendants and Antalya State Symphony Orchestra together. Contact: Antalya International Choir Festival, Tel: +90-242-316 4660, Email: festivalantalya@festivalantalya.com - Website: www.festivalantalya.com

53rd Sacred Music Festival Virgo Lauretana, Loreto, Italy, 3-7 Apr 2013. The purpose of the Festival is to contribute to the diffusion of Sacred Music culture and to promote the knowledge and the artistic and cultural friendship between nations, through a closer examination of Sacred Music's spiritual meanings. Participation is open to all Italian and foreign choirs. Contact: Rassegna Internazionale di Musica Sacra "Virgo Lauretana" Loreto, Tel: +39-071-7501596, Fax: +39-071-7501596, Email: info@rassegnalauretana.it - Website: www.rassegnalauretana.it

Days of International Choir Music, Verona, Italy, 3-7 Apr 2013. Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

Choir Meeting Cantate Budweis, Czech Republic, 4-7 Apr 2013. For all kind of choirs from all over the world. Contact: Music&Friends, Tel: +33-1-49277009, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

12th International Choir Festival for Children's and Youth Choirs Dobri Voinikov, Shumen, Bulgaria, 4-7 Apr 2013. Non-competitive festival for children's and youth choirs from all over the world. Contact: International Choir Festival Shumen, Tel: +359-54-860056, Fax: +359-54-860056, Email: odkshumen@abv.bg - Website: http://internationalchoirfest-shumen.alle.bg

3rd Vratislavia Sacra - International Wroclaw Choir Festival, Poland, 5-7 Apr 2013. Festival focusing on sacred music of different styles and churches. Contact: Cantilena & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@vratislaviasacra.pl - Website: www.vratislaviasacra.pl

30th International Youth Choir Festival, Celje, Slovenia, 10-14 Apr 2013. For up to 16 selected children, girls and youth choirs. Competition, concerts, Open Singing, workshops. Compulsory pieces, international jury. Apply before 31 January 2013. Contact: Nenad Fir t, 30. mednarodni mladinski pevski festival, Tel: +3863-4287930 or +3863-4287936, Fax: +3863-4287931, Email: Nenad.First@celje.si or tic@celje.si - Website: www.celeia.info/mmpf2013

3rd Messiah Festival, Salzburg, Austria, 11-14 Apr 2013. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: messiah-salzburg@cc-a.at - Website: www.chorus2000.com

Charleston International Choral Festival, South Carolina, USA, 11-14 April 2013. Contact: Music Contact International, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

3rd World Choir Festival on Musical, Thessaloniki, Greece, 12-14 Apr 2013. For all kind of choirs from around the world. Contact: Choir Korais, Tel: +30-6942-487804, Fax: +30-2310-309900, Email: choir_korais@hotmail.com - Website: http://xorodiakoraiseng.weebly.com/announcements.html

12th International Choral Competition Maribor 2013, Slovenia, 19-21 Apr 2013. For up to 12 selected choirs: female, male and mixed, with 16-48 singers. Non-competitive and three competing programs (compulsory, free and Grand Prix). Free accommodation and meals. The winner of the Grand Prize will be invited to the finale for European Grand Prix Award for Choral Singing 2013 – together with the winners of the 2012 Concorso Polifonico Guido d'Arezzo/Italy, Certamen Coral de Tolosa/Basque Coutry, Spain, Florilège Vocal de Tours/France and International May Choir Competition Varna/Bulgaria (members of The European Grand Prix for Choral Singing Association). Apply before 19 Nov 2012. Contact: Mihela Jagodic, JSKD, Tel: +386-1-2410525, Fax: +386-1-2410536, Email: choral.competition@jskd.si - Website: www.jskd.si

19th Torrevieja Habaneras Contest for Children's and Youth Choirs, Torrevieja (Alicante), Spain, 19-21 Apr 2013. Competition developing new generations of singers. Apply before: 2 Jan 2013. Contact: Manuel Martinez, Tel: +34-965-710702, Fax: +34-965-712570, Email: habaneras@habaneras.org - Website: www.habaneras.org

1st International Vocal Ensemble Festival (IVEF), Hilton, DwaZulu Natal, South Africa, 23-25 Apr 2013. For vocal ensembles from all around the world. Workshops by the Nordic Voices on ensemble singing, communication, breathing together, one voice's responsibility, intonation, and more. Evening concerts featuring the Nordic Voices, the participants and the Drakensberg Boys' Choir. Contact: Hilton College, Jaco Dippenaar, Tel: +27-33-3830100, Email: pjd@hiltoncollege.com - Website: www.hiltoncollege.com/music/195-international-vocal-ensemble-festival.html

Slovakia Cantat 2013, Bratislava, Slovak Republic, 25-28 Apr 2013. International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in spring. Apply before 15/12/12. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

International Spring Choral Festival Vivat, Odessa!, Ukraine, 27 Apr-3 May 2013. Let's break the borders and language barriers with our songs is the theme of this festival for children and youth choirs from all over the world. Apply before 10 January. Contact: Festival "Vivat, Odessa", Larysa Garbuz, Tel: +38-67-9743329, Fax: +38-63-4251400, Email: vivat-odessa@keysolution.ru or chorus@keysolution.ru - Website: www.vivat-odessa.keysolution.ru

11th Venezia in Musica, Choir Competition and Festival, Venice, Italy, 28 Apr-2 May 2013. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

59th Cork International Choral Festival, Ireland, 1-5 May 2013. Founded in 1954, the Cork International Choral Festival in Ireland is a world class festival celebrating the very best of choral and vocal music. The programme includes a series of excellent international and national competitions, world class gala concerts, vibrant fringe and public performances, non-competitive choirs and an education programme. Top international choirs compete in the prestigious Fleischmann International Trophy Competition. Contact: Cork International Choral Festival, Tel: +353-21-4215125, Fax: +353-21-4215192, Email: info@corkchoral.ie - Website: www.corkchoral.ie

1st Guam Pacific Choral Festival Hagatna, Guam, 1-5 May 2013. International choir festival and competition including 9 categories for all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

Blossoming Bohemia!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 1-6 May 2013. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 15 Feb 2013. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

2nd International Gospel Choir Festival Berlin 2013, Germany, 9-10 May 2013. For all amateur Gospel Choirs. Non competitive except for best conductor, best repertoire, best presentation and best solo singer. Contact: EvenT'Tours, Tel: +31-46-7111794, Fax: +31-6-39440628, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

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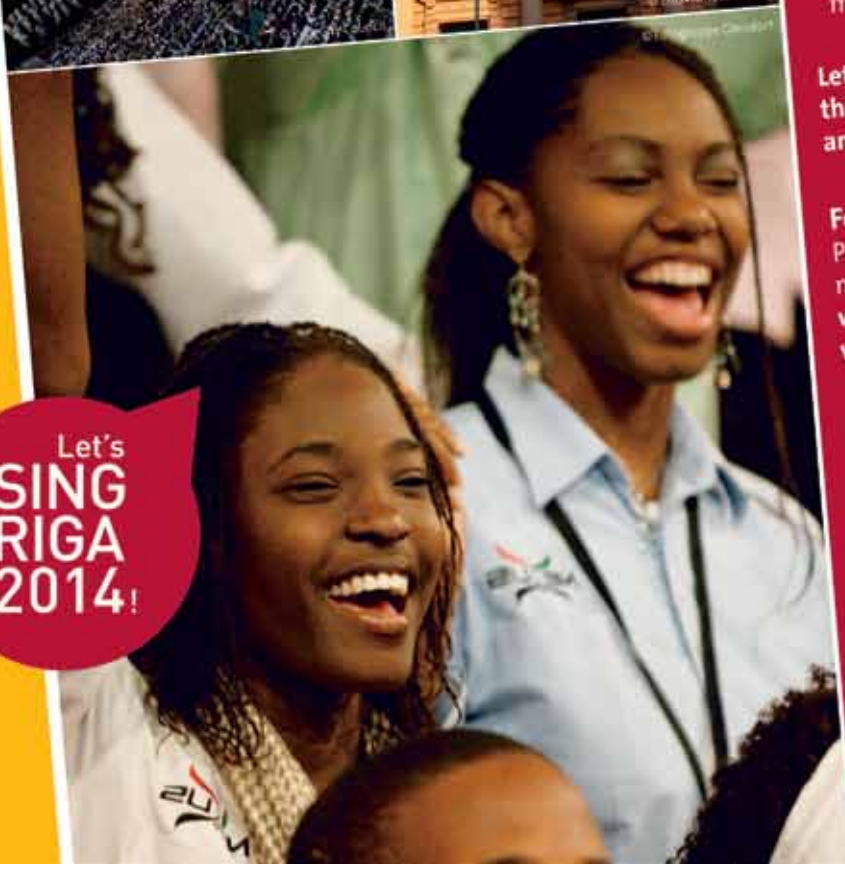

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The Ascending Voice III, Malibu, CA, USA, 9-11 May 2013. International symposium of sacred cappella music intended to university and church choir directors, musicologists, ethnomusicologists, theologians, church historians, singers, and anyone who cherishes sacred a cappella music. Submissions for new psalmody, workshops, choral performances, and papers are welcome. Contact: Pepperdine University - Malibu Campus, Tel: +1-310-5067644, Fax: +1-310-5064077 - Website: http://www.pepperdine.edu/ascendingvoice/

Canto a Roma Festival, Rome, Italy, 14-17 May 2013. Participating choirs join a festival chorus that will be in residence in Rome, Italy performing Gabriel Fauré's Requiem with orchestra and professional soloists, under the direction of Maestro Nigel Short. Contact: Nigel Short, artistic director and conductor, Tel: +1-646-3706689, Email: sechristtravel@gmail.com

3rd Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 16-19 May 2013. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Tel: +370-631-43428 or +370-656-84641, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

13th International Chamber Choir Competition, Marktoberdorf, Germany, 17-22 May 2013. Two categories: mixed choir and mixed youth choirs (singers aged 14 to 21). Compulsory work for each category. Apply before October 13, 2012. Contact: Modfestivals, International Chamber Choir Competition, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

9th International Choir Festival Mundus Cantat Sopot 2013, Sopot, Poland, 22-26 May 2013. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Tel: +48-58-5558458, Fax: +48-58-5558442, Email: munduscantat@sopot.pl - Website: www.munduscantat.sopot.pl

Mayo International Choral Festival, Ireland, 23-27 May 2013. Involvement with choirs from the Mayo County, local performances, concert tour in different cities of the county, competition and a Gala Concert at the Royal Theatre in Castlebar, Competition categories: mixed, female and male choirs, Sacred Music and Gospel Choirs, Gaelic or Celtic Language pieces. Contact: Mayo International Choral Festival, Tel: +353-94-9026214, Fax: +353-94-9026421, Email: info@mayochoral.com - Website: www.mayochoral.com

Festival Filadelfia 2013: The Musical City of Europe Featuring the Paolo Serrao Special Award Competitions, Filadelfia, Italy, 23-27 May 2013. For equal voices, mixed, children and youth, folk, Gospel/Spiritual choirs. Contact: Associazione Musicale Melody, Tel: +39-968-725804, Fax: +39-968-725804, Email: associazionemelody@libero.it - Website: www.associazione-melody.com

3rd Šiauliai Cantat International Choir Festival and Competition, Šiauliai, Lithuania, 23-26 May 2013. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Tel: +370-631-43428 or +370-656-84641, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

42nd International Competition "Florilège Vocal de Tours", France, 24-26 May 2013. New rules: three categories: mixed choirs, mixed vocal ensembles, equal voices (male or female). Two rounds and Grand Prix. Special Competition in Homage to Francis Poulenc (optional). National competition: three categories and two rounds. Contact: Florilège Vocal de Tours, Tel: +33-2-47058276, Fax: +33-2-47216771, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

8th Festa Choralis Bratislava, Slovak Republic, 29 May-2 June 2013. Festival and competition including 19 categories. For all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

4th International Anton Bruckner Choir Competition and Festival, Linz, Austria, 29 May-2 June 2013. For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Cantate Adriatica, Republic of San Marino, 30 May-3 June 2013. Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

7th International Choir Festival Harmonia, Harmanli, Bulgaria, 31 May-2 June 2013. Non competitive festival for all kind of choirs. Contact: Mixed Choir Slavej, Gencho Donchev, President, Email: harmchoir@abv.bg or harmchoir@yahoo.com - Website: www.harmchoir.org

41st Festival of Songs Olomouc, Czech Republic, 5-9 June 2013. Mundi Cantant: international choir competition; Mundi Cantant superior: international choir competition with obligatory songs. For all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

International Choir Festival and Contest Berlin 2013, Germany, 12-16 June 2013. For all kind of choirs from around the world. Contact: EvenTTours, Tel: +31-46-7111794, Fax: +31-6-39440628, Email: info@eventtours.nl - Website: www.eventtours.nl/Choirfestivals_Berlin_2013.htm

The Rhythms of One World 2013 Festival, New York City, USA, 12-20 June 2013. 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. Apply before 10 Sep 2012. Contact: Friendship Ambassadors Foundation, Tel: +1-800-526 2908, Fax: +1-203-542 0661, Email: TheRhythmsofOneWorld2012@faf.org - Website: www.faf.org

Treble Choirs Festival ¡Canta! Costa Rica, San José, Costa Rica, 12-16 June 2013. Contact: Witte Travel & Tours, Tel: +1-800-4694883, Fax: +1-616-9579716, Email: groups@wittetravel.com - Website: cantacostarica.com

4th International Krakow Choir Festival Cracovia Cantans, Poland, 13-16 June 2013. 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 Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl/

Cantate Smaland, Sweden, 14-16 June 2013. For all kind of choirs from all over the world. Contact: Music&Friends, Tel: +33-1-49277009, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

7th Grand Prix St Petersburg, Russia, 19-23 June 2013. Festival and Grand Prix competition including 21 categories for all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

16th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 19-23 June 2013. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Tel: +39-06-33652422, Fax: +39-06-33652422, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

3rd Vietnam International Choir Festival & Competition, Hoi An, Vietnam, 19-23 June 2013. For all kinds of choirs from all around the world. Contact: Interkultur Foundation e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Musica Sacra Bratislava, Slovak Republic, 20-23 June 2013. International Sacred Music Festival. Competition, workshop, concerts in churches, sightseeing. Bratislava is widely recognized as a city of music, which increases its fame as a city of rich cultural and artistic heritage. Apply before 31/01/13. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

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Argentinian Choral Congress, Ciudad de Mar del Plata, Argentina, 20-23 June 2013. For conductors, composers, singers and all amateurs of choral music around the world. Theme: actual and future choral activities. Contact: OFADAC, Tel: +54-424-9604, Fax: +54-424-9604, Email: amcet@ofadac.org.ar - Website: www.ofadac.org.ar

Tuscany International Choral Festival, Montecatini Terme, Italy, 20-24 June 2013. Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

2nd Summer Choral Fest 2013, Lisbon, Portugal, 21-24 June 2013. Opening and closing concerts with Lisbon summer fest choir and chamber choir, conducted by Dr. Eugene Rogers, featuring members of the University of Michigan Choirs, alumni of the World Youth Choir and members of the ESML choirs (Lisbon Superior School of Music). Artistic director: Paulo Vassalo Lourenço. Contact: SourceWerkz, Tel: +65-98440453, Email: sourcewerkz@gmail.com - Website: pscf.sourcewerkz.com or facebook/sourcewerkz

International Choir Festival Corearte Barcelona 2013, Spain, 25-29 June 2013. Non-competitive event open to choirs of various backgrounds from all over the world. Performances and workshops with Joan Pagès, Germany, Basilio Astúlez & David Azurza, Basque Country, Spain. Apply before 22 Dec 2012. Contact: Festival Internacional de Coros Corearte Barcelona, Tel: +34-93-6350166, Email: colonies@corearte.es - Website: www.corearte.es

Universitas Cantat 2013, Poznań, Poland, 26-29 June 2013. Meetings of university choirs from all around the world in order to stimulate co-operation and cultural exchange. Non-competitive festival. Contact: International Festival of University Choirs, Tel: +48-608-307030, Fax: +48-61-8294412, Email: festiwal@amu.edu.pl - Website: www.cantat.amu.edu.pl

Serenade! Washington, DC Choral Festival, USA, 27 June-1 July 2013. For youth and adult choirs, concerts in prestigious venues, workshops with notable choral conductors, musical exchanges and sightseeing. Contact: Yarina Conners, Classical Movements, Tel: +1-800-8820025, Fax: +1-703-6836045, Email: Yarina@ClassicalMovements.com - Website: http://classicalmovements.org/dc.htm

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 27 June-1 July 2013. Non-competitive festival for Treble-voiced choirs. Each choir will participate in massed choir rehearsals and performance and individually in the finale concert at the Newman Center for the Performing Arts at the University of Denver. Contact: Young Voices of Colorado, Tel: +1-303-7977464, Fax: +1-303-7940784, Email: chrys@youngvoices.org - Website: www.singamilehigh.org

Choral Festival Verona Garda Estate, Lake of Garda, Italy, 27 June-22 July 2013. 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. Contact: Associazione Pro Musica Cantate Domino, Tel: +39-337-572343, Fax: +39-1782725707, Email: hanna.valkonen@phnet.fi - Website: http://gardaestate.altervista.org

3rd Krakow Singing Week, Poland, 29 June-7 July 2013. Non-competitive concerts in Krakow, sightseeing program. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@poloniacantat.pl - Website: www.krakowsingingweek.pl

Silver Voice!, Vienna & Salzburg, Austria, Ceske Budejovice & Prague, Czech Republic, Venice, San Marino, Rimini, Verona, Italy, 30 June-10 July 2013. Will bring singers together in some fine concert venues. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

UNISONG, Ottawa, Canada, 1 July 2013. UNISONG Choirs Wanted! Bring your choir to represent your province at a choral festival in Ottawa on Canada Day in 2013 or 2014! Contact: MKI Travel, Carla Ala-Kantti, Tel: +1-800-2678526, Fax: +1-613-2362636, Email: calakantti@mkitravel.com - Website: www.abc.ca

5th Musica Sacra a Roma, Italy, 3-7 July 2013. Competition in different categories and difficulties. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Festival 500 Sharing the Voices, St. John's, Newfoundland & Labrador, Canada, 3-10 July 2013. International non-competitive choral festival featuring multiple performance opportunities and workshops for choirs as well as individual "Come Solo" participants. Featuring a variety of guest clinicians, small vocal emsembles, conductors and choirs from around the world, the 2013 Festival and overlaping International academic Symposium highlights the Power of Song. Contact: Festival 500 Sharing the Voices, Tel: +1-709-7386013, Fax: +1-709-7386014, Email: information@festival500.com - Website: www.festival500.com

38th International Congress of Pueri Cantores, Washigton D.C., USA, 3-7 July 2013. For youth choirs from all around the world. Contact: Pueri Cantores USA, Tel: +1-626-9183994, Fax: +1-626-9183994, Email: info@puericantores.com - Website: http://pccongress13.org/

4th International Sacred Music Choir Festival & Competition Laudate Dominum, Vilnius, Lithuania, 3-8 July 2013. For all choirs around the world. Contact: Gratulations, , Email: info.gratulationes@gmail.com - Website: www.gratulationes.lt

International Choir Festival of Preveza, International Competition of Sacred Music, Preveza, Greece, 4-7 July 2013. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society «Armonia» of Prevesa, Tel: +30-2682-024915, Fax: +30-2682-029852, Email: armonia4@otenet.gr - Website: www.choralpreveza.gr

Cantus Salisburgensis Summer Festival, Salzburg, Austria, 4-8 July 2013. Concerts and friendships. Massed sing with János Czifra, the Salzburg Cathedral's Music Director. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

15th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 4-7 July 2013. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: cantusmm@cc-a.at - Website: www.chorus2000.com

Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 4-8 July 2013. Kaleidoscope of Nations. For choirs and orchestras. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

Summa Cum Laude International Youth Music Festival, held in the Musikverein in Vienna, Austria, 6-10 July 2013. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Tel: +43-650-619 2152, Fax: +43-1-968 5750, Email: office@sclfestival.org - Website: www.sclfestival.org

Crossroads Children's Chorus Festival, Nashville, TN, USA, 6-12 July 2013. 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. Contact: Crossroads Children's Chorus Festival, Tel: +1-800-2276777, Email: info@crossroadschildrenschorusfestival.com - Website: www.crossroadschildrenschorusfestival.com

48th International Days of Choral Singing, Barcelona, Spain, 8-14 July 2013. Concerts and workshops with Poire Vallvé (Catalan folk music), Panda Proosdij (stage movement in musicals), Jaume Miranda (Wagner opera choruses). Apply before 15 Jan 2013. Contact: Federació Catalana d'Entitats Corales, Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcec@fcec.cat - Website: www.fcec.cat

Coastal Song Children's Choir Festival, Savannah and Charleston, USA, 8-13 July 2013. For children's choir, with Josh Pedde and Robyn Lana. Contact: Coastal Song Children's Choir Festival, Email: jdiblasio@gogmt.com - Website: www.coastalsong.com

Llangollen International Musical Eisteddfod, United Kingdom, 9-14 July 2013. Choirs, musicians, folk singers and dancers from all corners of the world compete in the world's leading festival of music and dance. Contact: Llangollen International Musical Eisteddfod, Tel: +44-1978-862000, Fax: +44-1978-862002, Email: info@international-eisteddfod.co.uk - Website: http://international-eisteddfod.co.uk/

International Youth Music Festival, Bratislava, Slovak Republic, 11-14 July 2013. 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 15/04/2013. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 11-21 July 2013. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Fax: +1-703-6836045, Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

Rhapsody! Children's Music Festival, Prague, Czech Republic, and Vienna & Salzburg, Austria 11-21 July 2013. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities. Workshop, musical exchanges and sightseeing tours. Contact: Christopher Harris, Classical Movements, Inc., Tel: +1-800-8820025, Fax: +1-703-6836045, Email: Christopher@ClassicalMovements.com - Website: http://classicalmovements.org/rhap.htm

2nd Bali International Choir Festival, Competition and Championship, Indonesia, 14-22 July 2013. Symposium and competition, workshops, Balinese Culture, intercultural collaboration, Temple tours for choirs, and individual conductors and singers. Contact: Bandung Choral Society, Tomohon International Choir Competition, Tel: +66-22-5209724, Fax: +66-22-5209724, Email: mail_bcsevents@yahoo.com - Website: http://bandungchoralsociety.com/

1st European Choir Games, Graz, Austria, 14-21 July 2013. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

4th Hong Kong International Youth and Children's Choir Festival, Hong Kong, China, 14-19 July 2013. 13 competition categories, 4 international standard venues, international choral judging system, more than 10 masterclasses and workshops, conducting master course by Dénes Szabó. Contact: Hong Kong Treble Choirs' Association, Tel: +852-2381 9262, Fax: +852-2380 7302, Email: info@hktreblechoir.com - Website: www.hktreblechoir.com

Melodia! South American Music Festival, Rio de Janeiro, Brazil, 14-24 July 2013. Open to all choirs with their own conductors. Combined choirs performance in top venues. Can be combined with Melodia Argentina, same dates. Contact: Laura Smith, Classical Movements, Inc., Tel: +1-800-8820025, Fax: +1-703-6836045, Email: Laura@ClassicalMovements.com - Website: http://classicalmovements.org/s_am.htm

2nd Florence International Choir Festival, Florence, Italy, 17-19 July 2013. For choirs of all categories from all around the world. Other date in 2013: 1-3 Nov. Contact: Florence International Choir Festival, Tel: +39-3276608423, Fax: +39-055-741527, Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

International Choral Festival of Missoula, Montana, USA, 17-21 July 2013. Non-competitive showcase Festival for children's, youth, men's, women's and mixed choirs. Social events, home stays (international choirs) and cultural exchange. Contact: International Choral Festival, Carol Stovall, Executive Director, Tel: +1-406-7217985, Fax: +1-406-7217985, Email: info@choralfestival.org - Website: www.choralfestival.org

8th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 17-21 July 2013. Competition in different categories and difficulties. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

International Folklore Festival, Bratislava, Slovak Republic, 18-21 July 2013. Festival of folklore music and dance ensembles. Apply before 15/04/13. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Melodia! South American Music Festival, Buenos Aires, Argentina, 18-26 July 2013. Open to all choirs with their own conductors. Combined choirs performance in top venues. Contact: Laura Smith, Classical Movements, Inc., Tel: +1-800-8820025, Fax: +1-703-6836045, Email: Laura@ClassicalMovements.com - Website: http://classicalmovements.org/s_am.htm

31st International Music Festival, Cantonigròs, Barcelona, Spain, 18-21 July 2013. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: Joana Gonzalo & Irina Isern – FIMC 2013, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fimc.es - Website: www.fimc.es

51st International Seghizzi Choral Competition and Festival, Gorizia, Italy, 18-21 July 2013. 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. 25th Grand Prix Seghizzi and 6th Trophy of the Nations. Contact: Associazione Corale Goriziana «CA Seghizzi», Tel: +39-0481-530288, Fax: +39-0481-536739, Email: info@seghizzi.it - Website: www.seghizzi.it

1st Amakwaya Cape Town International Choir Festival, Cape Town, South Africa, 21-27 July 2013. Competition in 7 categories, non competitive festival, African workshops including singing, Gumboot dancing and drumming, friendship concerts, township visits and more. Contact: Amakwaya, Tel: +27-2191-48898, Fax: +27-2191-49182, Email: bennie@amakwaya.com - Website: www.amakwaya.com

Nordklang Festival 2013, Hamar, Norway, 22-27 July 2013. Festival for choirs, singers and conductors in the Nordic countries. Summer school courses, workshops, masterclasses, Nordic choir conductors conference, participating choirs concerts. Contact: Nordklang Festival, Email: post@nordklang.no - Website: www.nordklang.no or www.facebook.com/korfestival

5th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 22-28 July 2013. Outdoors habaneras, polyphony in the auditorium «Eras de la Sal» on the Mediterranean Sea coast. Apply before: 30 Jan 2013. Contact: Certamen Int'l de Habaneras de Torrevieja, Tel: +34-965-710702, Fax: +34-965-712570, Email: habaneras@habaneras.org - Website: www.habaneras.org

6th Grand Prix Pattaya, Thailand, 24-28 July 2013. Festival and Grand Prix competition including 15 categories for all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

Belgian Summer Sing, Ghent, Belgium, 25-29 July 2013. Open air festival for all kind of choirs in the historic Belgian city of Ghent. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

5th IFCM Multicultural & Ethnic Choral Conference, Girona, Spain, 29 July-2 Aug 2013. Musicians, musicologists, conductors and choral singers from different countries in the northen and southern Mediterranean area will offer an overview of the various vocal and choral traiditons of the Mare Nostrum. Contact: Mediterranean Office for Choral Singing and Moviment Coral Catalá, Tel: +34-93-3196728, Fax: +34-93-2680668, Email: mcc@mcc.cat - Website: www.mcc.cat

Istanbul International Chorus Competition and Festival, Istanbul, Turkey, 29 July-3 Aug 2013. For children, female, male, mxed choirs and folk groups. Contact: Istanbul Harman Folklor, Tel: +90-216-3461354, Fax: +90-216-3461308, Email: istanbul@istanbulchorus.com or istanbul@istcup.com - Website: www.istanbulchorus.com or www.istcup.com

21st Choralies, Vaison-la-Romaine, France, 1-9 Aug 2013. 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. Contact: A Coeur Joie France, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.choralies.inscriptions@orange.fr - Website: www.choralies.fr

11th International Choral Festival The Singing World, St. Petersburg, Russia, 2-7 Aug 2013. 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. Contact: International Choral Festival and Competition, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: Singingworld@mail.ru - Website: www.singingworld.spb.ru

23rd Zimriya World Assembly of Choirs, Old Acre, Israel, 5-15 Aug 2013. Open singing, choir to choir sessions, concerts. Workshops: Anton Armstrong (USA): Robert Ray: Gospel Mass; Frieder Bernius (Germany): J. Hayden: Nelson Mass; Timothy C. Brown (UK): The Great Choruses of J.S. Bach; Gabor Hollerung (Hungary): Oratorio Music; Joshua Jacobson (USA): Jewish Music; Sarah E. A. MacDonald (UK): Women Voice; Theodora Pavlovich (Bulgaria): Choral Music from the Balkan; Werner Pfaff (Germany) Romantic Music; Aarne Saluveer (Slovenia): Choral Music from Baltic & Scandinavia; Robert Sund (Sweden): Songs of all Nations; Sanna Valvanne (Finland): Common Singing: David Zaba (Israel): Israeli Music: Nestor Zadoff (Argentina): Choral Music from South America. Contact: ZIMRIYA, Tel: +972-3-6041808, Fax: +972-3-6041688, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il

Andrea O. Veneracion International Choral Festival, Manilla, Philippines, 7-10 Aug 2013. Festival in the fame of the 50th Anniversary of the Philippines Madrigal Singers. Competition open to choirs of any nationality, without age limit, in three categories: folk music, vocal ensemble, and chamber choir. Contact: Artist Training Division, Arts Education Department of the Cultural Center of the Philippines, Tel: +63)2-8321125 ext 1605, Email: choralfestmnl2013@yahoo.com.ph - Website: www.culturalcenter.gov.ph

8th International Choral Festival San Juan Coral 2013, Argentina, 15-20 Aug 2013. Non competitive choral festival organized by Universidad Católica de Cuyo´s Choir for 8-10 selected mixed, female, male and chamber choirs. Each choir will participate in massed choir rehearsals and performance and individual concerts at the Auditorio Juan Victoria. Concerts, lectures and workshops for choirs, singers and conductors. Contact: María Elina Mayorga, Tel: +54-264-4234284, Fax: +54-264-4234284, Email: mariaelinamayorga@gmail.com or coro@uccuyo.edu.ar - Website: www.sanjuancoral.com.ar

7th Choral Singing Contest of South American Folk and Popular Music, La Plata, Argentina, 16-19 Aug 2013. Open for amateurs choirs from over the word. Pre registration: December 1, 2012. Announcement of the selected choirs: January 15, 2013. Selected Choirs must prepare two compulsory choral works per each category they wish to participate: mixed choir (28-40 members); equal voices (male or female) (12-30 members) and mixed vocal ensemble (8-27 members). Contact: Asociación Argentina para la Música Coral, Tel: +54-221-4258326, Fax: +54-221-4258326, Email: aamcantlp@ciudad.com.ar - Website: www.aamcant.org.ar

2nd Mediterranean Choral Festival Gibraltar, 21-25 Aug 2013. Festival and competition including 13 categories for all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

Alpe Adria Cantat 2013, Lignano Sabbiadoro (UD), Italy, 1-8 Sep 2013. International singing week for mixed and children's choirs, vocal groups, conductors and individual singers. Workshops with Luigi Leo (IT), Fabio Lombardo (IT), Andre Thomas (US), Rainer Held (CH), Rogier Ijmker (NL) and Silvana Noschese (IT). Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

EUROTREFF 2013, Wolfenbüttel, Germany, 4-8 Sep 2013. Concerts and 6 Ateliers for children's, girls' and mixed youth choirs. Possibility of regional meeting with a German choir before or after the festival. Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-9009598, Fax: +49 5331-9009599, Email: info@amj-musik.de - Website: www.amj-musik.de

Liviu Borlan International Choral Festival, Baia Mare City, Romania, 5-8 Sep 2013. For mixed choirs in the beautiful Maramures region. Artistic Director: Andrea Angelini. Money prizes and diplomas. Contact: Prietenii Armoniei, Tel: +40-722-652821, Fax: +40-262-227723, Email: mail@festivalborlan.ro - Website: www.festivalborlan.ro

1st International Copernicus Choir Festival & Competition, Toru , Poland, 11-15 Sep 2013. Competitions in pop, jazz, sacred choral music and more, with a special focus on Contemporary Music. Rehearsals with international choral experts, coaching concerts and professional voice training. Contact: Interkultur Foundation e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

10th Trelew International Choral Competition - 20th Anniversary, Trelew, Chubut, Patagonia, Argentina, 18-22 Sep 2013. Open to female, male and mixed choirs including a non competitive stage with previous participant's selection. International Jury. Workshops, conducting masterclasses, composers forum and open singing, Contact: Fundación C.I.C., Alejandro Daniel Garavano, Tel: +54-2965-491353, Fax: +54-2965-491353, Email: cictrelew@yahoo.com.ar - Website: www.fundacioncic.org

6th Animato Choir Competition, Pretoria, South Africa, 26-29 Sep 2013. In collaboration with the ATKV (Afrikaanse Taal and Kultur Vereniging). Competition for all kinds of choirs from around the world which want to also experience the different cultures of South Africa. Contact: CULTOUR AFRICA, Tel: +27-12-8032213, Fax: +27-86-5028922, Email: animato@cultourafrica.co.za - Website: www.cultourafrica.co.za

Rimini International Choral Competition, Rimini, Italy, 26-29 Sep 2013. Competition for equal voices, mixed, chamber, children, young, sacred music, folk and spiritual choirs in the beautiful old town of Rimini. Possibility of a sung mass in the Renaissance Cathedral. Contact: Rimini International Choral Competition, Tel: +39-347-2573878, Email: competition@riminichoral.it - Website: www.riminichoral.it

3rd Asian Choir Games, Manado, Indonesia, 2-12 Oct 2013. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

12th International Choir Contest of Flanders, Maasmechelen, Belgium, 4-6 Oct 2013. Limited to ensembles from 12 to 40 equal voices and 16 to 40 mixed voices. Contact: International Choir Contest of Flanders, Gert Vanderlee, Tel: +32-89-769668, Fax: +32-89-721815, Email: info@ikv-maasmechelen.be - Website: www.ikv-maasmechelen.be

Bratislava Cantat, Slovak Republic, 10-13 Oct 2013. International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in autumn. Apply before 01/07/2013. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

10th In... Canto Sul Garda, Riva del Garda, Italy, 10-14 Oct 2013. Competition in different categories and difficulties. Repertoire will inlcude jazz, pop, spirituals, gospel, folklore and sacred music. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

International Choral Week 2013, Guadalajara de Buga, Colombia, 15-19 Oct 2013. Festival and workshops for all kind of choirs from around the world. Contact: Corpacoros, Tel: +57-2-2367211, Email: corpacoros@corpacoros.org - Website: www.corpacoros.org

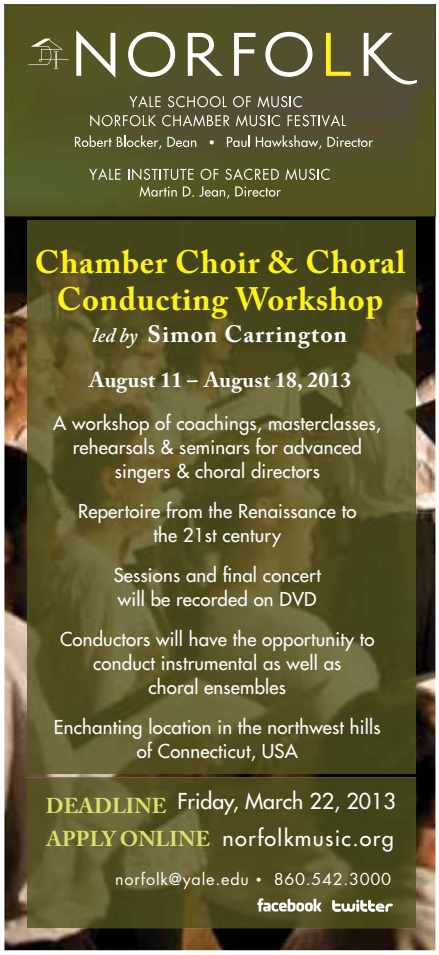
Cantate Barcelona, Spain, 18-22 Oct 2013. Performances, friendship concerts and workshops. Contact: Music Contact International, Tel: +34-972-358871, Email: info@musiccontact.com - Website: www.musiccontact.com

World Choir Festival and contest, New York, USA, 22-23 Oct 2013. For all kind of choirs around the world. Contact: EvenTTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

9th International Warsaw Choir Festival Varsovia Cantat, Poland, 25-27 Oct 2013. For a cappella choirs. Choirs can compete in one of the 4 categories for statuettes of Golden Lyre. Festival takes place in Chopin Hall as well as churches in Warsaw. Contact: International Krakow Choir Festival MELODY, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Autumn Fairy-tale!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 27 Oct-1 Nov 2013. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 15 Sep 2013. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

5th International Choir Competition and Festival Malta, Malta, 31 Oct-4 Nov 2013. Open to all categories. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com



25th Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 5-10 Nov 2013. Great Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Contact: Cantapueblo Artistic Director: Alejandro Scarpetta, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: cantapueblo@cantapueblo.com.ar - Website: www.cantapueblo.com.ar

40th Choir Festival Pampa Canta Tandil, Argentina, 6-10 Nov 2013. Festival and competition including 11 categories for all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

5th International Festival Interfolk in Russia, St. Petersburg, Russia, 8-12 Nov 2013. For folk groups, vocal and instrumental ensembles, choirs and dance groups of various styles, levels and origins from all over the world. Contact: International Choral Festival, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: interfolk@mail.ru - Website: www.interfestplus.ru

Choral Celebration of Luther, Leipzig, Germany, 20-24 Nov 2013. Choirs from around the globe come together to work with Leipzig Bach Choir Director Jürgen Wolf and perform a Massed Sing in St Nicholas Church. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

Vienna Advent Sing, Austria, 28 Nov-23 Dec 2013. Concerts and friendships. Contact: Music Contact International, Fax: +1-800-6240166, Email: vienna@music-contact.com - Website: www.music-contact.com

2nd Natale Festa Corale Olomouc International Christmas Choir Festival , Czech Republic, 4-8 Dec 2013. Christmas concerts, Parade of Choirs, International Choir Competition. For all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

7th International Choral Sympaatti Festival, Rovaniemi, Finland, 5-8 Dec 2013. Workshops, concert opportunities and sightseeing in the winter wonderland of Rovaniemi. Contact: Association of Finnish Youth Choirs (Nuorten Kuoroliitto), Tel: +358 10 8200238, Fax: +358 10 8200222, Email: nuorten.kuoroliitto@sulasol.fi - Website: www.sulasol.fi

4th Krakow Advent & Christmas Choir Festival, Poland, 6-8 Dec 2013. For all kinds of choirs. Choirs can compete for statuettes of Golden Angeles. Non-competitive participation possible. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

10th A Voyage of Songs, Bangkok, Thailand, 6-9 Dec 2013. 10th anniversary of this festival, friendships concerts, conductors' forum, competition and ceremonies. Apply before: 31 Aug 2013. Contact: Victoria Choral Academy, Tel: +65-6338-3733, Fax: +65-6246-4721, Email: info@vca.com.sg - Website: www.vca.com.sg

Vermont International Choral Festival, Burlington, USA, 6-9 Dec 2013. Concerts and friendships. Massed sing with Robert De Cormier. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: vermont@music-contact.com - Website: www.music-contact.com

Sing'n'Joy Manilla 2013, Philippines, 11-15 Dec 2013. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

4th International Festival of Advent and Christmas Music The Winter Sonata Prize 2012, Prague, Czech Republic, 14-18 Dec 2013. For all kind of choirs from all over the world. Apply before 1 Nov 2013. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

21st International Sacred, Advent & Christmas Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 19-22 Dec 2013. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Kaunas club «Cantate Domino», Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Winter Fairy-tale!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 4-9 Jan 2014. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 18 Nov 2013. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

4th International Sacred Music Festival Kaunas Musica Religioza, Kaunas, Lithuania, 20-23 Feb 2014. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club «Cantate Domino», Tel: +370-631-43428 or +370-656-84641, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

3rd International Gdansk Choir Festival, Poland, 21-23 Feb 2014. Competition part, additional concerts, Non-competitive participation possible, meeting of choirs in the city of Solidarity. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

Holiday of Spring!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 27 Mar-1 Apr 2014. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 21 Jan 2014. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

25th Anniversary of America Sings! Festival, Washington DC, USA, 4-5 April 2014. Your singers will love learning that they, along with hundreds of other young people who love music, have the power to make a difference — singing and serving. Contact: America Sings!, Tel: +1-407-9135910, Email: sarah@americasings.org - Website: americasings.org/

4th Vratislavia Sacra - International Wroclaw Choir Festival, Poland, 5-7 Apr 2014. Festival focusing on sacred music of different styles and churches. Contact: Cantilena & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@vratislaviasacra.pl - Website: www.vratislaviasacra.pl

10th Palm Sunday International Choir Cycle Concerts, Cascais, Portugal, 5-12 Apr 2014. Guest Conductor: Virginia Bono, Argentina. Join this International sacred choir for a week and perform 5 concerts. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

12th Festival Musica Religiosa Olomouc, Czech Republic, 9-13 Apr 2014. International choir festival of sacred and clerical music, Musica Religiosa Competition for choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

Children Festival Vox Pueri 8, Cascais, Portugal, 14-18 Apr 2014. Non-competitive festival for all kinds of children´s choirs with many concerts and common singing. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

4th Messiah Festival, Salzburg, Austria, 24-27 Apr 2014. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: messiah-salzburg@cc-a.at - Website: www.chorus2000.com

2nd Guam Pacific Choral Festival Hagatna, Guam, 30 Apr-4 May 2014. International choir festival and competition including 9 categories for all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

60th Cork International Choral Festival, Ireland, 30 Apr-4 May 2014. Founded in 1954, the Cork International Choral Festival in Ireland is a world class festival celebrating the very best of choral and vocal music. The programme includes a series of excellent international and national competitions, world class gala concerts, vibrant fringe and public performances, non-competitive choirs and an education programme. Top international choirs compete in the prestigious Fleischmann International Trophy Competition. Contact: Cork International Choral Festival, Tel: +353-21-4215125, Fax: +353-21-4215192, Email: info@corkchoral.ie - Website: www.corkchoral.ie

Blossoming Bohemia!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 1-6 May 2014. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 15 Feb 2014. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

International Competition for chamber Choirs Mosbach 2014, Mosbach (Baden), Germany, 2-5 May 2014. Jury members: Frieder Bernius, Marcus Creed. Contact: , - Website: www.choral-competition-mosbach.de

4th Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 15-18 May 2014. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club «Cantate Domino», Tel: +370-631-43428 or +370-656-84641, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

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. Contact: Associazione Musicale Melody, Tel: +39-968-725804, Fax: +39-968-725804, 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. Contact: Kaunas club «Cantate Domino», Tel: +370-631-43428 or +370-656-84641, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

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. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, 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. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Tel: +41-61-4012100, Fax: +41-61-4012104, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

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. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: contact@florilegevocal.com - Website: www.florilegevocal.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. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

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 Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl/

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. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

Serenade! Washington, DC Choral Festival, USA, 26-30 June 2014. For youth and adult choirs, concerts in prestigious venues, workshops with notable choral conductors, musical exchanges and sightseeing. Contact: Yarina Conners, Classical Movements, Tel: +1-800-8820025, Fax: +1-703-6836045, Email: Yarina@ClassicalMovements.com - Website: http://classicalmovements.org/dc.htm

Silver Voice!, 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. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

Rhapsody! Children's Music Festival, Prague, Czech Republic, and Vienna & Salzburg, Austria, 3-13 July 2014. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities. Workshop, musical exchanges and sightseeing tours. Contact: Christopher Harris, Classical Movements, Inc., Tel: +1-800-8820025, Fax: +1-703-6836045, Email: Christopher@ClassicalMovements.com - Website: http://classicalmovements.org/rhap.htm

16th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 3-6 July 2014. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: cantusmm@cc-a.at - Website: www.chorus2000.com

Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 3-7 July 2014. Kaleidoscope of Nations. For choirs and orchestras. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

4th Krakow Singing Week, Poland, 4-13 July 2014. Non-competitive concerts in Krakow, sightseeing program. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@poloniacantat.pl - Website: www.krakowsingingweek.pl

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. Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-9009598, Fax: +49 5331-9009599, 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. Contact: Crossroads Children's Chorus Festival, Tel: +1-800-2276777, Email: info@crossroadschildrenschorusfestival.com - Website: www.crossroadschildrenschorusfestival.com

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

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. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Melodia! South American Music Festival, Buenos Aires, Argentina, 17-25 July 2014. Open to all choirs with their own conductors. Combined choirs performance in top venues. Contact: Laura Smith, Classical Movements, Inc., Tel: +1-800-8820025, Fax: +1-703-6836045, Email: Laura@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. Contact: Joana Gonzalo & Irina Isern – FIMC 2013, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fimc.es - Website: www.fimc.es

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 17-26 July 2014. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Fax: +1-703-6836045, Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

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. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

Melodia! South American Music Festival, Rio de Janeiro, Brazil, 24 July-1 Aug 2014. Open to all choirs with their own conductors. Combined choirs performance in top venues. Can be combined with Melodia Argentina: July 20-30. Contact: Laura Smith, Classical Movements, Inc., Tel: +1-800-8820025, Fax: +1-703-6836045, Email: Laura@ClassicalMovements.com - Website: http://classicalmovements.org/s_am.htm

3rd Mediterranean Choral Festival Gibraltar, 20-24 Aug 2014. Festival and competition including 13 categories for all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

10th International Warsaw Choir Festival Varsovia Cantat, Poland, 24-26 Oct 2014. For a cappella choirs. Choirs can compete in one of the 4 categories for statuettes of Golden Lyre. Festival takes place in Chopin Hall as well as churches in Warsaw. Contact: International Krakow Choir Festival MELODY, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

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. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

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. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.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. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

4th Krakow Advent & Christmas Choir Festival, Poland, 5-7 Dec 2014. For all kinds of choirs. Choirs can compete for statuettes of Golden Angeles. Non-competitive participation possible. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

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. Contact: Kaunas club «Cantate Domino», Tel: +370-631-43428 or +370-656-84641, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

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. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, 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. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

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. The programme includes a series of excellent international and national competitions, world class gala concerts, vibrant fringe and public performances, non-competitive choirs and an education programme. Top international choirs compete in the prestigious Fleischmann International Trophy Competition. Contact: Cork International Choral Festival, Tel: +353-21-4215125, Fax: +353-21-4215192, 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. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

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. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

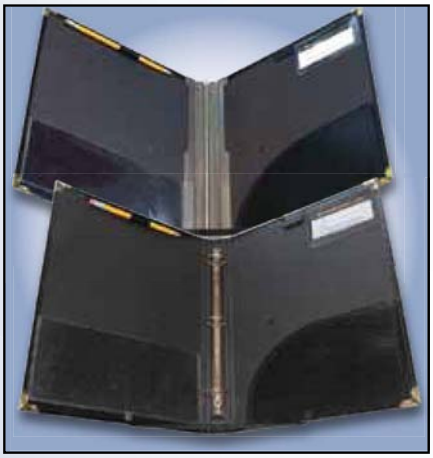
43rd International Choir Festival of Songs, Czech Republic, 3-7 June 2015. Mundi Cantant: international choir competition; Mundi Cantant superior: international choir competition with obligatory songs. For all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

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. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 2-6 July 2015. Kaleidoscope of Nations. For choirs and orchestras. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

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. Contact: Joana Gonzalo & Irina Isern – FIMC 2013, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fimc.es - Website: www.fimc.es

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 16-25 July 2015. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Fax: +1-703-6836045, Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm



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Sponsoring Index

p 28 & 74	Les Choralies A Coeur Joie France
p 75	Alta Pusteria International Choir Festival
p 35	American Choral Directors Association (ACDA)
p 4	America Cantat Colombia 2013
p 99	Classical Movements
p 91	Endowment Fund International Forum of Youth
p 17 & 119	Feniarco
p 94	Festival International de Música de Cantonigrós
p 79	Friendship Ambassadors Foundation
p 103	Hawai'i Pacific University
p 61	Hilton College
p 51, 83 & 107	Interkultur Management GmbH
p 31	International Choral Contest of Habaneras and Polyphony of Torrevieja
p 90	International Choral Kathaumixw
p 47	International Krakow Choir Festival MELODY
p 120	Mediterranean Voices Conference (Moviment Coral Catalá)
p 57	Musica Ficta Association
p 23	Nordklang Festival 2013
p 113	Norfolk Chamber Music Festival
p 109	Orientale Concentus VI International Choral Festival
p 118	Small World MUSICFOLDER.com Inc.
p 95	Summer Choral Fest (Sourcewerkz)
p 105	Vaasa Choir Festival
p 111	Victoria Choral Academy

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. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

4th Mediterranean Choral Festival Gibraltar, 19-23 Aug 2015. Festival and competition including 13 categories for all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

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. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

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. The programme includes a series of excellent international and national competitions, world class gala concerts, vibrant fringe and public performances, non-competitive choirs and an education programme. Top international choirs compete in the prestigious Fleischmann International Trophy Competition. Contact: Cork International Choral Festival, Tel: +353-21-4215125, Fax: +353-21-4215192, 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. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, 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. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

A regularly up-dated list of all events may be found on our website: **www.ifcm.net**

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  Conductor Fabio Lombardo (IT)
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  Conductor André J. Thomas (US)
- **ATELIER 4** Romantic Music
  Conductor Rainer Held (CH)
- **ATELIER 5** Vocal Pop / Jazz
  Conductor Rogier IJmker (NL)
- **ATELIER 6** World Music
  Conductor Silvana Noschese (IT)

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5th IFCM Multicultural & Ethnic Choral Conference

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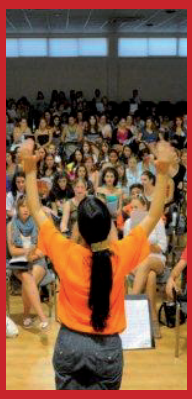

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